Awakenings and Reckonings: Multiethnic Literature and Effecting Change—Past, Present, and Future

MELUS 2020
Society for the Study of Multi-Ethnic Literature of the US

New Orleans, Louisiana
April 2-5, 2020
Le Meridien Hotel

NOTE: This is a schedule that may still result in changes. Participants will be consulted before changes are made. It also needs formatting and proofing.
## Thursday, April 2

<table>
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<tr>
<th>Time</th>
<th>Location</th>
<th>Session Title</th>
<th>Presenters</th>
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</table>
| **11:00 – 12:10** | **Bywater 1**     | **A.1. Roundtable: Understanding Social and Diasporic Movements as Part of a Global Consciousness** | Brandon Manning, Texas Christian University, moderator  
“The Great Awakening from the Fields: The Birth of Black Rage in Contemporary Black Writers”  
*Steven Moore, Texas Christian University*  
“On the Precipice: Global Being as Wake Work”  
*Ruba Akkad, Texas Christian University*  
“Sitios de Memoria: Exploring Latin American and Latinx Sites of Memory in Contemporary Literature”  
*Daniel Archer, Texas Christian University*  
“Artistic Survival: Lessons about Listening”  
*Alyssa Johnson, Texas Christian University* |
| **11:00 – 12:10** | **Bywater 2**     | **A.2. Ethnospeculative Fictions**                                            | Lesley Larkin, University of New Mexico  
*Paula Moya, Stanford University*  
*Ramon Saldivar, Stanford University*  
*Andrew Shepherd, University of Utah* |
| **11:00 – 12:10** | **Uptown 1**      | **A.3. (W)reckoning with 1492: Speculative Wake Work in American Hemispheric Fiction** | Michaela Henry, FLAME University if Pune, India, and Emerson College  
*Fiona Maurissett, Simmons University*  
*Christine Payson, Stonehill College* |
| **11:00 – 12:10** | **Uptown 2**      | **A.4. Reckoning with the American West**                                    |                                               |
“Place, Race, and Self: The Dynamics of Western Violence Percival Everett’s Watershed and Wounded”
Nancy Easterlin, University of New Orleans

“Writing the Body: Able-Bodies, Difference, and Citizenship in James Welch’s The Heartsong of Charging Elk”
Andrea Dominguez, DeVry University

“Everybody Loves a Journey West': Hearing Sacagawea & York in the Wake of Lewis & Clark”
Jennifer Shook, Penn State University

Room: Marigny 1

A.5. Contesting the Carcereal (via) Culture

“White Spaces and Sunken Places; The Carceral Geographies of Jordan Peele’s Get Out and Us”
Dan Burns, Elon University

“Wokeness in a Carceral State”
Sharmila Mukherjee, New York University

Room: Salon 6 (4th floor)

A.6. Material Memory: Abjection and the Commodification of Racialized Bodies

“Narrative Reckoning: Jay Atkinson’s Massacre on the Merrimack and the Memorialization of Hannah Duston”
Andrew Pisano, University of South Carolina

“Memorializing and Re-membering in Emily Raboteau’s The Professor’s Daughter”
Scott Gibson, Universidad San Francisco de Quito

“Memory and Machines in Janelle Monáe's Dirty Computer”
Leah Milne, University of Indianapolis

Thursday 12:20-1:30

Room: Bywater 1

A.7. The Dark Business of Slavery

“Slavery, Racial Case, and the Capitalist Necroeconomics of the Prison System”
Devin Fairchild, Kent State University

“Securitized Slaves: Chestnutt's ‘Goophered Grapevine' and the Financialization of Slavery”
Brynnar Swenson, Butler University

“Barracoons as Origin in Zola Neale Hurston's Barracoons”
Sushmita Sircar, New York University
### A.8. Awakened History, Nostalgia, and Genre through Speculative Fiction

“Awakening to Revised History/Reckoning with the Fallout in the Now: How Winters’ Underground Airlines and Roth’s The Plot Against America Reconstruct and Reveal Who ‘We’ Are (and Who ‘We’ Have Been All Along)”

*Audrey Thacker, California State University, Northridge*

“Martin Delany’s Blake; or, the Huts of America, Nationalist Abolitionism, and Emergent Transnational Literary Genres”

*Samantha Simon, University of Washington*

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### A.9. Loss, Absence, Memory: Narrating Trauma and Identity

“‘Your feet like a sound-shadow next to me’: Mapping the Soundscape in Lost Children Archive”

*Benjamin Williams, Carnegie Mellon University*

“Freeing and Futurity: Unsettling the [H]uman Narrative of Belonging”

*May Yang, University of California, Merced*

“Diegetic Dissociation in Charles W. Chesnutt's The Marrow of Tradition”

*Eyal Handelsman Katz, University of Virginia*

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### A.10. Literature from the Cuban Diaspora: Gender, Place, and Exile

“Lieutenant Harry T. Buford, Trickster: The Gender Con-(Wo)Man Scheme in Loreta Velazquez's The Woman in Battle”

*Cameron Winter, University of Georgia*

“Awakening to Belonging: Exile Citizenship in Cristina Garcia’s Dreaming in Cuban”

*Elizabeth Garcia, University of Florida*

“Geographic and Temporal Displacement in Roberto Fernandez's Holy Radishes!”

*Delia Poey, Florida State University*

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### A.11. Gender, Politics, and Literary Activism

“Capital X: Considering Gender, Capital, and History in Latinx Studies”

*Bernadine Hernandez, University of New Mexico*


*Daniel Roberts, University of Washington*
“Writing to Heal: Dominican American Women Writers and Transnational Activism”
Sobeira Latorre, Southern Connecticut State University

Room: Salon 6 (4th floor)

A.12. Kūkākūkā: Talking Story, Reckoning the Past, Manifesting the Future, and Shifting Consciousness through Kiana Davenport’s Shark Dialogues and Experiential Learning in Hawai‘i

“Decolonizing History and Acknowledging the Untold Mo‘olelo of Hawai‘i: From Imperialist Perspective to Indigenous Agency”
Joe Faykosh, Central Arizona College

“Teaching Kiana Davenport’s Shark Dialogues as Talk Story: Indigenous Literature as a Catalyst for Shifting Consciousness”
Heather L. Moulton, Central Arizona College

“Building Non-Indigenous Allies Through Experiential Learning: Teaching Hawaiian Culture to Haoles as American Ethnic Literature”
Kolette Draegan, Central Arizona College

Thursday 1:40-2:50

Room: Bywater 1


“A Wake/Awake: Tracing the Middle Passage in Afro-LatinX Literature”
Karen S. Christian, California Polytechnic

Jessica Calvanico, University of California, Santa Cruz

“Spectral Traces and Migration in Cristina García’s Monkey Hunting”
Lauren Reynolds, Christopher Newport University

“The Troubles I’ve Seen’: Phantasmagoria and Black Survival in the Wake of Bayou and House of Whispers”
Cathy Thomas, University of California, Riverside

