30th Annual MELUS Conference

Doing the Charleston
Welcome to Charleston, S.C.!

It is with the greatest of pleasure that we, the local host committee for the Thirtieth Annual MELUS Conference, welcome you to the historic city of Charleston, S.C. The local host committee, along with MELUS President Joseph Kraus and the MELUS Executive Committee, has worked diligently to put together what is sure to be a superlative and intellectually invigorating program. The topic “Doing the Charleston”: Performing Racial, Gender, Sexual, and Class Identities in Multi-ethnic American Literatures and Culture is one particularly appropriate as MELUS comes to Charleston. Founded in 1670 at the base of the Ashley and Cooper Rivers, Charleston is a city with deep multicultural roots. The names of Native American tribes remain inscribed on the lowcountry landscape: Wando, Yemassee, Sewee, Kiawah, Edisto, Combahee, and Coosaw. Significantly, at least 40% of enslaved Africans entering the United States came through the Charleston port, so Charleston served as a nightmarish Ellis Island or homeland for many Africans of the diaspora. The Charleston lowcountry is also the home of the Stono and Denmark Vesey revolts.

The Gullah Geechee culture of the South Carolina and Georgia Sea Islands is a vibrant part of Charleston’s heritage. Gullah peoples, descendants of slaves from West African countries such as Sierra Leone, The Gambia, and Ghana, were able to maintain vestiges of their culture, such as the Gullah language, an amalgamation of African, French, and English languages. World renowned artist Jonathan Green celebrates this vibrant Gullah culture through his beautiful paintings.

Sephardic Jewish settlers came to Charleston from Europe in the 17th century, and a provision was made for them in the charter of the Carolinas of 1660, with emphasis on liberty of conscience for “Jews, heathens, and dissenters.” Until the 1830’s, Charleston had the biggest and wealthiest population of Jews in the North America. Today, Charleston remains the number one tourist destination in the country, largely due to the rich legacy of its multicultural peoples.

Writers such as Alice Childress, Olaudah Equiano, W.E.B. DuBois, DuBose Heyward, Langston Hughes, Julie Dash, Toni Morrison, Gloria Naylor, and Josephine Humphreys all have “done the Charleston,” enacting performances of racial, gender, sexual, and class identities in their works, oftentimes with the Charleston lowcountry as a backdrop.

We hope that during your stay, you will “do the Charleston” and visit some of the important city landmarks such as Sullivan’s Island, Avery Research Center, the City Market, Nobel Peace Prize Nominee “Mother” Emanuel AME Church, Rainbow Row, and the Battery.

Wishing you all the best,

Dr. Valerie Frazier, MELUS Local Host Committee Chair

College of Charleston Committee Members:
Dr. Susan Farrell
Dr. Julia Eichelberger
Dr. Mike Duvall
Janine Mobley-Burke
Eduardo Hernandez-Cruz
Dr. Yvonne Sims (SC State University)
We want to thank our sponsors for their generous support:

College of Charleston

Office of the Provost and Academic Affairs
School of the Humanities and Social Sciences
School of Languages, Cultures, and World Affairs
Department of English
African American Studies
Women’s and Gender Studies
Latin American & Caribbean Studies

About the College of Charleston

“Located in the heart of historic Charleston, South Carolina, the College of Charleston is a nationally recognized public liberal arts and sciences university. Founded in 1770, the College is among the nation’s top universities for quality education, student life and affordability. Its beautiful and historic campus, combined with contemporary facilities and cutting-edge programs, attracts students from across the U.S. and around the world.

Over 10,000 undergraduates and approximately 1,200 graduate students at the College enjoy a small-college feel blended with the advantages and diversity of a mid-sized, urban university. They work closely with a committed faculty, made up of more than 500 distinguished teacher-scholars. And the city of Charleston – world-renowned for its history, architecture, culture and coastal environment – serves as a living and learning laboratory for experiences in business, science, technology, teaching, the humanities, languages and the arts.” http://cofc.edu/about/
February 26, 2016

Dear MELUS Conference Attendees:

It is my distinct pleasure to welcome you to Charleston and the College of Charleston. The College of Charleston was founded in 1770, and several of its founders played key roles in the American Revolution and in the creation of the New Republic. Three of the College’s founders were signers of the Declaration of Independence, while another three were framers of the United States Constitution.

Founded and settled by English colonists in 1670, Charleston grew from a colonial seaport to a wealthy city by the mid-eighteenth century. Through the mid-nineteenth century, Charleston’s economy prospered due to its busy seaport and the cultivation of rice, cotton, and indigo. And, as most of your members are aware, the history of enslaved Africans and their descendants is intimately linked to this narrative, to Charleston's economic growth and development, to the city’s literature, and to the colonial wealth that made possible the College’s founding.

With the College of Charleston hosting the 30th Annual MELUS Conference, you will have the opportunity to learn more about Charleston’s rich history and the history that has made the College of Charleston the institution of higher education that it is today. We hope that you are able to take some time to walk around and see the great structures, including the internationally known Philip Simmons’ gates, that continue to be a large part of the College’s architectural landscape, and that of the city. Perhaps you will also consider making time for a quiet moment of reflection at Emanuel AME Church.

If, perhaps, Charlestonians seem excessively proud of their city, however one evaluates Charleston’s virtues and vices, the literature that is your society’s object provides some explanation. For example, as James Weldon Johnson maintained over a century ago in *The Autobiography of an Ex-Colored Man*, “it is the spirit of the South to defend everything belonging to it. . . . To suggest to a South Carolinian that Boston is a nicer city to live in than Charleston would be to stir his [sic] greatest depths of argumentation and eloquence.”

Once again, I welcome you to Charleston, to South Carolina, and to the College of Charleston. We hope you enjoy the hospitality of this fascinating, complicated, and beautiful place.

Cordially,

Brian R. McGee
Dr. Antonio D. Tillis, Dean

February 25, 2016

Dear MELUS Members,

On behalf of the School of Languages, Cultures, and World Affairs (LCWA), I welcome you to Charleston for your 30th annual conference. We have been in joyous anticipation of your visit, as the history of Charleston is one that is steeped in intellectual traditions shared by your membership. The chosen conference theme (“Doing the Charleston: Performing Racial, Gender, Sexual, and Class Identities in Multi-ethnic Literature and Cultures”) promises exciting scholarly dialogue on multi-ethnic bodies, movement, geography, and socio-political articulation. We like to say, “All roads lead to Charleston”; well, truly diverse colleagues, invited speakers, and activists will converge onto our city during the course of your conference.

While you are enjoying intellectual and collegial exchanges, be sure to take advantage of the culturally rich local sites as well as the plethora of delectable multi-ethnically inspired cuisines of the lowcountry.

