



One-Hundred-Seventh Annual Conference

**San Francisco State University
San Francisco, California
November 6-7, 2009**

*Sponsored by the College of Humanities of San Francisco State University,
Co-sponsored by Mills College*

*** CONFERENCE REGISTRATION ***
Friday 8 a.m. – 5 p.m. HUMANITIES 581
Saturday 8 a.m. – 2 p.m. HUMANITIES 581

Pacific Ancient and Modern Language Association

www.pamla.org

SPECIAL CONFERENCE EVENTS

- **Friday and Saturday:** Coffee, Tea, and Breakfast Pastries until 11:00 a.m. in HUM 587
- **FRIDAY LUNCHEON AND PRESIDENTIAL ADDRESS, noon—1:15 p.m., Nob Hill Room, Seven Hills Conference Center.** (Space is limited; lunch reservation required ahead of time). Presidential Address by Beverly Voloshin, San Francisco State University, titled “Literary Banquets.”
- **SPECIAL GUEST SPEAKER, DAVID LAURENCE, Friday, 1:45—3:15 p.m., HUM 113**
David Laurence, Director, Office of Research and ADE, MLA, will speak on the topic of “The Academic Workforce: Where We Are and How We Got Here, Where We Want to Be and How We Get There.”
- **FORUM, Friday, 5:15—6:45 p.m., HUM 133**
The Forum, “Teaching Cinema in Language/Literature/Culture Curricula,” was arranged by PAMLA First Vice-President Thierry Boucquey (Scripps College), who will preside. Panelists are Nathalie Rachlin (Scripps College), Deniz Gokturk, (University of California, Berkeley), Dalton Krauss (Scripps College), and Aili Zheng (Willamette University). A brief PAMLA Business Meeting will precede the Forum; election results will be announced.
- **RECEPTION, Friday 6:45—8:00 p.m., Fifth Floor College of Humanities and Humanities Symposium Room (HUM 587)**
Please join us for the Friday evening reception on the fifth floor of the College of Humanities. Come and enjoy live jazz piano. Sip wine and nibble hors d’oeuvres in HUM 587. Visit the SF State Museum Fall 2009 Exhibit: “The Lost Cities of North Africa,” where you can take a tour through ancient Algeria, Tunisia, Egypt and Morocco. Exhibit highlights include ancient Roman pottery and Egyptian mummies (HUM 510). There will also be cookies and hot drinks served in the renowned San Francisco State University Poetry Room, HUM 512.
- **SATURDAY LUNCHEON AND PLENARY ADDRESS, noon—1:15 p.m., Nob Hill Room, Seven Hills Conference Center.** (Space is limited; \$25 lunch reservation required ahead of time). Plenary Address by Catherine Gallagher, Eggers Professor of English Literature at the University of California, Berkeley and author of *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*; *Nobody’s Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820*; and, with Stephen Greenblatt, *Practicing New Historicism*. Her address is titled “Counter Histories, Alternate Histories, and Fictions; Or How to Account for the Popularity of Telling Like It Wasn’t.”
- **CREATIVE WRITING SESSIONS, Friday, 3:30 p.m and Saturday, 3:15 p.m., HUM 512, the Poetry Room.** PAMLA is hosting two creative writing sessions at this year’s conference: Session 4.01 dedicated to fiction writers; and Session 8.01, co-sponsored by the Poetry Center & American Poetry Archives, SFSU, and dedicated to poets.
- **Friday and Saturday. COMPUTER LAB, HUM 294, Open All Day.** With 23 Windows computers and 6 Macintosh computers, Hum 294 will be available for conference attendees to check email.

2009 PAMLA CONFERENCE SCHEDULE

Brief Summary of Meeting Times and Rooms

H = Humanities B = Business BH = Burk Hall

Thursday, November 5, 2009

Executive Committee Meeting, 5-8 p.m.
San Francisco State University, Humanities 203

Friday, November 6, 2009

Registration: 8:00 a.m-5:00 p.m.—Humanities 581

Session 1 – Friday, 8:30-10:00 a.m. (1-10)

- 1.01 Composition and Rhetoric* (BH 247)
- 1.02 Classics (Greek)* (H 202)
- 1.03 Critical Theory I: Hermeneutics and Philology* (H 374)
- 1.04 The Graphic Novel: Word Meets Image (BH 338)
- 1.05 Jewish Literature and Culture in “Trans-Iberia”: Spain, Portugal, and Latin America (H 472)
- 1.06 Literature and Religion I: Nineteenth-Century (H 501)
- 1.07 Profiles of the Metropolis in Contemporary Film (H 207)
- 1.08 Resistance and Collaboration: Filmic Testimony in the 1940s (H 408)
- 1.09 Scandinavian Literature* (H 203)
- 1.10 Women in French I: Immigration (H 219)

Session 2 – Friday, 10:15-11:45 a.m. (1-11)

- 2.01 American Literature before 1865* (H 203)
- 2.02 Autobiography, Autofiction: Writing the Self (B 113)
- 2.03 Ethics in Literary and Artistic Production of the French and Francophone World (B 116)
- 2.04 Ethnography and German Literature (B 120)
- 2.05 Film Studies I: Feminism and Femmes Fatales (H 207)
- 2.06 Folklore and Mythology* (H 219)
- 2.07 Gay and Lesbian Literature I: Queer Idealism* (B 210)
- 2.08 Latin American Film and Literature (BH 247)
- 2.09 Literature and the Other Arts I: Music* (BH 338)
- 2.10 Narratives of Crime (H 213)
- 2.11 Shakespeare and Related Topics I: Wild Shakespeare* (H 408)

Luncheon and Presidential Address – Friday, 12:00-1:15 p.m.

- “Literary Banquets”
Beverly Voloshin, San Francisco State University
Nob Hill Room, Seven Hills Conference Center

Session 3 – Friday, 1:45-3:15 p.m. (1-12)

- 3.01 The Academic Workforce: Where We Are and How We Got There, Where We Want to Be and How We Get There (H 113)
- 3.02 African American Literature I: From Modernism to Hip-Hop* (H 114)
- 3.03 Bay Area Writers: Beyond the “Beat Thing” (H 217)
- 3.04 Classics (Latin)* (H 218)
- 3.05 Critical Theory II: Heart and Art* (H 277)
- 3.06 English Literature (to 1700): Protesting and Preaching* (H 502)
- 3.07 French Cinema (H 207)
- 3.08 Germanics I: Literature and Cultural Critique* (H 219)
- 3.09 Italian I: 20th Century Dialogues and the Individual* (H 102)
- 3.10 Studies in Literature and Science (BH 251)
- 3.11 Virginia Woolf (H 582)
- 3.12 Women and Work I: American Literature (H 581)

Session 4 – Friday, 3:30-5:00 p.m. (1-13)

- 4.01 Creative Writing I: One City/Two Voices: Two San Francisco Writers (H 512)
- 4.02 Asian Literature* (H 109)
- 4.03 Atypical Nostalgia: Reflected, Refracted, and Projected Memory (H 111)
- 4.04 Autobiography* (H 207)
- 4.05 Contemporary Italian Cinema I: Cultural Crossroads (H 113)
- 4.06 Disability Studies (H 118)
- 4.07 Film Studies II: Shadows and Margins (H 115)
- 4.08 Marriage and Family in Nineteenth-Century American Literature I (SCSSAWW) (H 119)
- 4.09 Medieval Literature* (H 122)
- 4.10 Modern Austrian Literature* (H 582)
- 4.11 Oceanic Literatures and Cultures (H 114)
- 4.12 Romanticism’s Margins (H 127)
- 4.13 Women in French II: Les femmes et la lecture (H 129)

Forum – Friday, 5:15-6:45 p.m.

- **“Teaching Cinema in Language/Literature/Culture Curricula”**
Nathalie Rachlin, Deniz Gokturk, Dalton Krauss, and Aili Zheng
HUM 133: A brief business meeting will precede the Forum at 5:15

Reception – Friday, 6:45-8:00 p.m.

Fifth Floor College of Humanities and Humanities Symposium Room (HUM 587)

Please join us for the Friday evening reception, taking place on the fifth floor of the College of Humanities. Come and enjoy live jazz piano. Sip wine and nibble hors d’oeuvres in HUM 587. Visit the SF State Museum Fall 2009 Exhibit: “The Lost Cities of North Africa,” where you can take a tour through ancient Algeria, Tunisia, Egypt and Morocco. Exhibit highlights include ancient Roman pottery and Egyptian mummies (HUM 510). There will also be cookies and hot drinks served in the renowned San Francisco State University Poetry Room, HUM 512.

Saturday, November 7, 2009

Registration: 8:00 a.m.-2:00 p.m.—Humanities 581

Session 5 – Saturday, 8:30-10:00 a.m. (1-11)

- 5.01 African American Literature II: Authority, Influence, and Otherness* (H 108)
- 5.02 Ancient-Modern Relations* (H 109)
- 5.03 Contemporary Italian Cinema II: Between Genres and Auteurism (H 207)
- 5.04 East-West Literary Relations* (H 111)
- 5.05 Engaging/Enraging a German Speaking Public (H 113)
- 5.06 Jewish American Literature (H 115)
- 5.07 Metaphor in Public Discourse (H 118)
- 5.08 Romanticism* (H 119)
- 5.09 Spanish & Portuguese (Latin American) I: Hispanic Literary Vanguard & Transculturation* (H 121)
- 5.10 Women in French III: Paris... et la littérature (H 122)
- 5.11 Women in Literature I: Limning the Liminal* (H 131)

Session 6 – Saturday, 10:15-11:45 a.m. (1-14)

- 6.01 American Literature after 1865 I: 1865-1945* (H 108)
- 6.02 Beowulf and Related Topics* (H 109)
- 6.03 Film and Literature I: Mythical Prototypes* (H 111)
- 6.04 French and Francophone Literature I: Subverting and Reorganizing the Nation* (H 113)
- 6.05 Gay and Lesbian Literature II: Queer Realism* (H 115)
- 6.06 Germanics II: Body and Text* (H 118)
- 6.07 Linguistics* (H 119)
- 6.08 Literature and the Other Arts II: Contemporary Praxis* (H 121)
- 6.09 Nineteenth-Century British Literature and Culture I* (H 122)
- 6.10 Poetry and Poetics I: Sway—Influence and Dissent* (H 127)
- 6.11 Post-Colonial Women’s Writing I: Gender Divides* (H 132)
- 6.12 Spanish and Portuguese (Peninsular) I* (H 207)
- 6.13 Teaching with the Internet and Technology I* (H 131)
- 6.14 Women in Literature II: Women Transformed* (H 471)

Luncheon and Plenary Address – Saturday, 12:00-1:15 p.m.

- **“Counter Histories, Alternate Histories, and Fictions;
Or How to Account for the Popularity of Telling Like It Wasn’t”
Catherine Gallagher, University of California, Berkeley
Nob Hill Room, Seven Hills Conference Center**

Session 7 – Saturday, 1:30-3:00 p.m. (1-14)

- 7.01 African American Literature III: Style, Space, Genre* (H 108)
- 7.02 Chaucer and Related Topics* (H 109)
- 7.03 Children’s Literature I: Fears and Foes* (H 111)
- 7.04 Colonialism and Religion in French and Francophone Literature (H 113)
- 7.05 Comparative Media: Media, Labor, and Biopolitics (H 115)
- 7.06 Cowboys and Indians: The American West in the European Cultural Imagination (H 118)
- 7.07 Italian II: Cinema* (H 119)
- 7.08 Nineteenth-Century British Literature and Culture II* (H 121)

- 7.09 Poetry and Poetics II: Sound, Story, and Sisterhood* (H 122)
- 7.10 Post-Colonial Literature I (H 127)
- 7.11 Solitude and the Modern Metropolis (H 131)
- 7.12 Thinking through Food: Culture, Identity, and Symbolism in Literature and Film (H 132)
- 7.13 Women and Work II: British Literature (H 207)
- 7.14 Women in French IV: Paris et ailleurs...comment enseigner la culture (H 203)

Session 8 – Saturday, 3:15-4:45 p.m. (1-14)

- 8.01 Creative Writing II: A Poetry Reading (Co-sponsored by PAMLA and the Poetry Center & American Poetry Archives, SFSU) (H 512)
- 8.02 Children’s Literature II: “Childhood” Tales* (H 108)
- 8.03 Comparative Literature* (H 109)
- 8.04 Contemporary Italian Cinema III: Italy of the New Millennium (H 207)
- 8.05 English Literature (after 1700) I: Generic Tensions in the Eighteenth Century* (H 111)
- 8.06 Film and Literature II: Modern Realities* (H 113)
- 8.07 French and Francophone Literature II: Finding Narrative Space* (H 118)
- 8.08 Literature and Philosophy (H 119)
- 8.09 Marriage and Family in Nineteenth-Century American Women’s Literature Roundtable: What’s Love Got to Do with It? Marriage in Nineteenth-Century African American Literature (SCSSAWW) (H 121)
- 8.10 Modernism/Postmodernism (H 122)
- 8.11 Post-Colonial Women’s Writing II* (H 127)
- 8.12 Rhetorical Approaches to Literature* (H 131)
- 8.13 Spanish and Portuguese (Latin American) II: Cultural Production in Twentieth Century Latin American Letters* (H 132)
- 8.14 Teaching with the Internet and Technology II* (H 115)

Session 9 – Saturday, 5:00-6:30 p.m. (1-12)

- 9.01 American Literature after 1865 II: 1945-Present* (H 108)
- 9.02 English Literature (after 1700) II: The Body and Physicality* (H 109)
- 9.03 Latina/o Literature (H 111)
- 9.04 Literature and Religion II: Revising Religion in the Recent American Novel (H 118)
- 9.05 Literature and the Other Arts III: Illustrations* (H 113)
- 9.06 Post-Colonial Literature II (H 119)
- 9.07 Science Fiction* (H 207)
- 9.08 Shakespeare and Related Topics II: Shakespeare in Cultural Translation* (H 115)
- 9.09 Spanish and Portuguese (Peninsular) II* (H 121)
- 9.10 Traveling African Americans (H 122)
- 9.11 Women in French V: Autobiographie, biographie, autofiction (H 127)
- 9.12 Young Adult Literature (H 131)

Note: Regular/Standing Sessions are indicated above with asterisks (*) following their titles. Sessions without asterisks are Special (One-Year) Sessions. At the conclusion of Regular/Standing Sessions (or after the final session of a series if a Standing Session was divided into multiple sessions), an election for next year’s Presiding Officer should be held. As Special Sessions must be proposed every year, no election for next year’s Presiding Officer is held at the conclusion of a Special Session.

Special Session proposals for 2010’s PAMLA Conference to be held in Hawaii are due to PAMLA’s 2010 First Vice-President, Sabine Wilke (University of Washington), by December 15, 2009: wilke@u.washington.edu

2009 PAMLA CONFERENCE SCHEDULE

DETAILS

Thursday, November 5, 2009

Executive Committee Meeting

5:00-8:00 p.m., San Francisco State University, Humanities 203

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Friday, November 6, 2009

8:00 a.m. —5:00 p.m. Conference Registration

Location: Humanities 581

Friday, 8:30 —10:00 a.m. Session 1 (1-10)

1.01 FR 8:30-10:00 a.m. Burk Hall 247

Composition and Rhetoric

Presiding Officer: Lash Keith Vance, University of California, Riverside

1. The Composition of Choice: Themed Courses and Discourse Communities. Kristin Brunnemer, Pierce College

Using the composition theories of Patricia Bizzel, John Trimbur and Maxine Hairston, this paper examines the ways that themed composition classes create discourse communities centered on shared interests. I will discuss the positive and negative elements of special focus composition and the institutional hurdles departments face when transitioning to them.

2. Nonsense So To Speak: “Jabberwocky” in a Remedial Writing Class. Chamutal Noimann, Borough of Manhattan Community College

This paper explains how Lewis Carroll’s nonsense poem “Jabberwocky” from *Alice’s Adventures in Wonderland* empowers ESOL students and helps them understand a vital skill: understanding unfamiliar words through context. The poem also promotes discussion and spontaneous use of theretofore never used vocabulary.

3. “Form Fright”: Adult Literacy and Hurricane Katrina. Andrea Hernandez, California State University, Northridge

Using the federal forms of “Road Home”—a housing recovery program for victims of Hurricane Katrina—I will examine document literacy from the perspective of both genre and language acquisition theory. I will also argue that illiteracy in U.S. adults requires increased understanding and awareness.

1.02 FR 8:30-10:00 a.m. Humanities 202

Classics (Greek)

Presiding Officer: Leslie Cahoon, Gettysburg College

1. On Translating Ancient Greek Poetry. Rodney Merrill, Independent Scholar

The geniuses of antiquity deserve from translators the greatest possible fidelity to the substance and manner of their compositions, not simplification or modernization. Slighting the formal and musical aspects of epic and drama makes much of the original experience inaccessible. Audiences of all ages respond enthusiastically to my faithful versions.

2. Legitimacy and the ‘Self-taught’ Bard in the *Odyssey*. Brett Rogers, Gettysburg College

Phemius’ claim to being *autodidaktos* in the *Odyssey* (22.347) demonstrates that the itinerant bard faces the problem of emphasizing both his autonomy and legitimacy without placing himself in an illegitimate political order. Phemius’ plea also reveals that bards act as focalizers for the problem of the legitimacy of the *basileus*.

3. Sappho’s Aristotle. Thomas Walsh, University of California, Santa Cruz

This talk elucidates three fragments of Sappho (1, 16, and 31) by setting them beside Aristotle’s categorization of rhetoric as either epideictic, forensic, or deliberative. A persistent relationship within literary discourse is instantiated by Sappho and codified by Aristotle.

4. Representations of Arsinoe in Theocritus. Marilyn Likosky, Independent Scholar

Alexandrian Philadelphus promoted Arsinoe’s divine worship, but Theocritus only indirectly associates her with Aphrodite. Arsinoe assumes benevolent godlike qualities, though Aphrodite in other representations disturbs, dominates, and destabilizes men. Disparity between Aphrodite and Arsinoe has previously not been addressed, indicating poetic constraint to overtly picture Arsinoe in a conventional role.

1.03 FR 8:30-10:00 a.m. Humanities 374

Critical Theory I: Hermeneutics and Philology

Presiding Officer: Sophie Delahaye, Washburn University

1. Throwing Things in Thackeray. Jami Bartlett, University of California, Irvine

The ability to refer to a person, to names, or to particular objects is a problem that novels have to deal with and tend to narrate. Thackeray reveals the conditions of reference in the act of throwing to develop a new theory of how reference works in the realist novel.

2. Jean Baudrillard and the Consumer Society: From Critical to Fatal Theory. Tim Luther, California Baptist University

Baudrillard provides a useful framework for cultural criticism. I examine his philosophy, especially his notions of consumption, symbolic exchange, simulacra and hyperreality. Then I use Baudrillard to criticize concrete aspects of contemporary society, such as advertising and fashion, concluding with criticisms of Baudrillard.

3. “What Are You Doing After the Orgy”: The Ever Distant Horizon of Hyperreality. Jessica Schad Manuel, San Francisco State University

Jean Baudrillard’s concept of hyperreality functions as a symptom of a contemporary culture but this phenomenon did not develop *ex nihilo*. Hyperreality is an afterlife of Victorian England evolving out of technological anxiety, a nostalgic yearning for a stable past, and a conscious transition toward a never-enough capitalist mindset.

1.04 FR 8:30-10:00 a.m. Burk Hall 338

The Graphic Novel: Word Meets Image

Presiding Officer: John D. Schwetman, University of Minnesota, Duluth

1. Picturing Gender Violence in the Comics Bildungsroman: Phoebe Gloeckner, Lynda Barry, Marjane Satrapi and Marguerite Abouet. Alison Mandaville, Pacific Lutheran University

The centrality of gender violence for young female characters goes back through the history of the novel and has become ubiquitous in female coming of age narratives. I explore how four contemporary graphic novelists take up this key theme in female coming of age graphic narratives set around the globe.

2. The Serial Imaginary: Unbinding Eisner's "Graphic Novel." Christopher Hagenah, University of California, Santa Barbara

This essay addresses the controversial distinction between comic strip and graphic novel by examining those works that occupy a space between the serial and the novel, such as Eisner's *Contract with God*, McCay's *Little Nemo in Slumberland*, Crumb and Pekar's *American Splendor*, and Ware's *Acme Novelty Library*.

3. Sex and Longing in Adrian Tomine's *Optic Nerve*. Michael Zhai, Mills College

Adrian Tomine's graphic novels explore the loneliness and longing of young people in present-day America. Within a minimalist aesthetic, word and image each resound in the silence of the other. Through this they give voice to the gaps in contemporary discourses on sexual politics.

4. Bearing Graphic Witness: The Graphic Novel as Testimony and/or How the Comic Approaches the Unspeakable. Perrin Kerns, Marylhurst University

What demands does the comic form put on the artist as witness and what demands does witnessing trauma put on the comic form? How does trauma defy narration, yet demand it? I will turn such questions to an examination of graphic novels that bear witness to both personal and historic trauma.

1.05 FR 8:30-10:00 a.m. Humanities 472

Jewish Literature and Culture in "Trans-Iberia": Spain, Portugal, and Latin America

Presiding Officer: Ana María Rodríguez-Vivaldi, Washington State University

1. Multiple Expressions of *Converso* Identity in the Poetry of the 17th-Century New Christian Antonio Enríquez Gómez. Matthew Warshawsky, University of Portland

This presentation analyzes three kinds of poems written by Antonio Enríquez Gómez, a *converso* (baptized Catholic of Jewish descent) and prolific contributor to Spain's literary golden age. Examples of his exilic, ballad, and epic poetry describe a distinctly New Christian worldview that criticizes social vices and reflects his outsider status.

2. Identidad colectiva, identidad individual: los personajes de Angelina Muñiz-Huberman. Alicia Rico, University of Nevada, Las Vegas

Los protagonistas de las obras de Muñiz-Huberman cuestionan la significación de ser judío. Aún partiendo de la premisa común de ser judío, en el resultado prima la pluralidad que constituye a cada personaje como ente único; la identidad personal no se puede definir en términos de colectividad sino de individuos.

3. Rencuentros y desencuentros de tradiciones judías en México a través del cine. Jorge Galindo, University of Nevada, Las Vegas

En este trabajo me propongo analizar las películas documentales *Los judíos de Tijuana* de Isaac Artenstein y *Ocho candelas* de Sandro Halphen para demostrar como estas películas proponen al judaísmo como elemento fundacional de la cultura nacional mexicana.

4. La obra de Alejandro Jodorowsky o cómo adaptar el surrealismo al judaísmo. Henri-Simon Blanc-Hoang, Defense Language Institute

Los surrealistas habían identificado la Iglesia Católica como uno de los tres pilares de la civilización occidental que debían destruir. Consecuentemente, el Surrealismo nació en un contexto cultural típicamente católico. Sin embargo, el autor chileno Alejandro Jodorowsky mostró que se podía adaptar los preceptos surrealistas a un medio ambiente judío.

1.06 FR 8:30-10:00 a.m. Humanities 501

Literature and Religion I: Nineteenth-Century

Session Chair: Sara Hackenberg, San Francisco State University

1. Dying and Punished Children: Meta-Didactic American Tract Society Literature in the Nineteenth Century. Brenda Glascott, California State University, San Bernardino

This paper explores how mid-nineteenth century evangelical literature produced by the American Tract Society sought—through stories of transformed and transforming children—to transform readers into evangelical participants in the public sphere. These transformational experiences, mediated through reading, rely on a process of self-abnegation recommended to readers.

