



ALS-MLA
American Literature Section
of the
Modern Language Association
ANNUAL REPORT, 2010
Compiled by Joycelyn Moody
and Emily Broadwater,
University of Texas, San Antonio

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American Literature Section Officers 2011

Chair: Michael Moon, Emory U

Ex Officio: Elizabeth Maddock Dillon,
Northeastern U

Executive Coordinator: Joycelyn Moody,
U of Texas, San Antonio

Advisory Council

Elected Members of the Council:

Michael Moon, Emory U (2009-11)
Elisa Tamarkin, U of California, Irvine (2009-11)
Priscilla Wald, Editor of American Literature and Ex-Officio Council Member, Duke U (2009--)
Nancy Bentley, U of Pennsylvania (2010-14)
Valerie Smith, Princeton U (2010-14)
Jesse Aleman, U of New Mexico (2011-15)
Gene Andrew Jarrett, Boston U (2011-15)
Joycelyn Moody, U of Texas, San Antonio (2009-2013)

Division Chairs:

American Literature to 1800
Susan Scott Parrish, U of Michigan

Nineteenth-Century American Literature
Anna Brickhouse, U of Virginia

Late-Nineteenth and Early Twentieth-Century American Literature
Donald Pease, Dartmouth College

Twentieth-Century American Literature
Rachel Adams, Columbia U

Black American Literature and Culture
Michele Elam, Stanford U

American Indian Literatures
Stephanie Fitzgerald, U of Kansas

Asian American Literature
Kandice Chuh, City U of New York

Chicana and Chicano Literature
John M. González, U of Texas, Austin

The executive coordinator and editor of American Literature are also members of the Advisory Council.

ALS-MLA Standing Committees

Nominating Committee:

Nancy Bentley, U of Pennsylvania, Chair
Tina Chen, Pennsylvania State U
Sheila Contreras, Michigan State U

Hubbell Award Committee:

Douglas Anderson, U of Georgia, 2009 Chair
Dana Nelson, Vanderbilt U, 2010 Chair
Mary Loeffelholz, Northeastern U, 2011 Chair
Shirley Samuels, Cornell U, 2012 Chair
William L. Andrews, U of North Carolina-Chapel Hill, 2013 Chair
Ivy Schweitzer, Dartmouth College, 2014 Chair
Nancy Bentley, U of Pennsylvania, 2015 Chair

Foerster Prize Committee:

Kirsten Silva Gruesz, UCSC
Jordan Stein, U of Colorado at Boulder
Colleen Boggs, Dartmouth College

Editorial Board, American Literature

Priscilla Wald, Duke U, Editor
Joanna Brooks, San Diego State U (2011)
Elizabeth Maddock Dillon, Northeastern U (2011)
Brian M. Reed, U of Washington, Seattle (2011)
Karen Shimakawa, New York U (2011)
Sean Kicummah Teuton, U of Wisconsin, Madison (2011)
Sara Blair, U of Michigan (2012)
Jeannine DeLombard, U of Toronto (2012)
Nancy Glazener, U of Pittsburgh (2012)
William J. Maxwell, Washington U, St. Louis (2012)
Paula Rabinowitz, U of Minnesota (2012)
Glenda R. Carpio, Harvard U (2013)
Amy Abugo Ongiri U of Florida (2013)
Peter Coviello, Bowdoin College (2013)
Kathryn Stockton, U of Utah (2013)
Ed White, U of Florida (2013)



**Citation for Professor Frances
Smith Foster from the Hubbell
Award Committee**

*William L. Andrews, U of North Carolina-
Chapel Hill*

Dana Nelson, Vanderbilt U

On behalf of the Award Committee and the American Literature Section of the Modern Language Association, it is my great pleasure to present the Jay B. Hubbell Medal for Lifetime Achievement in American Literary Studies to Frances Smith Foster. The Hubbell Medal recognizes scholars who have made major contributions to the contemporary understanding of American literature. The roster of Hubbell Medal award winners reads like a who's who of renowned scholars and critics. This year's winner upholds this high standard, and then some.

Frances Smith Foster is currently the Charles Howard Candler Professor of English and Women's Studies at Emory University, where she has served as the English Department Chair from 2005 to 2008, as well as the Director of Emory's Institute for Women's Studies.

Frances earned her Bachelor's degree in Education from Miami University in her home state of Ohio. She took an M.A. from the University of Southern California and earned her PhD in British and American literature from the University of California, San Diego in 1976.