Have a wonderful conference and welcome to Charleston!

Collegially,

Antonio D. Tillis, PhD
Professor of Hispanic Studies and Dean
March 4, 2016

Dear MELUS Members:

On behalf of the College of Charleston, and the School of Humanities and Social Sciences, I would like to welcome you to Charleston. It is fitting that the preeminent scholarly organization for the study of multi-ethnic literature and culture should meet in a city with rich, multi-ethnic traditions with African, Native American, and European influences.

At least 18 distinct Native American groups lived in the South Carolina lowcountry. The Charleston Harbor was the point of entry for 40% of African slaves entering the United States. The Charter for the Carolina Colony explicitly granted Jews "liberty of conscience" and the first synagogue in South Carolina was built here. Charleston is nicknamed "The Holy City" for its long tolerance of religious diversity and a landscape dotted with religious houses of worship.

The multi-ethnic and cultural fabric of Charleston and the lowcountry is not just cut from a historic cloth. Contemporary multi-ethnic and cultural stories are being lived, told, commemorated, and celebrated daily. They are stories of tragedy and triumph, of challenges and opportunities, and of separation and inclusion. Charleston is a historic and contemporary classroom for teaching, learning, and scholarship about multi-culturalism.

I want to recognize and congratulate the members of the MELUS local planning committee (Valerie Frazier, Susan Farrell, Julia Eichelberger, Mike Duvall, Janine Mobley Burke, and Eduardo Hernandez), and all of the MELUS members whose scholarship is featured at this year's conference. The conference program includes renowned keynote speakers and exciting sessions. You will surely have an outstanding intellectual experience.

I hope you will also have the opportunity to visit the historic College of Charleston campus, and sites in Charleston and Charleston County related to our multi-cultural history. The Old Slave Mart, the Charleston Holocaust Memorial, Emanuel A.M.E. Church, and Congregation Kahal Kadosh Beth Elohim, to name a few, are a short distance from your conference hotel. The Charles Pinckney National Historic Site, in Mount Pleasant, South Carolina, is a short drive from the conference and one site of the Gullah Geechee Cultural Heritage Corridor.

The College of Charleston is honored to be the host institution for the 30th annual MELUS conference. Again, welcome to Charleston! I hope your visit is intellectually and personally fulfilling.

Sincerely,

Jerold L. Hale, Dean
School of Humanities and Social Sciences
March 3, 2016

Dear MELUS Conference Attendees,

Welcome to the College of Charleston! The English Department is honored to serve as the host institution for this year’s conference. I hope that while you’re here you’ll have a chance to visit the historic C of C campus. The English Department’s main office is located at 5 College Way, near the center of campus, and at the moment next door to a construction site – so we’re easy to find if you’d like to stop in and say hello.

I’d like to thank Valerie Frazier for all the work she’s done to bring MELUS to Charleston, and I’m sure you’ll have a stimulating weekend of presentations and discussions.

Best wishes,

Scott Peeples
Chair and Professor of English
Thursday, March 3

Program Schedule

Thursday, March 3
• Conference Registration: 1:00 p.m.–6:00 p.m., second floor, in the Crystal Ballroom Pre-function Space
• Book Exhibits, second floor, in the Crystal Ballroom Pre-function Space
  The Scholar’s Choice and Oxford UP Exhibit Hours: 1:30 p.m. - 5:30 pm

Session 1: 1:30 - 3 pm

A. Affective Potentialities: Religion, Aesthetics, and the Reimagining of Subjectivity by Writers of Color in the Americas, Yellow Topaz
Moderator: Lyn Di Iorio, the City University of New York (profdiiorio@gmail.com)

1. Richard Perez, John Jay College, CUNY. “Potentiality of the Subject: Privation, Non-Being, and Nihilism in Autobiography of My Mother by Jamaica Kincaid and We the Animals by Justin Torres” (rperez@jjay.cuny.edu)

2. Victoria A. Chevalier, Medgar Evers College, CUNY. “Sick of the Symbolic: Interpellative Escape and Shaping the Passages to the Real Through Trance in Lyn Dílorio Sandin’s Outside the Bones and Toni Cade Bambara’s The Salt Eaters” (vchevalier@mec.cuny.edu)

3. Chad Infante, Northwestern University. “Murder and the Divine Life of Race in Red and Black: On Leslie Marmon Silko’s ‘Tony’s Story’ and Audre Lorde’s ‘Power’” (ChadInfante2016@u.northwestern.edu)

B. Working and Loving Women in African American Literature, Blue Topaz
Moderator: Rachel Banner, West Chester University, (RBanner@wcupa.edu)

1. Rachel Banner, West Chester University. “The Private Pleasures of Work in Early African American Women's Writing” (RBanner@wcupa.edu)

2. Kelly Masterson, Ohio University. "Alternate Spaces of Light and Shade": Theater and the African American Working Woman in Paul Laurence Dunbar's The Sport of the Gods (km603806@ohio.edu)

3. Teofil Husar, East Carolina University. “Love in Postcolonial Times: Examining C.S.Lewis’s The Four Loves in Toni Morrison’s Love” (husart15@students.ecu.edu)
Thursday, March 3
Session II: 3:15-4:45 pm

A. Pedagogies of the Multi-Ethnic and Multicultural, Emerald Salon One
Moderator: Mayuri Deka, The College of the Bahamas, (mayurideka@yahoo.co.in)

1. Mayuri Deka, The College of the Bahamas. “Multicultural within the Classroom: Promoting an Empathic Citizenry” (mayurideka@yahoo.co.in)

2. Valerie Frazier, College of Charleston. “‘Teaching the Charleston’: Teaching the Literature of the Black Arts Movement in Context with the Emanuel 9 Tragedy, Black Lives Matter, and the Charleston Strong Movement” (frazierv@cofc.edu)

6:00 p.m. “Doing the Charleston” Welcome Reception, Crystal Ballroom

7:30 p.m. Special Panel, African American Poetry Connections in Cincinnati: A Demonstration and Roundtable Discussion of African American Poetry in Action, Emerald Salon
Moderator: Michele Reutter, University of Cincinnati (reuttemm@ucmail.uc.edu)

This panel was formed in response to killing of Sam DuBose, who was fatally shot by a University of Cincinnati police officer this past August.