2. “Something better that’s not a dream”: Carlylean Faith and Doubt in the Victorian Fantasy Novel. Catherine Cronquist Browning, University of California, Berkeley

This essay examines two Victorian fantasy novels that address contemporary religious concerns, Kingsley’s *Water-Babies* and MacDonald’s *At the Back of the North Wind*. I argue that the process by which these texts educate child protagonists in belief is analogous to Carlyle’s formulation of faith as a production of radical doubt.

3. Newman’s *Apologia* and Unamuno’s *Agony*. Kevin Fagan, Cal Poly State University, San Luis Obispo

Seemingly strange “comrades” in letters on the primacy of conscience over authority, Newman is considered the prototype intellectual convert to historical Christianity while Unamuno was characterized as its greatest heretic. Luckily both have left us their story: Unamuno in *The Agony of Christianity* and Newman with *Apologia Pro Vita Sua*.

4. Christian Poetics, Jewish Aesthetics and Nineteenth-Century Anglo-Jewish Texts. Cynthia Scheinberg, Mills College

The paper explores the relationship between Christian theology and the poetics/aesthetics of nineteenth century English poetics. Examining work by Anglo-Jewish writers, I explore how writers who do not participate in a Christian epistemological context adapt their poetry for a poetic tradition that assumes certain principles of Christian aesthetics.

1.07 FR 8:30-10:00 a.m. Humanities 207

Profiles of the Metropolis in Contemporary Film

Presiding Officer: Aili Zheng, Willamette University

1. The *Drift* between Cognition and Emotion: Mapping the City in Contemporary Urban Films. Chris Tong, University of California, Davis

This presentation attempts to conceptualize a mapping based on the Situationist drift, going beyond Jameson’s cognitive mapping and Giuliana Bruno’s affective mapping. Examples will be drawn from Asian and European cinema: *Beijing Bicycle*, *La Haine*, *Gegen die Wand*, *Milchwald*, *Metropolis*, *Ikiru*, and *Ladri di biciclette*.

2. Chanting Down Babylon in *The Harder They Come* Texts. Sean Allan, Independent Scholar

Perry Henzell’s film *The Harder They Come* and its soundtrack inspired Michael Thelwell to write a novelization. The paper examines themes in the film and novel and the ways in which both texts use cinematic iconicity to construct a vision of the city and its corrupting and salvific attributes.

3. Representing the Space of No Place: Spatial Poetics in *The Princess of Nebraska*. Jing Nie, University of California, Davis

This paper analyzes spatial expressions represented in *The Princess of Nebraska* and argues that Wayne Wang has masterfully represented and reinterpreted the globalized metropolitan space of San Francisco by capturing the inner world of Sasha—an overseas Chinese student in the US.

1.08 FR 8:30-10:00 a.m. Humanities 408

Resistance and Collaboration: Filmic Testimony in the 1940s

Presiding Officer: Delphine Perret, San Francisco State University

1. Années sombres du Havre à Anvers ou tristes amours sur les quais. Candice Nicolas, Bucknell University

Quai des Brumes de Marcel Carné (1938) et *Dédée d'Anvers* d'Yves Allégret (1948) partagent noirceur, brouillard et fatalité dans le quartier des quais. Menaces et ombres de guerres, prédictions et souvenirs de l'Occupation pèsent allégrement sur les anti-héros du réalisme poétique.

2. Silent Complicity, a Disorder of the Disquieting Collective: *Le Corbeau* (1943) by Henri-Georges Clouzot. Jean-Baptiste Chantoiseau, Université de la Sorbonne Nouvelle (Paris III)

During the Occupation with so much imposed upon helpless people, a need was born for their own power to be liberated; thus they imposed power upon helpless others. *Le Corbeau*, a story of emotional blackmail, brings to light what might otherwise remain hidden. The film is controversial to this day.

3. Du regard des vaincus à celui des vainqueurs: *L'Oeil de Vichy* par Chabrol. Véronique Flambard-Weisbart, Loyola Marymount University

De août 1940 à août 1944, le gouvernement de Vichy et l'occupant allemand ont diffusé dans les cinémas français des actualités soigneusement contrôlées, orchestrant ainsi la propagande "collabo."

1.09 FR 8:30-10:00 a.m. Humanities 203

Scandinavian Literature

Presiding Officer: Marlene Broemer, University of Helsinki

1. The *Njal's Saga* and Christian Conversion. Susan Scaff, San Jose State University

Written down in the 13th century, the *Njal's Saga* looks back both at the heroic age and the nation's conversion to Christianity in 1000. Through the conversion we see no evidence of deep character changes, but we do see a shift from blood feuds to a preference for reconciliation.

2. A Hyperborean Ovid? Henrik Ibsen and the Author of the *Metamorphoses*. Victor Castellani, University of Denver

In his last plays Ibsen adopted metamorphosis as theme; Ovidian influence marks *Master Builder*, *Little Eyolf*, *John Gabriel Borkman*, and *When We Dead Awaken*. In the first and third of these punitive, "poetically just" transformations occur, consolatory ones in the others, which otherwise show awareness of Ovid, especially his *Metamorphoses*.

3. "The Queen of Sheba": A Portrait of Woman in Hamsun's Short Stories. Tom Conner, Norbert College

Hamsun's short stories are profoundly interesting and draw on early novels such as *Hunger*, *Mysteries* and *Pan*. My paper will examine a handful of Hamsun's short stories, among them "The Queen of Sheba," which conjure up an unnerving and erratic image of women and their suitors in Hamsun's oeuvre.

1.10 FR 8:30-10:00 a.m. Humanities 219

Women in French I: Immigration

The "Women in French" sessions are sponsored by Women in French, an allied organization

Presiding Officer: Catherine Montfort, Santa Clara University

1. La tradition du silence: violence domestique dans les familles nord-africaines. Marianne Golding, Southern Oregon University

La violence conjugale subie par les femmes d'origine nord-africaine en France est le sujet du dernier ouvrage de Smain Laacher, *Femmes invisibles*, ainsi que de films et textes récents. Il s'agit de femmes pour qui le droit d'exposer leur souffrance et leur humiliation n'est pas reconnu et difficilement défendu.

2. Intégration et mixité sociale: le quotidien au féminin selon Faïza Guène. Michèle Chossat, Seton Hill University

Dans *Kiffe Kiffe demain* (2004) et *Du Rêve pour les oufs* (2008) Guène pose la question de l'évolution des pratiques d'intégration et de mixité sociale. En explorant les notions d'exil et d'immigration, elle soulève de nouvelles problématiques concernant l'hospitalité et la construction identitaire

3. Un aller simple or un aller retour? The "Immigrant" Return Narrative. Amy Hubbell, Kansas State University

In Didier Van Cauwelaert's *Un aller simple*, Aziz is arrested as an illegal immigrant and forced to return to his fictive roots in Morocco. This paper demonstrates how the transgression of limits between homeland and present land, fiction and autobiography provide a new model for the "immigrant" return narrative.

4. Women Speaking Out in the Films of Abdel Kechiche. Kevin Elstob, California State University, Sacramento

Abdel Kechiche's films paint a social canvas of the intricate make-up of working class communities in France through riveting and sometimes abrasive portrayals of women's lives given by some of France's up and coming or not so well known actresses.

Friday, 10:15 —11:45 a.m. Session 2 (1-11)

2.01 FR 10:15-11:45 a.m. Humanities 203

American Literature before 1865

Presiding Officer: Amy Parsons, University of Wisconsin, Platteville

1. Ancient Edifice: The Specter of the House in the Gothic Short Stories of Edgar Allan Poe and H.P. Lovecraft. Moremi Ogbara, California State University, Los Angeles

This study notes Poe's and Lovecraft's reinvention of the gothic motif of the haunted house by bringing the gothic out of the gloomy castles of England and into the early nineteenth century American landscape. While Poe modernizes the genre, Lovecraft's literary work reminisces the architecture and ideals of the past.

2. Crossing a Bare Common School: The Transcendental Texts of Childhood. Jessica Collier, University of California, Irvine

This paper will read Transcendentalism as an educational movement in relation to texts and materials that address themselves specifically to the cultivation of the child's intellect, including Bronson Alcott's custom-made student desks, Elizabeth Peabody's work with Milton Bradley on kindergarten materials, and Hawthorne and Mary Peabody Mann's stories for children.

3. Appropriating the Infinitude of Blackness: Racial Jest in Benjamin Franklin's *Autobiography*. Joy Viveros, San Francisco State University

This paper analyzes the racial joke embedded in Franklin's *Autobiography*, which describes a game of one-upsmanship whereby white political actors temporarily "blacken" each other's faces. My anatomy of the joke suggests the post-Puritan imagination projected onto 'blackness' (the irrevocable sign of social degradation) a prospect of release from ceaseless self-regulation.

4. Toward a Doctrine of "Credit": Individualism, Secularism, and the International Scene in Mary Rowlandson's Captivity Narrative. Samantha Cohen, University of California, Irvine

Mary Rowlandson's captivity narrative was published to inspire renewed fervor in Puritan New England and is bookended between the writings of prominent ministers, which situate it within a doctrinal framework. However, tensions in Rowlandson's account reflect the inadequacy of Puritan conversion paradigms to the experience of Americans on the frontier.

2.02 FR 10:15-11:45 a.m. Business 113

Autobiography, Autofiction: Writing the Self

Presiding Officer: Nicole Buffard, California State University, Sacramento

1. Memory's Home in Sigrid Nunez's *A Feather on the Breath of God*. Jacqueline Doyle, California State University, East Bay

Animated by *Heimweh*, grief, and the effort to transform "traumatic memory" into "narrative memory" with a shape and context, Sigrid Nunez's hybrid novel-memoir exceeds generic boundaries, ultimately leaving the reader with a protagonist who lacks a clear identity or home, and a story not fully at home in its form.

2. Hybridity and Heritage in M. Dean's Autofictitious Novel *My Fathers* and Barack Obama's Autobiography *Dreams from my Father*. Romey Sabalius, San Jose State University

In Dean's novel the autofictitious protagonist is of mixed race and in search of his father. To discover his heritage and identity he travels to Trinidad. The novel features interesting parallels to Obama's autobiography *Dreams from my Father*, which details his travels to Kenya in search of his father and roots.

3. A Masculine Negotiation with the Past by 1.5 Generation Vietnamese American Memoirists. Yuki Obayashi, San Francisco State University

This paper argues that memories of the Vietnam War have had a profound affect on the way in which 1.5 generation Vietnamese Americans write their memoirs, and articulates the male memoirists' masculine ways of recollecting memories.

4. Literature of the Gap: Parenthesis and Digression in Oksana Zabuzhko's *Field Work in Ukrainian Sex*. Amy Moore, University of California, Berkeley

This paper examines Oksana Zabuzhko's *Field Work on Ukrainian Sex* [*Pol'ovi doslidzhennya z ukrains'koho seksu* 1996], a quasi-autobiographical, journalistic novel which includes many of Zabuzhko's previously published poems.

2.03 FR 10:15-11:45 a.m. Business 116

Ethics in Literary and Artistic Production of the French and Francophone World

Presiding Officer: Vera Klekovkina, Scripps College

1. Le complexe moral du rire des comédies françaises contemporaines. Marie Duret-Pujol, Université Sorbonne Nouvelle Paris III / Université Bordeaux III

Cette communication se propose d'interroger le complexe moral et l'équivoque du regard du spectateur face aux comédies françaises contemporaines prises entre drame et comédie.

2. L'engagement politique et éthique de Mohammed Dib. Laurence Denié-Higney, University of California, Los Angeles

Mohammed Dib est amené une nouvelle fois à s'engager dans la vie politique de son pays devant la guerre civile des années 90. Dans *La Nuit Sauvage* (1994), Dib explique ce que doit être, selon lui, le rôle éthique de l'écrivain pendant cette période tourmentée de l'histoire de son pays.

3. Justice, Micrology and the Sublime. On Ethical Dimensions of Avant-garde Music. Susanne Kogler, University of Music and Dramatic Arts, Graz

The paper explores the ways in which music might comprise an ethical dimension. The analysis of works by French composers will draw on the category of the sublime: reinterpreted by Lyotard, it is no longer linked to inconceivable greatness, but to a micrological perspective which does justice to the detail.

4. Fabriquer des images sans y perdre sa voix: pour une éthique de l'identité dans le cas du cinéma québécois francophone. Mike C. Vienneau, Université du Québec à Montréal

Le cinéma du Québec est riche en recherche identitaire mais c'est aussi un art névrosé et instable par sa situation socioculturelle et sa situation linguistique de survie. Cette communication vise à expliquer comment le cinéma du Québec essaye de préserver son identité et faire entendre sa voix.

2.04 FR 10:15-11:45 a.m. Business 120

Ethnography and German Literature

Presiding Officer: Imke Meyer, Bryn Mawr College

1. Sorcery in the Age of Colonial Instability: Alma Karlin's Melanesian Ethnography and Fiction. Richard Sperber, Carthage College

In the 1920s, the travel writer and explorer Alma Karlin studied sorcery in Melanesian societies. The instability of colonial rule in the western Pacific impacted her ethnography and fiction. This paper explores whether Karlin's writings on sorcery can be read as a record of indigenous resistance to colonial rule.

2. Experimental Ethnography and Hubert Fichte's Ethno-Poetics. Karin Bauer, McGill University

My paper explores the intersection of literary and ethnographic discourses in the work of the German writer Hubert Fichte, whose ethnographic novels can be read as fervent critiques of the academic discourses of anthropology and ethnography. Fichte's narrative strategies imply the utopian postulation of a new kind of experimental ethnography.

2.05 FR 10:15-11:45 a.m. Humanities 207

Film Studies I: Feminism and Femmes Fatales

Session Chair: Jeremiah Axelrod, Occidental College

1. Near Kisses: "L'Amour entre filles" in Taiwanese Cinema since 2000. Michelle Bloom, University of California, Riverside

Films featuring female-female desire, whether consummated or not, have contributed to Taiwan's film renaissance. The trajectory from Tsai Ming-liang's *What Time is it There?* (2001) to Yee Chin-Yen's *Blue Gate Crossing* (2003) to lesbian filmmaker Zero Chou's feature films culminates in the coming out of lesbian film in Taiwan.

2. Debunking the Femi-Nazi Mystique: Generational Feminisms in *Coraline*. Kassandra Clark, University of Texas, Austin

This paper analyzes competing representations of feminism in Henry Selick's film adaptation of *Coraline*. Coraline not only experiences the adolescent anxiety attributed to the psychological separation from her mother, but also confusion regarding her mother's concept of feminism. She ultimately constructs her own identity upon the foundation her mother laid.

3. Women's Work and the Use of Aesthetic Distance in the Films of Tran Anh Hung. Lan Duong, University of California, Riverside

In this presentation, I examine the historical contexts of Tran Anh Hung's films to analyze the kind of cultural work that they perform. Secondly, I move to close readings of the films, examining gender representations through such filmic techniques as aesthetic distancing, point-of-view positioning, framing, and compositional shots.

4. *A Lust for Violence: Transgressive Women in Science Fiction and Fantasy Films*. Roula Kogos, University of Nevada, Reno

In this paper I intend to analyze the relationship between women and violence in science fiction and fantasy films, and examine how the use of violence alters their gendered roles as women, turning them into objects of fear and suspicion, in effect, into monsters.

2.06 FR 10:15-11:45 a.m. Humanities 219

Folklore and Mythology

Presiding Officer: Sufen Lai, Grand Valley State University

1. *The Dark Side of the Goddess: The Archetype of the Shadow in Ancient Mythology*. Logan Greene, Eastern Washington University

The theme of descent and return that dominates the myth of three goddesses of the ancient world contains a powerful paradigm for psychological integration. In Jungian terms, these myths—of Mesopotamian Ishtar, of Greek Persephone, of Egyptian Isis—offer a pattern for the integration of the shadow.

2. *The Emperor and His New Shadow: Recent Representations of the First Emperor of China*. Sherry Mou, DePauw University

Against the political myths sounding the First Emperor of China, three films and one opera made within a decade created a new mythological image for the emperor: *The Emperor's Shadow* (1995), *The Emperor and the Assassin* (1998), *Hero* (2002), and *The First Emperor*.

3. *The Minotaur Goes West: Contemporary American Minotaur-rewritings* (Danielewski, Sherrill, Eugenides, Russell). Melina Gehring, University of Hamburg

My paper will explore four US-American prose texts from the 21st century which thematize the Minotaur. Focusing on a culture-oriented reading, I will inquire about the reasons for the recent interest in the ancient mythological character.

2.07 FR 10:15-11:45 a.m. Business 210

Gay and Lesbian Literature I: Queer Idealism

Presiding Officer: Joshua Fenton, University of California, Riverside

1. *Female Homosexuality and Eugenics Before the Great War: Dora Marsden's The Freewoman*. Deborah Cohler, San Francisco State University

This paper examines discourses of feminism, eugenics, and homosexuality among self-styled British “sex radicals” in the 1910s. The renegade feminist journal *The Freewoman* contains emergent representations of female homosexuality that reveal familiar registers of sexology but also produce lesbian identities predicated on gendered purity, eugenic motherhood, and sexual surveillance.

2. *Queer Retrosexualities: Reparative Returns to the 1950s*. Nishant Shahani, Washington State University

“Queer Retrosexuality” examines the historiographical possibilities that inform the narrative return to the 1950s in contemporary queer fiction. In making the 1950s a primal scene for queer thinking, these texts offer an insight into the political value of retrospection for contemporary queer theory and politics.

3. “Seeing is the Tithe Not the Prize”: *Queer Femme Gender Expressions in the 1990s and Current Decade*. Anika Stafford, Independent Scholar

“Seeing is the Tithe Not the Prize” examines discourse regarding femme gender expressions within queer sub-cultures. My focus is on debates concerning ways in which femmes are viewed within their counter-cultures and how femme identity construction can depart from prescriptive, heteronormative gender models.

4. Guns, Drugs, and Gayness: Masculine Performativity, Drug Addiction, and Homosexuality in William S. Burroughs' *Junky* and *Queer*. Chris Vanderwees, Lakehead University

This paper will discuss Burroughs' representation of William Lee's masculinity in *Junky* and *Queer*. Ultimately, I argue that Lee attempts to structure his homosexuality and relations with other gay men through masculinity or hyper-masculinity while his identity is perpetually haunted by unresolved referents of effeminacy.

2.08 FR 10:15-11:45 a.m. Burk Hall 247

Latin American Film and Literature

Presiding Officer: Hector Mario Cavallari, Mills College

1. La exégesis del pasado argentino a través del tanguero mítico: los misterios de Ada Falcón y 'Julio Martel.' Ana María Rodríguez-Vivaldi, Washington State University

Nos enfocaremos en dos textos: el documental *No sé qué me han hecho tus ojos* (Lorena Muñoz y Sergio Wolf, 2003) y la novela *El cantor de tango* (Tomás Eloy Martínez, 2004). Ambos tematizan la búsqueda de tangueros perdidos como alegorías de reconstrucción de un pasado argentino mitificado y emblemático.

2. The New Face of Mexican Immigration in the US: Crossing Traditional Borders of Analysis. Nathalie Kassel-Smith, Central Washington University

This paper explores how Tommy Lee Jones' *The Three Burials of Melquiades Estrada* (2005), Patricia Riggen's *Bajo la misma luna* (2007), and Philip Garrison's essays *Because I Don't Have Wings: Stories of Mexican Immigrant Life* (2006) offer a human vision on an issue that has frequently been reduced to statistics.

3. *Rosario Tijeras*: A Cycle of Violence and Destruction. Stella Moreno, Central Washington University

Jorge Franco's novel and Emilio Maillé's film examine Rosario Tijeras' life within the context of violence, drugs and sicarios in 1980's Medellín. The story of Rosario is not a theatrical representation, but rather a very realistic one; it is a journey of chaos and ultimately of self-destruction.

2.09 FR 10:15-11:45 a.m. Burk Hall 338

Literature and the Other Arts I: Music

Session Chair: Richard Hishmeh, Palomar College

1. Reading, Writing, and Ragtime: The Experience of Music in *The Autobiography of an Ex-Colored Man*. Joshua Jensen, Claremont Graduate University

This paper explores James Weldon Johnson's portrayal of ragtime in *The Autobiography of an Ex-Colored Man*. Johnson's novel, though fictional, describes the emotional, social, and cultural contexts of ragtime performance with stunning detail. My paper considers his novel as a model for the convergence of fictional literature and musical scholarship.

2. Dueling Divas: Nineteenth Century Ideology and the Representation of Musicians in *Daniel Deronda*. Carroll Savant, University of Texas, Dallas

Using the author as social chronicler, this project is an anthropological study of Eliot's *Daniel Deronda*, investigating social institutions, culture, history and the role of music in nineteenth-century literature. The methodology is an interdisciplinary approach to investigating literature, using literary and cultural theory with musicology.

3. Music of Resistance in the Postcolonial World. Fazia Aitel, Claremont McKenna College

This paper discusses music as a tool of resistance for the Berber people in North Africa. I mostly look at the way Berber songs from Algeria, Morocco, Mali, and Niger convey a discourse of resistance in a globalized and postcolonial world.

4. Edgar Allan Poe's Influence in Contemporary Music: Debussy's "Theatre de la Peur," Lou Reed and Diamanda Galas. Anabela Duarte, Universidade de Lisboa, Faculdade de Letras

This paper explores the musico-literary work of three artists, crossing creatively with the work of E.A. Poe: *Pelléas et Mélisande* by Debussy, *The Mask of the Red Death* by Diamanda Galàs and *The Raven* by Lou Reed.

2.10 FR 10:15-11:45 a.m. Humanities 213

Narratives of Crime

Presiding Officer: Marja Mogk, California Lutheran University

1. "Painful Excitements": The Transatlantic Urban Mysteries Novel and the Rhetoric of Social Reform. Sara Hackenberg, San Francisco State University

Transatlantic 1840s "urban mysteries" novels purport to help solve modern crimes by visually exposing such problems to readers. This paper argues that these novels' conflation of "seeing" with "acting" reveals them as foundational for the emerging novel of social problems even as they call into question the rhetoric of exposure.

2. Our Friends in Germany: Spy and Counterspy Literature in the Edwardian Period. Thomas Hitchner, University of California, Irvine

My paper studies the birth of spy literature in early twentieth-century Britain. Using the work of Buchan, Childers, Kipling, and others, I distinguish between the genres of spy literature and counterspy literature, comparing their structures, characters, and ideologies in the political and cultural context of the Edwardian period.

3. *Fantoches 1926*: A Collective Crime Narrative. Ana Maria Hernandez, City University of New York, LaGuardia Community College

Fantoches 1926 was published from January to December of 1926 in the trendy magazine *Social*. Each chapter was written and illustrated by a different contributor following a loose set of rules that placed it halfway between the collective creations of the London Detection Club and the Surrealist *cadavre exquis*.