Frances began her professorial career at San Diego State University in 1972, chairing Afro-American Studies there from 1975 to 1976, serving as an Assistant Dean from 1976 to 1979, and as Coordinator of Special Projects in the Chancellor's Office from 1979 to 1980. From 1988 to 1994, Frances was professor of American Literature at the University of California, San Diego. She moved to Emory in 1996. During her busy and highly visible career, Frances has authored, edited, or co-edited thirteen books; written scores of articles in numerous key journals; and has served on more academic committees than anyone should ever have to, unless on salary. Such work is as necessary as it is underappreciated and too often unrecognized, so I'm going to mention at least a few of the high points of Frances's professional leadership roles.

Within the MLA: the Delegate Assembly; the Division of American Literature and its Executive Board; the Committee on Academic Freedom, Professional Rights and Professional Responsibilities, which she chaired; the Division of Ethnic Languages and Literatures; and a pioneering role in what was once known as the Afro-American Literature Discussion Group.

All this plus three years on the labor-intensive Executive Council of the MLA from 1995 through 1998.

Frances has played leadership roles in the National Women's Studies Association, the Philological Association of the Pacific Coast, of which she was executive director, the Society for the Study of Women Writers, the Collegium of African American Research, the College Language Association, the American Studies Association and the American Literature Association. As for memberships on editorial boards – another brand of service we all depend on but rarely recognize adequately – *African American Review*, *Tulsa Studies in Women's Literature*, *American Quarterly*, *Legacy*, and *American Literature* all can claim the distinction of having had the name of Frances Smith Foster on their mastheads.

You won't be surprised to learn that the Hubbell award isn't the first honor that Frances's scholarship has brought her. Frances has been a National Endowment for the Humanities Research Fellow, a California State University Administrative Fellow, a Harvard Divinity School Research Associate, a Fulbright Senior Fellow, an Honorary Fellow at the University of Wisconsin's Institute for Research in the Humanities, a Senior Fellow at Harvard's W.E.B. Du Bois Institute, and a Womanist Scholar in Residence at the Interdenominational Theological Center in Atlanta. At the 2009 MLA conference, the Association of Departments of English conferred on

Frances the Francis Andrew March award for her lifetime contribution to the profession of literature. The College Language Association has also paid tribute to Frances's work by awarding her its Creative Scholarship award.

As a scholar, Frances is best known for having authored three books, each one a pioneering volume, as well as a number of influential editions. Her first book, *Witnessing Slavery: The Development of Ante-Bellum Slave Narratives*, published by Greenwood in 1979, was the first thoroughgoing study of a genre that has become central to re-evaluations of American and African American literature over the past quarter century. Reading *Witnessing Slavery* taught me, as I was just beginning to try to map the terrain of early African American writing, that the slave narrative was much more diverse and experimental than a reading of Douglass or Wells Brown or Harriet Jacobs would suggest. Frances proved that the slave narrative was a dynamic and ever-evolving genre of black self-expression that would sustain the sort of critical exposition and theoretical analysis that was unheard of when *Witnessing Slavery* came out but which is standard nowadays.

In 1993, Frances's second book, *Written By Herself: Literary Production by African American Women, 1746-1892*, appeared from Indiana University Press. *Written by Herself* was the most complete examination ever undertaken of the multiple literary traditions and cultural interventions of African American

women writing before the twentieth century. Just as *Witnessing Slavery* gave us the most authoritative review of the slave narrative up to the time that book appeared, *Written by Herself* quickly became the most reliable guide we had to the literary history of African American women up to the 1890s.

Til Death or Distance Do Us Part: Love and Marriage in African America, which came out last year from Oxford University Press, has been widely and deservedly praised as, once again, a paradigm-shifting book. As one historian noted, Frances's "challenging. . . important book," takes on a subject too often ignored, pathologized, or sentimentalized and then "demolishes stereotypes about the history of love, sexuality, and marriage among antebellum African Americans," while definitively establishing the "complexity, variety, and richness of the intimate relationships forged by enslaved and free African American women and men in the past." With its companion anthology, *Love and Marriage in Early African America*, which came out in 2007, these two books fill a huge need for a nuanced and wide-ranging assessment of courtship, love, marriage, and domesticity in African American cultural and literary history.