Room: Bywater 2

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<th>Room: Uptown 1</th>
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<td><strong>A.15. The African Diaspora in Contemporary Fiction, Activist Writings, and Memoir</strong></td>
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| “An Assertion of Difficult Diaspora: Anna Julia Cooper and a Feminist Black Atlantic”  
Daniel Healy, University of Connecticut |  |
| “Chronicles of a Black Correspondent: Langston Hughes's Representation of the Wake in the Spanish Civil War”  
Alba Fernandez, University of Burgos, Spain |  |
| “Taking Flight: Magical Escape and Reinterpreting History in Recent African Diaspora Fiction”  
Richard Taylor, East Carolina University |  |
| Room: Uptown 2 |  |
| **A.16. Waking to Raciolinguistics and Translation** |  |
| “'You Your Best Thing': Raciolinguistics and Multiethnic US Literature”  
Melissa Dennihy, Queensborough Community College, CUNY |  |
| "'Whatever the word Truth is the Translation of!': Translation as Form in G.V. Desani's All About H. Hatterr”  
Paige Miller, University of Miami |  |
| “Troubling Schwa: Insertion-Deletion and the Politics of Pronunciation in William Melvin Kelley's dem”  
I. Augustuc Durham, University of Maryland |  |
| Room: Marigny 1 |  |
| **A.17. Palestinian Women's Writing** |  |
| “Reckoning with the Past: Memories, Resistance and Existence in Abulhawa’s Mornings in Jenin and Alyan's Salt Houses”  
Wael Salam, University of Jordan-Aqaba |  |
| “Reinventing the Past in Palestinian American Women's Literature Today”  
Nancy El Gendy, Heidelberg University |  |
**“A Literary Reckoning of Hospitality & Hostility in Arab-American Women's Poetry”**  
*Sylvia Terzian, University of Waterloo*

Room: Salon 6 (4th floor)

**A.18. Reckoning with Communities of Women**

“Friendly Reckonings: Ana Castillo and Cherríe Moraga’s Friendship, Falling Out, and Forgiveness”  
*Leigh Johnson, Marymount University*

“Awake to the Beautiful Spirit: Zora Neale Hurston and Mother Catherine Seals”  
*Ariel Martino, Rutgers, the State University of New Jersey*

“Women of the Sea: At the Intersection of Haenyo (female deep-sea divers) and ‘Comfort Women’ in Mary Lynn Bracht’s White Chrysanthemum”  
*Min Ji Kang, University of Florida*

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**Thursday 3:00-4:10**

Room: Bywater 1

**A.19. Putting the "Multi" in Multi-Ethnic Literature: Triangulation and Interdisciplinarity**

“Towards a Rural Ethnic Studies”  
*Surabhi Balachander, University of Michigan*

“Mama Joyce/Mama’s Tyranny: Queer Ghosts and the Subversion of Heteronormative Pasts in Edward P. Jones's Lost in the City and Rita Ciresi's Sometimes I Dream in Italian”  
*Charlotte Fressilli, Washington University in St. Louis*

“Triangulating Ethnicity: Judaism in Southland and Loving Day”  
*Stephen J. Pearson, University of North Georgia, Gainesville*

Room: Bywater 2

**A.20. Queer and Inhuman Futurities**

“Past and Future Worlds: Queer and Non-Binary Dystopian Narratives”  
*Katie Hogan, University of North Carolina, Charlotte*

“Black Queer Futurity in Danez Smith’s Don’t Call Us Dead and Britteney Black Rose Kapri’s Black Queer Hoe”  
*Mariana Petersen, University of Miami*

“The Asian (as) Robot: Comparative Racial Futures”  
*Hee-Jung Joo, University of Manitoba*

Room: Uptown 1
# A.21. Foodways, Narrative, and Power

“Culinary Encounters: Michael Twitty’s *The Cooking Gene* and Multiethnic American Identity”  
*David Wallace, Galveston College*

“The Chances of Something Like This Happening to You Are Virtually Assured: Food, Family, and the Police State in Maurice Carlos Ruffin’s *We Cast A Shadow*”  
*Ashley Hemm, University of Miami*

“Sexual Awakenings in the Kitchen: Food and Taboo in Portnoy’s Complaint and The Sympathizer”  
*Patrick Lawrence, University of South Carolina, Lancaster*

Room: Uptown 2

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# A.22. Viewing Trauma in the Long Wake of Empire

“Postcolonializing Trauma Studies: Bearing Witness, Mourning, and Healing in Nora Okja Keller’s Comfort Woman”  
*Proma Chowdhury, University of Southern California*

“Kaleidoscope Eyes: Traumatic Wounds and Visions for the Future in Chicana and Pinay Novels”  
*Laura Quijano, Bard Early College, Baltimore*

“Remaking the Body: Textual Reckonings with Trauma in Grace Talusan’s *The Body Papers*”  
*Emily Childers, Florida State University*

Room: Marigny 1

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“United We Stand, Divided We Fall: Greek American and African American Solidarity in New Orleans”  
*Ionna Kipourou, Ohio State University*

“Vampires, Circulation, and Rewriting the Body in Jewelle Gomez’s *The Gilda Stories*”  
*Zoe Rodine, University of Minnesota*

“Creolizing *La Marseillaise* in Nineteenth-Century New Orleans”  
*Kristin Okoli, University of Central Arkansas*

Room: Salon 6 (4th floor)

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# A.24. Form and Theme in Graphic Texts

“Drawn in Two: Bisexuality and Biracial Identity in the Works of MariNaomi”  
*Julie Kaiser, University of Wisconsin, Milwaukee*

“The (Missing) Work of Translation in Adrian Tomine’s ‘Translated, from the Japanese’”  
*Donna Tong, Fu Jen Catholic University*
Thursday 4:20-5:30

Room: Esplanade 1

**MELUS Spotlight: Fred Gardaphe**

“Commedia della Morte: Theories of Life an Death in Italian American Culture”

“Mourning Becomes Mamma,” An excerpt from Blood Stains, a Novel

Thursday 5:30-7:00

Hotel Restaurant / Lobby

**Welcome Reception and Cash Bar**

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**Friday, April 4**

Friday 8:30-9:40

Room: Bywater 1

**B.1. Historical Unfamiliarity: Racial Illegibility and Confusion across Time**

“To Activate an 'Outlaw Rebel Vision': Strategic Disorientation and the Dueling Calliopes of Kara Walker's The Katastwóf Karavan”

John Brooks, Emory University


Weishun Lu, University of Wisconsin

“Bad Negros and New Futures: Black Masculinity and Alternative Visions of Progress in Charles Chesnutt's The Marrow of Tradition”