4. "This Is My Rock": *Hawaii Five-0* and the Insular Detective Tradition. Stanley Orr, University of Hawai'i, West O'ahu

Hawaii Five-0 exemplifies the literary tradition of "insular detection." Island crime stories ranging from Shakespeare's *The Tempest* to Biggers's *The House Without A Key* reflexively illuminate detective thematics, including boundary, surveillance, and instrumentalism. *Hawaii Five-0* elaborates these conventions, projecting fantasies of "insulation" for an anxious 1960's America.

2.11 FR 10:15-11:45 a.m. Humanities 408

Shakespeare and Related Topics I: Wild Shakespeare

Presiding Officer: Caralyn Bialo, University of California, San Diego

1. The Birds of *Macbeth*. Megan Palmer Browne, University of California, Santa Barbara

Shakespeare's *Macbeth* posits three classes of birds: domestic fowl, which are seen as prey; birds of prey; and birds of ill omen. The bird symbolism enriches the play's larger themes of innocence, tyranny, and destiny as it explores the permeable boundary between human conduct and animal behavior.

2. Green Lear: Lear's Double Kingship in the Wild. Michael Steffes, University of Wisconsin, Stevens Point

Lear's experience of wild nature, often seen as leading to psychological and moral renewal, can be best understood in light of the Elizabethan forest laws and the monastic tradition of withdrawal into the wilderness, echoed in a number of Renaissance literary and religious texts.

3. Drama of the High and the Low: What is National History in Shakespeare and Lope de Vega? William Gahan, Rockford College, Rockford, Illinois

Critical opinion for each playwright's depiction of commoners in historical drama is diverse; however, Shakespeare's tends to make Lope's look populist and Lope's makes Shakespeare's look elitist. In *Fuenteovejuna (The Sheep Well)*, history moves through the actions of commoners; in Shakespeare's histories, namely the first Henriad, the lowly are dismissed.

Friday, 12:00 noon —1:15 p.m.

LUNCHEON AND PRESIDENTIAL ADDRESS

“Literary Banquets”

Beverly Voloshin, San Francisco State University

Location: Nob Hill Room, Seven Hills Conference Center

Friday, 1:45 —3:15 p.m. Session 3 (1-12)

3.01 FR 1:45-3:15 p.m. Humanities 113

The Academic Workforce: Where We Are and How We Got Here, Where We Want to Be and How We Get There

Presiding Officer: Mary Soliday, San Francisco State University

Special Guest Speaker: David Laurence, Director, Office of Research and Association of Departments of English, Modern Language Association, dlaurence@mla.org

Questions about what is happening to the faculty have become urgent for higher education. This session will examine how MLA reports published over the past several years advance our understanding of the academic workforce in English and foreign languages, both on and off the tenure track. I note especially the following MLA and ADE reports:

- Education in the Balance (the 2008 report of the ADE Ad Hoc Committee on Staffing in the academic workforce in English) and the accompanying report, Demography of the Faculty, which includes information for modern languages other than English as well as English: http://www.mla.org/report_aw
- The 2006 report of the MLA Task Force on Evaluation of Scholarship for Tenure and Promotion: http://www.mla.org/tenure_promotion
- The 2009 MLA Committee on the Status of Women in the Profession report, presenting findings from the MLA's 2006 survey of members at the rank of associate professor and professor: http://www.mla.org/assocprof_survey
- Foreign Languages and Higher Education: New Structures for a Changed World, the 2007 report of the MLA Ad Hoc Committee on Foreign Languages: http://www.mla.org/pdf/forlang_news_pdf.pdf

3.02 FR 1:45-3:15 p.m. Humanities 114

African American Literature I: From Modernism to Hip-Hop

Session Chair: Frances Smith Foster, Emory University

1. Emancipation or Condemnation: Female Sexuality in Jean Toomer's *Cane*. Ruth Osorio, San Francisco State University

This paper explores how the male gaze shapes Jean Toomer's portrayal of female sexuality in *Cane*. Utilizing psychoanalytic theory and film studies, I argue that despite the radical inclusion of sexually active women in the book, the patriarchal gaze dictates the performance of female characters for male sexual consumption.

2. Plagiarizing as Passing: The Case of Nella Larsen. Erika Williams, Emerson College

This paper argues that in copying from texts by Sheila Kaye-Smith and John Galsworthy, Nella Larsen passed—playing to expectations for virtuosic authorship and black cultural expression. While postmodernism reads plagiarizing as challenging subjectivity by performing identity, plagiarizing does not reconfigure—but only reinforces—parameters of being.

3. Evolution: Hip-Hop Literature from 1980 to 2008. Lisa Gray, Mills College

Evolution examines the evolution of Hip Hop literature; explores its roots in the novels of Chester Himes and Steve Cannon, and then critically examines novels beginning with what many consider to be its seminal work, *The Coldest Winter Ever*, to more recent offerings like *Dying for Revenge* and *Black Widow*.

3.03 FR 1:45-3:15 p.m. Humanities 217

Bay Area Writers: Beyond the “Beat Thing”

Presiding Officer: Steve Dickison, San Francisco State University

1. The “Creative Ground in History that is also in Poetry”: The Berkeley Renaissance and the Series as Historical Arrangement. Kelly Holt, Academy of Art University, San Francisco

The serial poetics of the Berkeley Renaissance poets offers an operative “Renaissance” that forms an argument of poetic access to history and tradition. This paper will read Duncan’s, Spicer’s and Blaser’s serial narratives as arrangements of inter-textual regeneration against the critical emphasis on generation and nuance attributed to the Beats.

2. The Splendor of Self-Invention: Joanne Kyger’s Proto-feminist Parody “Descartes and the Splendor Of.” Linda Russo, Washington State University

In her experimental 1967 video “Descartes and the Splendor Of,” a parodic treatment of Descartes’ *Discourse on Method*, Joanne Kyger deploys a skepticism of western epistemologies inspired by Buddhist theories of “no-self.” This paper contextualizes her performance in her ongoing Buddhist-feminist poetic inquiry into self and the nature of mind.

3. Vital Threads: Ntozake Shange, Judy Grahn, and the Bay Area Women’s Poetry Scene. Sarah Ehlers, University of Michigan, Ann Arbor

My paper explores the confluences between Ntozake Shange’s *for colored girls who have considered suicide* and Judy Grahn’s poetry, showing how the Bay area women’s art scene fostered important artistic connections between them. I consider their poetry’s formal affinities and the common material conditions of its production and reception.

4. Out/Siders Inter/Actions: Bruce Boone, Beverly Dahlen and Michael Amnasan. Robin Tremblay-McGaw, University of California, Santa Cruz

These three writers bring language to bear upon the daily, the political, the always already constructed world writing seeks to meet, challenge, and remake. This paper tracks the tensions and pleasures in politically inflected literary experiments that explore the marginal while not relinquishing claims to a broader cultural criticism.

3.04 FR 1:45-3:15 p.m. Humanities 218

Classics (Latin)

Presiding Officer: Ellen Finkelppearl, Scripps College

1. Tacitus’ Ethnographies and the *Other* Rome. H. Paul Brown, Southern Illinois University, Carbondale

Tacitus’ ethnography is part of an ongoing critique of Rome. The opposition of different *gentes* contrasts with his Roman subject, otherwise largely absent, which creates a network of contrastive deixes. These are never an explicit system but the contrast of related *topoi* invite us to read them as one.

2. *Orbis Romanus*: Lucan and the Limits of the Roman World. Randall Pogorzelski, University of California, Irvine

The geography of the East in Lucan's *Bellum Civile* adopts the stance that the Euphrates forms an absolute border between two worlds. The separation of the Roman world from the Parthian East challenges the Virgilian and Augustan *imperium sine fine*.

3. Vitruvius, Moderation, and the Ethno-/Ego-Ideal: Scientific Proof of Difference and (Im)Perfection. Gillian McIntosh, San Francisco State University

Vitruvius displays ethnic difference via two *gentes* (*deArch* VI.1.3-11), whose deictic nature is explained by scientific proofs. Lying between extremes, and introducing another contrast, is the perfect *gens*, which was Greek, but is now Roman. By acquiring, presenting, and moderating between several deixes, our architect asserts his own central role.

4. *Infinitam liquet esse miseriam quam esse constat aeterna*: Boethius on Justice. Michael Fournier, Dalhousie University

Although the work itself is an example of theodicy, justice in Boethius' *Consolation of Philosophy* is examined from the human perspective, i.e. according to finite rational principles. The arguments, drawn from Plato and Aristotle, are transformed in a way that has not been fully recognized by interpreters of the *Consolation*.

3.05 FR 1:45-3:15 p.m. Humanities 277

Critical Theory II: Heart and Art

Session Chair: Sooyoung Chon, Ewha Womans University, Seoul, South Korea

1. Theory in Practice: Using Critical Theory as a Heuristic Tool in Argumentative Writing. Rise Axelrod, University of California, Riverside, with Jeremiah Axelrod, Occidental College

It is frequently suggested that we are no longer in the age of theory, but in this paper we will demonstrate the continuing value of critical theory within academia by presenting ways to use theory as a heuristic tool to help students generate their own sophisticated analytical arguments.

2. Aesthetic Myth and the Divided Human. Derek Hillard, Kansas State University

There is a particular mythical mode that stretches from 1930s European avant-gardes to today, one that advances along aesthetic lines without becoming dominated by instrumental conceptual uses. The greatest contribution of this aesthetic myth is its searching thinking about and relentless representation of the human in terms of dissonance.

3. The Kantian Sublime between Ethics and Aesthetics. Robert Doran, University of Rochester

This paper argues that Kantian aesthetics and Kantian ethics are mutually implicit, particularly with regard to the notion of the sublime. This paper thus seeks to reread Kant's Second Critique from the perspective of the notion of the sublime as expounded in the Third Critique.

3.06 FR 1:45-3:15 p.m. Humanities 502

English Literature (to 1700): Protesting and Preaching

Presiding Officer: Hilda Ma, St. Mary's College of California

1. "The knaue fly railth": Hearing Peasant Speech in Heywood's *The Spider and the Flie*. Rachel Greenberg, Canisius College

John Heywood's 1556 work, *The Spider and the Flie*, frames the practice of enclosure as the topic of an inter-class debate. I argue that *The Spider and the Flie* creates a rare opportunity for us to hear peasant speech, and points to a longer tradition of popular protest.

2. A Soul for a Shoulder of Mutton: Joking with the Devil in *Dr. Faustus* and *Friar Bacon and Friar Bungay*. Maya Mathur, University of Mary Washington

Christopher Marlowe's *Dr. Faustus* and Robert Greene's *Friar Bacon and Friar Bungay* center round the religious upheavals generated by the English Reformation. In this paper, I examine clown figures in both plays in order to suggest that they actively challenge the Reformation's social and political orthodoxies.

3. A Successful Proposal: John Donne's Redirection of the Virginia Company. Charissa Shull, San Francisco State University

In his 1622 sermon to the Virginia Company, John Donne entered an embittered discourse to argue for the preservation of the company's goals of preaching the gospel to the Indians in the colonies. I will examine his sermon in the context of other arguments published contemporaneously on the same topic.

3.07 FR 1:45-3:15 p.m. Humanities 207

French Cinema

Presiding Officer: Marianne Golding, Southern Oregon University

1. Eating their way through May 68: Semiotics of food in Louis Malle's *May Fools*. Sylvie Young, Claremont McKenna College

This paper examines the pivotal role of food, as it stands at the intersection of "objective" history and familial history in Louis Malle's 1988 film *May Fools*. I will demonstrate that Malle uses food, its provenance, preparation, and consumption, to signify the profound changes reshaping French cultural identity.

2. Liminality and Exile in French and Francophone Cinema. Jane Correia, University of California, Riverside

This paper examines liminality and exile in three twenty-first century French and Francophone films: *L'Esquive* (2003), *En attendant le bonheur* (2002), and *Stupeur et Tremblements* (2004). Dealing with themes of assimilation and alienation, these films confront the difficulty of moving from a transitory place to a stable, secure state.

3. Jacques Tati: Modern and Anti-Modern. Cristian Bratu, Baylor University

This paper analyzes director Jacques Tati's ambivalent attitude towards technology and the modern world. Paradoxically, although Tati's movies tend to be anti-modern in content, they strike the viewer as ultra-modern from an aesthetic point of view. Indeed, Jacques Tati's movies are both classic and modern at the same time.

4. *Killer Dykes/Femmes Fatales* in the Films of Claude Chabrol. Susannah Copi, University of California, Riverside

The lesbian psychokiller has become a somewhat predictable trope over the years. An oft-repeated joke "What's the difference between a dyke and a lesbian?" points the way to Claude Chabrol's murderous dykes. The punch line, "about \$30,000 a year" translates easily into France's and America's class systems and Chabrol's films.

3.08 FR 1:45-3:15 p.m. Humanities 219

Germanics I: Literature and Cultural Critique

Session Chair: Anne Reitz, University of Houston

1. Ludwig Tieck—Vom 'Klosterbrudrisieren' zu einer modernen Malerei. Wolfgang Nehring, University of California, Los Angeles

Ludwig Tieck verstand sich nicht nur als Autor und Literaturkritiker, sondern auch als 'Sachverständiger' in Kunst-Dingen. Jenseits seiner Beteiligung an den Ideen der *Herzensergießungen eines kunstliebenden Klosterbruders* und an Friedrich Schlegels Gedanken zur bildenden Kunst hat er in seinem Künstlerroman *Franz Sternbalds Wanderungen*, weitgehend unbemerkt, eine moderne Malerei propagiert.

2. The Human Beast: Franz Kafka's Concentrationary Universe. Eva Revesz, Claremont McKenna College
Drawing on Agamben's theory of the "biopolitics of bare life," my paper revives a dormant reading of Kafka that sees especially his animal narratives as eerily foreshadowing the fate of European Jewry, in which humans are reduced to abject animals akin to what Holocaust scholar Lawrence Langer calls "l'univers concentrationnaire."

3. Postmoderne Artistenmetaphysik? Das Spiel mit der Autorschaft in Daniel Kehlmanns *Ruhm*. Brigitte Prutti, University of Washington

Gott ist tot, es lebe Leo Richter, das neurotische Double des jungen Wiener Erfolgsautors in *Ruhm. Ein Roman in neun Geschichten* (2009). Mein Vortrag untersucht das witzige Spiel mit der Autorschaft anhand der diversen Autorschaftsentwürfe in den virtuos verflochtenen Geschichten von Kehlmanns neuem Roman.

3.09 FR 1:45-3:15 p.m. Humanities 102

Italian I: 20th Century Dialogues and the Individual

Presiding Officer: Juliet Nusbaum, Columbia University

1. "Automati spirituali e mutanti perpetui": Gianni Celati contro l'oltranzismo individualista. Anna Chierici, University of Toronto

Gianni Celati ha recentemente polemizzato contro il mito della compattezza dell'individuo, asserendo che ognuno è una commistione di atteggiamenti contraddittori che mutano in continuazione. Tali asserzioni offrono lo spunto per un raffronto con il pensiero dello psichiatra Ronald D. Laing, che mette in discussione la concezione freudiana dell'Io come entità isolata.

2. I silenzi femminili: Notazioni su alcuni modi di comunicazione in *Menzogna e sortilegio* di Elsa Morante. Elisabetta Nelsen, San Francisco State University

La relazione analizza specifici tratti stilistici ricorrenti in alcuni dialoghi fra personaggi maschili e femminili, coinvolti in una relazione amorosa, in *Menzogna e sortilegio* di Elsa Morante. L'intento sarà di evidenziare i ruoli di potere e sottomissione fra i parlanti e di verificare l'indice metacomunicativo nelle espressioni femminili di risposta.

3. Il *Decameron* tra Giovanni Boccaccio e Pier Paolo Pasolini. Fulvio S. Orsitto, California State University, Chico

Nella trasposizione filmica pasoliniana del *Decameron* di Giovanni Boccaccio, va rilevato come Pasolini tradisca l'autore trecentesco, rispettando però sostanzialmente il testo, tramite un'operazione strutturale in grado di riportare quest'ultimo alle sue origini più pure di riflessione sulla condizione umana e sulla sua classe più rappresentativa e vitale.

3.10 FR 1:45-3:15 p.m. Burk Hall 251

Studies in Literature and Science

Presiding Officer: Lynn Wardley, San Francisco State University

1. Vampire Time. Kathleen Frederickson, University of California, Davis

Stoker's *Dracula* is often read for the way it stages the chronotype of a feudal Transylvania at odds with London's capitalist modernity. This paper argues that vampire reproduction confounds the precepts that sustain that chronotype in the first place, and constructs a different model of historicity.

2. How the Express Train Tamed Equus Time in Malcolm Lowry's *Under the Volcano*. Pamela Fox Kuhlken, San Diego State University

This paper proposes that Lowry uses the express train in his modern novel to symbolize relentless time. Aldous Huxley's claim that the inventors of "the locomotive ... were part inventors of time" and Fleming's standardization of time zones provide productive contexts.

3. Queering the Clock: Annie Leibovitz's Reproductive Timing. Michele Pridmore-Brown, University of California, Berkeley

This paper explores photographer Annie Leibovitz's post-menopausal consumption of motherhood. Leibovitz tweaks the so-called biological clock to bring into cultural play a new social agent: the ageing woman/author as reproductive consumer. I argue hers is a vampire act that violates community standards, blurs classificatory boundaries, and also has liberatory potential.

4. Respondent. Sara Hackenberg, San Francisco State University

3.11 FR 1:45-3:15 p.m. Humanities 582

Virginia Woolf

Presiding Officer: Perrin Kerns, Marylhurst University

1. The Sacrificial Beast: "Humanimality" in *Mrs. Dalloway*. Vicki Tromanhauser, State University of New York, New Paltz

Mrs. Dalloway interrogates rituals that define the borders of national community and of the kind of life considered properly social. Understanding "human nature," Woolf intimates, is not an exact science and requires that we acknowledge the company we keep with animals, whether or not they wear a human face.

2. Antifascism and Imaginary Geographies in a Phototext: Woolf's Extranational Community of Outsiders in *Three Guineas*. Emily M. Hinnov, Bowling Green State University, Firelands

I argue that Virginia Woolf's phototext *Three Guineas* (1938) brilliantly illustrates the sense of waxing and waning inherent in the creation of extranational communities that welcome outcasts and outsiders into the fold, from an individual consciousness revealed as necessarily a fragment, to a coherent and unified world.

3. The Biographer's Dilemma: Travel, Biography, and Autobiography in *Flush* and *Orlando* by Virginia Woolf. Lorraine Mercer, Portland State University, and Linda Strom, Youngstown State University

Our essay looks at *Flush* and *Orlando* by Virginia Woolf. *Flush*, described as the autobiography of Elizabeth Barrett Browning's Cocker Spaniel, and *Orlando, a Biography*, both raise profound questions about the art of the biographer and the narrative nature of autobiography.

4. British Women Travellers to Greece: Virginia Woolf and her Circle and the Contradictions of Liberal Aesthetic Ideology. Martha Klironomos, San Francisco State University

An examination of Virginia Woolf's, Ethel Smyth's and Dorothy Wellesley's impressions of ancient and modern Greece in their travel writing, revealing the contradictions embedded within British liberal aesthetic consciousness and national ideology that surfaced in the early twentieth century.

3.12 FR 1:45-3:15 p.m. Humanities 581

Women and Work I: American Literature

Presiding Officer: Susanne Weil, Centralia College

1. They Worked Hard for No Money: Women, Labor, and Working Class Politics in the Fiction of Meridel Le Sueur. Amy Brady, University of Massachusetts, Amherst

Many Depression-era writers saw women's rights conflicting with worker's rights: Meridel LeSueur considered female workers as necessary catalysts for social change, argued for workplace communality among sexes, and questioned whether class or gender equality was more important. LeSueur's reportage and fiction suggest how literature can affect consciousness and social change.

2. *Mixing Business with Pleasure: Business Girls and Career Women in American Fiction, 1910-1930*. Polina Kroik, University of California, Irvine

This paper examines representations of women in the modern business office, arguing that these emerging figures were central to the construction of 20th century normative sexuality. These texts show how modern theories of sexuality were used to justify women's continuing function as capitalism's constitutive outside, now within the business office.

3. "Work and Wait": Louisa May Alcott's Female Artists. Erin Hendel, University of California, Davis

Louisa May Alcott's lesser known works often feature gifted female artists who struggle to balance artistic vocation and familial duty. I argue that Alcott's representation of these struggles reveals profound interrelationships between work and sexuality and creates a space for middle class women to enjoy both fully.

4. "To Work is to be Socially Alive": The Failed Promise of Domestic Work in Charlotte Perkins Gilman's *What Diantha Did*. Kellen Graham, Temple University

This paper considers how Charlotte Perkins Gilman's first novel, *What Diantha Did* (1909-10), subverts her theories regarding the economically and socially liberating potential of domestic work for Progressive Era women. Also, it disputes the critical tendency to read Gilman's fiction as merely illustrative of and ancillary to her theoretical writings.

Friday, 3:30 —5:00 p.m. Session 4 (1-13)

4.01 FR 3:30-5:00 p.m. Humanities 512, the Poetry Room

Creative Writing I: One City/Two Voices: Two San Francisco Writers

Session Chair: Maxine Chernoff, San Francisco State University

1. Sarah Ladipo Manyika, San Francisco State University

Sarah Ladipo Manyika was raised in Nigeria and has lived in Kenya, France, and England. Her writing includes published essays, academic papers, book reviews and short stories. Her first novel, *In Dependence* (Legend Press, 2008), tells the story of two people struggling to find themselves and each other—a story of passion and idealism, courage and betrayal across continents.

2. Alejandro Murguía, San Francisco State University

Alejandro Murguía, a Professor of Raza Studies at San Francisco State University, is a two-time winner of the American Book Award, most recently for his collection of short stories *This War Called Love*. He is also the author of the non-fiction *The Medicine of Memory*. He is currently working on a novel set in the Mission District and titled *Thirty Days Rent*.

4.02 FR 3:30-5:00 p.m. Humanities 109

Asian Literature

Presiding Officer: So Young Park, Gustavus Adolphus College

1. Choi Chu, Choi Kich: *Humor in Vietnamese Re-education Camp Memoirs*. Trinh Luu, University of California, Berkeley

This paper examines the production of laughter in Vietnamese re-education camp memoirs. Interrogating one modality of collective consecration of a traumatic past, I argue that the vulgar and the humorous are privileged modes of synthesis because humor does not need to argue nor does it need to account for itself.

2. Gender, History, Border-crossing in Kirino Natsuo's *Gyokuran*. Lianying Shan, Gustavus Adolphus College

Kirino Natsuo's novel *Gyokuran* (2001) explores women's experience and gender relationship in Japan through the transnational setting of Shanghai. This paper examines how border crossing enables both women and men

to understand and challenge their gendered positions in society and to make human connections beyond various social and historical boundaries.

3. In Search of a New Home: Colonial Imaginings of Japanese Immigration to Brazil in Ishikawa Tatsuzô's *People of The Earth (Sôbô)*. Mari Ishida, Independent Scholar

In examining Ishikawa Tatsuzô's *People of The Earth (Sôbô, 1935-1937)*, this paper explores the representations of the pre-war Japanese immigration to Brazil as a part of Japanese colonial imaginations of the "south front" within the context of Japan's modernization, colonial expansion, and relationship with the West during the 1930s.