One reason I get to deliver this citation this evening is because Frances and I have worked on several big editing projects together, including *The Norton Anthology of African American Literature*, *The Oxford Companion to African American Literature* and *The*

Concise Oxford Companion to African American Literature. We experienced our fair share of trials and tribulations working on these projects, but the only testifyin' I'm going to engage in on this occasion is to say simply that if you ever have a chance to collaborate on anything with Frances, you should say yes. The only drawback you may find is the one I confessed to in a letter I sent to Frances in the summer of 1996 after she'd sent me the drafts of two long articles for the *Oxford Companion*, one on "Diasporic Literature" and the other on "Class." This is what I wrote:

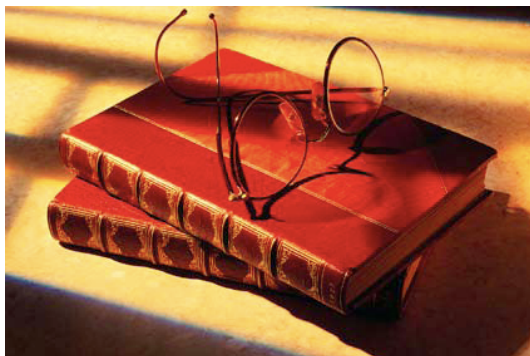
Dear Frances,
Your articles on DIASPORIC LITERATURE and CLASS are very impressive. You seem to have been just the right one to have written those articles in the first place. Do you just walk around all the time with all that information about diasporic literature in your head? After I read that article I was depressed for the rest of the day thinking (again) about all the stuff I don't know and haven't even heard of in Af Am lit. I'm very grateful that you were willing to contribute these articles to the COMPANION and to do so on such short notice.

The *Oxford Companion to African American Literature* came out in the fall of 1997, just about a year after Frances wrote those two articles, originally assigned to other scholars (who shall remain nameless here), but which Frances took on because we were under the gun to deliver copy and deliver it

fast. Deliver it we did, thanks to Frances's generosity and hard work.

I consider Frances Foster to be the premier historian of African American women's writing on the literary and cultural studies scene today. What undergirds her scholarship and makes all of her books so original are the following: an engagement with and respect for not only the canonical but the non-canonical texts of African American literature from the earliest voices up to now; a thorough grounding in the African American periodical press as a cultural institution and a venue for literature; a well-researched appreciation of the many ways that black Christianity and black religious literature have shaped and informed the history of African American writing; and, finally, a wellspring of insight into what motivated women writers to take up the pen, as well as an uncanny sensitivity to what their modes of expression signified to female as well as male readers.

For all these reasons and more that we don't have time to talk about this evening, Frances, thank you for all you have taught us and congratulations on winning the 2011 Hubbell Award.



Hubbell Acceptance Speech

Frances Smith Foster, Emory U

Thank you. Were it left to me, were this merely a personal moment of triumph, having said a heartfelt "Thank you," I would seize this medal and sit down. But, being awarded the Hubbell Medal is not merely a personal milestone.

I do take it personally, of course, and I am deeply and profoundly moved by this honor. I have worked long and hard. And, I have tried to make a difference in the lives and letters of many people. This medal, the congratulations I've received, and your presence here tonight, say that some folk think I've not only succeeded but that I have made my mark in American Literature. And I'm so happy!

My joy tonight is intensified because despite appearances:

I'll tell you, life for me
ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up
And places with no carpet
on the stair.¹

Did you know that I started out as a part-time temporary freeway flyer (a.k.a. “adjunct”); I spent 16 years with a 4-4 teaching load; 6 years at a public university teaching, publishing, and working very hard to make African American literature count as more than an elective for English majors and trying to get more English majors and graduate students of color? (And here, I must mention my successful collaboration with Richard Yarborough of UCLA.) Moreover, I had two children – one during my master’s work, one just before I began my PhD studies.

But the blues (as cathartic and instructive as they may be) are not appropriate songs to sing at an occasion of affirmation and celebration such as this. Besides, as my good friend, Shereley Anne Williams wrote in “The Peacock Song”

...if I’m a peacock
my feathers’ s’posed to cover
all hurts and if you want to
stay one then you got to keep
that tail from draggin so mines
is always held up sky high.²

I accept this award with thanksgiving for the many people – and the “holy” spirits --who taught me not to wear the grinning lying mask, but to walk with my head up “for balance and so they can look into my eyes” (Williams, 67). And I in theirs. I give thanks to God and to my family and friends. I appreciate my sister Cle coming from Ohio and my daughter

Krishna coming from across town.