Erica Richardson, Baruch College, CUNY

Room: Bywater 2

**B.2. In Sharpe's Wake: Consciousness and Healing**
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<tbody>
<tr>
<td></td>
<td></td>
<td>“‘I am Louisiana’: Awakening, Transformation, and Healing in Erna Brodber's Louisiana”</td>
<td>Peggy Sturba, Henderson State University</td>
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<td>“Awakening Caribbean-American History in Erna Brodber's Louisiana”</td>
<td>Elizabeth Walker, Carnegie Mellon University</td>
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<td><strong>B.3. Literary Genealogies of Racial Passing</strong></td>
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<td>“Awakening to Blackness: Lawrence Hill's Any Known Blood and Borders of Identity”</td>
<td>Neil Brooks, Huron University College</td>
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<td>“'And Booker Ran Away': Compromised Black Masculinity in Morrison's God Help the Child”</td>
<td>Sarbagya Kafle, University of Louisiana Lafayette</td>
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<td>“Cons &amp; Continuity: James Weldon Johnson’s The Autobiography of an Ex-Colored Man (1912) and Iceberg Slim’s Trick Baby (1967)”</td>
<td>Amanda Page, Juniata College</td>
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<td><strong>B.3. American Dreams and American Nightmares in Multi-Ethnic Fiction</strong></td>
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<td>“A Post-Colonial Praisesong: Subverting the Bildungsroman in Praisesong for the Widow”</td>
<td>Jesse Cook, University of Nevada Las Vegas</td>
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<td>“Cyclones, Chauvinism, and Segregation: The Haunting of 116th Street”</td>
<td>Katie Martelle, Wayne State University</td>
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<td>“In the Wake of the Great House Novel”</td>
<td>Caroline Rody, University of Virginia</td>
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<td><strong>B.5. Women of Color Feminism</strong></td>
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<td>“Asian American Feminist Literary Naturalism in Lois Ann Yamanaka's Asian Hawaiian Working Class Novel, Blu’s Hanging”</td>
<td>Lingyan Yang, Indiana University of Pennsylvania</td>
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<td>“We Met on the Internet: Women of Color Feminism and the Luminous Screen in Sally Wen Mao's Oculus”</td>
<td>Rachel Carroll, Rutgers, the State University of New Jersey</td>
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<td>B.6.</td>
<td><strong>Comparative Literary Genealogies: Jesmyn Ward and Toni Morrison</strong></td>
<td>Desire Ameigh, Wallace Community College</td>
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<td>“Beneath Heaven, Above Hell: Rites, Rights, and Rememories in Jesmyn Ward's Sing, Unburied, Sing”</td>
<td>Desire Ameigh, Wallace Community College</td>
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<td>“On Speculative Fiction and Cultural Trauma: Ethnic Ghost Stories and How Sing, Unburied, Sing Responds to Beloved”</td>
<td>Hollis Druhet, University of Illinois, Urbana-Champaign</td>
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<td>“Black Motherhood and Othermothering in the Carceral State of Sing, Unburied, Sing”</td>
<td>Luis Marin, University of Arkansas</td>
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**Friday 9:50-11:00**

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<td>B.7.</td>
<td><strong>Politics and the Native American Experience: Troubling History</strong></td>
<td>Keely Byars-Nichols, University of Mount Olive</td>
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<td>“Brave Students: A Lumbee Literary History”</td>
<td>Keely Byars-Nichols, University of Mount Olive</td>
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<td>“Footnotes and the Politics of Citation in D’Arcy McNickle’s The Surrounded”</td>
<td>Amy Gore, North Dakota State University</td>
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<td>“Failed Apology and Nationalist Discourse: Layli Long Soldier’s Poetry Collection, Whereas (2017)”</td>
<td>Rebecca Thacker, California State University, Northridge</td>
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<td><strong>Of Death, Ghosts, and Butterflies: Reading Asian American Literature</strong></td>
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<td>“The Death of a Chef: Reading David Wong Louie's The Barbarians Are Coming”</td>
<td>Wenxin Xu, Jacksonville University</td>
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<td>“Surviving Trauma: Exorcising the Ghosts of the Past in Viet Thanh Nguyen's The Black-Eyed Women”</td>
<td>Wenxin Li, Suffolk Community College, SUNY</td>
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<td>“Political Critique or Love Story? The Broadway Revival of David Henry Hwang’s M. Butterfly”</td>
<td>Huining Ouyang, Edgewood College</td>
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<td><strong>Killing Fields and Healing Fields: Landscape and Awakening</strong></td>
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<tr>
<td></td>
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<td>“In the Wake of the Slave Narrative: Representations of Enslaved Movement in 12 Years a Slave”</td>
<td>William Malcuit, University of Wisconsin, Milwaukee</td>
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<td>“Pirates, (Middle) Passages, and Flying Africans: Arna Bontemps’ Drums at Dusk”</td>
<td>Christine Montgomery</td>
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<td>B.11. Mapping the City: Place and Multi-Ethnic Literature</td>
<td>“The Concrete Absorbed Our Heaviness': Space, City, and Community in Tommy Orange's There There”</td>
<td>Patrick Carthey, University of Minnesota</td>
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<td>“Teju Cole's Open City as National Allegory”</td>
<td>Derek DiMatteo, Indiana University</td>
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<td>“Dumps, Junkyards, and Smoke Stacks: New Jersey in Multi-Ethnic Literature and Popular Culture”</td>
<td>Shannon Mooney, University of Massachusetts, Amherst</td>
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<td>B.12. Challenging Delusion in Chinese Immigrant Writing</td>
<td>“Yan Phou Lee: Toward a Richer Understanding of his Project in When I was a Boy in China (1887) and Beyond”</td>
<td>Mike Duvall, College of Charleston</td>
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<td>“Gendered Transformation in US Sinophone Literature: Model Minority Discourse in Cao Youfang’s American Moon”</td>
<td>Su-ching Huang, East Carolina University</td>
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| “Michael Brown, Die-ins, and the Ritual of Mourning”  
*Kajsa Henry, Florida A&M University*  
“Rememories of Black Motherhood: *Beloved*, *Westworld*, and Black Mourning as Liberation”  
*Brie McLemore, University of California, Berkeley*  
“Remnants of the Past: Readings of West African Traditions and Philosophies of Death in Contemporary African-American Literature”  
*Portia Owusu, Texas A&M University* |

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| Martha Cutter, University of Connecticut  
Gary Totten, University of Nevada, Las Vegas  
Christopher Gonzalez, Utah State University  
Suzanna Danuta Walters, Northeastern University |

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<td><strong>B.15. Social Justice and Young Adult Literature</strong></td>
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| “Moon, Roses, Honey, and La Llorona: Revision of Myth and Legend in Anna-Marie McLemore's *When the Moon was Ours*”  
*Rebecca Garay, New Mexico State University*  
*Andrea Modarres, University of Washington, Tacoma*  
“Queer Kin-Making in Sherri Smith's *Orleans*”  
*Kaylee Jangula-Mootz, University of Connecticut*  
“To be Woke, You Also Need to Dream’: Cherle Dimaline's *Marrow Thieves*”  
*Deanne Sparks, University of North Dakota* |

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<td><strong>B.16. Race and Reproductive Coercion</strong></td>
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| “Fettered Intimacy: Reconsidering Intimate Relations in Slavery”  
*Maria Bellamy, College of Staten Island, CUNY* |
“Atwood to Erdrich: From Abstract Womanhood to Historically Particular Social Reproduction”  
*Martin Jensen, Graduate Center, CUNY*

“Reproductive Coercion and Reproductive Histories in *Sula* and *Assata: An Autobiography*”  
*Lauren Jones, University of Miami*

**Room: Marigny 1**

**B.17. Chicanx/Latinx Perspectives: Memory, Ancestral Knowledge, and Loss**

“Undocumented Archives: Valeria Luiselli’s *Lost Children Archive* and the Intermediality of Loss”  
*Justus Berman, Penn State University*