4.03 FR 3:30-5:00 p.m. Humanities 111

Atypical Nostalgia: Reflected, Refracted, and Projected Memory

Presiding Officer: Omega Burckhardt, University of Kansas

1. "It's the Real Thing": Christian Boltanski's Holocaust "Memories." Sarah Gendron, Marquette University

This paper examines the link between the photographic image, memory, and truth, specifically as related to the Holocaust. The analysis focuses on Christian Boltanski, an artist who plays with traditional assumptions about the relationship between photographs and memory in order to expose their oblique connection with the "real."

2. Memory Lapses in Labassecour: Charlotte Brontë and Forgetfulness. Leila May, North Carolina State University

This paper critiques Nicholas Dames's *Amnesiac Selves: Nostalgia, Forgetting, and British Fiction*. Dames contends that Lucy Snowe, the narrator of Charlotte Brontë's *Villette*, is the paradigmatic Victorian amnesiac self. I demonstrate that Brontë's text exemplifies virtually every category of memory that—according to Dames—could not possibly appear in a Victorian novel.

3. When You Can't Put It Into Words: Post-9/11 Poetry. Cassandra Van Zandt, Biola University

The "survival tools" of a time of crisis are love, intelligence, and poetry, according to Alicia Ostriker. Elegiac poetry after 9/11 presents complicated, conflicted, and (sometimes) convoluted modes of poetic remembrance. Language fails, and mourning and remembrance become commodities as poets seek to represent this moment of national trauma.

4.04 FR 3:30-5:00 p.m. Humanities 207

Autobiography

Presiding Officer: Seung-Hee Jeon, Harvard University

1. Trespassing or Trespassed Against: Autobiographical Border Crossings. Vesna Lopicic, University of Nis, Serbia

My aim is to re-visit the problem of generic pollution by other types of discourses, and consequent indistinctiveness and blurring of the borders of autobiography, by researching the interplay between literature and history. My discussion will be focused on Dragan Todorovic's autobiography titled *A Book of Revenge: Blues for Yugoslavia*.

2. Failure, Representation, and the Memorial Text: Ota Yoko's *City of Corpses*. Linda Belau, University of Texas, Pan American

Focusing specifically on the relation between trauma, the loss of symbolic identity, and the memorial dimension of witness autobiography, this essay offers a reading of Ota Yoko's autobiography, *City of Corpses*, which attempts (but ultimately fails) to describe her experience and survival of the atomic blast over Hiroshima in 1945.

3. Breaking the “Chinese Habit”: Jade Snow Wong in First Person. Jaime Cleland, Ohio University

The third-person perspective of Jade Snow Wong’s autobiography *Fifth Chinese Daughter*, by highlighting one of her many possible identities, can be understood as a compromise between the foreigner her readers wanted her to be and the American woman she believed herself to be.

4. Olaudah Equiano and The Autobiographical Pact. Katie Simon, University of California, Berkeley

Olaudah Equiano’s description of his African childhood in *The Interesting Narrative* works to construct a corporate subjectivity in tension with generic conventions of Western autobiographical narrative.

Problematizing the viability of “the autobiographical pact” for early black autobiography, this paper argues that there are many nameless subjectivities crowded into Equiano’s “I.”

4.05 FR 3:30-5:00 p.m. Humanities 113

Contemporary Italian Cinema I: Cultural Crossroads

Session Chair: Teresa Fiore, California State University, Long Beach

1. New Italian Cinema: Local History with Global Flavor. Chiara Ferrari, California State University, Chico

The paper explores the narratives behind representations of Italian history in contemporary cinema and maps this cinematic history within three different realms: melodrama, nostalgia, and ideology. This study examines the characteristics that allow Italian history to transcend national borders and travel abroad gaining a global dimension through international distribution.

2. What do you know of Africa?: National Identities in *L’assedio*. Gloria Monti, California State University, Fullerton

This paper examines the geographical and cultural spaces inhabited by the protagonists of Bertolucci’s *L’assedio*: a Kenyan political exile and medical student who works as a housekeeper in Rome and her employer, a British expatriate and pianist. I argue that the film challenges and ultimately subverts the historical paradigm colonizer/colonized.

3. “From Africa with Love”: Dark-Skinned Women in Italian Cinema. Rosetta Giuliani, Auburn University

I address a comparison between the 1970s “blaxploitation” films produced in the United States and those released in Italy. I wonder why such films recalled and “exploited” the image of the colonial Black Venus, a figure deep-rooted in Italian imagery since the nineteenth century.

4.06 FR 3:30-5:00 p.m. Humanities 118

Disability Studies

Presiding Officer: Beverly Voloshin, San Francisco State University

1. “Happy and Yet Pitying Tears”: Deafness and Affective Displacement in Dickens’s “Doctor Marigold.” Martha Stoddard Holmes, California State University, San Marcos

In Dickens’s “Doctor Marigold,” deafness as code for sorrow and pity works as both metaphor and realist plot trope to code, conceal, and soothe the story’s authentic zones of pathos, which are first catalyzed by a disturbed mother’s chronic beating of her non-disabled daughter.

2. Melodrama’s Indefinite: Eugenics, Poetics, and the Text of Ishmael. Susan Schweik, University of California, Berkeley

The “Tribe of Ishmael” has been scapegoated by eugenicists, celebrated by countercultural activists, and debunked by cultural historians. Beginning with street poetry by one of the “Tribe” in 1890, I focus on C.S. Giscombe’s (2008) dismantling of the melodramas of race, poverty and disability that comprise the text of Ishmael.

3. Teaching the Feeling Heart: The Cultural Roots of Sentimentalism on American Telethons. Paul K. Longmore, San Francisco State University

Sentimentalism on late twentieth-century American telethons had its historical roots in eighteenth- and nineteenth-century Anglo-American cultures of sensibility and sentimentality that aimed to teach the feeling heart a correct response. Telethons modernized sentimental spectatorship. They were a form of mass popular education in sentimental ethics by schooling millions of spectators.

4.07 FR 3:30-5:00 p.m. Humanities 115

Film Studies II: Shadows and Margins

Presiding Officer: Matthew Snyder, University of California, Riverside

1. Desaturated, Jaundiced and Muted: Brando's Grotesque Performance in *Reflections in a Golden Eye*. Cara Cardinale, University of California, Riverside

This paper explores deafness and the grotesque in John Huston's *Reflections in a Golden Eye*. From the use of desaturated Technicolor and jaundiced, amber hues to Marlon Brando's laconic performance of Captain Pederton I argue that the film engages the viewer through a kind of viral deafness and synaesthetic breakdown.

2. Gay Assassins: A Deconstruction of Homosexual Serial Killers. Zachary Snider, New York University

This paper analyzes via gender, postmodernist, psychoanalytic and queer theories the film representations of late-20th and early 21st century serial killers. By exploring queer characters who engage in reckless violence and other morally reprehensible behavior, I deconstruct why audiences now often associate serial killers and other murderous creatures as deviants.

3. The Dis(Illusion) of Reality: An Analysis of Three Horror Mockdocumentaries. Don Tresca, Independent Scholar

This paper will examine three horror films (*The Blair Witch Project*, *Cloverfield*, *Quarantine*) that were filmed using the cinema verite style of documentary filmmaking, addressing questions regarding the purpose behind the filmmakers' choice in using this style and how it enhances and/or detracts from the viewing experience.

4.08 FR 3:30-5:00 p.m. Humanities 119

Marriage and Family in Nineteenth-Century American Literature I

In alliance with the Society for the Study of American Women Writers (SCSSAWW)

Presiding Officer: Paige Prindle, University of California, San Diego

1. Breaking Away from the Androcentric Plot: Female Friendship in Harriet Beecher Stowe's *The Pearl of Orr's Island*. Nina Barnett, New York City College of Technology, City University of New York

It is the intense friendship between Mara and her best friend Sally Kittridge in Stowe's *The Pearl Of Orr's Island* (1862) which is the heart of the novel. A series of proposals and counterproposals between women predicts the unraveling of the traditional romantic plot between Mara and her fiance Moses.

2. "How Bright Will the Days Be When We Cannot Be Separated": Ellen Emerson's Epistles of Suffering. Sara Murphy, University of Rhode Island

This paper will examine the poetry and letters of Ellen Louisa Tucker, first wife of Ralph Waldo Emerson, in order to further our knowledge of the treatment of suffering and sacrifice in the tubercular culture of 19th century New England and contextualize the intertwined historical treatments of marriage and death.

3. Settlement House Spinsters: How Settlement Houses Helped Women Avoid Marriage. Sabrina Starnaman, University of California, San Diego

This paper explores how Progressive Era women, generally upper-middle class, educated, white women, used work in the social settlement as a way to avoid or delay marriage and heteronormative domestic life. Jane

Addams writes about the importance of this in her 1892 essay “The Subjective Necessity of the Settlement House.”

4. Edith Wharton's *Eternal Marriage*. Lynn Wardley, San Francisco State University

This paper reads Edith Wharton's *The Other Two* in the context of the biological theory of telegony. Widely held in the 19th-century, telegony was hotly debated in the life sciences of Wharton's generation.

4.09 FR 3:30-5:00 p.m. Humanities 122

Medieval Literature

Presiding Officer: Kristin Noone, University of California, Riverside

1. François Villon's Poetics of Consumption. Sarah Gordon, Utah State University

This study considers references to food and drink, to ingestion and digestion, in François Villon's poetry, as well as exploring sounds, rhymes, and images related to eating, drinking, and sexual appetite.

2. Constructing Meaning in “The Ruin.” Keri Wolf, University of California, Davis

This paper argues that, rather than lamenting the futility and impermanence of life and physical structures, “The Ruin” actually illuminates the great value Anglo-Saxons placed on constructed things and demonstrates how constructed artifices in turn structured their social world.

3. Transvestism as “Feminine” Deceit: Phallic Appropriation in the *Roman de Silence*. Marjorie Jensen, Mills College

Many medieval texts construct femininity as deceptive. The transvestism of *Silence*'s titular character is deceitful, and therefore “feminine.” Silence engages in phallic appropriation—is treated as “having” the phallus—which includes wielding a foreign sword. Depicting women as deceitful exposes the anxiety that women can gain more power than men.

4. “And They Rode into a Depe Forest”: The Narrative Role of the Spaces of Landscape in Malory's *Morte Darthur*. Thomas Schneider, University of California, Riverside

In this paper, I argue that landscape in Malory's *Morte Darthur* is important both aesthetically and as a narrative signifier. Landscape, particularly the ever-present forest, is an integral part of the compelling spatial structure of Malory's work. My theoretical perspective will be influenced by Foucault's “Of Other Spaces.”

4.10 FR 3:30-5:00 p.m. Humanities 582

Modern Austrian Literature

Presiding Officer: Laura McLary, University of Portland

1. Franz Grillparzers *Selbstbiographie* als Lebenskunst. Gabriele Dillmann, Denison University

Grillparzers *Selbstbiographie*, verstanden als Mischform aus Lebensdarstellung und Kunstwerk, erweist sich in der Interpretation mit Hilfe neuerer psychoanalytischer Erkenntnisse als Zeugnis künstlerischer Lebensbewältigung und verleiht dienliche Einsichten in den Schaffensprozess und in die Genese der Werke (unter besonderer Berücksichtigung der *Ahnfrau*) dieses vielschichtigen Dramatikers.

2. Stefan Zweig and Karl Kraus: Changing Public Consciousness in World War I. Christa Zorn, Indiana University Southeast

The transformations in the public spheres in Europe around World War I created new roles for the critical intellectual. Using the anti-war plays of Stefan Zweig and Karl Kraus, the paper explores their approaches to the war; their cosmopolitan identities; and their creation of a public consciousness in their audiences.

3. Austrian Masochistic—From Leopold von Sacher-Masoch to Elfriede Jelinek. Ulrich E. Bach, Texas State University

My paper discusses the development of the masochistic discourse in (post)modern Austrian novels. Although three prominent Austrian writers underscore the continuity of a Masochistic discourse from the late 19th century to the present, a closer look reveals a difference in the masochistic representations if not of the phenomenon itself.

4. The Silent Howl: Bachmann, Lord Chandos and the Words in One's Mouth. Erin Trapp, University of California, Irvine

In her reflections on Hofmannsthal's Chandos Brief in the Frankfurt Lectures, Ingeborg Bachmann discovers a "new form of thinking" arising from the crisis of language. I argue that Bachmann's theory of poetic thought articulates the ambivalence of this silence, a silence that for decades has been held responsible for barbarism.

4.11 FR 3:30-5:00 p.m. Humanities 114

Oceanic Literatures and Cultures

Presiding Officer: Stanley Orr, University of Hawai'i, West O'ahu

1. Reinterpreting Marquesan Culture in the Works of Maximilien Radiguet and Karl von den Steinen. John Thompson, Cal Poly State University, San Luis Obispo

Max Radiguet's *Les Derniers Sauvages aux Iles Marquises* (1861) and Karl von den Steinen's two monumental works on Marquesan art (1925-1928) and myths (1933-1934) attempt to salvage unspoiled Marquesan culture, but nostalgically reinterpret Marquesan traditional oral narratives and plastic arts according to European intellectual movements of the nineteenth century.

2. The Unbearable "jouissance" that Was Hawai'i, Revisited through Literary and Anthropological Sources. Michel Valentin, University of Montana

History/Anthropology/Literature criss-crossings: The Unbearable 'paradisiacal' Jouissance that was Hawai-i's, revisited through Montaigne, Blake, Melville, Stevenson, Le'vi-Strauss... and Slavoj Zizek. Cultural Psychoanalysis offers a unique perspective as to the nature of the abject which sustains the subject and detains him/her in changing socio-political times.

3. Trans-Pacific Crossings in Gary Pak's *A Ricepaper Airplane*. Amy Nishimura, University of Hawai'i, West O'ahu

Gary Paks's *A Ricepaper Airplane* centers on the trans-pacific crossroads that many immigrants experienced as they labored on plantation fields in Hawai'i. The primary character in this novel journeys from Korea to escape Japanese imperialism only to find similar positions of power at work in Hawai'i.

4. The Construction of Culture and Ideology in *Talking Story*. Gavin Furukawa, University of Hawai'i, Manoa

This paper examines the construction of identity and ideology while engaged in *talk story*, a speech event often associated with Hawai'i Creole. Speakers will be shown to use various linguistic resources to index their cultural and personal identities as well as various worldviews in the data.

4.12 FR 3:30-5:00 p.m. Humanities 127

Romanticism's Margins

Presiding Officer: Rise Axelrod, University of California, Riverside

1. Romancing the Enlightenment: Footnotes in Charlotte Smith's *Elegiac Sonnets*. Gloria Schultz Eastman, Metropolitan State College of Denver

Linking nature imagery to melancholic experience, Smith reintroduced the sonnet to early romantic era poets. Yet a competing voice in the footnotes contests her own sensibility; Smith's footnotes maintain class and gender propriety, establish her enlightenment credentials, and rationalize her radical political views.

2. Assessing William Blake's Attack on the Enlightenment in the Long Prophecies from the Annotations. Tat Sang So, Metropolitan State College of Denver

This paper will explore the relationship between Blake's condemnation of Bacon, Newton, and Locke in his Annotations to Bacon's *Essays Moral, Economic, and Political* and Reynolds's *Works*, and his demonization of Enlightenment science and religion in the long prophecies, *Milton* and *Jerusalem*.

3. Prefaces: Women's Liminal Textual Space in the 19th Century. Linda Lang-Peralta, Metropolitan State College of Denver

This paper will explore the ways in which women writers used prefaces to introduce their fiction during the Romantic Period. I will argue that these liminal spaces were particularly important for women writers because they provided an opportunity to negotiate tenuous relationships with readers and critics.

4.13 FR 3:30-5:00 p.m. Humanities 129

Women in French II: Les femmes et la lecture

Session Chair: Monique Saigal, Pomona College

1. Lectures de Mme de Sévigné. Catherine Montfort, Santa Clara University

Nous montrerons que la "vraie" lecture de Mme de Sévigné allait au delà des auteurs modernes qu'elle admirait pourtant.

2. Femme lisant à sa fenêtre: Lectures de Marceline Desbordes-Valmore. Sonia Assa, SUNY, Old Westbury

Poète de poètes, Desbordes-Valmore a été lue, célébrée et imitée par Baudelaire, Verlaine, Rimbaud, Mallarmé, Apollinaire, Aragon, chez qui se retrouvent des échos de sa voix. Mais elle fut aussi lectrice, et je montrerai que son œuvre est traversée des traces de la tradition lyrique française.

3. Les lectures dangereuses de Madame Lafarge. Anna Norris, Michigan State University

Des lectures « dangereuses » auraient eu une influence néfaste sur Madame Lafarge: elles lui auraient donné des désirs de liberté et l'auraient poussée au crime. Pendant son incarcération, on censura ses lectures et privilégia l'activité domestique pour obtenir en vain son assujettissement et ses aveux.

4. Qui lit quoi et comment chez la 'Belge à succès' (Amélie Nothomb). Frédérique Chevillot, University of Denver

Dans les romans de Nothomb les protagonistes lisent. Nous dresserons une liste des textes explorés par ces derniers pour en tirer l'étude d'une intertextualité du deuxième type. Les romans étant des textes autobiographiques, révélés ou cachés, les lectures sont autant celles des personnages que celles de leur auteure.

Friday, 5:15 —6:45 p.m.

FORUM:

Teaching Cinema in Language/Literature/Culture Curricula

Presiding Officer: Thierry Boucquey, Scripps College

1. The New Documentary Impulse. Nathalie Rachlin, Scripps College

2. Transnational Cinema. Deniz Gokturk, University of California, Berkeley

3. Organizing a *Women in French Cinema* Course in a French Curriculum. Dalton Krauss, Scripps College

4. Politics, Cultural History and the Discourse of Film. Aili Zheng, Willamette University

A brief business meeting will precede the Forum at 5:15. Election results and information about next year's conference will be announced.

Location: Humanities 133

Friday, 6:45 —8:00 p.m.

RECEPTION

Location: Fifth Floor College of Humanities and Humanities Symposium Room (Humanities 587)

The Friday evening reception will take place on the fifth floor of the College of Humanities. Come and enjoy live jazz piano. Sip wine and nibble hors d'oeuvres in HUM 587. Visit the SF State Museum Fall 2009 Exhibit: "The Lost Cities of North Africa," where you can take a tour through ancient Algeria, Tunisia, Egypt and Morocco. Exhibit highlights include ancient Roman pottery and Egyptian mummies (HUM 510). There will also be cookies and hot drinks served in the renowned San Francisco State University Poetry Room, HUM 512.

SATURDAY, NOVEMBER 7, 2009

8:00 a.m. —2:00 p.m. Registration

Location: Humanities 581

Saturday, 8:30 —10:00 a.m. Session 5 (1-11)

5.01 SA 8:30-10:00 a.m. Humanities 108

African American Literature II: Authority, Influence, and Otherness

Presiding Officer: Brian Adler, University of California, Irvine

1. The Value of the Preface: Introducing James Weldon Johnson's *The Autobiography of an Ex-Coloured Man*. David Gardner, University of Pennsylvania

This paper provides a theoretical framework for understanding the performative and evaluative roles played by prefaces and introductions to literary texts over time, and it offers a model for defining and exploring the politics of this liminal introductory space.

2. The National Oppressed yet Regional and Imperial Oppressors. Minjeong Kim, State University of New York, Binghamton

This paper argues that the deterioration of Ruby, the all-black town in Toni Morrison's novel *Paradise*, from a racism-free town to a racist community shows how the efficacy of racial resistance is compromised when the black preterite become the elect in their regional community and in the large global contexts.

3. Consuming White Subjects: Harryette Mullen and the Bridging of the Symbolic and Material in Critical Whiteness Studies. Anthony Warnke, Western Washington University

This paper argues that Harryette Mullen's work from the early 1990's provides an overlooked contribution to the field of critical whiteness studies. In her poetry collection *Trimmings* (1991), as well as her criticism on passing literature, Mullen dissects the symbolic value of whiteness in consumer capitalism.

4. Forms of Black Abstraction: Miles Davis and the Modern Poetic Voice. Ben Lempert, University of California, Berkeley

This paper examines the notion of “voice” articulated in the music of Miles Davis’ mid-60’s quintet, arguing that Davis’ aesthetic of implication and destabilization describes a relationship of sound to form later explored in the post-Black Arts, post-LANGUAGE poetics of Harryette Mullen and Erica Hunt, among others.

5.02 SA 8:30-10:00 a.m. Humanities 109

Ancient-Modern Relations

Presiding Officer: Andrew Warren, University of California, Irvine

1. Cavafy’s Historical Apostasy and the Many Versions of Julian. George Syrimis, Yale University

Cavafy’s poems on Julian the Apostate reveal an acute awareness of the epistemological pitfalls of primary materials. His skepticism arrests positivist interpretations and frustrates definitive readings of historical subjectivities. Instead, the poetry gives us a series of concrete and compelling versions of Julian as his contemporaries might have understood him.

2. Flaubert’s Polybius: Reading the Orient in *Salammô*. Jonathan Tanner, University of California, Irvine

Salammô is read not as mere orientalist fantasy, but as a paradoxical novelistic epic. Using Bakhtin’s formulation of the epic as necessarily set in an absolute past, the paper argues that the epic and realistic modes in the novel demonstrate a purposeful, cognitive friction arising from Flaubert’s textually constructed “Orient.”

3. 1894: The “Hymne à Apollon,” the Dreyfus Affair, and the Olympics. Jon Solomon, University of Illinois, Urbana-Champaign

In April, 1894, Théodore Reinach and Gabriel Fauré unveiled the newly discovered Hellenistic hymn with musical notation, “Hymne à Apollon.” In June Pierre de Coubertin had it performed as the centerpiece of the first Olympic Congress in Paris. Composer Vincent d’Indy attacked the hymn because Reinach, a Dreyfusard, was Jewish.

4. The Classics, Understanding, and Contemporary Vision. Herman Haluza, San Francisco State University

This presentation will look at the classical vision, mostly European, with regard to our contemporary vision. Our contemporary vision seems to discard the classics, yet we cannot escape antiquity. We will come to some kind of notion as to what the classics are and what is meant by contemporary vision.

5.03 SA 8:30-10:00 a.m. Humanities 207

Contemporary Italian Cinema II: Between Genres and Auteurism

Session Chair: Letizia Modena, Villanova University

1. *Everyday heroes*: The “At School” Genre in Selected Italian Movies. Giovanni Migliara, UNED Madrid

I intend to depict how this genre has been represented, interpreted and received by public and critics in Italian Cinema during the years. I will also briefly talk about the situation of the Italian school system, especially after the Bologna Treaty and the reactions it caused.

2. *Matrimonio Duemila*. Guido Pugliese, University of Toronto, Mississauga

Intervento critico sulla rappresentazione cinematografica della famiglia avente per parametri di riferimento “La famiglia” (1986) di Ettore Scola, film che sintetizza magistralmente la concezione fino agli anni Ottanta, e una selezione di film apparsi nel periodo 2000- 2007 con raffigurazioni ben diverse.

3. *Al di là delle nuvole e delle immagini – L'ultimo Antonioni*. Simone Dubrovic, Kenyon College

Si analizzeranno certe ricorrenze tematiche del cinema di Antonioni e certe dichiarazioni di poetica quasi testamentarie che emergono dai suoi ultimi due film.