Participants:
Marsha Jenkins, an English MA candidate at NKU, is a UC alum with majors in English and Africana Studies. Alexis Jackson is a senior majoring in English. Tiara Peeples and Sarah Rieser are also UC seniors, majoring in Africana Studies and Middle Childhood education, respectively.
Friday, March 4

- Continental Breakfast: 7:30 -9:00 AM, Crystal Ballroom, second floor
- Conference Registration: 8:00 a.m.-6:00 p.m., second floor, in the Crystal Ballroom Pre-function Space
- Chat with the MELUS Journal Editor Gary Totten [By appointment only] in the Meeting Planners Room (gary.totten@ndsu.edu) 9:00-9:20 am; 5:00-5:20 pm; 5:20-5:40 pm
- Visit the Book Exhibits on the second floor, in the Crystal Ballroom Pre-function Space
  - The Scholar’s Choice and Oxford UP Exhibit Hours: 8:30 a.m. - 5:30 p.m.

Session III: 8:30-10:00 am

A. Locating Borderless Southern Identities, Yellow Topaz
Moderator: Maria Orban, Fayetteville State University, (morban@uncfsu.edu)

1. Maria Orban, Fayetteville State University. “Destabilizing Fictions: The Afterlife of an Indian Outlaw in Nowhere Else On Earth by Josephine Humphreys” (morban@uncfsu.edu)

2. Justin Melette, Pennsylvania State University. “‘You didn’t see color you saw dirt’: Southern Racial Ideology in the Works of Monique Truong and Cynthia Kadohata” (tjm5484@psu.edu)

3. Jill Weber, University of South Carolina. “Epicurean Performance: Food, Geography, and Race in Contending Forces” (weberjm@email.sc.edu)

B. Red, Black, Both: Reading African-American and Native-American Interactions, Blue Topaz
Moderator: Stella Setka, Loyola Marymount University, (stella.setka@lmu.edu)

1. Stella Setka, Loyola Marymount University. “Reconciling Black-Red Relations through the Phantasmic Narrative” (stella.setka@lmu.edu).

2. Tru Leverette, University of North Florida. “Gestures of Belonging: The Professor’s Daughter and the Languages of Longing and Belonging” (stella.setka@lmu.edu)

3. Keely Byars-Nichols, University of Mount Olive. “Exploring Native American and African American Shared Histories in Tiya Miles' The Cherokee Rose” (kbyars-nichols@umo.edu)
C. Charleston and the Lowcountry, *Emerald Salon One*
Moderator: SallyAnn H. Ferguson, University of North Carolina at Greensboro, (shfergus@uncg.edu)

1. SallyAnn H. Ferguson, University of North Carolina at Greensboro. "Biological Race, 'Race'/Racism and Dylann Roof's Alleged 'Manifesto’" (shfergus@uncg.edu)

2. Jennie Lightweis-Goff, Tulane University. "Charleston is a Small Place: Literature and Tourism in a Season of Horror" (jlightwe@tulane.edu)

3. Keith Byerman, Indiana State University. “Hybridity, Commodification, and Gullah Culture" (Keith.Byerman@indstate.edu)

D. Performance in Latino/a Literature, *Emerald Salon Two*
Moderator: Susan Thananopavarn, Duke University

1. Donna M. Kabalen de Bichara, Tecnológico de Monterrey. “Performing Autobiography and Identity in *The Adventures of Don Chipote, or When Parrots Breast-Feed* by Daniel Venegas” (dkabalen@itesm.mx)

2. Norma A. Mouton, Independent Scholar. “The Performative Nature of Rasquachismo in *Caramelo* by Sandra Cisneros” (normamouton@yahoo.com)

3. Selena Larkin, University of South Carolina. “A Complicated Dance: Gender Performance in Helena Maria Viramontes’s *Under the Feet of Jesus*” (rosesg@mailbox.sc.edu)

4. Maya Socolovsky, UNC Charlotte. “Running and Reading: Border Crossings & Migrant Workers in U.S. Latino/a Children’s Picture Books” (msocolov@uncc.edu)

Moderator: Lena Zaghmouri, State Center Community College District, (lena.zaghmouri@scccd.edu)

1. Lena Zaghmouri, State Center Community College District. “Locating the Nepantla in Naomi Shihab Nye’s *You & Yours and 19 Varieties of Gazelle* (lena.zaghmouri@scccd.edu)

2. Nancy El Gendy, University of Nevada, Reno. “Veiling, Unveiling, Reveiling in Mohja Kahf’s *The Girl in the Tangerine Scarf*” (nelgendy@ou.edu)
1. Matthew Miller, University of South Carolina Aiken. “Paule Marshall: My Place is No Longer Here” (MatthewM@usca.edu)
2. Elizabeth Pittman, Marymount University. ”’Your Memory, Vessel of Your Feelings’: Nausea and Mourning Sickness in Claudia Rankine's Citizen” (epittman@marymount.edu)

Friday, March 4
Session IV: 10:15-11:45 am

A. Food as Expressions of Multiculturalism, Yellow Topaz
Moderator: Marie Drews, Luther College, (drewsmar@luther.edu)

1. Marie Drews, Luther College."'The astrologer who floats cross-legged above my kitchen stove’: Food Spaces and Contested Fate in Bharati Mukherjee's Jasmine” (drewsmar@luther.edu)
2. Rocco Marinaccio, Manhattan College. “We All Have to Eat: Foodways, Identity, and the Environment in the Novels of T. C. Boyle” (rocco.marinaccio@manhattan.edu)

B. Black Masculinities and Femininities, Blue Topaz
Moderator: Nathan Ragain, University of Nevada, Reno (nragain@unr.edu)

1. Nathan Ragain, University of Nevada, Reno. “Choreographing Corrections: for colored guys who have gone beyond suicide and found no rainbow” (nragain@unr.edu)
2. Lamar Garnes, Florida Agricultural and Mechanical University. “Woman Hustled: the Function of Hustler Masculinity in Elaine Brown's A Taste of Power: a Black Woman's Story” (lamar.garnes@famu.edu)
3. Melanie Sherazi, UCLA. "’My Life's a Book’: Listening to Mona Pariss in William Demby's Love Story Black (1978)” (msherazi@ucla.edu)

C. MELUS Women of Color Caucus Forum: “Doing the Literature”: Making the Literature Engage with Contemporary Social Movements, Emerald Salon One

Moderators:
A Yęmisi Jimoh, University of Massachusetts, Amherst (jimoh@afroam.umass.edu) and Kimberly Mack, University of Toledo (mackprod@hotmail.com)

Leah Milne (University of Indianapolis) (milnel@unindy.edu)
D. African American Mobility Emerald Salon Two
Moderator: Gary Totten, North Dakota State University, (Gary.Totten@ndsu.edu)

1. Gary Totten, North Dakota State University. “Travel, African Mobility, and The Crisis” (Gary.Totten@ndsu.edu)

2. Jennifer Blevins, University of South Carolina. “[T]his thing that she had done to herself; Female Mobility and Agency in Nella Larsen’s Quicksand.” (jblevins00@hotmail.com)