“Starting to Remember, Starting to Know: Embodiment, Ecology & Ancestral Memory”  
*Christina Lopez, University of San Francisco*

“Remembering/Recordando: Latina Authors Theorizing Mestizaje and Afro-Latinidad”  
*Valentina Montero Román, University of Michigan*

**Room: Salon 6 (4th floor)**

**B.18. Queer Latinx Performance**

“Reading the Semen in The Ordinary Seaman: Homosociality, Imaginary Communities, and Francisco Goldman's Novel”  
*Daniel McGee, University of Denver*

“En las Nubes: Fantasy and Queer Gesture in Aurora Guerrero’s *Mosquita y Mari*”  
*Stefan Torralba, University of California, Riverside*

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**Friday 12:30-2:00**

Esplanade 1 and 1 Ballrooms

MELUS Luncheon, Business Meeting, and Keynote

*Kiese Laymon*

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**Friday 2:10-3:20**

Room: Bywater 1


Moderator, Sherry Johnson, Grand Valley State University

“Surviving Colonial Violence: Memory, Time Travel, and Survival in LeAnne Howe's *Miko Kings*”  
*Hazel Gedikli, University of Massachusetts, Amherst*
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<tr>
<td><strong>B.20. Reconsidering History and Freedom in Colson Whitehead's Underground Railroad</strong></td>
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| “Re-Imagined Histories and States of Possibilities in Colson Whitehead's Neo-Slave Narrative *The Underground Railroad***”  
*Margaux Brown, University of Illinois Chicago* |
| “Print Media and Narratives of American Nationalism in Colson Whitehead's *The Underground Railroad***”  
*Rachel Warner, University of North Carolina, Chapel Hill* |
| “Anachronism, Inoperativity, and the Residues of the Past’s Unsayable in Colson Whitehead's *The Underground Railroad***”  
*Preston Waltrip, University of California, Riverside* |
| Room: Uptown 1 |
| **B.21 Speculative Fiction and Black Liberation** |
| “Science in Telassar: Pauline Hopkins's Speculative Fiction and the Countering of Western Reason”  
*Anna Klebanowska, University of Massachusetts, Amherst* |
| “In the Wake of the Future: Lit Hop and Time Travel in Laymon and Due”  
*Karen Omry, University of Haifa* |
| “Posthuman Probing: Touch and Octavia E. Butler's *Bloodchild***”  
*Wren Romero, Loyola University, Chicago* |
| Room: Uptown 2 |
| **B.22. Awakenings in Alice Walker and Kate Chopin** |
| “When the Woke Awaken: Limiting Personal Struggle in Alice Walker’s ‘Nineteen Fifty-Five’”  
*Nancy Kang, University of Manitoba* |
| “Awakened: Representation of Women's Identity Crisis in Betty Friedan's Book *The Feminine Mystique* and Kate Chopin's *The Awakening***”  
*Ghadeir Alkindi, United Arab Emirates University* |
| “Awakening to Modernism: Kate Chopin and the Catholic Aesthetic”  
*Heather Ostman, Westchester Community College* |
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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>“Shifts in Whiteness: Ethnicity in Kate Chopin’s ‘At the ‘Cadian Ball’”</td>
<td>Aaron Rovan, West Virginia University</td>
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<td>“The Destruction of Legal Documents in African American Fiction: Archival Materiality and Black Dispossession in Gayl Jones's Corregidora”</td>
<td>Valerie Sirenko, University of Texas, Austin</td>
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<tr>
<td>“‘A Ghost Stalking Our Land’: Frank Yerby's and Lillian E. Smith’s Challenges to Historical Myths”</td>
<td>Matthew Teutsch, Piedmont College</td>
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<tr>
<td>B.24. Blurring Boundaries of Race in Multi-Ethnic Literature</td>
<td>“We Can Do Bad All by Ourselves: Reckoning with the Erasure of Black Womanhood in The Beguiled” Kimberly Manganelli, Clemson University</td>
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<tr>
<td>“Drowning Under the Weight: Biracial Child as a Trope in Celeste Ng's Everything I Never Told You”</td>
<td>Charles Park, Berkshire Community College</td>
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<td>“Erasing Guatemala: Narratives of American Passing and Conversion in Alejandra Díaz's The Only Road and The Crossroads”</td>
<td>Maya Socolovsky, University of North Carolina, Charlotte</td>
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<tr>
<td>“Racial Passing in the Era of Political Correctness: Acting Whiteness and Anti-Racism in Karen Quinones Miller's Passin' (2008)”</td>
<td>Ohad Reznick, Ben-Gurion University, Israel</td>
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<tr>
<td>B.25. Defamiliarizing the Racialized Present: Speculative Fictions by Writers of Color</td>
<td>“Remaking the Human Through Mathematical Dreamworlds: Nnedi Okorafor's Binti” Moyang Li, Rutgers, the State University of New Jersey</td>
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<tr>
<td>“Imperialism on an Interplanetary Scale: Samuel Delany's Space Operas”</td>
<td>Smaran Dayal, New York University</td>
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</table>
“Race and the Im/possibilities of Being in Octavia Butler’s *Parable of the Sower*”  
*Diana Molina, Rutgers, the State University of New Jersey*

“Racial Transmigration in Pauline Hopkin's *America*”  
*Amadi Ozier, Rutgers, the State University of New Jersey*

“Processing the Possible: Post-Apocalyptic Data Practices in Ling Ma’s *Severance* and Colson Whitehead’s *Zone One*”  
*Grace Afsari-Mamagani, New York University*

Room: Bywater 2

**B.26. Colson Whitehead: The Railroad and Beyond**

“A Rabbit’s Foot and Prayer Books: Messianism, Christology, and Conjure in Colson Whitehead’s *The Underground Railroad*”  
*Stephen McGeary, Florida Atlantic University*

“Managing Destitution: Accumulation, Speculation, and Racial Expropriation in Colson Whitehead’s *Zone One*”  
*Belle Kim, University of Washington*

“A Space to Play: Perilous Leisure in the Works of Colson Whitehead”  
*Justin Mellette, Auburn University*

Room: Uptown 1

**NB.27. Pedagogy, Race, Gender, and Genre**

“Meaning in Music: Confronting Racism and Anti-Rhetoric Bias through the Songs of Macklemore and Childish Gambino”  
*Kriss Kirk, University of Texas, Dallas*

“Imaginative Landscapes and the (In)Visibility of Race and Gender in Young Adult Graphic Novels”  
*Winona Landis, Miami University, Ohio*

“In the Wake of Wakanda: We're Not Just Bulter's”  
*Swiss McCall, University of New Orleans*

Room: Uptown 2

**B.28. Reckonings and Awakenings: Shifting Consciousness and Calling for Change**

“Waking Up Behind Bars: Awakenings in American Prison Literature”  
*Jenni Lieberman, University of North Florida*