4. Food and Culture—Cibo e nuove tradizioni sociali nel cinema italiano. Sonia Massari, Siena University and Gustolab—Center for Food and Culture/Rome

Analisi di un collage video (edited by Gianfilippo Guadagno – Medizer). I cambiamenti nella società italiana nell'ultimo secolo, attraverso pratiche e convivialità legate al momento dei pasti. Cibo e cucina italiana: prodotti culturali che veicolano contenuti, storia e valori. Viaggio nel cinema lungo tradizioni e nuove identità culturali.

5.04 SA 8:30-10:00 a.m. Humanities 111

East-West Literary Relations

Presiding Officer: Mike Sugimoto, Pepperdine University

1. Translating Thailand into Anna's Siam in World War II. Susan Morgan, Miami University of Ohio

This paper looks at how American media images of a British Victorian woman and an eastern king, images invented first by Anna Leonowens in 1870 and then reinvented in 1944 by Margaret Landon, have been intertwined with US government policy toward Thailand since World War II.

2. The Yellow Peril in Literature and Film. Sabine Doran, University of California, Riverside

This paper explores the topos of the “yellow peril” (the fear of a large influx of Asian immigrants) in two important twentieth-century novels. I propose to examine how yellow, as a stigmatizing color, was used to mark Asians in order to dramatize their outsider status.

3. Three Texts from the East and Notes on Blindness and Insight. Mousumi Roy Chowdhury, Addis Ababa University, Institute of Ethiopian Studies

This paper looks at Orhan Pamuk's *My Name is Red*, Khaled Hosseini's *The Kite Runner* and Azar Nafisi's *Reading Lolita in Tehran* to map radical possibilities of East-West literary relations of our times. Using the theme of blindness and insight the paper also “reads” these texts in an intertextual relationship.

5.05 SA 8:30-10:00 a.m. Humanities 113

Engaging/Enraging a German-Speaking Public

Presiding Officer: Karin Bauer, McGill University

1. Gotthold Ephraim Lessing's Provocative Literariness. Friederike von Schwerin-High, Pomona College

Traces Lessing's pronouncedly literary stance in his public engagements with the dogmatic tenets of his opponent, pastor Goeze, and with the anti-dogmatic “unnamed author” (Reimarus), whose works Lessing edited. Lessing drew on readerly techniques of source monitoring and on writerly figurality to contribute to the pluralization of the public dialogue.

2. Handke's State of Things. Andrea Gogroß-Voorhees, Western Washington University

This paper is a critical investigation of Peter Handke's present point of view on writing and living within the context of his reviled politics concerning Serbia. The discussion centers on autobiographical traces in Handke's *Die Morawische Nacht* in connection with “Es leben die Illusionen,” conversations in Chaville and elsewhere.

3. The Architecture of Transparency: Intimacy and the Global in Tom Tykwer's *The International*. Heidi Schlipphacke, Old Dominion University

Tom Tykwer's 2008 film *The International* engages both German-speaking and global audiences in discourses of intimacy and communication in the global metropolis. The film utilizes an architecture of transparency and reflection to explore affective collisions and alienation in the contemporary metropolis (Berlin, Milan, New York, Istanbul).

4. Behind Shut Doors: Revisiting Jelinek in Post-Fritzl Austria. Michel Mallet, McGill University

In light of the recent Fritzl case that has further tarnished Austria's reputation as an idyllic European sanctuary, this paper investigates how Elfriede Jelinek's work seems to both foreshadow and capitulate before the reality of the hypocritical, misogynic and perverse facet of Austrian society.

5.06 SA 8:30-10:00 a.m. Humanities 115

Jewish American Literature

Presiding Officer: Steven Axelrod, University of California, Riverside

1. Hard-Boiled Nebbish: The Jewish Humphrey Bogart in Seventies Cinema. Jeremy Kaye, University of California, Riverside

This paper compares two films from the early seventies, Robert Altman's *The Long Goodbye* and Woody Allen's *Play It Again, Sam*, as a way to uncover how Humphrey Bogart becomes a racial mask to allow two "very" Jewish performers (Elliott Gould and Allen) to confront their relationship to whiteness.

2. Spectres of Marx (Groucho, that is) in Post-World War II Jewish American Literature. Craig Svonkin, Metropolitan State College of Denver

While Groucho Marx was not an overtly Jewish comic, he nonetheless became a spectre of Jewishness for such writers as Philip Roth and Allen Ginsberg. This paper explores the influence of Groucho on Roth and Ginsberg, analyzing the type of Jewishness that Groucho came to represent.

3. Imagined Jewish American Communities: The Fiction of Tova Reich. Karen L. Polster, University of California, Riverside.

Reich's novels describe American Jews who visit and emigrate to Israel, where they reinforce individual and cultural identities. While her views of history, nationalism and identity are unmistakably postmodern, she also places her subjects firmly within the traditional Jewish American tropes of humanism, *yiddishkeit* and the peacemaking efforts of *tikkun olam*.

5.07 SA 8:30-10:00 a.m. Humanities 118

Metaphor in Public Discourse

Presiding Officer: Sonia de Souza D. Bendorf, University of New Mexico

1. Gender and Metaphor in the Discourse of Television Advertising. Melissa Axelrod, University of New Mexico

Metaphors of gender in public discourse often make use of cognitive and cultural schemas we have about gender in which women and men form distinct and undifferentiated categories. This paper examines gender metaphors in television advertising, showing that they both appeal to and reify a dichotomous conceptualization of gender.

2. Arab Identity as Constructed Through Fashion. Melissa Mirza, San Francisco State University

In May 2008, Dunkin Donuts pulled a commercial featuring Rachel Ray wearing a scarf that too closely resembled a *keffiyeh*. An American appropriation of something that even *appears* too Arabic scares corporate America. Good must fight evil even on the semiotic level because apparently those threads threaten American identity.

3. Metaphors versus Meaning in Matt Ridley's *The Agile Gene: How Nature Turns on Nurture*. Sarah Perrault, University of California, Davis

This talk explores Matt Ridley's use of metaphor in *The Agile Gene: How Nature Turns on Nurture*. It shows that Ridley's metaphors run counter to his goal of explaining human genetics in a nondeterministic way.

5.08 SA 8:30-10:00 a.m. Humanities 119

Romanticism

Presiding Officer: Roswitha Burwick, Scripps College

1. From Here to Timbuktu. Talissa Ford, Temple University

I consider the narrative of Robert Adams, a mixed-race American who convinced the British African Company that he had been to Timbuktu in 1810. I argue that Adams' narrative subverts the ideal of a coherent nation with an understanding of space that is dependent on movement and travel.

2. Writing the Disaster: Franklin and *Frankenstein*. Adriana Craciun, University of California, Riverside

The paper focuses on the surprise meeting of three texts from distinct traditions—one “literary,” one religious and one of Enlightenment ethnography/exploration—during the course of an Arctic disaster, and the relationship of the official Arctic narrative (Franklin's *Journey to the Shores of the Polar Sea* (1823)) to these heterogeneous companions.

3. A Revealing Subject: Eccentric Self- Representation in Bettine von Arnim's Epistolary Memoirs. Catherine Grimm, Albion College, Albion

In her epistolary memoirs, Bettine von Arnim created an autofictional self that allowed her to redefine the past and fashion her identity in the present. By creatively re-writing and re-creating the world she once inhabited, von Arnim constructed an alternative life and “put herself into the text—[...] by her own movement.”

5.09 SA 8:30-10:00 a.m. Humanities 121

Spanish and Portuguese (Latin American) I: Hispanic Literary Vanguard & Transculturation

Session Chair: Jeronimo Arellano, Stanford University

1. Neruda and the Mystique of Translation. John E. Cerkey, Virginia Military Institute

This study examines theories of translation, applied specifically to select poems of Pablo Neruda. Authorities considered range from Schopenhauer, Goethe, and Benjamin, to Jakobson, Paz, and Derrida. The essay gives a critical appraisal of Merwin's standard translation of *Veinte poemas de amor*, counterpointed by viable translations.

2. Writing Violence from an Aesthetic of Ornaments: Literature and Politics in Osman Lins's “O retábulo de Joana Carolina” (1966). Adam Joseph Shellhorse, University of California, Berkeley

Osman Lins's “Retábulo de Joana Carolina” (1966) marks a moment of rupture and crisis in Brazilian literature. In this paper I argue that “Retábulo,” a text that blurs genre distinction through an aesthetic of ornaments, responds to what Lins bemoaned as the “fracionamento” of the subject in a violent, uneven modernity.

3. La casa de hacienda como espacio de transculturación: La flor de La Candelaria de Giancarla de Quiroga. Maria Elva Echenique, University of Portland

Este trabajo propone que, a través de la representación del régimen doméstico en la casa de hacienda, en su novela *La flor de La Candelaria*, Quiroga explora el rol fundamental que ha jugado la mujer boliviana en el proceso de cambio social.

5.10 SA 8:30-10:00 a.m. Humanities 122

Women in French III: Paris...et la littérature

Session Chair: Elizabeth Locey, Emporia State University

1. George Sand's (Misplaced) Dream of Utopia in *Indiana*. Claudia Nadine, Lewis & Clark College

This paper considers the “second ending” or rebirth of the novel’s protagonists within and against the context of the enslaved and through a re-envisioned and revisionary lens of Paris. It analyzes how the novel’s representations of nature and voice both replace and echo the gender colonization of nineteenth-century society.

2. George Sand's Conflicted Relationship with Paris. Salah Khan, Mississippi State University

Sand held nature in the highest regard, Paris in the lowest. However, her politics, letters, and notable novels carry traces of great respect for the capital. We will map out Sand’s demarcation between Paris and the countryside, then the political and aesthetic considerations in her work that rewrite that relationship.

3. Anaïs Nin's City of the Interior. Sylvie Blum-Reid, University of Florida, Gainesville

The presentation plunges into Anaïs Nin’s two short novels and examines the female protagonists’ perambulations through the city of light. It explores the visual qualities of her prose, as well as the feelings of expansion and liberation that accompany the exploration of the city.

4. Anaïs Nin's Journey Towards “(Pro)Creation.” Lilit Manucharyan, California State University, Northridge

The literary Modernist movement in Paris enabled Nin to use her diaries as a vehicle through which to express resistance against the traditional roles commonly ascribed to women. This presentation will examine her simultaneous espousal and subversion of these roles as she aligns herself with both biological and artistic creation.

5.11 SA 8:30-10:00 a.m. Humanities 131

Women in Literature I: Limning the Liminal

Presiding Officer: Melissa Baker, Arizona State University

1. “Into the spaces left by men”: Mary Novik’s Womanly Vision in *Conceit*. Terri Baker, University of Calgary

Mary Novik’s *Conceit* offers a “woman’s vision of the world” (Moi 268), rather than accepting that “it is fatal” (Woolf) to write as a woman. How does Novik negotiate narration in John Donne’s point of view? How do her strategies for narrating for his gifted daughter differ?

2. The Aesthetic Mnemonic: Sigourney’s Ecphrastic Model of Viewership. Christa Vogelius, University of Michigan

In this paper I examine the ecphrastic tradition of antebellum women poets through the poems of popular poetess Lydia Sigourney. I show that this poetry not only diverges from the traditional model of ecphrasis as artistic rivalry, but is better suited to prefigure the later evolutions of the genre.

3. Madame de Maintenon: Anti-feminist or Realist? Teaching Women through Dramatic Proverbs. Theresa V. Kennedy, Baylor University

Madame de Maintenon is perceived by modern critics as an “anti-feminist.” However, the ideas in her dramatic proverbs (1690-1710) are progressive for her time in terms of moral instruction for women. Through her proverbs, she teaches young women to respect themselves and criticizes social practices that victimize women.

4. Gender, Mysticism and the Transference of Medieval Authority. Hailey Sherman, University of Utah

This paper will employ theories of gender and mysticism to assess the ways enduring medieval authorities are challenged and transferred in patriarchy. Narratives of gender-fluid medieval mystics will be analyzed alongside the 19th-century memoir of intersex French Catholic Herculine Barbin.

Saturday, 10:15 —11:45 a.m. Session 6 (1-14)

6.01 SA 10:15-11:45 a.m. Humanities 108

American Literature after 1865 I: 1865-1945

Presiding Officer: Sarita Cannon, San Francisco State University

1. Becoming Something Again: Pauline Hopkins's *Of One Blood, or The Hidden Self*. Lauren Heintz, University of California, San Diego

The "hidden self" in Hopkins's text troubles psychoanalysis and the subjugation of racialized and sexualized bodies. I explore how the haunting presence of the character Mira resists the fixity and immobility of being labeled a shadowed self. Mira's ghostly abstraction, through a type of Marxian dialectic, regains agency.

2. Edith Wharton's Interior Metaphors. Ann Jacobsen, University of California, Davis

In this paper I investigate how Wharton uses interior space in her work, placing her fiction alongside her theories of gardening, architecture and interior design. When Wharton depicts interiors negatively, she does so to show the restrictions of society, whether of old New York or of a small town.

3. "Well, I Met Another Bad Driver, Didn't I?": Fast Women and Dangerous Cars in F. Scott Fitzgerald's *The Great Gatsby*. Andrew Hakim, University of Southern California

My paper explores the oft-overlooked yet crucial role Jordan Baker plays in F. Scott Fitzgerald's *The Great Gatsby* (1925). In a novel brim-full of car crashes and bad drivers, Jordan calls Nick Carrway's narrative into question by demonstrating that he is as much a "bad driver" as anyone else.

6.02 SA 10:15-11:45 a.m. Humanities 109

Beowulf and Related Topics

Presiding Officer: Keri Wolf, University of California, Davis

1. Nationalism and "Translations": A Comparison of H. E. Marshall's *Stories of Beowulf* and Matthías Jochumsson's *Grettisljóð*. Janice Hawes, South Carolina State University

Inspired in part by the extensive comparative studies of the medieval texts *Beowulf* and *Grettis saga*, this paper will discuss *Grettisljóð* by nineteenth century Icelandic poet Matthías Jochumsson and *Stories of Beowulf* (1908) by H.E. Marshall.

2. The Germanic Virtue of Fidelity and Literary Depictions of the Fall of Man and His Redemption. Kevin Wolf, University of California, Davis

This essay seeks to understand the relationship between fidelity, original sin, and Jesus' redemptive act on the cross.

3. *Beowulf* 2705: The Monstrous Body as Palimpsest. Tony Perrello, California State University, Stanislaus

I examine the *Beowulf* poet's use of wordplay, especially during the dragon battle. The poet puns on words that simultaneously convey a sense of destruction and creation. This narrative strategy portrays violence as a necessary part of a historic tapestry that includes nation-building and the construction of heroic identity.

6.03 SA 10:15-11:45 a.m. Humanities 111

Film and Literature I: Mythical Prototypes

Presiding Officer: Jon Solomon, University of Illinois, Urbana-Champaign

1. The Fall of Rome and the Festival of Bacchus: Conformity and Counter-Culture in *Seconds*. Sean Easton, Gustavus Adolphus College

David Ely, in his novel *Seconds*, equates self-destructive social conformity with Roman decadence. John Frankenheimer's 1966 film adaptation, however, replaces reference to Roman decay with a Bacchic orgy emblematic of 1960's counter-culture. The liberating power of the orgy proves ultimately as destructive as the society from which it provides escape.

2. Pasolini's *Medea*, a Twentieth Century Tragedy. Susan Shapiro, Utah State University

Pier Paolo Pasolini was a twentieth century filmmaker known for his edgy films on contemporary issues, but he also had a particular love for the Greek and Latin classics. In his *Medea* (1969), Pasolini combined his love for the classics with a desire to criticize his overly rationalized, urban culture.

3. Politics as Ballet: Jancsó's *Szerelmem, Elektra*. Mary-Kay Gamel, University of California, Santa Cruz

Szerelmem, Elektra (*Elektra, My Love*, 1974), translates the individual aspects of the Orestes-Elektra revenge plot from personal into political and ideological terms—but not propaganda. Jancsó's techniques of staging and cinematography—choreographic actor movement, balletic camera work, and extremely long takes—provoke questions rather than answers about justice and power.

4. Mephistopheles on the Spanish Screen. Robert Harland, Mississippi State University

An analysis of four European Spanish cinematic adaptations of the Faust legend seen in their mythic and cultural-historical context: *Faustina* (1957) with Mexican actress María Félix alongside the more recent *Faust: Love of the Damned* (2000), *Fausto 5.0* (2001) and *Rojo Sangre* (2004).

6.04 SA 10:15-11:45 a.m. Humanities 113

French and Francophone Literature I: Subverting and Reorganizing the Nation

Presiding Officer: Kevin Elstob, California State University, Sacramento

1. Une affaire avant-garde: l'Affaire Barrès et la fin de Dada. Hervé Picherit, University of Wyoming

Dada's mock trial of French nationalist writer Maurice Barrès was a symbolic judgment of the idea of nation in the wake of the Great War. Yet to the surprise of the irreverent tribunal, Dada tried itself, exposing a fundamental link between itself and the national ideal it sought to overthrow.

2. The Short Story Collection as Genre: Literary Worlds of Fouad Laroui's *Le Maboul* and Leila Abouzeid's *al-Gharib*. Marie-Therese Ellis, University of Texas, San Antonio

This paper compares Fouad Laroui's *Le Maboul* and Leila Abouzeid's *al-Gharib*. By examining geographic and linguistic displacements and the weaving of narrative voices throughout each collection, I argue that these Moroccan short story collections replace the novel's geography with an ambiguous textual world of disparate affiliations transcending the nation.

3. The Village in the City: The Myths of Post-Colonial French Identity in Daniel Pennac's "Malaussène" Saga. Christopher Anderson, University of Montana

In his crime fiction, Daniel Pennac uses myth and stereotype to redefine French identity according to criteria that transcend race, gender, and class. I examine Pennac's work in light of theories developed by Roland Barthes, René Girard, and Michel Maffessoli.

4. Balade identitaire et balade rituelle dans *Attilah Fakir* d'Ahmed Zitouni. Monique Manopoulos, California State University, East Bay

Cette communication examine comment Attilah Fakir, dans le roman d'Ahmed Zitouni du même nom, effectue une balade identitaire et artistique à travers des rituels personnels qui permet de créer les diverses trames du tissu de subversion des paramètres identitaires conventionnels et propose ainsi une identité toute personnelle non fixe, c'est-à-dire migrante.

6.05 SA 10:15-11:45 a.m. Humanities 115

Gay and Lesbian Literature II: Queer Realism

Session Chair: Jac Asher, University of California, Berkeley

1. Writing AIDS: Paul Reed's Facing It Again, Again, and Again. Mark John Isola, Wentworth Institute of Technology

This paper explores the canon of Paul Reed, the author of America's first AIDS novel, as Reed found himself narrating the AIDS epidemic. It explores how Reed was initially resistant to writing AIDS yet ultimately found it a catalyst by developing new strains of medical realism and life writing.

2. "Forgetful of my very self": Submission and Empowerment in the Work of Frank Bidart. Anna Smaill, University College London

This paper argues that, in his recent collections, the poet Frank Bidart creates an aesthetic and political model that reveals the paradoxical empowerment inherent in self-renunciation. In doing so he shifts our understanding of the possibilities of gay self-representation as well as of the capabilities of the lyric voice.

3. Erotics of Language: Djuna Barnes' *Nightwood*. Rachael Jordan, California State University, Northridge

Using Barthes' *Erotics of Reading* for *Nightwood*, it concludes that Barnes shows how language is insufficient to describe same-sex desire. However, she does show the complex web of erotics of language itself, through what is both said and not said, written and not written.

4. Less Gay, More Queer: Rereading *My Antonia*. Jessica Lewis-Turner, Temple University

Early work on Willa Cather's *My Antonia* provoked later criticism that associated the novel with a lesbian identity. Both heterosexual and homosexual readings, however, limit the possibilities of the novel. This paper reads against these categories, exploring the novel's rupturing of dominant discourses.

6.06 SA 10:15-11:45 a.m. Humanities 118

Germanics II: Body and Text

Presiding Officer: Heidi Schlipphacke, Old Dominion University

1. "sy ist got unerkannte": An Analysis of Monstrous Femininity in the *Eckenlied*. Tina Boyer, University of California, Davis

In the *Eckenlied*, feminine identity, always expressed in monstrous terms (giantesses), is regulated by courtly values. The giantess, in body and behavior, cannot fulfill this ideal of normative femininity and is defined as "monstrous other" by her relatives and the court, which ends in the death of the monstrous woman.

2. Through the Fire: Honor & Terror in Jünger's Early War Literature. Brenda Sanfilippo, University of California, Santa Cruz

The aesthetic state proposed by Schiller collapsed in the terror of the First World War. Ernst Jünger documents this collapse in his memoir *In Stahlgewittern*, using honor as a regulating mechanism whereby the functions of the aesthetic state are transferred to the aesthetic warrior.

3. Deficiency, Inflation and Excess: Rhetorical Strategies of Annemarie Schwarzenbach. Anne Reitz, University of Houston

This paper links tropes of excessive alcohol consumption and chemical dependencies to an atmosphere of insufficient sustenance within the context of Weimar Germany and German-speaking Europe in texts by Annemarie Schwarzenbach. It links portrayals of chemical consumption to inflated affective desire and lack of effectiveness in a claustrophobic political situation.

6.07 SA 10:15-11:45 a.m. Humanities 119

Linguistics

Presiding Officer: Aida Sakalauskaite, University of California, Berkeley

1. Grammar and the Language of Dictatorship. Ilona Vandergriff, San Francisco State University

The Nazi propaganda machine sought to maintain total control by socializing the population into a national discourse. If discussed at all, dissonant views were staged in the official discursive frame. Using a cognitive and critical approach, my goal is to contribute to the analysis of the language of dictatorship.

2. Construction of Linguistic and Socially Situated Identities through Language: Interactional Sociolinguistics Perspective. Ersoy Erdemir, University at Buffalo

Taking on the postmodern perceptions of “identity” and exploring it within the conventional paradigms of Interactional Sociolinguistics, this present qualitative study investigates the identity construction and assertion endeavors of students through their peer interactions and analyzes the different constructs and paradigms of power occurring in students’ struggle to claim identities.

3. Gender-based Imbalance in the Japanese Writing System. Naoko Takemaru, University of Nevada, Las Vegas

Kanji (ideographic characters), the major component of the Japanese writing system, consist of the parts called radicals that are used to categorize and classify kanji. It is often pointed out that “female radical” conveys negative connotations. This paper examines such instances of gender-based imbalance on the basis of semantic distinctions.

6.08 SA 10:15-11:45 a.m. Humanities 121

Literature and the Other Arts II: Contemporary Praxis

Presiding Officer: Cassandra Van Zandt, Biola University

1. Performing Bob Dylan: “I Resist Anything Better than My Own Diversity.” Erin Callahan, Drew University

The postmodern theoretical approach has created and perpetuated the “Myth of Bob Dylan” and shaped how scholars interpret him. This project challenges the prevailing thesis, arguing, through careful examination of Dylan’s words and performances, Dylan is a fragmented identity with a stable center representing American Pluralism in its liberal traditions.

2. Teaching Art to Poets & Poetry to Artists: The Limits and Lessons of Cross-Media Collaboration. Chris Davidson, Biola University

My paper will describe the pedagogical challenges and revelations occasioned by “Vision, Voice, and Practice,” a course I taught with an art professor in the spring of 2009. The course comprised poetry and art students, who explored how poetry and art might inform the practice of reading and making.