E. Religion and the Multiethnic Experience in Contemporary American Literature, Opal One
Moderators: J. Stephen Pearson (stpears11@gmail.com) and Rachel Luckenbill (luckenbillr@duq.edu)

1. Kate Beutel, Lourdes University. “Damien’s Successors: Religious Figures in Erdrich’s The Plague of Doves and The Round House” (kbeutel@lourdes.edu)

2. Rachel Luckenbill, Duquesne University. “Disconnect and Articulation: Exploring Multi-ethnic Identity and Faith in Diane Glancy’s Fiction” (luckenbillr@duq.edu)

3. Paul Corrigan, Southeastern University. “Religious Exile in Li-Young Lee’s Poetry” (ptcorrigan@gmail.com)

F. Latina Dreams and Identity Politics, Emerald Salon Three
Moderator: Karen Cruz Stapleton, North Carolina State University, (kmstaple@ncsu.edu)

1. Karen Cruz Stapleton, North Carolina State University. “Performing Food, Performing Politics in Garcia's Dreaming in Cuban (kmstaple@ncsu.edu)

2. Ande Davis, University of Missouri-Kansas City. “Latinas Bearing Magic” (adc77@mail.umkc.edu)

3. Alison Van Nyhuis, Fayetteville State University. Negotiating Cuban and American Migration and Identities: Performing Racial, Gender, Sexual and Class Identities in Cristina García’s Dreaming in Cuban (1992) (avannyhu@uncfsu.edu)

G. DuBose Heyward from a Transatlantic World Perspective, Opal Two
Moderator: John Lowe, University of Georgia, (jwlowe@uga.edu)

1. John Lowe, University of Georgia. “DuBose Heyward’s CircumCaribbean Ethnicities” (jwlowe@uga.edu)

2. Ren Denton, East Georgia State College, Statesboro. “Performing Womanist Perceptions of African Motherhood and Spirituality in Heyward's Mamba's Daughter and Naylor's Mama Day” (gdenton@ega.edu)
12:00-2:00 p.m.
Membership Luncheon, featuring Michele Elam, Keynote Address, and MELUS Awards, 
Crystal Ballroom

Topic: Doing Race Face to Face

Michele Elam is a Stanford University Professor, Olivier Nomellini Family University Fellow in Undergraduate Education, Director of the Graduate Program in Modern Thought and Literature (MTL), and author of *Race, Work, and Desire in American Literature, 1860-1930*, *The Souls of Mixed Folk: Race, Politics, and Aesthetics in the New Millennium* (Stanford University Press, 2011), and she is the editor of the *Cambridge Companion to James Baldwin*.

Friday, March 4
Session V: 2:15-3:45 pm

A. Preparing for the Job Market: A Professionalism Workshop for Grad Students, Yellow Topaz
Moderator: Amy Gore, University of New Mexico (gorea@unm.edu)

1. Martha Cutter, University of Connecticut (martha.cutter@uconn.edu)
2. Cristina Stanciu, Virginia Commonwealth University (cstanciu@vcu.edu)
3. Tracy Floreani, Oklahoma City University (tafloreani@okcu.edu)
4. Jorge Santos, College of the Holy Cross (jsantos@holycross.edu)

B. PerFORMance: Reinventing and Revising Literary Form in Multi-Ethnic Literature. Blue Topaz
Moderators: Leah Milne, University of Indianapolis (milnel@unindy.edu), and Erin Wedehase, Wake Technical Community College (ehwedehase@waketech.edu)

1. Andrew Pisano, University of North Carolina, Greensboro. “‘My Broken Hints to Appear in the Word’: Samson Occom’s *A Sermon, Preached at the Execution of Moses Paul, an Indian* and the Discursive Formation of Native Solidarity” (ampisano@uncg.edu)
2. Erin Wedehase, Wake Technical Community College. “Onoto Watanna’s Revisions of Regionalism in *The Diary of Delia*” (ehwedehase@waketech.edu)
3. Dan Burns, Elon University. “Toward a Mestiza Modernism: Multi-Ethnic Canon Formation and the Borderland Discourses of Gayl Jones’s *Mosquito*” (dburns2@elon.edu)
4. Leah Milne, University of Indianapolis. Composure and Composition in Gina Apostol’s *The Gun Dealers’ Daughter*” (milnel@unindy.edu)
C. "From Charleston (and Middlebury, NYC, Miami, and Tucson) to Hispaniola and Back: Latina/o and Caribbean Diasporic Writers in the Age of Statelessness, Censorship, and Border Militarization” Emerald Two
Moderator: Marion Rohrleitner, University of Texas at El Paso

1. Marion Rohrleitner, University of Texas at El Paso. "The Diaspora Strikes Back: From Librotraficantes to Open-eds” (mcrohrleitner@utep.edu)

2. Sobeira Latorre, University of Southern Connecticut. “Haiti on her Mind: Memory, Loss, and Reconciliation in Julia Alvarez’s A Wedding in Haiti” (latorres1@southernct.edu)

3. Nelly Rosario, Massachusetts Institute of Technology. “Doing the Charleston: Guarding Self or Welcoming Other?” (rosariver@gmail.com)

D. The Persistence of the Color Line: Colorism in Morrison’s The Bluest Eye and Still’s Opera Troubled Island, Emerald Salon One
Moderator: Paul Corrigan, Southeastern University

1. Katherine V. Tsiopos Wills, Indiana University-Purdue. “Colorism on the Operatic Stage: William Grant Still’s Troubled Island and the Relationship between Libretto and Musical Procedure” (kwills@iupuc.edu)

2. Madelyn Shackelford, Washington, University Library of Columbus. “Decoding the Hierarchy of Black: Colorism in Toni Morrison’s The Bluest Eye” (madwash@iupuc.edu)

3. Brittany Talissa King, Indiana University-Purdue University. “From Super Black to Lucky Blue: The Persistence of Colorism in the Twenty-First Century.” (Brtking.7@gmail.com)

E. Harriet Jacobs and the Slave Narrative Tradition, Opal Two
Moderator: Thomas Cassidy, South Carolina State University

1. Genevieve Hay, Tufts University. “Songs of Sorrow and Resistance in Douglass's Narrative and Jacobs’ Incidents in the Life of a Slave Girl” (genevieve.hay@tufts.edu)

2. Courtney Ferriter, Auburn University. “Double-Voiced Ethos and Motivation: Signifyin(g) in Harriet Jacobs’ Incidents in the Life of a Slave Girl” (cferriter@gmail.com)

3. Toni Calbert, Ohio State University. “Rejecting the Masters' Narrative: Refusal of Rape in Incidents in the Life of a Slave Girl and Kindred” (calbert.5@osu.edu)
F. Barnstorming and Flight: "The Road" as Trope in Multi-Ethnic Literature, Opal One
Moderator: Michael Antonucci, Keene State College, (mantonucci@keene.edu)