“Strange Encounters: Belonging and Citizenship in Oscar Cásares *Where We Come From*”  
*C. Christina Lam, Borough of Manhattan Community College, CUNY*
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<th>Title</th>
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<tr>
<td>“Parchman Penitentiary, Transgenerational Trauma, and the Past that is ‘Not Even Past’ in Jesmyn Ward’s <em>Sing, Unburied, Sing</em>”</td>
<td>Agneszka Tuszynska, Queensborough Community College, CUNY</td>
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<tr>
<td>“The War Without and the War Within: Refugees and Homeless People in Héctor Tobar’s <em>The Tattooed Soldier</em>”</td>
<td>Isabel Quintana Wulf, Salisbury University</td>
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**Room: Marigny 1**

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<tr>
<td><strong>B.29. Place, Trauma, and Healing in African American Women's Poetry</strong></td>
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<tr>
<td>“In the Wake of Trauma: Testimony and Religion as Modes of Healing in Selected Poetry by Frances Ellen Watkins Harper”</td>
<td>Apryl Lewis, Texas Tech University</td>
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<tr>
<td>“Idyllic Writing: Contextualizing African Americans in the World Literary System”</td>
<td>Matthew Moore, University of California, San Diego</td>
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<tr>
<td>“Of Return and Recuperation: Re-Membering the Afropolitan Consciousness In Maya Angelou's <em>All God's Children Need Traveling Shoes</em>”</td>
<td>Dipo Oyeleye, University of Wisconsin, Milwaukee</td>
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**Room: Salon 6 (4th floor)**

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<tr>
<th>Title</th>
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<tr>
<td><strong>Spike Lee, Ta-Nehisi Coates, and Woke Work</strong></td>
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<td>“‘With the Right White Man, We Can Do Anything’: Desire and Image in Spike Lee's <em>BlackKklansman</em>”</td>
<td>Brittney Edmonds, University of Wisconsin, Madison</td>
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<tr>
<td>“Woke Writing: Ta-Nehisi Coates and the Tradition”</td>
<td>Maria Lauret, University of Sussex</td>
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<td>“Reckoning the Past, Conducting the Future: Slavery and the Problem of Primordial Guilt in Ta-Nehisi Coates’s <em>The Water Dancer</em>”</td>
<td>Alpen Razi, California State Polytechnic University</td>
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<td>“BlackKklansman: A Wake-up Call and a Wake for 1970s Cop Shows”</td>
<td>Jennifer Taylor, College of William and Mary</td>
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## Saturday, April 4

### Saturday 8:30-9:40

**Room: Bywater 1**

### C.1. Wake Work and Haunting in Jesmyn Ward

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<th>Title</th>
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<tr>
<td>“Fugitive Ghosts and Spectral Futures in Jesmyn Ward’s <em>Sing, Unburled, Sing</em>”</td>
<td>Julie Kae, Metropolitan State University</td>
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<tr>
<td>“In the Wake of Black Girlhood: Salvage as Wake Work in Jesmyn Ward’s <em>Salvage the Bones</em>”</td>
<td>Stephanie Rambo, Louisiana State University</td>
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**Room: Bywater 2**

### C.2. Teaching Multi-Ethnic Literature: Regional Challenges and Opportunities

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<tbody>
<tr>
<td>“Teaching Global Literature in the Classroom of the Deep South”</td>
<td>Disha Acharya, University of Louisiana Lafayette</td>
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<tr>
<td>“Why White People Suck’ or ‘Literature of Color is Introduction to Literature’: Teaching at a Small Rural Midwestern Liberal Arts University”</td>
<td>Kavita Hatwalkar, Central Methodist University</td>
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<tr>
<td>“Multi-Ethnic Podcast Creation &amp; Civic Consciousness in the Literary Tribalism Classroom”</td>
<td>Reshmi Hebbar, Oglethorpe University</td>
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**Room: Uptown 1**

### C.3. (Inter)Generational Trauma, Coping, and Healing

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<tr>
<td>“XISTER, ARE YOU PSYCO?: Generational Trauma and the Importance of Storytelling”</td>
<td>Andrea Delgado, Humboldt State University</td>
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<tr>
<td>“Everything Remains the Same and Yet Nothing is the Same’: (Re)Archiving Trauma in Lucy, Annie John, and <em>Breath, Eyes, Memory</em>”</td>
<td>Rebecca Gross, Loyola Marymount University</td>
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<tr>
<td>“Constellations, Monsters, and Worldliness: Mapping Generational Trauma in <em>Beast Meridian</em> and <em>On Earth We’re Briefly Gorgeous</em>”</td>
<td>Chris Meade, Appalachian State University</td>
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**Room: Uptown 2**

### C.4. Mourning Black Death, Valuing Black Life
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<th>Room: Marigny 1</th>
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<tr>
<td><strong>C.5. Writing beyond Bans and Bias: Muslim Identity Post 9/11</strong></td>
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</table>
| “Translation and Transformative Mappings: Arab-American Poetry after 9/11”  
*Sirene Harb, American University at Beirut* |
| “Writing against the Muslim Ban”  
*Reem Hilal, Allegheny College* |
| “The Consequences of Being Muslim: Erasure, Betrayal, and Solidarity in Samira Ahmed's *Internment*”  
*Leila Tarakji, Michigan State University* |
| Room: Salon 6 (4th floor) |
| **C.6. Identity and Memory, and Murder** |
| “Tending the Graves in Natasha Trethewey’s *Native Guard*”  
*Annette Debo, Western Carolina University* |
| “Reckoning with the Past: History, Race, and Nostalgia in Frankie Y. Bailey’s ‘Since You Went Away’”  
*Sigrid King, Carlow University* |
| “The End of the Political and the Last Man: Chicano Nationalism, Masculinity, and Existential Guilt in Oscar Zeta Acosta's *The Revolt of the Cockroach People*”  
*Roberto Macias, University of California, Santa Barbara* |

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### Saturday 9:50-11:00

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<tr>
<td><strong>C.7. The Academic Job Market</strong></td>
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| Kaylee Jangula-Mootz, Moderator  
Amy Gore, North Dakota State University  
Leah Milne, University of Indianapolis  
Stella Setka, West Los Angeles College |
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<tr>
<td><strong>C.8. Legacies of US Empire and Resistance</strong></td>
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| “Dream and Awakening: Burning Down the House in *Wide Sargasso Sea*”  
Yi Huang, Hangzhou Normal University |
| “‘In No Page of Our History’: The Radical Pedagogy of Jesus Colon”  
Alexandria Ramos, New York University |
| “Crosscurrents of Occupation and Ancestry in Evangeline Blanco’s *Caribe*”  
Danelle Stelzriede, California State University, Los Angeles |

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<tr>
<td><strong>C.9. Magical Realism: Obscuring Boundaries and Borders</strong></td>
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| “Seeing and Believing Otherwise: Fantasy in *The Bluest Eye* and *The Planet of Junior Brown*”  
Sarah Blanchette, Western University |
| “The Handsomest Drowned Man in Chicanx Literature: Death and Magic Realism in *Summer of the Mariposas* by Guadalupe Garcia McCall”  
Carolyn Gonzalez, California State University, Monterey Bay |
| “An ‘Other’ Texas Border: Analyzing Contemporary East Texas Literature”  
Sally Schutz, Texas A&M University |

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<tr>
<td><strong>C.10. Roundtable: Black Lives Matter Pedagogies</strong></td>
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| Emily Rutter, Ball State University  
Anne Rashid, Carlow University  
Laura Vrana, University of South Alabama |