3. Negotiating Gothic Romance in the Key of A Major: Music, Film, and Emily Brontë’s *Wuthering Heights*. MaryAnne Laurico, Queen’s University, Kingston, Ontario, Canada

From the mise-en-scène of William Wyler’s 1939 film adaptation, *Wuthering Heights*, and Peter Kosminsky’s 1992 film of the same name, to the flats and sharps of Kate Bush’s 1977 song and music video adaptation, I interrogate how generic structures of the Gothic Romance novel translate into contemporary cultural codes.

6.09 SA 10:15-11:45 a.m. Humanities 122

Nineteenth-Century British Literature and Culture I

Presiding Officer: Alfred Drake, Chapman University

1. “Lay Hold of them by their Fatherhood”: George Eliot’s Orators. Melissa Jenkins, Wake Forest University

This presentation describes how George Eliot’s writings, especially after 1867’s Second Reform Act of 1867, absorb and critique the use of the father in political rhetoric. In the process she reconsiders the place for public concerns.

2. “These are mysteries we can’t account for!”: Empiricism and Intuition in *Bleak House*. Brooke Taylor, Washington University in St. Louis

I suggest that *Bleak House* undermines scientific assuredness even as it maintains faith in the capacity of human understanding. My reading will emphasize the way that science, for Dickens, is not so much a process of investigation as it is one more system we use to grapple with the inexplicable.

3. Flooding the Markets: The Revenge of Rural England in Rider Haggard and Richard Jefferies. Daniel P. Shea, Austin Peay State University

Many blamed the late-Victorian agricultural depression on the urban economic centers whose devotion to free trade devastated the agricultural markets left unprotected from foreign competition. Paper identifies in the fiction of Rider Haggard and Richard Jefferies heretofore overlooked revenge fantasies in which rural England regains power over English cities.

4. In Search of a Dark Goddess: Proserpine’s Place in Late-Victorian Aesthetics. Elizabeth Campbell, Oregon State University

This paper examines representations of Proserpine in the works of John Ruskin, Algernon Swinburne, Gabriel Rossetti, Walter Pater, and Alfred Tennyson as demonstrations of the goddess’s status as a complex symbol for what can be understood as late-Victorian melancholy, the universal malaise apparent in aesthetic responses to evolutionary theory.

6.10 SA 10:15-11:45 a.m. Humanities 127

Poetry and Poetics I: Sway—Influence and Dissent

Presiding Officer: Kathryn Stevenson, University of California, Riverside

1. Thick Plot, Elusive Syntax, and the New *Femmes Fatales*: Neo-Noir Poetics in the Shadow of Gertrude Stein. Amy Moorman Robbins, Hunter College, City University of New York

Through analysis of writings by experimentalist poets Alice Notley and Leslie Scalapino, I develop a theory of neo-noir poetics, exploring the ways in which these poets radically reshape the syntax, narrative conventions, and gender representations of classic film noir, even as they draw upon the pre-noir poetics of Gertrude Stein.

2. Following Neruda: Naomi Nye’s Poetics of the Dispossessed. Richard Hishmeh, Palomar College

A study of Neruda’s influence on the Arab-American poet, Naomi Nye, paying particular attention to how both poets work(ed) within institutions of power to critique and subvert the political actions of these institutions, as well as providing close readings of Nye’s work that demonstrates Neruda’s poetic influence.

3. Nomadology and Migratory Melancholia in American Post-WWII Poetry. Michael Podolny, University of California, Riverside

In this paper, I argue that the collective American unconscious, as expressed in mid-twentieth century poetry, may be able to offer unique and specific manifestations of nomadic subjectivity, not only because of the country’s specific landscape, but also because of the unique perspectival position of its poet-subjects.

4. What Breathes in Ruins Grows in Sand: The Poetry of the Iraq War. Matthew Snyder, University of California, Riverside

In the poetry of Brian Turner, in the poetry from Iraqi civilians and American relatives who lost loved ones from the war, many questions concerning U.S. empire have reappeared.

6.11 SA 10:15-11:45 a.m. Humanities 132

Post-Colonial Women's Writing I: Gender Divides

Presiding Officer: Snehal Shingavi, University of Texas, Austin

1. Renegotiating the Asian American Gender Divide in Fae Myenne Ng's *Bone*. John Goshert, Utah Valley University

Ng's attention to Asian American gender tensions illustrates ways Asian Americans have been affected by gender opposition emerging as a natural feature of the Asian American cultural landscape. Leila Leong's ambivalent relationship to her parents suggests the state of the field as represented by Frank Chin and Maxine Hong Kingston.

2. Figuring "Wholeness": Disability, Exile, and Narrative-Making in Edwidge Danticat's *The Dew Breaker*. Megan Monserez, University of Maryland, College Park

This paper will address "wholeness" in Edwidge Danticat's *The Dew Breaker*. I suggest that the novel's representations of the effects of both disability and exile on identity reveal the inability of normative narratives to compensate for loss. This is further evidenced by the fragmented, non-normative structure of the novel itself.

3. The "Mayotte Capécias of All Nations": A Crisis of Black Masculinity in Frantz Fanon's *Black Skin, White Masks*. Christine Ho, University of Pennsylvania

A seminal text in postcolonial studies, Fanon's *Black Skin, White Masks* considers interracial psychosexual dynamics through his attack on Mayotte Capécia. Since Capécia's name is synonymous with the colored woman's betrayal of black men, I reexamine Fanon and Capécia's works to understand how Capécia is central to Fanon's masculinist aims.

6.12 SA 10:15-11:45 a.m. Humanities 207

Spanish and Portuguese (Peninsular) I

Presiding Officer: Nicole Altamirano, Claremont McKenna College

1. The Novelization of Sancho Panza. Julia Farmer, University of West Georgia

This paper is a study of the ways in which Sancho Panza develops as a character who embodies and espouses novelistic discourse. The study focuses in particular on certain key aspects of chapter 20 of the 1605 *Quixote*.

2. Testimonial Women's Voices under Franco. Jasmina Arsova, University of California, Los Angeles

The proposed project integrates gender and cultural studies in a close examination of two testimonial and non-normative Spanish women's voices during Francisco Franco's rule (1939-1975), Gloria Fuertes (1917-1998) and María Beneyto (1925).

3. *Heraclés. Sobre una manera de ser*: Gil-Albert y los conceptos de uranismo, pederastia y sodomía como nominaciones del "pecado nefando." Juan Godoy, San Diego State University

La recuperación histórica de identidades homosexuales en su libro *Heraclés. Sobre una manera de ser* (1955), hace de Gil-Albert un teórico *avant la lettre* de los actuales estudios gays. Uranismo, pederastia y sodomía, son tres términos claves en el libro cuya historia desarrollaré en esta ponencia.

4. Migration, Difference, and the Young Reader: Encounters Between Immigrants and Spaniards in Children's Literature. Raquel Vega-Duran, Claremont McKenna College

This paper will examine how Spanish children's and young adult literature approaches the issue of immigration from North Africa, Latin America and Eastern Europe in Spain. It will analyze how the voices of both Spaniards and immigrants demand an active reader to create an understanding of the difference between cultures.

6.13 SA 10:15-11:45 a.m. Humanities 131

Teaching with the Internet and Technology I

Presiding Officer: Jennifer Wood, Scripps College

1. What I'm Learning from iLearn: Teaching Writing in the Disciplines Using Online Course Management Tools. Wei Ming Dariotis, San Francisco State University

iLearn allows writing assignments to be set up as portfolios and forums that can be read and peer reviewed by other students. What are the implications of this kind of system for an Asian American Studies identity-development based writing course? Or for a campus moving towards Writing in the Disciplines?

2. Classroom Connectivity: Real Writing in Virtual Spaces. Kimberly Drake, Scripps College

I discuss theories of multi-modal writing and then demonstrate how I use technologies in my writing classroom to conduct full-class and small-group writing activities that allow students to work individually and collaboratively on writing projects and to develop those writing projects for and in their appropriate media.

3. Tech-Tools for Literature in the French Language Class. Virginie Pouzet-Duzer, Pomona College

In the Internet era, when our students use Facebook or Twitter on a daily basis and often have their own blog, literature faces a new challenge in the French language class. How can a text go beyond its fossilized written format and be relevant for our hyper-active, webmastering, multi-tasking students?

4. Promoting Language Student Collaboration Outside of Class with Technology-Based Projects. Christelle Rolland, Pomona College

Would you like to encourage your students to become life-long language learners while improving social dynamics in the classroom? Examples of collaborative projects will be in French but applicable to other languages. Illustrations will consist of classroom-tested activities such as portfolios, wikis, videos, polls, blogs, peer-edited poems, scripts and rubrics.

6.14 SA 10:15-11:45 a.m. Humanities 471

Women in Literature II: Women Transformed

Session Chair: Theresa V. Kennedy, Baylor University

1. Victorian Mirrors: The Metamorphosis of Gwendolen Harleth. Mary Clai Jones, University of Kentucky

This paper explores the way in which George Eliot's heroine of *Daniel Deronda* transforms through mirrored reflections as the novel progresses, arguing that Gwendolen can be read through the intersection of consumer capitalism as a product of cultural contexts.

2. From Medea to Noble Mistress: Transformation of Gendered Anxiety and Agency From "Didaco and Violenta" to "The Triumph of Death." Liberty Stanavage, University of California, Santa Barbara

This paper will analyze the dramatic changes between the 1566 "Didaco and Violenta" and its 1613 theatrical revision "The Triumph of Death." I highlight shifting masculine anxieties about the threat of dehumanization and alienation from the homosocial state and the confinement of feminine revenge to domestic spaces.

3. Lucrece through the Ages: The Reappropriation of Women through the representation of Lucrece. Sevan Salibian, California State University, Northridge

By comparing the different versions of the tragic tale of the rape of Lucrece, I will argue that each account depicts different social identities of one shared character. Ovid, Shakespeare and Chaucer's versions of the story are examined in order to surmise their society's interpretation of the female role.

Saturday, 12:00 noon —1:15 p.m.

LUNCHEON AND PLENARY ADDRESS

**“Counter Histories, Alternate Histories, and Fictions;
Or How to Account for the Popularity of Telling Like It Wasn’t”**

Catherine Gallagher, University of California, Berkeley

Catherine Gallagher is Eggers Professor of English Literature at the University of California, Berkeley. The author of important books and essays (including *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*; *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820*; *The Industrial Reformation of English Fiction*; and, with Stephen Greenblatt, *Practicing New Historicism*), she is now working on alternate history novels and counterfactual histories.

Location: Nob Hill Room, Seven Hills Conference Center

Saturday, 1:30 —3:00 p.m. Session 7 (1-14)

7.01 SA 1:30-3:00 p.m. Humanities 108

African American Literature III: Style, Space, Genre

Session Chair: Janet Neary, Hunter College

1. In the Attic or Beneath the Floorboards: How Confined Spaces Become Sites of Resistance in the Works of Harriet Wilson, Harriet Beecher Stowe and Harriet Jacobs. Allison E. Francis, Chaminade University of Honolulu

I will examine black female characters in the works of Harriet Wilson, Harriet Beecher Stowe and Harriet Jacobs who turn confined spaces into sites of resistance and autonomy despite their circumscribed lives. This crucial literary and revolutionary strategy reconfigures confinement which white heroines traditionally experience as isolation, madness, or death.

2. “You-all in this together”: The Neo-Slave Narrative Friendship Plot in *Dessa Rose*. Carina Evans, Southwestern University

This paper examines the interracial friendship plot in *Dessa Rose*, analyzing feminist alliances between black and white women in the neo-slave narrative genre. *Dessa Rose* stages a transgressive reconciliation that crosses racial lines, suggesting that therapeutic confrontation between women is a necessary part of healing in the aftermath of slavery.

3. “Just So Much Cloth In A Petticoat”: Dressing for Modernity in William Holtzclaw’s *The Black Man’s Burden*. Dennis Chester, California State University, East Bay

Through emphasis on clothing images, William Holtzclaw’s 1915 autobiography *The Black Man’s Burden* articulates a position that joins philosophical aspects of the early 20th century’s two principal strategists for African American political change – Booker T. Washington and W.E.B. DuBois. This articulation indicates an important change in black autobiographical practice.

7.02 SA 1:30-3:00 p.m. Humanities 109

Chaucer and Related Topics

Presiding Officer: Brantley L. Bryant, Sonoma State University

1. Two Sides of the Same Coin: *Sir Launfal* and the Gender of Money. Diane Cady, Mills College

Through a reading of Thomas Chestre’s *Sir Launfal*, this paper explores late medieval culture’s reliance on entrenched stereotypes about women as a way to think through fears and fantasies about money.

2. Ethical Conflicts and Monkish Venery: The Aristocratic Background of Chaucer’s Monk. Ryan Judkins, Ohio State University

This paper argues that Chaucer’s Monk demonstrates the conflict of competing aristocratic and religious ethical systems and suggests that the Monk probably has an aristocratic background based on his personal comments and his choice of tale.

3. *Lay le Freine*: Courtly Love for the Uncourtly. Jane Minogue, California State University, Northridge

Even though the fourteenth-century Middle English *Lay le Freine* closely resembles the twelfth-century Anglo-Norman *Lai Le Fresne* by Marie de France, which was for an aristocratic audience, the Lay’s appeal to the English mercantile class sheds a different light on the meaning of the story.

4. Forms of Community on the Road to Canterbury. John Hill, U.S. Naval Academy

Kittredge’s realistic, roadside drama in the *Canterbury Tales* is too modern yet valuable: contentions among some pilgrims set in motion an essential subject, which is community (not marriage), whether inclusive or exclusive, short or long-lived. Thereby, Chaucer gathers versions of community hoping to glimpse their common form.

7.03 SA 1:30-3:00 p.m. Humanities 111

Children’s Literature I: Fears and Foes

Presiding Officer: Tiffany Hutabarat, La Sierra University

1. Young Canada Goes to War: Representations of Canada’s Participation in WW I in Children’s Literature from 1914-1925. Elizabeth Galway, University of Lethbridge

Participation in the First World War had an important impact on the developing Canadian national identity. This paper examines how children’s writers from Canada, Britain, and the United States portrayed Canada’s involvement in the war, and explores the complex relationship between violence, children’s literature, and the construction of national identities.

2. Putting the Bad Guy in his Place: Categorizing Villainy in Children’s Literature. Kimberly Kennelly, San Diego Miramar College

Explores the impact of villains on the child hero’s development in children’s literature as defined by the following categories: menacers who try to kill children, adversaries who treat children as equals, controllers who control children’s actions, and betrayers who lie to children in order to gain something the children have.

3. Veiled Passions: Occulted Christian Subtexts in *The Giver* and *Bridge to Terabithia*. Oona Eisenstadt, Pomona College

I uncover the use of the Christian story as a structuring device in two beloved children's novels, and raise critical questions about the way they proselytize.

4. Intimations of Immortality: Representations of Immortality in *Tuck Everlasting* and the *Narnia* Series. Drennan Spitzer, Castleton State College

The trope of immortality has, in various ways, pervaded children's literature. C.S. Lewis's *Narnia* series, however, provides an alternate immortality, one that avoids the pitfalls cited by Natalie Babbitt's characters in *Tuck Everlasting*, one that both challenges and complements the version of immortality more typically presented in children's literature.

7.04 SA 1:30-3:00 p.m. Humanities 113

Colonialism and Religion in French and Francophone Literature

Presiding Officer: Claudia Nadine, Lewis & Clark College

1. Religion, Disenchantment and Colonial Empires. Rima Joseph, Stanford University

I propose to show a relationship between the European disenchantment as it was experienced by the romantics and pre-romantics, and the effects of colonialism in the Orient, deduced from an underlying discourse of representation of political empires in Nerval's *Voyage en Orient*.

2. Deciphering the *Bildung* in Michel Tournier's *La goutte d'or*. Lorenzo Giachetti, Stanford University

In *La goutte d'or*, Tournier redefines *Bildungsroman* by abandoning the quest for social integration in favor of a mystical reunification with the soul. Idriss leaves Algeria for Paris in search of his photograph, "stolen" by a French tourist. Through, yet against society, he will instead discover his true image within.

3. Religious Jihad and Threat on Senegalese Secularism in *Le ventre de l'Atlantique*. Joseph Diémé, Humboldt State University

I explore an African perspective on the contemporary religious clash between Christianity and Islam in Senegal, and the potential threat of that clash on secularism. Using *Belly of the Atlantic* by Fatou Diome, I analyze how Islam and Christianity, both identified as colonial tools, are deterritorialized by African traditional religions.

7.05 SA 1:30-3:00 p.m. Humanities 115

Comparative Media: Media, Labor, and Biopolitics

Presiding Officer: James Tobias, University of California, Riverside

1. The New Economy: Labor and Gameplay in "Animal Crossing: Wild World." Paul Cheng, University of California, Riverside

An exploration of changing notions of "work" and "labor" in relation to conceptions of "play" and "gameplay" in digital media. Using the idea of an "affective economy," I focus on Nintendo's "Animal Crossing: Wild World" to investigate the way in which digital media can alter notions of "labor" and "play."

2. The Saddest Story: Criminalization, Consumerism, and Power on A&E's *Intervention*. Lindsay Palmer, University of California, Riverside

This paper explores the ways in which U.S. reality television aligns with the biopolitical to make an example of the addict as poor consumer-citizen, even as some cultural theorists suggest that the U.S. is the ultimate addict, addicted to globalization.

3. *The L Word*, Political Praxis, and Pragmatic Ethnocentrism in the Mass Media. Molly Slattery, Rice University

For the LGBT community, self-determination via the televisual bespeaks political action; programs like *The L Word* proffer an over-arching feminist sapphism by working to broaden a constituency of sympathetic viewers. I argue that increasing LGBT visibility as such in the mass media system is always already marred by ethnocentric logic.

7.06 SA 1:30-3:00 p.m. Humanities 118

Cowboys and Indians: The American West in the European Cultural Imagination

Presiding Officer: Richard Sperber, Carthage College

1. The Death of a Nation: The American Frontier and Progress in May and Sealsfield. Nicole Perry, University of Toronto

This paper looks at Karl May's and Charles Sealsfield's works to explore their portrayal of First Nations. Sealsfield experienced life in America in comparison to May, the author of *Winnetou*, who had not. Does fiction written in the space of the homeland objectify the "Indian" more so than actual encounters?

2. Staging a Globalized 'Heimat' in New German Film: Werner Herzog's Images of the American West as Bavaria. Sabine Wilke, University of Washington

What happens when an image is transferred from one culture to another. I reflect on the Romantic landscape as it was conceived by Caspar David Friedrich and how it influenced the art of the American West. With Herzog the image travels back to Europe to become an archetypal landscape.

3. Bonanza in Railroad Flats: Werner Herzog's *Stroszek*. Imke Meyer, Bryn Mawr College

After leaving their native Berlin, the protagonists in Herzog's *Stroszek* fail to arrive in the American West they had set out to find. This space has its locus alternately in a nostalgically imagined past and in a future full of promise and opportunity, but cannot be accessed in the present.

7.07 SA 1:30-3:00 p.m. Humanities 119

Italian II: Cinema

Session Chair: Elisabetta Nelsen, San Francisco State University

1. Visual Genealogies: Italian Literature and/as Cinema from the 70s to the 90s. Andrea Mirabile, Vanderbilt University

The paper deals with the strong connections between the Italian literature from the 70s to the 90s and cinema. On the one hand (Palandri, Tondelli, Celati, Arbasino) the novel as a genre blurs its limits. On the other hand it negotiates its ambiguous status between the literary and the cinematic.

2. Il ruolo dell'umorismo nel Western all'italiana: il cinema di Tonino Valerii. Sciltian Gastaldi, University of Toronto

Tonino Valerii is one of the most important "Western Italian Style" directors. In his Western movies, the role of humor has a peculiar value. This paper wants to investigate Valerii's movies, focusing on *Una ragione per vivere e una per morire* and *Il mio nome è Nessuno*.

3. Antonioni in China. Ying Bao, University of Nevada, Las Vegas

This paper proposes a historical, textual study of Michelangelo Antonioni's reception and influence in China. Focusing in particular on his 1972 documentary *Chung Kuo—Cina*, which had been banned in China until 2004, it examines how his work has been received in cross-cultural cinematic encounters over three decades.

7.08 SA 1:30-3:00 p.m. Humanities 121

Nineteenth-Century British Literature and Culture II

Session Chair: Jami Bartlett, University of California, Irvine

1. Mary Elizabeth Braddon in Paris: Sensationalism Across the Channel. Alberto Gabriele, New York University

Paper focuses on the popularity of “sensation” novels in mid- to late nineteenth-century England and France. While the British sensation novel has been widely discussed, little attention has been dedicated to its French counterpart, which will be addressed in connection to the Vizetely catalogue of 1880’s French sensation novels.

2. Selling “Englishness” with German Translations: “Mimili,” Rudolph Ackermann and the Literary Annual. Katherine D. Harris, San Jose State University

Because a British audience immediately clamored for more literary annuals in the 1820s, publisher Rudolph Ackermann translated an anti-Napoleonic, German story—a move that acknowledged the debt that the British owe to German Enlightenment but suppress in order to market an ever-growing national pride in British enterprise.

3. “The Blood-Dimmed Tide is Loosed”: *Dracula* Foretelling Germany’s Assault on England. Genesee Carter, University of New Mexico

Bram Stoker’s *Dracula* is a prophetic foretelling of the England-Germany conflict in WWI. Using Parliamentary papers and periodical articles from the 1890s, I will argue that *Dracula*’s blood-drinking and attack on women and children can be paralleled to Germany’s modern warfare in the vein of Yeats’ “The Second Coming.”

4. The Empire of Will: William Godwin on Liberty and Necessity. Rowland Weston, University of Waikato

The anarchist philosopher William Godwin (1756-1836) famously asserted both that personal intellectual autonomy was inviolable and that progress was inevitable because human beings were the inescapable outcome of prior conditioning or psychological necessity. This paper explores this apparent contradiction through an examination of Godwin’s relatively unstudied later writings.

7.09 SA 1:30-3:00 p.m. Humanities 122

Poetry and Poetics II: Sound, Story, and Sisterhood

Session Chair: Jeremy Kaye, University of California, Riverside

1. Sounding the Darkness and Discovering the Marvelous: Hearing “A Lough Neagh Sequence” with Seamus Heaney’s Auditory Imagination. Jeffrey Bilbro, Baylor University

Heaney looks to Eliot’s auditory imagination to help him accomplish three poetic tasks: sounding the dark places of the earth, discovering luminescence, and inspiring poetry. A close reading of “A Lough Neagh Sequence” illustrates the ways these poems use sound to plumb subaqueous depths and discover the “marvel[s] of levitation.”

2. “To speak a large word, in a little place”: Elizabeth Stuart Phelps’s Spiritualist Poetry. Cheryl Edelson, Chaminade University of Honolulu

With recourse to Elizabeth Stuart Phelps’s treatment of spiritualism and domestic space in novels such as *The Gates Ajar* (1868), this paper addresses ways in which Phelps’s *Songs of the Silent World and Other Poems* (1885) presents the home as an arena of feminist resistance culture.