1. Michael Antonucci, Keene State College. (mantonucci@keene.edu)
2. Garin Cycholl, Indiana University Northwest. (gcycholl@iun.edu)

G. Black Female Sexuality and Desire in Multi-Ethnic Literature, Emerald Salon Three
Moderator: J. Brendan Shaw, Ohio State University (jbrendanshaw@gmail.com)

1. J. Brendan Shaw, Ohio State University. “Queering ‘Black’ and ‘Lesbian’ in Cheryl Dunye's Documentary Style” (jbrendanshaw@gmail.com)
2. Julia Istomina, United States Coast Guard Academy. “A Rhythm the Women Shared: Moving against Lady Scripts in A. Naomi Jackson's Émigré Love Story Ladies” (julia56789@gmail.com)

Friday, March 4
Session VI: 4:00-5:30 pm

A. The Slave Narrative: Adaptation and Mediation, Yellow Topaz
Moderator: Maria Bellamy, College of Staten Island, City University of New York (maria.bellamy@csi.cuny.edu)

1. Maria Bellamy, College of Staten Island, City University of New York. “Cross-Dressing and the Quest for Freedom in James McBride's The Good Lord Bird (maria.bellamy@csi.cuny.edu)
2. Jill Parrott, Eastern Kentucky. “University Performing Authorial Subjectivity in the Slave Narrative Preface” (jill.parrott@eku.edu)
3. Robin Brooks, University of San Diego. "True Life Stories: (Un) Performing Destructive Family Legacies" (ROBINBROOKS@sandiego.edu)

B. Jewish American Identity Construction and Intercultural Connection, Blue Topaz
Moderator: Stella Setka, Loyola Marymount University (stella.setka@lmu.edu)

1. Brittany Miller, La Positas College. “‘Dot'sh a kin' a man I am!' The Craft of Modern Jewish Identity in Cahan's Yekl and Aleichem's Tevye the Dairyman” (rbmiller@lapositascollege.edu)
2. Erin Mae Clark, Saint Mary’s University of Minnesota. "‘Fine Clothes to the Jew’: Langston Hughes and Intercultural Violence” (eclark@smunn.edu)
C. Postmodern Fantasy, *Opal One*  
Moderator: Carina Hoffpauir, Southwestern University (caevans@southwestern.edu)

1. Carina Hoffpauir, Southwestern University. “Under the Guise of Fiction: Postmodern Fantasies of Transatlantic Slavery in Mat Johnson's *Pym*” (caevans@southwestern.edu)

2. J. Ryan Marks, Penn State University. “You Are Lucky You Are Reading This… Instead of Propaganda’: Ranting and Speculative Identity Politics in *Pym* and *Atomik Aztex*” (jrm536@psu.edu)

D. Asian American Literature, *Opal Two*  
Moderator: Wenxin Li, SUNY, Suffolk (wli79@yahoo.com)

1. Holly Martin, Appalachian State University. “Nicholas/Nick: A Racial Shadow in *The Surrendered* by Chang-Rae Lee” (martinhe@appstate.edu)

2. Susan Thananopavarn, Duke University. “Deconstructing the ‘Postracial’ Future: Chang-rae Lee’s *On Such a Full Sea*” (susan.thananopavarn@duke.edu)

3. Wenxin Li, SUNY Suffolk. “A Chinese Brand of Trick or Treating: Geling Yan's *The Banquet Bug*” (wli79@yahoo.com)

E. Irish Identity and Multicultural Literature, *Emerald Salon One*  
Moderator: James Byrne, Wheaton College (byrne_james@wheatonma.edu)

1. James Byrne, Wheaton College. “‘New countries make new men’: Space, Gender, Race, and the Performance of Irish American Identity in Edward Harrigan's *The Mulligan Guard Ball*” (byrne_james@wheatonma.edu)

2. Susan Jardine, Northern Illinois University. “‘Over-Irish:’ The Inescapable Influence of Irishness in the Stories of Flannery O'Connor” (sjardine@niu.edu)

F. Doing the Charleston in Mira Jacob’s *The Sleepwalker's Guide to Dancing*: De/Constructing Indian American Diasporic Subjectivity, *Emerald Salon Two*  
Moderator: Lori J. Askeland, Wittenberg University (laskeland@wittenberg.edu)

1. Carrie Myers, City Seminary of New York. “Ghosts, Grief, and God: Religion, Spirituality, and ‘Classic Immigrant Dysfunction’ in Mira Jacob’s *The Sleepwalker’s Guide to Dancing*” (carrie@cityseminaryny.org)

2. Kyung-Sook Boo, Sogang University. “Doing the Charleston with ‘Indian’ Ghosts: Negotiations of Diasporic American Identities in Mira Jacob’s *The Sleepwalker’s Guide to Dancing*” (kyungsook@sogang.ac.kr)


6:00 PM An Evening with Josephine Humphreys, *Crystal Ballroom*  
A Charleston native, Josephine Humphreys has authored numerous bestselling and award winning novels such as *Rich in Love*, *The Fireman's Fair*, and *Nowhere Else on Earth*. She is the winner of the Pen/Hemingway Award, a Guggenheim Award, and the Lyndhurst Award.
Saturday, March 5

Continental Breakfast: 7:30 -9:00 AM, Crystal Ballroom, second floor
Conference Registration:  8:00 a.m.-6:00 p.m., second floor, in the Crystal Ballroom Pre-function Space
Chat with the MELUS Journal Editor Gary Totten [By appointment only] in the Meeting Planners Room, 9-10 am (gary.totten@ndsu.edu)
Book Exhibits, second floor, in the Crystal Ballroom Pre-function Space
The Scholar’s Choice and Oxford UP Exhibit Hours: 8:00 a.m. - 5:30 p.m.