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<tr>
<td><strong>C.11. Refugees: Space, Image, and Mapping</strong></td>
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</table>
| “Art, Memory, Ethnicity: A Reading of Visual Art in Ethnic Literary Texts”  
Izabella Kimak, Maria Curie-Skłodowska University, Poland |
| “Mapping Refugee Space in the US”  
Tina Powell, Concord University |
### C.12. Then and Now: Contemporary Responses to Past Images and Stories

1. **“White Fragility in the Canon: Beatty’s The White Boy Shuffle and Thoreau’s Walden Pond”**
   - Krupal Amin, University of Texas, Austin
2. **“In the Wake of Henry Box Brown: Memorializing and Performing Slavery Today”**
   - Martha Cutter, University of Connecticut
3. **“Classical Poetics, Contemporary Revival: The Burdah in Surabaya, Cape Town, and New York”**
   - Sahar Ullah, Columbia University

### Saturday 11:10-12:20

#### Room: Bywater 1

### C.13. From Dark to Light: Genres, Characters, and The Changing Face of Multi-ethnic Literature

1. **“Breaking Isolation: Prizes and the Work of Luis J. Rodriguez”**
   - Laura A. Wright, Berry College
2. **“Pulps and the Dark Continent: Solomon Kane and the Spiritual Epiphany”**
   - Amir Saffar Perez, Kent State University
3. **“Novel Doctors: The Black Medical Profession Late 19th Century”**
   - Patrick S. Allen, Penn State University

#### Room: Bywater 2

### C.14. Genre Play and Horror Conventions in the Work of Stephen Graham Jones

1. **“Femme Fatales and Final Girls: Women in the Horror of Stephen Graham Jones”**
   - Rebecca Lush, California State University, San Marcos
2. **“Never Sleep Again: Horror Rules in the Fictions of Stephen Graham Jones”**
   - Josh Anderson, University of Saint Joseph
3. **“The Wa(l)king Dead: Stephen Graham Jones’ Cross-Genre Manifesto”**
   - Anne Jansen, University of North Carolina, Asheville

#### Room: Uptown 1

### C.15. Indeterminacy, Racial Passing, and Awakened Consciousness in Fiction
<table>
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<tr>
<th>Panel</th>
<th>Title</th>
<th>Speaker</th>
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<tr>
<td>“Death by Misadventure: Mennippean Satire in Nella Larsen's <em>Passing</em>**”</td>
<td>Jessie Dunbar</td>
<td>University of Alabama, Birmingham</td>
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<tr>
<td>“Aesthetic Pessimism in Nella Larsen's <em>Quicksand</em>**”</td>
<td>Rohan Ghatage</td>
<td>University of Toronto</td>
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<tr>
<td>“Leaving a 'Passing' Wake: A Genealogy of American Novels of Racial Passing”</td>
<td>Masami Sugimori</td>
<td>Florida Gulf Coast University</td>
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<td><strong>C. 16. Whiteness and Reckoning</strong></td>
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<td>“A Reading of Guillermo del Toro's <em>The Shape of Water</em>**”</td>
<td>Andrey Bauman</td>
<td>Northern Michigan University</td>
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<td>“White Bodies Reconceptualized: African-American Writers on Whiteness”</td>
<td>Loredana Bercuci</td>
<td>West University of Timisoara, Romania</td>
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<tr>
<td>“Blues, Theft, and Precarity: Deconstructing the Wake of Pernicious Whiteness in Hari Kunzru's <em>White Tears</em>**”</td>
<td>Josh-Wade Ferguson</td>
<td>Tougaloo College</td>
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<td><strong>C.17. Woke Poets Langston Hughes and Gwendolyn Brooks</strong></td>
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<tr>
<td>“The Awakening of a Social Poet: Langston Hughes in Soviet Central Asia”</td>
<td>Letitia Guran</td>
<td>University of North Carolina, Chapel Hill</td>
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<td>“A Museum of Their Own: Gwendolyn Brooks's Reinvention of Dream Space”</td>
<td>Alicia Oh</td>
<td>Boston College</td>
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<td>“'Time upholds or overturns': Gwendolyn Brooks and American Poetic Consciousness”</td>
<td>Nissa Parmar</td>
<td>Gustavus Adolphus College</td>
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<td>Room: Salon 6 (4th floor)</td>
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<td><strong>C.18. The Politics of Hurricanes: Maria and Katrina</strong></td>
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<td>“In a Hurricane: Maria and Puerto Rican/Nuyorican Poets”</td>
<td>Elizabeth Dell</td>
<td>Baylor University</td>
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<tr>
<td>“Moving Forward from Trauma to Healing: Beyoncé’s Lemonade as Post-apocalyptic Fantasy”</td>
<td>Maxine Montgomery</td>
<td>Florida State University</td>
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Saturday 12:30-1:40
Room: Bywater 1
C.19. In the Wake of ‘lo real maravilloso’: Magical Realisms in the Twenty-First Century

“The Multiplicity of This World: Troubling Origins in Jesmyn Ward's Sing, Unburied, Sing”
Victoria A. Chevalier, Medgar Evers College, CUNY

“Proliferations of Being: The Persistence of Magical Realism in Twenty-First Century Literature and Culture”
Richard Perez, John Jay College, CUNY

“Magical Realism as Alternative Archive: Counter-histories of Immigration”
Marion Rohrleitner, University of Texas, El Paso

Room: Bywater 2

C.20. Roundtable: Awakening a Humanized Response to Immigrants and POC: Effecting Change through Teaching English (Organized by the MLA)

Doug Steward, Modern Language Association, Moderator
Melissa Flanagan, Santa Fe College
Tracy Floreani, Oklahoma City University
Priya Jones, University of Redlands
Jesse Aleman, University of New Mexico
Sherry Johnson, Grand Valley State University
Ricardo L. Ortiz, Georgetown University

Room: Uptown 1


“Sometimes it's the Nihilism that makes life worth living: Black Humor and ‘Unmitigated Blackness’ in Paul Beatty's The Sellout”
Emma Brush, Stanford University

“We Didn't Kill Him, Did We?: Violence and the Limits of Empathy in Kiese Laymon's Long Division”
Susan Crutchfield, University of Wisconsin, La Crosse

“Writing in the Wake of Saidiya Hartman: Kiese Laymon’s Heavy”
Taiyon J. Coleman, St. Catherine’s University

Room: Uptown 2

C.22. Toni Morrison and Her Interlocutors: Comparative Connections

“Who Will Speak for the Dead: Imagining the Middle Passage in Hayden’s ‘Middle Passage’ and Morrison's Beloved”
Anthony Barthelemy, University of Miami

“Child Readers, Historical Memory, and Social Change: Toni Morrison and Gary Soto in Conversation”
Suzanne Manizza Roszak, East Carolina University
### C. 23. Trauma and the Muslim Experience

“Excavating Sites of Memory in Randa Jarrar’s and Shaila Abdullah’s Fiction”  
*Hasnul Djohar, University Islam Negeri Syarif Hidayatullah*

“The Politics of Non-Visability and Hypervisibility in Mohsin Hamid's *The Reluctant Fundamentalist*”  
*Suchismita Dutta, University of Miami*