I realize that there are many in this room and many more in this profession who deserve this medal and more. I believe that had some of my colleagues not worked themselves to death – literally– one of them would be in this spot tonight. I am honored tonight --in part --because I am one of the few left standing. I am standing in for many: Nellie Y. McKay, Barbara Christian, Claudia Tate, Mary Helen Washington, Kenny J. Williams, Darwin Turner, William Robinson and others. I am standing here because too many people to mention have picked me up when I was down and have helped me make a way out of no way – I send a shout out to Donald Gibson, Thad Davis, Susan Friedman, Bill Andrews, and Richard Yarborough, Paul Lauter, David Laurence, Elsie B. Adams– especially.

And, perhaps most important of all, this award symbolizes a professional achievement for MLA and American Literature Section. My degrees are all in British and American literature but I have chosen to focus my research projects on the writings of people who were not on my class syllabi. (The closest my PhD qualifying exams at University of Southern California came to black people was a question about William Faulkner.) My work — on slave narratives, on African American women writers, on love, marriage and family values in early African America — is still not considered by many (most?) to be “mainstream.” But this

award says that these and similar subjects are now considered part of American literature by enough to make a difference. Tonight, my recognition suggests that our profession is beginning to acknowledge the importance of scholarship beyond the monograph, that one doesn't need an Ivy League education to make a contribution, and that focus on collaboration does not make one noncompetitive.

Tonight the profession I chose has chosen me –and I am a peacock with head and tail held high. Thank you.



Foerster Prize Citation: 2010

Colleen Boggs, Dartmouth College
Kirsten Silva Gruesz, U of California,
Santa Cruz
Jordan Stein, U of Colorado at Boulder

It is probably too much of a commonplace for a selection committee to begin by noting how difficult it was to name the best of this outstanding group of articles, which already represented the hand-picked favorites from *AL*'s notoriously choosy editors. We were particularly struck by how

many of the memorable articles this year offered fresh approaches to technologies of communication: including type and manuscript writing, of course, but also technologies of speaking, listening, decoding visual icons. Each *AL* essay was memorable and excellent in its own way, but we could generalize that most of the essays from this batch sought to awake forgotten texts from their archival slumber, to bring salutary attention to questions of gender, race, sexuality and social class, and to put literary works into productive dialogue with extraliterary discourses.

However, the essay that we would like to recognize first, with an Honorable Mention, is instead a deeply informed, meticulously intertextual reading within the *oeuvre* of a single author: Emerson. What, you may ask, could there be left to say about this most hypercanonical of American writers? With his "Emersonian Terrorism: John Brown, Islam, and Postsecular Violence," Michael Ziser delivers on the challenge to find both something new and something newly relevant in the Emerson corpus. Ziser probes the persistent American belief in the secular quality of political action—the idea that democracy is incompatible with theocracy. Emerson, he begins, most influentially articulated the vision of a pan-religious relativism that went hand in hand with secular nationalism: a formula replete with internal contradiction between the "many" of plural beliefs and the "one" of national community. Yet Ziser, in contrast to a

plethora of earlier readings of Emersonian contradiction as a weak or self-defeating political philosophy, finds a coherent theory emerging as the slavery crisis builds toward its climax: John Brown's theologically based vision of political commitment challenges and expands Emerson's vision of self-reliant citizenship into one that takes religious conviction as its "background condition," not its disavowed primordial phase (e.g. Puritanism).

The implications of this re-reading for our own moment are significant: if Emerson not only acknowledged but *theorized* the principle represented by Brown, our most famous (and divisive) "home-grown terrorist," then, as he writes, today "the West confronts in its image of the terrorist a problematic internal aspect of its own cherished narrative of secularization." All of this is placed with a light but assured hand within the armature of the formidable scholarship on Emerson, Thoreau, and American political philosophy—so that when Ziser pulls a mention of "Turks" and "Mahometans" from an obscure corner of Emerson's journals or letters and sets it side by side with post-9/11 U.S. writing about Islam, it resonates with a genuine uncanniness rather than the superficial sense of topicality one might get from less well-developed parallels between past and present. In the end, Ziser makes a very provocative case that Emerson's writings "offer a way to approach the reconciliation of relativism, conviction, and militant intervention that stands as

the defining problem of US politics in our own postsecular era." This is necessary reading: Ziser's assessment of Emerson unsettles prior ways of understanding Transcendentalism's relationship to activism, reshaping our understanding not only of current politics but of the political as such.