3. Inventing the ‘Burning Birch Tree’: Amy Lowell’s Expression of Sapphic Modernism. Iris Dunkle, Case Western Reserve University

This paper will examine Amy Lowell's Sapphic Modernism in order to understand how Lowell's use of allusions to Sappho's images and motifs as well as her integration of Sappho's poetic craft empowered Lowell's own lyric craft and effected her expression of modernism.

7.10 SA 1:30-3:00 p.m. Humanities 127

Post-Colonial Literature I

Presiding Officer: Parama Roy, University of California, Davis

1. Underwater Economies: Aesthetics and Politics of "Poaching" in Robert Barclay's *Melal*. Teresa Shewry, University of California, Santa Barbara

This talk explores water based conflicts in the Pacific through the lens of cultural meaning, colonial history, and political economy, at a time of difficult, uncertain water conditions. I focus on struggles over the making of "illicit" practices like "poaching" in the extranational ecologies of the sea in *Melal*.

2. Claude McKay's Proletarian Cosmopolitanism Transformed in the Postcolonial Era. Loretta Stec, San Francisco State University

Scholars have traced links between Claude McKay's 1929 novel set in Marseilles, *Banjo*, and the transnational movement known as "negritude." McKay's vision in *Banjo* of "proletarian cosmopolitanism" also influenced other writers of the postcolonial era, including Ousmane Sembène in his work *Le Docker Noir* published in 1956.

3. Cultivating the Civilized Subject: English Plantations in Ireland. Kathryn Webber, University of California, Riverside

This paper will discuss agricultural policies and politics as a central aspect of English colonization in early modern Ireland. Thus, scientific and modernizing discourse will be shown to intersect with 'cultural' modes of the civilizing project, encoding rational subjectivity in economic as well cultural terms.

7.11 SA 1:30-3:00 p.m. Humanities 131

Solitude and the Modern Metropolis

Presiding Officer: Ulrich E. Bach, Texas State University

1. Boredom as Constructive Power: The Impossibility of the Flaneuse in Keun's *The Artificial Silk Girl*. S. Kye Terrasi, University of California, Los Angeles

I examine the interconnectedness of the New Woman and her interactions with the metropolis as a flaneuse. Benjamin's observations regarding flânerie, boredom and Keun's depiction of Doris as a flaneuse contrasts the function of and the possibilities open to the male/female counterparts, negating the notion of the emancipated New Woman.

2. The 21st-Century Urban Stroller: Urban Exploration as a New Spatial Practice. Ben Bunting, Washington State University

Urban Exploration is an important international subculture; unfortunately, it is often misunderstood as organized vandalism, or worse. Examining the ideas of *flânerie* and *dérive* in relation to 21st century urban space can provide us with a constructive way to reconceptualize urban experience by considering Urban Exploration as a spatial practice.

3. This is not your home: Solitude and Hotel Space in Birgit Möller's *Valerie* (2006). Bastian Heinsohn, Bucknell University

This paper analyzes how Birgit Möller's film *Valerie* (2006) critically comments on socio-political and aesthetic trajectories in Germany by depicting a cold urban fabric, epitomized in a hotel, and its effect on an aging fashion model. *Valerie* depicts hotel space as parallel world and as space of displacement and solitude.

7.12 SA 1:30-3:00 p.m. Humanities 132

Thinking Through Food: Culture, Identity and Symbolism in Literature and Film

Presiding Officer: Cheleen Mahar, Pacific University

1. Eating Your Words: “Oral” Perception in Roman Culture. William Michael Short, University of Texas, San Antonio

In this paper, I analyze a series of oral metaphors of auditory perception in Latin from a cognitive linguistic perspective, suggesting how the conceptual metaphor EATING IS HEARING also informed the Roman practice of the *convivium*, where guests would be entertained, as they ate, by readings of prose or poetry.

2. Buried in Wheat: U.S. Empire in Frank Norris’ *The Octopus*. Kathryn Dolan, University of California, Santa Barbara

Frank Norris uses wheat as a symbol for an unsustainable U.S. political and economic imperialism at the turn of the twentieth century. Unlike the native corn, wheat takes over a non-native space and dominates it. In *The Octopus*, Norris identifies massive wheat agriculture as a new age of U.S. empire.

3. Gertrude Stein’s Cook: Identifying the Colonial-Imperial Register in Monique Truong’s *The Book of Salt*. Rei Magosaki, Chapman University

Against a popular reading of Asian American culinary fiction as a site of assimilation and generational conflict of minorities in the U.S., this paper focuses on Monique Truong’s *The Book of Salt* to articulate an entirely different transnational perspective shifting between competing imperialisms in Asia in the dawn of globalization.

7.13 SA 1:30-3:00 p.m. Humanities 207

Women and Work II: British Literature

Session Chair: Christine Mower, Seattle University

1. The Chapter of Governesses: Female Middle-Class Labour in Victorian Fiction and Contemporary Chick Lit. Kerstin Fest, University College Cork, Ireland

Working women in Victorian fiction sit uneasily between public and private spheres: venturing into the workplace jeopardizes their virtue and femininity. Remarkably similar concerns emerge in contemporary Chick Lit, which seems as much about finding true love as negotiating a particular version of femininity with the need to hold jobs.

2. Reconfiguring Duty and Desire in Gissing’s *The Odd Women*. Gretchen Braun, University of California, Davis

Employing Victorian discourses on the sacredness of women’s work, George Gissing’s *The Odd Women* appropriates and modifies the marriage plot structure in order to present non-domestic work as its female characters’ most desirable goal, revising readers’ expectations about the best source of women’s emotional fulfillment, social status, and economic security.

3. “Following the Fashion”: The Work of Marketing in East Lynne and Ellen Wood’s Career. Annarose Fitzgerald, University of New Mexico

This paper connects Wood’s work of marketing herself as a writer and editor to the “marketing” East Lynne’s women must do to cultivate their reputations as proper Victorian ladies. As Afy Hallijohn fully understands the “marketing” required of her in this society, she succeeds where the more virtuous Isabel cannot.

4. Pinch Your Wife And She’ll Fidget: Female Prospect in Wycherley’s *The Country-Wife*. Greg Weiss, University of Southern Mississippi

William Wycherley, in his play *The Country-Wife* (1675), asserts female sexual agency by regendering the prospect-view. When the female characters look out from and interpret the same prospect-view that had

previously been used to legitimate their subjugation, they assert their right and ability to decide what is best for themselves.

7.14 SA 1:30-3:00 p.m. Humanities 203

Women in French IV: Paris et ailleurs...comment enseigner la culture

Session Chair: Sonia Assa, SUNY, Old Westbury

1. “Le bon marché’ hier et aujourd’hui.” Monique Saigal, Pomona College

Peut-on aujourd’hui comprendre le fonctionnement des grands magasins tel que le décrit Zola dans *Au bonheur des dames* dont le modèle était surtout “Au bon marché.” Qu’en est-il aujourd’hui? Ressemblances et différences à l’aide d’éléments visuels. C’est ce que nous essaierons de voir ici.

2. Les sables mouvants de la France digitale: Oradour-sur Glane. Martine Guyot-Bender, Hamilton College

Les choix que présente Internet dans “l’enseignement” des cultures pose forcément la question de la construction de la connaissance; à la multiplicité des choix s’oppose en effet les limites et peut-être même la censure (consciente ou non) de la part de l’enseignant: le cas d’Oradour-sur Glane.

3. The Teaching of Culture in Light of the 2007 MLA Report on Foreign Language Study. Seda Chavdarian, University of California, Berkeley

We will examine the impact of the fundamental changes proposed in the 2007 MLA report on foreign languages on the teaching of language and culture. We will give specific examples and provide lesson plans of how the integration of “translingual and transcultural” notions can be implemented in our teaching.

Saturday, 3:15 —4:45 p.m. Session 8 (1-14)

8.01 SA 3:15-4:45 p.m. Humanities 512, the Poetry Room

Creative Writing II: A Poetry Reading

Co-sponsored by PAMLA and the Poetry Center & American Poetry Archives, SFSU

Presiding Officer: Steve Dickison, San Francisco State University

Linda Russo is author of *Mirth* (Chax Press, 2007) and *o going out* (Potes & Poets, 1999). Her essay “Precious, Rare, and Mundane” serves as preface to Joanne Kyger’s *About Now: Collected Poems* (National Poetry Foundation, 2007). A graduate of the Poetics Program, SUNY Buffalo, she teaches in Pullman, Washington.

Robin Tremblay-McGaw’s poetry and other writing has appeared in numerous magazines, and in the anthology *Biting the Error: Writers Explore Narrative* (Coach House Press, 2004). Her chapbooks include *after a grand collage* and *making mARKs*. A full-length collection is forthcoming from Ithurriel’s Spear. She edits the poetry blog xpoetics.blogspot.com.

8.02 SA 3:15-4:45 p.m. Humanities 108

Children’s Literature II: “Childhood” Tales

Session Chair: Drennan Spitzer, Castleton State College

1. Happily Ever After: Disney’s Adaptations of Classic Children’s Fairytales. Megan McDonough, La Sierra University

The use of horror in fairytales has changed over the centuries, as comparisons between “Cinderella,” “The Little Mermaid,” and “Beauty and the Beast” and their Disney movie adaptations demonstrates. Exploring these three fairytales and their Disney adaptations also demonstrates a shift from didacticism to a search for self identity.

2. *The Power Is Yours! Or Not ...* : MacDonald's Theory of Fairy Tales in Victorian Children's Literature. Meghan O'Dea, University of Tennessee, Chattanooga

The paper will examine the power dynamics between narrator, character, and audience in instructive and moral Victorian works of children's literature that are, as George Macdonald put it, "journeys of discovery" for the child reader and his or her counterpart within the novel.

3. *Crime and Punishment: Transgression and Vengeance in Rudyard Kipling's The Jungle Books*. Lisa Anderson, Washington State University

Violence and vengeance are not typically associated with children's literature, and yet both permeate the stories in Rudyard Kipling's *The Jungle Books*. What place do violence and vengeance have in children's literature and how does their use reinforce or undermine the intended didacticism and morality of the stories?

4. "If the Shoe Fits . . .": Four Tests of Worthiness in the Grimms' 1857 Version of "Cinderella" ("Aschenputtel"). Heide Witthoeft, Indiana University of Pennsylvania

"Cinderella" contains four tests of moral worthiness. This study will investigate who is being tested, for what purpose, when and how the tests are administered, what the outcomes of the tests are, and what we learn about the characters being tested and the fairy tale society they inhabit.

8.03 SA 3:15-4:45 p.m. Humanities 109

Comparative Literature

Presiding Officer: Friederike von Schwerin-High, Pomona College

1. *A Continent Without Porticos: Correspondences, Divergences, And Oblivion In Borges' and Nabokov's America*. Juan Martinez, University of Nevada, Las Vegas

Borges and Nabokov carved their own immediately identifiable territory, complete with adjective, so that—along Kafka and a few others—one can say that something is Borgesian or Nabokovian. This presentation explores how historical consciousness aided each of these cosmopolitan writers fashion their seemingly ahistorical, reinvented literary worlds.

2. *Reference Beyond Cognition, Language Before Thought: The 'Meaning' of Postmodernism's Nonsemantic Poetry*. Alben Vassileva, Brooklyn College, City University of New York,

Through a comparative analysis of Russian Conceptualism and the American school of *Language* poetry, my paper seeks to revise the received critical paradigm of postmodernism as self-referential and reconceptualize the often incoherent production of postmodern writers as testimony to a psychologically traumatic post-industrial (technological) or post-totalitarian (ideological) reality.

3. *War and Revolution in St. Petersburg: Modernist Links in the Poetry of Södergran and Akhmatova*. Marlene Broemer, University of Helsinki

Important modernists in their own countries, Anna Akhmatova and Edith Södergran are compared as poets whose works reflect climatic events of the early twentieth century in Finland and Russia. A comparatist, biographical and historical approach shows how war and revolution became subject and object in their poetry.

4. *A Memoir of Voices: Re/Writing Her Stories in Margaret Drabble's The Red Queen*. Sinae Kang, Ewha Womans University, Republic of Korea

My paper will examine how, in her novelistic rewriting of the memoirs of the eighteenth-century Korean Crown Princess, *The Red Queen* (2004), Margaret Drabble metafictionally inscribes her own reading and re/writing experience of the memoirs into the story, and through it, illustrates how one's story expands into "our story."

8.04 SA 3:15-4:45 p.m. Humanities 207

Contemporary Italian Cinema III: Italy of the New Millennium

Presiding Officer: Fulvio S. Orsitto, California State University, Chico

1. The Heterotopic Emigrant Ship as a Drifting Nation in Crialesse's Film *Nuovomondo*. Teresa Fiore, California State University, Long Beach

Crialesse embraces the theme of a drifting nation that exceeds its boundaries by focusing on Italy's emigration to the U.S. As emigrants' regional affiliations espouse an in-progress national formation project during their trans-national voyage on the heterotopic space of the ship, spectators today see the trans-Mediterranean crossings of contemporary immigrants.

2. "Othering" Migrants in Marco Tullio Giordana's *Quando sei nato non puoi più nasconderti*. Gloria Pastorino, Farleigh Dickinson University

Marco Tullio Giordana deals with the theme of immigration to Italy by looking at the problem through the eyes of a twelve-year old privileged boy from Brescia. This paper looks at recent immigration laws and tries to show where is the viewer in the othering process.

3. The Nature of Alterity: "Il vento fa il suo giro" (2005). Letizia Modena, Villanova University

This paper explores the dialectics of depopulation and xenophobia in Giorgio Diritti's *Il vento fa il suo giro* (2005).

4. "Il Divo" tra realtà e finzione cinematografica. Andrea Carosso, University of Genoa

Analisi del film da una prospettiva storica, il sottile confine tra storia e satira e una comparazione (anche antropometrica) tra i personaggi del film e gli attori che li impersonano.

8.05 SA 3:15-4:45 p.m. Humanities 111

English Literature (after 1700) I: Generic Tensions in the Eighteenth Century

Presiding Officer: James Walter Caufield, University of California, Los Angeles

1. "Tom the Second reigns like Tom the First": Succession, Laureacy, and the Birth of Oppositionalism. Claude Willan, Stanford University

I examine the literary, political and religious changes of 1689-1715 that initiate the binaries of High/Low, Tory/Whig and Catholic/Protestant which dominated the eighteenth century. I use Dryden, Congreve and Pope to pick out an emergent and deliberately fashioned lineage, and suggest why efforts to reincorporate Whig cultures are still marginal.

2. Laughing at God: Freedom and Religious Satire in Early Modern Europe. Randy Robertson, Susquehanna University

In my paper, I address the tension between the Enlightenment ideals of freedom of speech and civility in eighteenth-century England and France.

3. The Allegory/Romance Division of Gothic Reception. Ed Cameron, University of Texas, Pan American

My essay exploits the divided structure (modern realism/ancient romance) built into the first Gothic novel by Horace Walpole in order to argue that critical reception of the subgenre can only aesthetically appreciate the Gothic by no longer ignoring the romance side of this bi-polar type of fiction.

4. "What's in a name?": Frances Burney's *Cecilia*, Gender and the Ideology of Shakespearean Criticism in the Eighteenth Century. Rachel Seiler, Miami University of Ohio

This paper examines the ways in which the English writer, Frances Burney, attempts to re-write Shakespeare's *Romeo and Juliet* through her novel, *Cecilia* (1782), in order to not only participate in dramatic literary

criticism, but also explore the ideological issues of Shakespeare's works within contemporary conversations on femininity and culture.

8.06 SA 3:15-4:45 p.m. Humanities 113

Film and Literature II: Modern Realities

Session Chair: Paul Cheng, University of California, Riverside

1. The Parisian Dream: Bohemia and the 'Burbs in *Revolutionary Road*. Kathryn Stevenson, University of California, Riverside

"The Parisian Dream" traces the de-politicized Paris aesthetic of the Wheelers, reading their suburban angst as a desire to "freewheel" that anticipates the 21st century march of an American entrepreneurial class towards a free market economy.

2. Only Words to Play With: Two Controversial Film Adaptations of Vladimir Nabokov's *Lolita*. Michael Dennis, State University of New York

An examination of the two adaptations of *Lolita* reveals the changing nature of film censorship. Though present in different forms, censorship surrounds controversial works, influencing filmmakers in negotiation with the already-complex process of adaptation. *Lolita* can help explain how such different films can be drawn from the same source text.

3. Adapting *Monsieur Ibrahim et les fleurs du Coran*: Leveling Out of Physical and Spiritual Education. Vera Klekovkina, Scripps College

Changing the focus from adaptation as an end-product to adaptation as a mode of reading, I propose a socio-pedagogical reading of the novel's uncommon friendship of an old Muslim man and a Jewish teenager and the film's equalizing of sexual and spiritual components in the boy's upbringing.

4. Turning a Sighted Eye: Fernando Meirelles's Cinematic Vision of José Saramago's *Blindness*. Keith Anthis, Texas Tech University

This paper seeks to analyze the 2008 Fernando Meirelles film *Blindness*, as well as the José Saramago novel from which the film was adapted, in terms of the novel's allegorical message and the critical reception the film received when it was released.

8.07 SA 3:15-4:45 p.m. Humanities 118

French and Francophone Literature II: Finding Narrative Space

Session Chair: Monique Manopoulos, California State University, East Bay

1. Glissement vers d'autres espaces autobiographiques dans *Les Inséparables* de Marie Nimier. Jeanne-Sarah de Larquier, Pacific University

Quatre ans après *La Reine du Silence*, Marie Nimier publie *Les Inséparables*. A à la lumière des définitions du Pacte autobiographique de Philippe Lejeune nous pourrions comprendre aux côtés des narrateurs, personnages modèles et auteur l'émergence du lecteur comme témoin de l'impasse identitaire dans laquelle Marie Nimier évolue.

2. Mecca Vs. Medina: The Postcolonial Undoing of Monotheistic Time in Works by Assia Djebar, Abdelwahab Meddeb, and Fethi Benslama. Sura Qadiri, Cambridge University

Looking at texts by these three authors, this paper will explore the different ways in which they demonstrate a common tendency to privilege literary space as the site for undermining a belief in a unique and inevitable historic moment as responsible for the provenance of a global religious community.

3. Chester Himes and the Birth of African Noir. Francis Higginson, Bryn Mawr College

This paper contends that African American author Chester Himes had a significant impact on the rise of the Francophone African crime novel as of the 1980s and proposes to investigate the reason for—and nature of—this significant Black Atlantic literary relationship.

4. Coming Into Being: Of Cavemen and Cavewomen in North African Fairy Tales. Christa Jones, Utah State University

I explore the symbolism of the cave in Maghrebian fairy tales. A refuge for the weak and virtuous, crime site or habitat to ogres or reptiles, the cave is governed by its own idiosyncratic rules, rather than societal demands. Cave(women) unlearn their laboriously acquired social skills to gain life-altering insights.

8.08 SA 3:15-4:45 p.m. Humanities 119

Literature and Philosophy

Presiding Officer: Andrea Gogroff-Voorhees, Western Washington University

1. Nietzsche and Shaw: Who is Superman? Diana Behler, University of Washington

My paper will deal with George Bernard Shaw's play *Man and Superman* in its relation to Nietzsche's concept of the "Übermensch" and his philosophical view of humanity.

2. *Sapere aude Austria*: Kantian Ideals and Baroque Expediency in Late Habsburg Fiction, Historiography, and Commemorative Tradition. Harry Ritter, Western Washington University

Imagine Kant, philosopher of manly autonomy, confronting the baroque *Pestsaeule* on Vienna's Graben, circa 1900. Figuratively, it occurred when Robert Musil and Heinrich Friedjung assessed coming-of-age quandaries within Austria-Hungary's culture of grace and brute expediency. This paper uses Istvan Szabo's 1984 "Colonel Redl" as a springboard to explore the result.

3. The Cloudy Spot at the Center of the Father's Concern: Kafka and Benjamin on Legal Violence and its Narrative Postponement. Agnes Malinowska, University of Chicago

In this paper, I read Franz Kafka's short story "Odradek" in light of Walter Benjamin's reflections on legal violence in his "Critique of Violence." I argue that Odradek is pivotal to an understanding of the birth and subsequent vitality of the law as it grips the life of its subjects.

4. Reason's Shadow: Cartesian Wonderment and the Lockean Mind in Charles Brockden Brown's *Wieland*. Jordan Hayes, San Francisco State University

As a Gothic novel of ideas, Charles Brockden Brown's *Wieland* portrays its characters' experiences of epistemic befuddlement through both the Empiricism of the Lockean mind and the earlier language of Cartesian passions. The first of these, wonder, becomes a trope for the limits of both human cognition and readerly experience.

8.09 SA 3:15-4:45 p.m. Humanities 121

Marriage and Family in Nineteenth-Century American Women's Literature Roundtable: What's Love Got To Do With It? Marriage in Nineteenth-Century African-American Literature

In alliance with the Society for the Study of American Women Writers (SCSSAWW)

Presiding Officer: Tess Chakkalakal, Bowdoin College

1. From Amelia to *Freedom's Journal*. Frances Smith Foster, Emory University

2. Novel Bondage: Slavery, Marriage, and Freedom in 19th-Century America. Tess Chakkalakal, Bowdoin College

3. Family Time: Reading Lynching Dramas at the Turn of the Century. Koritha Mitchell, Ohio State University

This panel engages recent scholarship on the place of marriage in 19th-century African-American literary discourse in a roundtable format. Frances Smith Foster presents materials found in advice columns and letters printed in *Freedom's Journal*, the earliest African American journal—and discusses how her recent discoveries will shape African American discourse on marriage following the publication of her anthology *Love and Marriage in Early African America* (2008). Tess Chakkalal reads texts by Lydia Maria Child, Harriet Beecher Stowe and Frances Harper, arguing that the slave marriages these authors present speak against historical representations of slave marriages produced, primarily, in the late twentieth and early twenty-first centuries. Finally, Koritha Mitchell examines the form and function of marriage as presented in early twentieth-century lynching dramas. Rather than present single papers, this panel will engage the scholars in a dialogue about marriage in early African-American culture to debate the costs and benefits of the archival approach in “recovering” the nineteenth-century discourse on African-American marital practices.

8.10 SA 3:15-4:45 p.m. Humanities 122

Modernism/Postmodernism

Presiding Officer: Amy Moorman Robbins, Hunter College, City University of New York

1. The Aporia as an Ethical Space in Psychoanalysis. Stephanie Cherolis, University of Illinois, Urbana Champaign

The signifier, the “I” of subjectivity, is a figure of both repression and potential. This paper reads the signifier as an ethical space, an understanding of subjectivity that moves from essential truth, or a nature to be discovered, to a truth assembled by the subject, a truth always under construction.

2. On Morality in Postmodern Fiction. Kelly Candelaria, California State University, Chico

Using John Gardner in *On Moral Fiction* and Wayne C. Booth *In the Company We Keep* to consider Postmodern fiction in order to see how this form allows writers like Don DeLillo, Russell Banks, Truman Capote and Tim O'Brien to invoke us into conversations on morality.

3. Illegibility in Gertrude Stein and Theresa Cha. Steven Axelrod, University of California, Riverside

Modernist/postmodernist unreadability foregrounds the arbitrariness and materiality of language. Gertrude Stein in “Susie Asado” practices an extreme—and pleasurable—form of verbal and sonic play. Theresa Cha in *Dictée* invokes the French lesson and the noir narrative—mutually exclusive genres—to produce an effect of anxiety and disorientation.