Session VII: 8:30-10:00 am

A. Multiethnic Memoir, Yellow Topaz
Moderator: Vanessa Seals, Stanford University (vlseals@stanford.edu)

1. Vanessa Seals, Stanford University. "Narrating Birth and Identity in the Multiracial Family Memoir" (vlseals@stanford.edu)

2. Dina Eastwood, San Jose State University. “Not Quite White: Impactful Memoirs by Bi-Racial Women” (dina@dinaeastwood.com)

B. Racial and Spiritual Uplift in Black Literature, Blue Topaz
Moderator: Cassie Rockette-Rogers, Troy University (crockette@troy.edu)


2. Christopher Black, Francis Marion University. “Phillis Wheatley, Jupiter Hammon, and the Biblical Typology of Enlightenment Black Abolitionism” (cblack@fmarion.edu)

C. Music and Literature, Emerald Salon One
Moderator: Chelsea Adams, Weber State University (chelseadams1@weber.edu)

1. Chelsea Adams, Weber State University. “Black and White Blues: The Othering of Blues Music through Romantic Racialism” (chelseadams1@weber.edu)

2. Letitia Guran, North Carolina A&T State University. “Rewriting Charleston: Gershwin's ‘Porgy and Bess’ as a Broadway Musical in 2012” (liguran@ncat.edu)
D. Examining Ta-Nehisi Coates' Between the World and Me, Emerald Salon Two
Moderator: Tareva Johnson, University of Georgia (tareva@uga.edu)
1. Tareva Johnson, University of Georgia. “Parental Performance and Black Choicelessness in the Writings of Ta-Nehisi Coates” (tareva@uga.edu)

2. Kameel Mir, University of Georgia. “Poetic Performance: The racial-political-lyrical in Ta-Nehisi Coates's Between the World and Me” (kameelmir@gmail.com)

3. John Esteban Rodriguez, University of Georgia. “The Body as a Scene of Address to the Reader in Ta-Nehisi Coates's Between the World and Me” (jr0916@uga.edu)

4. Lori Askeland, Wittenberg University. “A great emptiness, an enveloping sorrow, a creeping nothingness”: Rejecting legacies of intimate violence in Ta-Nehisi Coates and Charles Blow” (laskeland@wittenberg.edu)

E. Black Trickster Figures and Antiheroes, Emerald Salon Three
Moderator: Terry Bowers, College of Charleston (bowerst@cofc.edu)
1. Shirley Hanshaw, Mississippi State University. “Performative Power of the Trickster Hero: Weaving an Anansean Web of Survival in Captain Blackman” (SHanshaw@english.msstate.edu)

F. Science and Technology in Multi-Ethnic Literature, Opal One
Moderator: Jenni Lieberman, University of North Florida (jleigh@gmail.com)
1. Jenni Lieberman, University of North Florida. “Technology and the Performance of Blackness” (jleigh@gmail.com)
2. Lesley Larkin, Northern Michigan University. “I, Genome: Alina Troyano on Cloning and Contagion” (llarkin@nmu.edu)

9:00 am -10:00 am Chat with the MELUS Editor Gary Totten [By appointment only ]
Meeting Planners Room (gary.totten@ndsu.edu)

Session VIII: 10:15-11:45 am
A. Performing Gender and Sexuality, Emerald Salon One
Moderator: Justin Weltz, Appalachian State University (jw76778@appstate.com)
1. Justin Weltz, Appalachian State University. “Performing Politics, Sexuality, and Gender in M. Butterfly” (jw76778@appstate.com)

2. Claudio Pesenti, University of Kentucky. "Making no sound: David's and Giovanni's Speechlessness in Baldwin's Giovanni's Room" (cpe239@g.uky.edu)
B. Exorcising Ghosts of Racism and Sexism in Ethnic Literature, Emerald Salon Two

Moderator: Lauren Kuryloski, Northeastern University (kuryloski.l@husky.neu.edu)

1. Lauren Kuryloski, Northeastern University. “Corrupt Cleanliness: Performances of Embodied Madness in the Literature of Toni Morrison and Louise Erdrich” (kuryloski.l@husky.neu.edu)

2. Kaylee Jangula Mootz, North Dakota State University. “Another gimme-gimme asshole, Joe. That’s all you are”: The Burden of Sexism in Louise Erdrich’s The Round House” (kaylee.jangula@ndsu.edu)

C. Racial and Social Liminal Spaces, Opal One

Moderator: Angela Naimou, Clemson University

1. Joshua Murray, Kent State University. "'Gradually yet Surely': Racial and Social Mobility in Walter White's Flight” (jmurra24@kent.edu)

2. Allison Parker, South Mountain Community College. "Mammy Versus Mulatta: Passing and Controlling Images in Fannie Hurst’s Imitation of Life" (allison.parker@southmountaincc.edu)

3. J. Beth Miller, East Tennessee State University. "Dat's just de same as me 'cause mah tongue is in mah friend's mouf”: The Possibilities of Friendship for the Southern Woman in Their Eyes Were Watching God and The Great Gatsby” (millerbk@mail.etsu.edu)

D. Intersections of Race, Religion, and Gender in Mainstream Superhero Comics, Emerald Salon Three

Moderator: Chris Gonzalez, Texas A&M University-Commerce (chrsgnzlz@gmail.com)

1. Chris Gonzalez, Texas A&M University-Commerce. “Black Supermasculinities: Afroheroism in 21st Century DC Comics” (chrsgnzlz@gmail.com)

2. Mary Henderson Couzelis, Morgan State University (mary.couzelis@morgan.edu) and and Brett Butler, Morgan State University. “Marvels and Modern Muslims: Portrayals of Superheroes in Modern Comics” (brett.butler@morgan.edu)

3. Meghan Burns, University of Connecticut. “Stuck Rubber Baby's Harmonies: Resisting Binaries through Music in the Graphic Novel” (meghan.burns@uconn.edu)
E. Religion in African American Literature, *Blue Topaz*
Moderator: J. Stephen Pearson and Rachel Luckenbill

1. Jami L Carlacio, Borough of Manhattan Community College. “Activism in the Name of God: the Womanist Theology of Anna Julia Cooper” (jcarlacio@bmcc.cuny.edu)

2. Veronica Spettmann, Long Island University. “Goddess-Lore and the Push for Black Feminism in Naylor’s Mama Day” (VSpettmann@gmail.com)

3. Chris Kocela, Georgia State University. “From Snake to Vine to Shadow: Conjure and Buddhist Root Work in Charles Johnson’s Faith and the Good Thing” (ckocela@gsu.edu)

F. Redrawing the Past: Multi-Ethnic Graphic Narrative and History, *Yellow Topaz*
Moderator: Martha Cutter, University of Connecticut. (martha.cutter@uconn.edu)

1. Martha J. Cutter, Professor of English, the University of Connecticut; “Re-Visioning Race: Transformations of the Historiography of Passing in *Incognegro*”

2. Angela Laflen, Associate Professor of English, Marist College in Poughkeepsie “Punking 1990s: Visualizing the Coming of Age of a Lesbian of Color in *Spit and Passion*”

3. Jorge Santos, Assistant Professor of English, College of Holy Cross “To Look – Really Look: Photo-Graphic Narrative in Lila Quintero Weaver’s *Darkroom*”

4. Cathy J. Schlund-Vials, Associate Professor of English, the University of Connecticut “Understanding History: Scott McCloud’s *The New Adventures of Abraham Lincoln*”

G. Roundtable: Global Diasporas and Multiethnic Studies, *Opal Two*
Moderator: Irma Maini, New Jersey City University (irmamaini@gmail.com)