And now to the winning essay by R. John Williams, "The *Technê* Whim: Lin Yutang and the Invention of the Chinese Typewriter," which likewise distills some impressively large arguments within its author-based case study. Lin Yutang is remembered in some corners for having written one of the first Asian-American fictions, but less so for his other avocation: designing a typewriter capable of mechanically reproducing the formidable repertoire of Chinese characters. Williams deftly describes Lin's intervention in prewar debates about how and when China would become modern. Against those who saw the written Chinese language as intractable to mechanization—and therefore an obstacle to the nation's entry into global cultural and political currents strongly mediated by print—Lin sought to invent, in and through his typewriter, a "therapeutic and alternative" form of modernity emanating from traditional Chinese culture: "Asia-as-technê." Williams then supports this claim with a splendid reading of Lin's 1948 novel *Chinatown Family* as a meditation not only on "machine culture, but also language and its effects and means of production." While all of us have, at some point,

found ourselves arguing that a particular text is “about language,” Williams delivers on this claim by showing, ingeniously, how the A-B-C design of a system of automatic lighting designed by the novel’s central character, Tom, mimics the selection logic of Lin’s own Chinese typewriter. Moreover, he makes this point about language by forcing us to pay attention to the *visual* language of schematic drawings, creating a powerful example of how to make “text” and “illustration” integral to one another—within an essay that never ceases to qualify as literary criticism.

There are other pleasures in “The *Technê* Whim” as well, among them the unexpected surprise of Lin’s friendship with Lewis Mumford, which links his theorization of writing technologies to the origins of American studies itself. We admired the way Williams takes a figure who has had a fairly minor presence within an “ethnic” canon and re-writes some key parts of the history of American modernism around him, pushing the field as a whole to take note of what is happening in the areas too often conceived of, still, as being at its margins. At the same time, in making the argument that Lin attempted to “modify and subvert” the “discursive practices” about writing technologies “for Asia’s benefit,” Williams challenges a particular strain of literary history that has typed Lin himself as an assimilationist.

Taking for his subject a figure who has been seen in Asian studies as

too Western and in Asian American studies as too Orientalizing, Williams finds in Lin’s failed project—a machine that never made it past the prototype stage—an enduring challenge to both “Eastern” and “Western” versions of modernity. With this essay, Williams makes an important contribution to our field’s recent grapplings with both multiple *languages* and multiple *technologies of communication*, providing us with (in his own words) “a dynamic opportunity to rethink the techno-cultural divisions that have been central to our discursive constructions of East/West epistemes.” We chose his essay for this year’s Foerster Prize because it shows the necessity of bringing together transnational and ethnic-studies perspectives, while opening up new disciplinary directions for American literary studies.

*The records of the American Literature
Section are housed at the*

**Jay B. Hubbell Center
for American Literary
Historiography**

*a Rare Book, Manuscript and Special
Collections Library at Duke University*

Durham, NC 27708-0185

Telephone: 919-660-5820

<http://scriptorium.lib.duke.edu/hubbell/>

Annual Report ***American Literature*, 2010**

***American Literature* Staff**

Graduate students Erica Fretwell and Patrick Jagoda were in charge of writing the brief mention section of the journal. When Patrick graduated in spring 2010, Lindsey Andrews replaced him as Editorial Assistant.

Members Leaving the Board in December 2010

Jacqueline Goldsby, U of Chicago
Gavin Jones, Stanford U
Melani McAlister, George Washington U
Gretchen Murphy, U of Texas, Austin
Siobhan B. Somerville, U of Illinois, Urbana-Champaign

New Board Members, beginning in January 2011

Glenda R. Carpio, Harvard U
Peter Coviello, Bowdoin College
Amy Abugo Ongiri, U of Florida
Kathryn Bond Stockton, U of Utah
Ed White, U of Florida

Contents of *American Literature*, Volume 82

Essays.....	24
Book Review Essays	0
Reviews.....	56
Total number of pages:	892

Essays Received and Processed

New submissions: 328
(up from 267 in 2009, does not include revised resubmissions)

Decisions made on essays during 2010:
406
(up from 324 in 2009)

NOTE: This total is different from the number of submissions because it includes essays submitted before 1 January 2010, and also because some submissions received more than one decision during the year.