“Racial Trauma and Reclaiming Agency in Bayoumi's *How Does it Feel to be a Problem? Being Young and Arab in America*”  
*Muhammad Farooq*

### C. 24. Woke Work in Graphic Narratives

*Mary Henderson, Morgan State University*

“Ethics and Belonging in Ms. Marvel, Kamala Khan's Crisis of Justice”  
*Manal Khan, Bentley University*

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### Saturday 2:00-3:20

Room: Esplanade 1 and 2 Ballrooms

**Keynote**

Monique Truong

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### Saturday 3:15-4:25

Room: Bywater 1

**C. 25. Past and Present in Palestinian Women's Writing**

“Reinventing the Past in Palestinian American Women's Literature Today,”  
*Nancy El Gendy, Heidelberg University*

“Reckoning with the Past: Memories, Resistance and Existence in Abulhawa’s *Mornings in Jenin* and Alyan’s *Salt Houses*”  
*Wael Salam, University of Jordan-Aqaba*

“A Literary Reckoning of Hospitality & Hostility in Arab-American Women's Poetry,”  
*Sylvia Terzian, University of Waterloo, Canada*
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<tr>
<td><strong>C.26. The Dark Side of New Orleans</strong></td>
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</table>
| “On the Brink: Shipwreck, Death, and Liberation in the Writing of Nancy Gardner Prince”  
*Danielle Cofer, University of Rhode Island*  
“Materialisms of the Ocean: Equiano's U.S. Reception and Mary Carr's ‘Presentiments’”  
*Matthew Hitchman, University of Washington*  
“Ghosts of the 1891 Lynching of Italian Americans and the ‘Wokeness’ in the Green Book: New Orleans as Other”  
*Alan Gravano, Rocky Mountain University* |

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<tr>
<td><strong>C.27. Special Invited Memorial Panel: Remembering Toni Morrison Panel</strong></td>
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</table>
| Stella Setka, West Los Angeles College, Moderator  
John N. Duvall, Purdue University  
A Yemisi Jimoh, University of Massachusetts, Amherst  
Jean Wyatt, Occidential College  
Stephani Li, Indiana University |

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<tr>
<td><strong>C.28. Resistance, Radical Hope, and Anticapitalism in Multi-Ethnic Texts</strong></td>
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</table>
| “Immigrant Literature: A Mere Commodity for the Consumption of Cultural Fetishists or a Discourse of Resistance and Reformation“  
*Farzana Akhter, East West University*  
“The Late Awakening of Adrienne Rich: Anticapitalism and Marxism”  
*Lin Knutson, Mississippi Valley State University*  
“Counter-narratives of Inevitability: Anti-capitalism and the Near Future in Mohsin Hamid’s Exit West and Louise Erdrich’s The Future Home of the Living God“  
*Jessica Maucione, Gonzaga University* |

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<tr>
<td><strong>C.29. Identity and the Immigrant Experience in Contemporary Literature</strong></td>
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| “Naming the Borderlands: Ethno-Racial Identity in the New Immigrant Novel”  
*Diana Filar, Brandeis University*  
“Awakening Ancestral Knowledge and Discovering Immigration Narratives: Teaching an Interdisciplinary Course on Literature and Genealogy”  
*Susan McGrade, Indiana Tech* |
“First-Generation Immigrant Identity through Bodily Changes: Adichie's *Americanah*”  
*Izabela Zieba, Raritan Valley Community College*

“Evocation of a Place: Rooted Cosmopolitanism and Chimamanda Adichie's *Americanah*”  
*Queen Nneoma Kanu, University of Lousiana Lafayette*

Room: Salon 6 (4th floor)

**C.30. Futurity and Work in Contemporary Film and Theater**

“Hacking the Border: Destabilizing National Boundaries through Broadcast Interference in Alex Rivera's *Sleep Dealer*”  
*Tierney Powell, University of Illinois Chicago*

“Intersectional Working-Class Affects and Epistemologies in Lynn Nottage's *Sweat*”  
*Ryan Poll, Northeastern Illinois University*

“Postindustrial Futurities in Contemporary Black Feminist Theatre”  
*Julie Burrell, Cleveland State University*

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**Sunday, April 5**

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**Sunday 8:30-9:40**

Room: Bywater 1

**D.1. Form and Narrative in African American Writing**

“The Folk’s Wake: Modernity and Folk History in Richard Wright’s *12 Million Black Voices*”  
*J. J. Butts, Simpson College*

“Freedom Writing in Tayari Jones’ *An American Marriage*”  
*Angela Mullis, Rutgers, the State University of New Jersey*

“Representation of the Past and the Present and Awakening : On the Temporal Narrative Mode of Morrison’s *A Mercy* and the *Maturity of Black Women*”  
*Jie Yu, Heidelberg University*

Room: Bywater 2

**D.2. Ghosts at Our Table: Representations of Voodoo, hoodoo, conjure and Rootwork in African-American Literature**

*James Mellis, CUNY, Moderator*
<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Institution</th>
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<tbody>
<tr>
<td>“The Hoodoo Hustle: Early 20th Century African American Literature, Conjure and the ‘Con’ Game”</td>
<td>Camille S. Alexander, United Arab Emirates University</td>
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<td>“Guiding Myths: Zora Neale Hurston’s Reinterpretation of Voodoo and Its Impact on Scholarship”</td>
<td>Jeffrey Alexander University of Louisiana, Monroe</td>
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<td>“Sounds of Voodoo, Houdoo, Conjure and Rootwork in American Popular Music”</td>
<td>Kwame K. Ocran, CUNY</td>
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<td>“An Inside Thing to Live By”: Refusal, Conjure, and Black Feminist Imaginaries”</td>
<td>Lindsey Stewart, University of Memphis</td>
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<td>Room: Uptown 1</td>
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<td><strong>D.3. Calling for a Reckoning and Healing: Indigenous Women Writers</strong></td>
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<td>“Metaphors of Survival: Zitkala-Sa's American Indian Stories”</td>
<td>Manahari Adhikari, Stetson University</td>
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<tr>
<td>“Not Afraid: Reckoning the Native Past and Awakening Sovereignty through Native Women's Literature”</td>
<td>Jennifer Peedin, West Virginia University</td>
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<tr>
<td>“Rewriting what is Rewritten: Bureaucratic Documents in Louise Erdrich’s Tracks and The Last Report on the Miracles at Little No Horse”</td>
<td>Alison Turner, University of Denver</td>
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<td><strong>D.4. In the Wake of Violence: The Morrison Trilogy</strong></td>
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<td>“‘Know it, and go on’: The Ethics of Care in Toni Morrison's Beloved”</td>
<td>Shea Hennum, Southern Methodist University</td>
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<td>“People Play for Keeps”: Examining Illegal Sexual Activity in Toni Morrison’s Jazz”</td>
<td>Gerald O’Malley, Northern Illinois University</td>
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<td>“Reconstructing Memory: Dystopia, Displacement, and Violence in Toni Morrison’s Paradise”</td>
<td>Mallory Jones, Northern Michigan University</td>
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<td>Room: Marigny 1</td>
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<td><strong>D.5. Comparative Understandings of Motherhood in US Literature</strong></td>
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<td>“Mothering the Dead: Wake Work in Cynthia Bond's Ruby”</td>
<td>Sharannya Brown, Auburn University</td>
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<tr>
<td>“The Intertextuality between Suzan-Lori Parks' The Red Letter Plays and Nathaniel Hawthorne's novel The Scarlet Letter”</td>
<td>Mary Carruth, Southern University and A&amp;M College</td>
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</table>
*Sharifa Hampton, College of Staten Island, CUNY*