Cameron Bushnell, Clemson University (cbushne@clemson.edu)
Amritjit Singh, Ohio University (singha@ohio.edu)
Maya Socolovsky, UNC Charlotte (msocolov@uncc.edu)
Irma Maini, New Jersey City University (irmamaini@gmail.com)
Cristina Stanciu, Virginia Commonwealth University (cstanciu@vcu.edu)
Uppinder Mehan, Fort Valley State University (mehanu@fvsu.edu)

12:00-1:30 lunch on your own
Saturday, March 5  
Session IX: 1:45-3:15 pm

Plenary Roundtable on the State of Ethnic Studies, *Emerald Salon*
featuring:

Michele Elam, Stanford University (melam@stanford.edu)
Amritjit Singh, Ohio University (singha@ohio.edu)
Helena Maria Viramontes, Cornell University (hmv2@cornell.edu)
Simon Lewis, College of Charleston (lewiss@cofc.edu)
Valerie Frazier, College of Charleston (frazierv@cofc.edu)

Saturday, March 5  
Session X: 3:30-5:00 pm

A. The Performance of Blackness and Identity Politics, *Yellow Topaz*
Moderator: Aisha Damali Lockridge, Saint Joseph’s University  (*aisha.lockridge@sju.edu*)

1. Aisha Damali Lockridge, Saint Joseph’s University. “Mary Poppins, the Muse and the New Black: Interpretative Possibilities of the Magical Negress” (*aisha.lockridge@sju.edu*)

2. James Harris, Ohio State University. “Becoming ‘Post-racial,’ or How to Look Black in the Age of Obama: *Pariah*, *Dope* and an Impossible Task” (*harris.1487@buckeyemail.osu.edu*)

3. Jennifer Griffiths, New York Institute of Technology-Manhattan. “On the Verge of Flying Back: The Problematic of the Young, Gifted, and Black Johnnas” (*jgriff02@nyit.edu*)

B. Middle Eastern Diasporas, *Blue Topaz*
Moderator: Angela Naimou, Clemson University  (*anaimou@clemson.edu*)

1. Angela Naimou, Clemson University. “Khalil Gibran's *The Prophet and the "Refugees of Endless War"*” (*anaimou@clemson.edu*)

2. Andrea Modarres, University of Washington. “Performing Diaspora in *A Map of Home*” (*modara@uw.edu*)

3. Laila Amine, University of North Texas. “Re-Orienting the Ethnic Bildungsroman” (*laila.amine@gmail.com*)
C. Meditations on Race and Post-Colonialism, *Emerald One*

**Moderator: Savannah Hall, Indiana University** ([savhall@imail.iu.edu](mailto:savhall@imail.iu.edu))

1. Savannah Hall, Indiana University. “Going Suntan: Fashion-Forward Performances of Race in 1920s American Literary and Visual Culture of the Suntan Vogue” ([savhall@imail.iu.edu](mailto:savhall@imail.iu.edu))

2. Stephanie Callan, Spring Hill College. “Performing Race, Performing Science in *Black No More*” ([scallan@shc.edu](mailto:scallan@shc.edu))

3. Farah Khan, University of Florida. “Reciprocity and Anti-Conquest in Blue Hawai’i and The Heathen” ([farahk94@ufl.edu](mailto:farahk94@ufl.edu))

D. Using Humor to Construct Identity, *Opal Two*

**Moderator: Fred L. Gardaphe, The City University of New York** ([fred.gardaphe@qc.cuny.edu](mailto:fred.gardaphe@qc.cuny.edu))

1. Fred L. Gardaphe, The City University of New York. “Performing Ethnicity in Italian American Humor” ([fred.gardaphe@qc.cuny.edu](mailto:fred.gardaphe@qc.cuny.edu))

2. Wilson Chen, Benedictine University. “Rotten Bananas,’ Hip Hop Heads, and Performing the (Multicultural) American Individual: Eddie Huang’s *Fresh Off the Boat* and Its Tropes of Literacy” ([wchen@ben.edu](mailto:wchen@ben.edu))

E. Reconciling The Ties That Bind: Aesthetic Innovations and Performing Race in Poetry

**Opal One**

**Moderator: Gina Abelkop, University of Georgia** ([gabelkop@uga.edu](mailto:gabelkop@uga.edu))

1. Gina Abelkop, University of Georgia. “Haunted Landscape: Lyric Time and Necropastoral Poetics in Anti-Lynching Poetry” ([gabelkop@uga.edu](mailto:gabelkop@uga.edu))

2. Ginger Ko, University of Georgia. “The Lyric Ceiling” ([gko@uga.edu](mailto:gko@uga.edu))

3. Grace Shuyi Liew, Louisiana State University. “Constructing a Poetics of Racial Performativity and Affect” ([grace.syliew@gmail.com](mailto:grace.syliew@gmail.com))
F. What kind of poem / Would you make out of that?: Literature and Violence, Emerald Salon Three
Moderator: Christina Accomando, Humboldt State University (christina.accomando@humboldt.edu)

1. Christina Accomando, Humboldt State University. “Troubling the Beat Inevitable: Point of View and Representations of Lynching” (christina.accomando@humboldt.edu)
2. Anne Shea, California College of the Arts. “Claudia Rankine's Citizen: Microagressions and Everyday Violence” (afbshea@gmail.com)
3. Mazen Naous, University of Massachusetts, Amherst. “The Threads of the Veil: A Performance of Victimhood in The Spiced Chicken Queen of Mickaweaquah, Iowa” (mnaous@umass.edu)

G. The Business of Work and Responsibility in Multi-Ethnic Literature, Emerald Salon Two
Moderator: Katrina Paulette Newsom, Wayne State University (az4174@wayne.edu)

1. Katrina Paulette Newsom, Wayne State University. “Work and Responsibility: Reading Race and Gender Performance in Junot Díaz’s The Brief Wondrous Life of Oscar Wao” (az4174@wayne.edu)
2. David Witzling, Manhattan College. “Public Agency: The State, Poverty, and the Black Subject in Sapphire's Push and The Kid” (david.witzling@manhattan.edu)
3. Mary Unger, Ripon College. “Bronzeville’s Bookstores and the Making of the Black Chicago Renaissance” (ungerm@ripon.edu)

6:00 Helena Maria Viramontes Reading, Crystal Ballroom
Helena Maria Viramontes is a Professor at Cornell University and is the acclaimed author of The Moths and Other Stories and two novels Under the Feet of Jesus and Their Dogs Came With Them. She is co-editor with Maria Herrera Sobek, of two collections: Chicana (W) rites: On Word and Film and Chicana Creativity and Criticism. She is a recipient of the John Dos Passos Award for Literature, and a United States Artist Fellowship.
Sunday, March 6