8.11 SA 3:15-4:45 p.m. Humanities 127

Post-Colonial Women's Writing II

Session Chair: Laura García-Moreno, San Francisco State University

1. Voices from Outside the Canon: Laura Esquivel and *Malinche* (2006). Jessica Locke, University of Mary Washington

In this paper, I will examine the historical and socio-cultural implications of Laura Esquivel's newest novel *Malinche* (2006), in order to allude to its potential to replace, or at least provide a compelling alternative to, traditional interpretations of la Malinche's role in the Conquest and colonization of Mexico.

2. The Responsibility of Reading What Cannot Be Read: Reading the “Unreadable” Languages in Theresa Hak Kyung Cha's *Dictée*. Yoon Young Choi, University of Wisconsin, Madison

Written in five different languages, Theresa Hak Kyung Cha's *Dictée* emphasizes the importance of “noncommunicable” aspects in a language. Through the “unreadable” words in the text, Cha challenges the official history that erases and colonizes the hidden and folded, and reveals the resisting histories of the female immigrants.

3. Beating the System: Undermining Gender Roles in Salwa Bakr's "Thirty-one Beautiful Green Trees" and Rosario Ferré's "When Women Love Men." Olga Blomgren, Hartnell College

In stories by these Egyptian and Puerto Rican writers, postcolonial female characters assert their autonomy and authority by subverting social norms. After these characters—madwoman, wife, and whore—have been removed from the space of accepted social discourse, they are able to name themselves and define their realities.

8.12 SA 3:15-4:45 p.m. Humanities 131

Rhetorical Approaches to Literature

Presiding Officer: Robert Doran, University of Rochester

1. Dickens's *Mystery of Edwin Drood*: Reclaiming the Image through Visual Rhetoric. Gretchen Bartels, University of California, Riverside

Although the frontispiece of Charles Dickens's unfinished *Mystery of Edwin Drood* was originally read only in relation to plot, the visual rhetoric it employs actually has an important place in thematic arguments as well.

2. The Master (Ghost) Trope: Melville's *Bartleby, the Scrivener* and Derrida's "Hauntology." Dennis Williams, College of Charleston

In this paper, I will read *Bartleby, the Scrivener* via Jacques Derrida's explication of Marx in *The Specters of Marx*. The foci will include (but not be limited to) *Bartleby* as a critique of capitalism, and the "ghost" or "hauntology" as both quasi-metacritique and the novella's master trope.

3. Tyranny, Chaos, or a Middle Way: Rhetoric in Greek Drama. Martin Jacobi, Clemson University

Greek drama of the 5th century BCE dramatizes problems with the traditional, oligarchic approach to government and society as well as problems with the new, "sophistic" approach. This paper examines some of the dramatizations and suggests that Protagoras' sophistic rhetorical theory offers a middle way for governmental and social stability.

8.13 SA 3:15-4:45 p.m. Humanities 132

Spanish and Portuguese (Latin American) II: Cultural Production in Twentieth Century Latin American Letters

Presiding Officer: John E. Cerkey, Virginia Military Institute

1. La industria cultural hispanoamericana en el cambio del siglo XIX al XX: el caso del cuento y la novela corta. Assen Kokalov, Arizona State University

The main focus of this work is to investigate and analyze the connections between certain types of literature (short story and novella) in Latin America and the corresponding market forces as represented by the cultural industry at the end of the 19th century, beginning of the 20th century.

2. Memory, Narrative, History, and Time in Post/Modern Latin American Literature. Sharon Sieber, Idaho State University

One of the most important models in 20th - 21st century Latin American literature involves an understanding of time as the infrastructure or framework of all events. Yet an adequate vocabulary dealing with time is absent, as well as an explanation of the relationship of simultaneity to its indigenous underpinnings.

3. The Space of Non-Places in Recent Latin American Literature and Cybernarrative. Jeronimo Arellano, Stanford University

This paper seeks to chart the transition from the representation of place as the primordial setting in the novels of the Latin American boom to the representation of non-places and transitional spaces in Latin American fiction at the turn of the 21st century.

8.14 SA 3:15-4:45 p.m. Humanities 115

Teaching with the Internet and Technology II

Session Chair: Fuson Wang, University of California, Los Angeles

1. Podcast for Language Learning. Maria Kalbermatten, Gustavus Adolphus College, and Shirley Nieto, Gustavus Adolphus College

Language Learning Tips is a project that aims to create a ‘podcast database’ containing different learning tips to facilitate language learning. Professors and students prepared short podcast with their tips. Grammar explanations, and review exercises are included in order to help students to understand the topic.

2. An Audio Portfolio Project for Advanced Pronunciation. Susan Binkley, Pepperdine University

The audio portfolio projects created by students in a French linguistics course followed the same ideas of written portfolios, but instead of ending up with hard copies of documents, the final product was a digital collection of sound files—the students’ voice recordings, recorded at regular intervals throughout a semester.

3. Harnessing the Open Source Revolution: From Language Practice to Placement Tests. Andrew Wallis, Whittier College

The open source movement is gathering wide and growing support in education. What is it? How can we use it? Will it save time and money? I cover the advantages and disadvantages of open source vs. commercial software with concrete examples of its uses, from classroom activities to placement exams.

4. Digital Natives, Digital Immigrants, and Web 2.0 Participation Models in the Classroom. Julie Meloni, Washington State University

Leading to three classroom case studies, I will examine the dichotomy between “digital native” and “digital immigrant,” and explain the Web 2.0 model of participation. Following the case studies I will offer lessons learned and best practices for moving students forward from downloaders to synthesizers to content creators.

Saturday, 5:00 —6:30 p.m. Session 9 (1-12)

9.01 SA 5:00-6:30 p.m. Humanities 108

American Literature after 1865 II: 1945-Present

Session Chair: Don Menn, San Francisco State University

1. Queering the Cat: The Subversive Politics of Maggie in Tennessee Williams’ *Cat on a Hot Tin Roof*. Joshua Fenton, University of California, Riverside

Contrary to much academic discourse over Brick’s sexuality, my presentation will argue that the true queer character is Maggie. Maggie, unlike other characters of the play who serve reactionary politics, allows for a politics of interdetermination that effectively entwine economic and cultural strategies to subvert gender, sexual, and class norms.

2. Fatal Contiguities: Metonymy and Environmental Justice in *Their Dogs Came With Them*. Hsuan L. Hsu, University of California, Davis

This paper analyzes *Their Dogs Came With Them*—Helena Viramontes’s novel about young women coming of age in East L.A. during a period of freeway construction—and argues that metonymic linkages between place and bodies make visible aspects of environmental and social risk.

3. Raymond Federman’s *To Whom It May Concern*. Geoffrey Green, San Francisco State University

Raymond Federman’s *To Whom It May Concern* (1990) is simultaneously one of his most underappreciated, innovative, and deeply affecting novels. His recent death provides the occasion for an examination of the

narrative strategies, organizing motifs, and imaginative conceptions that characterize the writing of this metafictionist, literary critic, scholar, and poet.

9.02 SA 5:00-6:30 p.m. Humanities 109

English Literature (after 1700) II: The Body and Physicality

Session Chair: Lisa Anderson, Washington State University

1. “Mansfield shall cure you”: Doctoring the female body in *Mansfield Park*. Kristal McKenzie, Independent Scholar

Jane Austen’s novel *Mansfield Park* repeatedly employs language reminiscent of disease and treatment, revealing its preoccupation with the management of health. This paper argues that Fanny Price’s physical deficiencies allow the creation of amateur “doctors” who assume power over her and complicate a positive feminist reading of the novel.

2. Fear of Commitment: Reality and the Death of the Artist in *The Picture of Dorian Gray*. Karen Zyc Galbraith, Marquette University

This essay exposes the destructive consequences of seeking true Art through Realism in *Dorian Gray* by revealing how Basil, through his own actions, ensures both his own destruction and Dorian’s. Both attempt to seek true Art through Realism, and both suffer and are ultimately condemned to death for this transgression.

3. The Abject and the Ideal: Materiality of the Body in Iris Murdoch’s Fiction. Jennifer Backman, Purdue University

This paper argues that representations of corporeality are central in understanding Murdoch’s concept of ethics. Despite being commonly understood as a Platonist for whom the material world holds little interest, Murdoch is actually deeply invested in the physical realm.

4. Kazuo Ishiguro and the Economy of National Fantasy. Sarah Townsend, University of California, Berkeley

This paper examines Ishiguro’s novel *Never Let Me Go*, where post-imperial English nostalgia surfaces in a state organ donor program, modeled after the ubiquitous boarding schools that E.M. Forster identified as a hallmark of English culture. I examine the economic self-sufficiency and plenitude upon which Ishiguro’s embodied national fantasy depends.

9.03 SA 5:00-6:30 p.m. Humanities 111

Latina/o Literature

Presiding Officer: Edith Morris-Vasquez, Pitzer College

1. Cages and Cannibalism: Migdalia Cruz’s *Fur* as a Mythic Tale of Traumatic Othering. Laura Westengard, University of California, Riverside

This paper explores Latina dramatist Migdalia Cruz’s play *Fur* as a narrative of insidious trauma (trauma that impacts marginalized communities through the constant threat of violence and oppression). In this play, Cruz is able to dramatize insidious trauma and create an activist piece with the potential to enact material change.

2. Teaching Literary Texts to Latino Immigrants; or, Why Latino Literature Should be at the Core of the Spanish Curriculum. Nancy Christoph, Pacific University

In this paper I argue that Latino literature should be more fully integrated into the Spanish curriculum at the university level. I describe how the Latino literature class that I teach to Latina immigrants and their deep engagement with those texts has taught me this.

3. Borderlands Futurist Fiction: The Case of Lavin and Gomez-Pena. Alicia Rivera, Western Washington University

This paper compares representations of the borderlands region in science fiction produced on both sides of the U.S./Mexico border. It argues that the differences between these two representations sheds light on how border crossings, far from erasing the boundaries between the U.S. and Mexico, in fact work to reinforce them.

4. Transcendent Love of Prostitutes. Emily Hall, Wesley College

This paper critically examines how contemporary author Gabriel Garcia Marquez draws from Renaissance writer Count Baldassare Castiglione. An intertextual lens is utilized in order to prove that in *Memories of My Melancholy Whores*, Garcia Marquez clearly borrows from Castiglione's *The Courtier*.

9.04 SA 5:00-6:30 p.m. Humanities 118

Literature and Religion II: Revising Religion in the Recent American Novel

Presiding Officer: Emily Merriman, San Francisco State University

1. Patriarchs and Prodigals in Marilynne Robinson's *Gilead* and *Home*. Susan Petit, College of San Mateo

Marilynne Robinson's novels *Gilead* (2004) and *Home* (2008) present father-child relationships through two biblical types: the prodigal son and the fallible patriarch. Robinson's interweaving of these complementary themes permits the novels to explore estrangement and forgiveness against a background of Protestant thought, racism, and family love.

2. Postmodernism and Postmortem Effects: From Logo to Logos in Philip K. Dick's *Ubik*. Richard Hardack, Independent Scholar

In much of postmodern American fiction, the religion that once offered universals has been supplanted by advertising, a point illustrated by texts such as Don DeLillo's *White Noise*, where products offer spurious salvation. Philip K. Dick tracks his characters' failed attempts to transcend the "simulacra" of religion in consumer culture.

3. "My God Has Another Name": The Celebration and Critique of Religion in Octavia Butler's *Parable* Series. Anne Showalter, George Washington University

In *Parable of the Sower* and *Parable of the Talents*, Octavia Butler interrogates the oppressive consequences of misguided religious fervor while simultaneously celebrating the potential for a new religious movement—one unencumbered by a white patriarchal legacy—to change the destiny of the United States and the world.

9.05 SA 5:00-6:30 p.m. Humanities 113

Literature and the Other Arts III: Illustrations

Session Chair: Chris Davidson, Biola University

1. Literature and Illustrations: Celebrating the Triumph of "Flying Heroes." Lai Chun Chun, Chinese University of Hong Kong

This study will examine the aviation experiences of two famous 20th Century writers—Roald Dahl and Antoine de Saint-Exupéry, analyzing how these experiences enabled them to turn "words" and "images" into vivid descriptions of flying heroes.

2. Photographs Before Photography: Marking Time in Tennyson's and Cameron's *Idylls of the King*. Amelia Scholtz, Rice University

Many critics have seen Victorian photographer Julia Margaret Cameron's use of daguerreotypes to depict the Arthurian world of Tennyson's *Idylls of the King* as an odd choice that produced incongruous results. I challenge this view, contending that Cameron's photographs and Tennyson's poems are defined by a common temporal schema.

3. “The passion-flower at the gate”: Poetry and the *Annals* of Julia Margaret Cameron. Michele Martinez, Harvard University

My paper complicates the maternal gendering of Julia Margaret Cameron’s photographic gaze by feminist art critics. I show that in her memoir *Annals of My Glass House* (1874) Cameron associates the photographer’s gaze with male lovers and madmen, whose desiring visions signify poetic (and by association pictorial) genius.

4. History as Fiction and Art in the Illustrated Version of George Eliot’s *Romola*. Anabelle Bernard Fournier, University of Victoria

This papers presents how Frederic Leighton’s historical art training influenced his illustrations for Eliot’s *Romola*, and how the illustrations interpret and complete the historical nature of the text.

9.06 SA 5:00-6:30 p.m. Humanities 119

Post-Colonial Literature II

Session Chair: Loretta Stec, San Francisco State University

1. Bharati Mukherjee’s Economies of Beauty: Migrancy, Neoliberalism, and Nation in *Jasmine*. Vanita Reddy, Texas A & M University

This paper examines economies of racialized feminine beauty in Bharati Mukherjee’s *Jasmine* (1989) in order to raise possibilities for a meta-critical kinship between Mukherjee’s “immigrant poetics” and postcolonial studies, a discipline that constantly invokes Mukherjee within and simultaneously casts her out of its aesthetic and political projects.

2. Liberation From Within: Social Justice and the Organic Intellectual in Mahasweta Devi’s Fiction. Madhurima Chakraborty, University of Minnesota

This paper investigates the translated fiction of Bengali writer Mahasweta Devi, and is particularly invested in the commentary Mahasweta’s fiction makes on the nexus of social justice and liberation. I also argue that Mahasweta identifies the organic intellectual as a key figure in the execution of social justice.

3. Wounded Time: Patient Form in Derek Walcott’s *Omeros*. Andrew Kalaidjian, University of California, Santa Barbara

This paper argues that a detailed analysis of time, narrative, and poetic form is essential to understanding the theme of “wound and cure” and its significance to the post-colonial body in Walcott’s epic *Omeros*.

9.07 SA 5:00-6:30 p.m. Humanities 207

Science Fiction

Presiding Officer: Cheryl Edelson, Chaminade University of Honolulu

1. Free as in Beer: Cybernetic Science Fictions from their *Foundations* to Cybersyn and the Internet. Jeremiah Axelrod, Occidental College, and Gregory Borenstein, New York University

In 1970, Chilean President Allende hired cyberneticist Anthony Beer to design Cybersyn, a computerized system for managing his nation’s economy. This paper will trace the connections between Science Fiction discourse, such as Asimov’s *Foundation* series, and that of this technocratic systems theory to reconceptualize free will within the cybernetic imagination.

2. Negotiating Genre, Gender, and Ethnicity: Octavia Butler’s *Survivor*. Maria Holmgren Troy, Karlstad University

Revising the classical science-fiction story of planetary conquest and colonization with a male hero at its center, Octavia Butler’s *Survivor* introduces features found in the Indian captivity narrative with a woman as its protagonist. Butler’s Afro-Asian woman protagonist further complicates the negotiation between and fusion of these two genres.

3. Melissa Scott, *Shadow Man*, and Feminist Epistemology. Ritch Calvin, State University of New York, Stony Brook

Melissa Scott's novel *Shadow Man* (1995) is fundamentally an extrapolation of Anne Fausto-Sterling's essay "The Five Sexes." I examine the ways in which epistemological questions remain salient, suggesting that for feminist science fiction writers, science fiction remains the genre par excellence for feminist inquiry.

4. *Zombie Apocalypse: Danny Boyle's 28 Days Later and Cormac McCarthy's The Road*. John D. Schwetman, University of Minnesota, Duluth

Zombies typically fall outside the bounds of science fiction because they are too magical. Danny Boyle's *28 Days Later* and Cormac McCarthy's *The Road* integrate zombies into a science-fiction tradition by dispensing with magical elements and thus grant them new significance as emblems of the exhaustion of modern civilization.

9.08 SA 5:00-6:30 p.m. Humanities 115

Shakespeare and Related Topics II: Shakespeare in Cultural Translation

Presiding Officer: Catherine Zusky, University of California, Santa Barbara

1. "Those fall'n leaves which kept their green": The Matter of Words in Shakespeare's *Sonnets* and Tennyson's *In Memoriam*. Charlotte Becker, University of California, Santa Barbara

This paper explores how *In Memoriam*'s formal inheritance from Shakespeare's *Sonnets* positions Tennyson's poem to reclaim aspects of the written word's worthiness to serve as a memorial. Together, the two poems shed light on connections and disjunctions between material and metaphorical acts of writing.

2. Stephen Greenblatt's *Cardenio* and New Historicism in the Theater. Carla Della Gatta, San Francisco State University

Stephen Greenblatt and Charles Mee wrote a modern version of Shakespeare's lost play *Cardenio*. Greenblatt gave the script to twenty theaters worldwide, asking them to rewrite the story according to their culture. My paper examines the "cultural mobility" of theater and how Greenblatt's project aligns with his theory of New Historicism.

3. Shakespeare in Discworld: Witches, Fantasy, and Desire. Kristin Noone, University of California, Riverside

The world of desire in Shakespeare is a world tied to the supernatural, from *Macbeth* to *A Midsummer Night's Dream*. Fantasist Terry Pratchett's late-twentieth-century rewritings of these plays transplant Shakespeare into a supernatural setting, paradoxically using this space to emphasize the importance of human choice in responding to desire.

9.09 SA 5:00-6:30 p.m. Humanities 121

Spanish and Portuguese (Peninsular) II

Session Chair: Julia Farmer, University of West Georgia

1. Feliciano de Silva's Chivalric Conduct Book. Stacey Triplette, Union College

Feliciano de Silva cites conduct books in *Florisel de Niquea* in a subversive manner. He articulates conventional advice, but by attributing his recommendations to female characters, he goes against the usual conduct-book injunction against reading romance. The purpose of this episode is to re-vindicate the chivalric genre for female readers.

2. "Muy español, pero muy feo": The Problem of Spanishness in Unamuno's *Niebla*. Nicole Altamirano, Claremont McKenna College

This paper argues that chapter XXXI of Unamuno's *Niebla* goes beyond the philosophical exercise of a character challenging the power of his creator to determine his destiny, and represents the problem of Spain's questionable identity after the loss of its final colonies in the Disaster of 1898.

3. Dress-up and Disguise: The Dialogue between Lorca's Don Perlimplín and Marsé's Joan Marés. Lori Mesrobian, University of California, Berkeley

My paper will explore the dialogue between Federico García Lorca's play "Amor de Don Perlimplín con Belisa en su jardín" and Juan Marsé's novel *El amante bilingüe*, how both texts treat the concepts of dress-up and disguise, and their relation to identity.

9.10 SA 5:00-6:30 p.m. Humanities 122

Traveling African Americans

Presiding Officer: Martin Japtok, Palomar College

1. The Politics of Blackness and Travel in Tananarive Due's Vampire Novels. Jerry Rafiki Jenkins, Palomar College

This paper examines the link between blackness and travel in Tananarive Due's *My Soul to Keep* and *The Living Blood*. It argues that the attitudes toward travel to Africa expressed by the novels' African American characters represent an Afrocentric talented tenth view of the African-African American relationship.

2. Traveling 'somewhere over the [expletives deleted] rainbow' with James Baldwin. Carlton Floyd, University of San Diego

Using James Baldwin's *Going to Meet the Man* as my primary template, I will examine how Baldwin complicates accepted ways of thinking about traveling, such as the familiarity of home and the foreignness of other destinations, traveling with baggage or traveling light (or white), and travel as an escapist fantasy.

3. Bessie Smith, Traveling Blueswoman. Alexandria Lockett, Pennsylvania State University

The paper explores how blueswomen in general, and Bessie Smith in particular, conceptualized travel in their lyrics and how traveling informed "racial" identity.

9.11 SA 5:00-6:30 p.m. Humanities 127

Women in French V: Autobiographie, biographie, autofiction

Session Chair: Jann Purdy, Pacific University

1. Paroles coupées: Simone de Beauvoir et Violette Leduc. Elizabeth Locey, Emporia State University

Quel est l'enjeu d'éditer un manuscrit posthume? La nouvelle lumière jetée sur la relation Leduc/Beauvoir par la découverte du dernier manuscrit de Leduc, corrigé par Simone de Beauvoir.

2. Une biographie et une identité. Ayşe Kiran, Université de Hacettepe, Ankara/Turquie

Dans *Les Années*, Ernaux, ne tenant pas compte du pacte autobiographique, propose le sien et crée une identité représentant toutes les femmes de son époque; elle exclut le « je », une des marques de l'identité, et s'exprime avec le « nous », « on » et « elle » qui incluent souvent le « je » implicite.

3. *Suite française*: écriture de la complexité. Nicole Buffard, California State University, Sacramento

J'analyserai *Suite française*, roman "biographique" (2004). J'examinerai comment il expose la complexité des réactions que la dérouté de l'exode a provoquées; comment son écriture exemplifie cette complexité par la perspective à la fois critique et généreuse de sa narratrice ainsi que par la densité de son langage.

4. The Margins of the Modern Nation: Longing for a New Belonging. Jimia Boutouba, Santa Clara University

This paper examines how Sakinna Boukhedenna's novel *Journal: Nationalité Immigré(e)* dramatizes her experience of being French and Other as well as engages the question of how to reconcile the national and the postcolonial.

9.12 SA 5:00-6:30 p.m. Humanities 131

Young Adult Literature

Presiding Officer: Elise Ann Wormuth, San Francisco State University

1. Exactly My Brand of Heroine: (Re?)defining Feminism in Stephenie Meyer's *Twilight* Saga. Colette Murphy, California State University, San Marcos

This paper will examine the character arc of Bella Swan in Stephanie Meyer's novels in the *Twilight* saga, addressing the critics who claim she is antifeminist and arguing that Bella represents a "new" feminist heroine in young adult literature.

2. Recreating Innocence: A Subversion of Fantasy in Young Adult Literature. Monica Sabahi, California State University, Fullerton

I examine the popular novels *Gossip Girl* and *The Clique* as subverting traditional children's literature, showing a paradigm shift as a means for re-creating reality and forcing loss of innocence through books. I look at how marketing of these books and plot/storyline create a reading audience based on false ideals.

3. Disenchantment: A Distorted Fairy Tale. Lydia Christoph, Liberty University

Great Expectations is the bildungsroman tale of Pip, in search of his identity in a fairy tale world. Unlike traditional folklore rife with static characters, Dickens's tale comes closer to many modern American fairy tales, as Pip's character and identity are fashioned through his experience of social and emotional redemption.

**A Special PAMLA Thank You To
San Francisco State University's Hosting Committee:
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Emily Merriman, Co-chair
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