Room: Salon 6 (4th floor)

**D.6. Resistance and Reckoning in Vietnamese Refugee Narratives**

“Something I Have Created: Birth and Motherhood Trauma in Thi Bui's *The Best We Could Do*”  
*Marie Drews, Luther College*

“Dragonfish, Racial Feelings, and the Failures of Empathy”  
*Kathryn Russell, Clayton State University*

“Narrative Objects and Affective Archives in Lan Cao's *Monkey Bridge*”  
*Lauren Silber, Wesleyan University*

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Sunday 9:50-11:00

Room: Bywater 1

**D.7. Roundtable: Multi-Ethnic Pedagogies: Reflections on Navigating Race as First-Time Literature Instructors**

Zachary Griffith, University of Kentucky, Moderator  
Jake Ferrington, University of Kentucky  
Jennifer Murray, University of Kentucky  
Kathryn McClain, University of Kentucky

Room: Bywater 2

**D.8. Wake Work and James Baldwin**

“Welcome to New York: The Afterlives of Slavery in James Baldwin's *If Beale Street Could Talk*”  
*Erica Christmas, University of Miami*

“Awakening in the Wake: James Baldwin’s *Notes of a Native Son* (1955)”  
*Hyo Kim, Medgar Evers College, CUNY*

“Where is Rufus? - A Critical Analysis of Absence in James Baldwin's *Another Country*”  
*David Robinson, Northern Michigan University*

Room: Uptown 1
### D.9. Asian Agency and Identity

- **“Racial Ambiguity and Identity In-Betweenness in Asian American Fiction”**
  I-Hsien Lee, Georgia State University

- **“Dissecting Ornamentalism in Sally Wen Mao's Oculus”**
  Anastasia Lin, University of North Georgia

- **“Ruth Ozeki's 'Anti-blog': Cultural Interfaces in the Digital Age”**
  Joanne Lipson Freed, Oakland University

  Corinna Barrett, Idaho State University

### D.10. Gender and Geography: Helena Maria Viramontes

- **“Struggles in the Fields and Agency in Walker's Third Life of Grange Copeland and Viramontes's Under the Feet of Jesus”**
  Jose Fernandez, Western Illinois University

- **“From Chicana to Chicanx: Tracing Gender Fluidity in Helena Maria Viramontes' Early Work”**
  Linda Greenberg, California State University, Los Angeles

- **“Domesticating the Other: The Loss of Space and Memory in Viramontes' Their Dogs Came with Them”**
  Abigail Uribe, California State University, Long Beach

### D.11. First Person Awakened: Narrative and Memoir

- **“Notes on the State of (Alta) California: Mariano Guadalupe Vallejo's Historical and Personal Memoirs”**
  Vincent Perez, University of Nevada Las Vegas

- **“I Never Wanted to Write the ‘I’: The Struggle of Personal Narrative in Academic Writing”**
  Adena Rivera-Dundas, University of Texas, Austin

- **“Awakenings, World War I, and Writings about Black Soldiers”**
  Blake Wilder, University of Maryland

### D.12. Soundings of Waked Consciousness - Workers' Ballads, Creole Operas and "La Bamba"

- **“Yanga’s Freedom Cry: A Film from Veracruz (with English subtitles)”**
  Keith Cartwright, University of North Florida, Dolores Flores-Silva, Roanoke College

- **“Spectacular Blackness, Porgy and Bess, and the Human Tides of the Gullah/Geechee Coast”**
  Kendra Hamilton, Presbyterian College
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<td>“Reckoning with the Flesh: Race, Class, and the Barrio Gothic”</td>
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<td>“Reckoning with the Past: Irish Gothic in Eugene O’Neill’s Long Day’s Journey into Night”</td>
<td>Cristina Baniceru</td>
<td>West University of Timisoara, Romania</td>
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<td>D.14.</td>
<td>Navigating Sexuality: FilipinX Writers</td>
<td>Julianna Crame</td>
<td>Ohio State University</td>
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<td>“Straight Expectations: Queer Sexuality in America Is Not the Heart”</td>
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<td>“Expanding the Coming Out Genre with Intersectionality in Noël Alumit’s Letters to Montgomery Clift”</td>
<td>Anthony Salazar</td>
<td>Northern Illinois University</td>
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<td>D.15.</td>
<td>Trauma, Memory, and New Subjectivities in Louise Erdrich</td>
<td>Erika Gotfredson</td>
<td>Purdue University</td>
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<td>“Spatialized Trauma and the Ethics of Storytelling in Louise Erdrich's The Round House”</td>
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<td>“It was Like He was Stuck in Some Way: The Perils of Memory in Louise Erdrich’s The Plague of Doves”</td>
<td>Na Rim Kim</td>
<td>Purdue University</td>
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<td>“Becoming-animal, Becoming-nomad, Becoming-Imperceptible: Exploring the Possibilities and Limitations for New Subjectivities in Louise Erdrich’s Tracks”</td>
<td>Nicholas Langenberg</td>
<td>Grand Valley State University</td>
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<td>“Forming Identity through Healing Rituals in Multi-ethnic US Literature: Bless Me, Ultima, and Love Medicine”</td>
<td>Tania Nicolaou</td>
<td>CUNY Graduate Center</td>
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### D.16. The Woke Fiction of Ernest Gaines

“Male Epiphany in Ernest Gaines's 'A Lesson Before Dying’”
**Keith Byerman, Indiana State University**

**Em Tielman, University of Louisiana Lafayette**

“Lenses of Perception: Communal and Individual Awakenings in Ernest Gaines' *A Gathering of Old Men* and *A Lesson Before Dying*”
**Veronica Yon, Florida A&M University**

**Room:** Marigny 1

### D.17. Revisiting and Re-envisioning Slave Narratives

“Seasoning Solomon Northup: Twelve Years a Slave and Anti-Slavery Acclimation”
**Hsia-Ting Chang, Penn State University**

“Reckoning with Blackness: A Reading of Blackness and Spectrality in Isabella Allende's *Island Beneath the Sea*”
**Lorna Perez, Buffalo State College**

“Early Black Writers on White Goodness: A Reckoning”
**Karla Zelaya, University of North Alabama**

**Room:** Salon 6 (4th floor)

### D.18. Music and Resistance

“Carnival Romance: Awakening the Lost New Orleans Opera of John Matheus and Clarence Cameron White”
**Clark Barwick, Indiana University**

“This is America: Donald Glover's Genre-bending and the Black Lives Matter Movement”
**Emily Feldman, Grand Valley State University**

“The Music of Resistance: Listening to Lyrics in Kei Miller's *Augustown*”
**Daniel Scherwatzky, University of Miami**