Session XI: 8:30-10:00 am

A. Roundtable: Undergraduate Research in Multicultural Courses, Emerald Salon Two
Moderator: Cristina Stanciu, Virginia Commonwealth University (cstanciu@vcu.edu)

Keely Byars-Nichols, University of Mount Olive. (kbyars-nichols@umo.edu)

Michele Fazio, University of North Carolina Pembroke. (michele.fazio@uncp.edu)

Tracy Floreani, Oklahoma City University. (tafloreani@okcu.edu)

Anastasia Lin, University of North Georgia. (anastasialin168@gmail.com)

J. Stephen Pearson, University of North Georgia. (stpears11@gmail.com)

Sonia Alvarez-Wilson, Illinois College. (sonia.alvarezwilson@mail.ic.edu)

Sunday, March 6

Session XII: 10:15-11:45 am

A. Dancing with J.T.: A roundtable to honor the life, works, spirit, and heart of Joseph T. Skerret, Emerald Salon One
Moderator: Dr. Batya Weinbaum (batyawein@aol.com)

****In lieu of the traditional membership meeting, MELUS officers will be available for short meet and greet sessions to answer questions.
Call for Proposals for a proposed edited volume of essays centering around the theme of “Doing the Charleston,” to be published by Cambridge Scholars Publishing, and edited by Valerie Frazier (6 May, 2016)

contact: Valerie Frazier, frazierv@cofc.edu

We invite abstracts that take inspiration from James P. Johnson’s “The Charleston,” the infectious 1923 jazz tune that set Broadway afire in the revue Runnin’ Wild, and became a national sensation. Johnson’s “The Charleston” is said to have been inspired by the rhythms of Charleston dockworkers, and the dance is a performative synthesis of the African juba and jaybird. The song itself is infused with Habanera and Spanish Tinge beats that speak to its multicultural lineage. “Doing the Charleston” can extend beyond the song, dance, or geographical location connoted by its name; it can involve a performative or theatrical move that constructs and deconstructs racial, gender, sexual, and class identities. We encourage essays that in some way significantly engage with the city or environs of Charleston, S.C.

Proposed sections of the volume include:
~Doing the Charleston: Political, Social, and Educational Activism in the Past, Present, and Future
~The Pedagogy of Teaching “The Charleston”: Race, Ethnicity, Gender, and Class Politics in the 21st century
~Meditations on the Emanuel 9 Tragedy, the Charleston Strong Movement, and Black Lives Matter
~A TransAtlantic Perspective of Doing the Charleston: African, Caribbean, European, and Latino/a Cultural Traces of Charleston in Literature
~Charleston Writes Back: Charleston in the Literary Imagination

We are asking for a 1-2 page (300-750 words) abstract (in WORD, rich text format, or google docs) that details the main argument of your proposed essay, a proposed list of pictures you might include, a brief cv, and contact information. Upon acceptance of your proposal, the final essay of approximately 2000-3000 words will be due within six months.

Due date for proposals: May 6, 2016. Send to frazierv@cofc.edu.
MULTI-ETHNIC LITERATURE RESEARCH
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EXCLUSIVE FREE JOURNAL ACCESS for MELUS 2016 delegates
Sign up at the registration desk, or go to: explore.tandfonline.com/page/ah/melus2016
Known, among other things, for its Boston Harbor—historical site of the Boston Tea Party—Massachusetts conjures up famed events, landmarks, and narratives within the global and American national imaginary. Viewing Boston’s harbor as more than a geographical location, the 31st Annual MELUS Conference adopts as its theme the activity of harboring. In light of the political upheaval that the Boston Tea Party inspired as well as the laws of protection eventually agreed upon in both the creation and signing of the Constitution, the transition from “harbor” as noun to verb is as much apt as it is a pun. Indeed, the very language of safe harbors inheres in the Constitution itself: “We the People of the United States, in Order to form a more perfect Union, establish Justice, ensure domestic Tranquility, provide for the common defence, promote the general Welfare [...] do ordain and establish this Constitution for the United States of America.” But if as the great American novelist Toni Morrison once wrote, “Paradise necessitates exclusion,” then perhaps what we might infer from the kind of super-paradise the framers of the Constitution aspired to in the term “more Perfect” are commensurately intense strategies of exclusion.

Intended as a provocation, the conference hopes to generate dynamic literary interpretations and critiques of the notion of a safe harbor and the harboring practices it demands, especially considering how global formations of oppression are coextensive with these harboring formations. Whether these safe harbors are touted as legitimate (e.g., sanctioned by the U.S. government) or
understood to be mere temporary solutions, spaces and laws that claim to provide refuge from punishment and violence are ultimately fallible. We invite contributors to consider the relationship between harboring and collusion. Who or what do you become as a person who harbors criminals, refugees, fugitives, or rebellious thoughts? Is there a stigma attached to the act of harboring? Whose definition of safety have we collectively been abiding by this whole time (for how long?), and what exactly are the limitations of the ideological principles that reinforce it?

We welcome proposals for individual papers, and strongly encourage proposals for panels on, but not limited to, the following topics:

- The dangers associated with harboring others
- The lessons to learn from harboring others
- The novelistic settings of harboring activity
- The campus novel in the age of trigger warnings, school shootings, and “safe space” rhetoric
- Sanctuary cities and immigration stories
- Segregation as safety
- Narrating safety through strategic omissions in the slave narrative
- How safety differs through the lens of race, gender, class, culture, politics, and sexuality
- How identity formation proceeds while in hiding
- The kinds of writing that harboring or being harbored enables
- Utopian fictions
- Protection from discovery and masquerading as Indian in U.S. literature
- Actual “harbor novels” such as Whitehead’s Sag Harbor, for example
- Experimental multi-ethnic literatures of the U.S. that don’t “play it safe,” as it were

**Submission Guidelines**

Proposals can take one of two forms: (1) an individual paper or (2) a complete panel.

A proposal for an **individual paper** should consist of a title and abstract; if accepted, this paper and others related to it will be combined into a complete session of 3 or 4 panelists. An individual-paper proposal should be single-spaced and no more than one page long. Please include institutional affiliation and email address for an individual paper.

A proposal for a **complete panel** provides a prospectus for a coherent collection of 3-4 papers, including a title for the session, a title and abstract for each paper, and a chair, if possible. A complete panel proposal should be single-spaced and no more than two pages long. Please include institutional affiliations and email addresses for all participants.

**Submission Procedures**

Please submit proposals to: MELUS2017@mit.edu

Proposals are due by **Tuesday, November 15, 2016**
Cover Art: Josephine Baker dances the Charleston at the Folies-Bergère in Paris in 1926. Photo by French Walery/Creative Commons