Final Accept	26
Accept with Instructions	24
Revise toward Acceptance	18
Revise for Reconsideration	51
Reject without Reports	218
Reject with Reports	65
Withdrawn	4
Total	406

The final acceptance rate for 2010 was
6%
(Calculated on the number of essays processed, not the number of new submissions.)

Awards for *American Literature* Essays

Don D. Walker Prize for the best essay published on western American literature in 2009

Winner: Hsuan L. Hsu, "Vagrancy and Comparative Racialization in *Huckleberry Finn* and 'Three Vagabonds of Trinidad'" (December 2009)

Norman Foerster Prize for the best essay published annually in *American Literature*, 2010

Winner: R. John Williams, "The Technê Whim: Lin Yutang and the Invention of the Chinese Typewriter" (June 2010).

Honorable mention: Michael Ziser, "Emersonian Terrorism: John Brown, Islam, and Postsecular Violence" (June 2010).

Hennig Cohen Prize awarded by the Melville Society for excellence in Scholarship and Writing, 2010

Winner: Jeannine Marie Lombard, "Salvaging Legal Personhood: Melville's *Benito Cereno*" (March 2009).



American Literature Sessions MLA 2011 Los Angeles, CA January 6-9

SECTION MEETINGS

American Literature Section

Thursday, 06 January

Literature, Wars, and the American Body

Presiding: Paul Y. Lai, U of Saint Thomas

1. "The Body under Siege: The Affective Legacy of War in Chang-Rae Lee's *The Surrendered*," Susan Muchshima Moynihan, U at Buffalo, State Univ. of New York
2. "The Premilitarized Black Body, the Korean War, and Afro-Orientalism in Clarence Adams's *An American Dream*," Daniel Young-Hoon Kim, Brown U
3. "Photographing Ghosts, Memorializing the Body: lê thi diem thúy and the Traumatic Representation of Viet Nam," Adrian Khactu, U of Pennsylvania

Saturday, 08 January

The Archive and the Aesthetic: Methodologies of American Literary Studies

Presiding: Elizabeth Maddock Dillon, Northeastern U

1. "Archive Anxieties and Print Culture," Nancy Glazener, U of Pittsburgh
2. "The New New Historicism: Electronic Archives and Aesthetic Judgment," Maurice Sherwood Lee, Boston U
3. "Historical Oversights: Ambivalence and Judgment in the Age of Archival Reproducibility," John Funchion, U of Miami

American Literature Divisions

American Literature to 1800

Thursday, 06 January

New Directions in Early American Studies

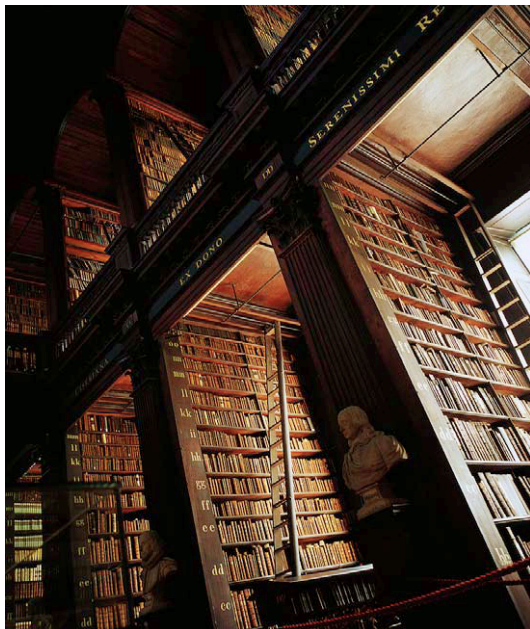
Presiding: Michelle Burnham, Santa Clara U
Speakers: Matt Cohen, U of Texas, Austin;
Jennifer Rae Greeson, U of Virginia; Tamara
Maureen Harvey, George Mason U; Eric
Slauter, U of Chicago; Elisa Tamarkin, U of
California, Berkeley

Saturday, 08 January

Modes of Truth in the Early Modern Atlantic World

Presiding: Susan Scott Parrish, U of
Michigan, Ann Arbor

1. "Avouch, Beseem, and Certify: Truth, a
Verb in Early Modern Atlantic Writing,"
Henry S. Turner, Rutgers U, New
Brunswick
2. "Land, Labor, and Genre in the Early
Modern English Caribbean," Kim Felicia
Hall, Barnard College
3. "Evidence of Grace: A Transatlantic
Science for the Soul," Sarah Rivett,
Princeton U



Nineteenth-Century American Literature

Friday, 07 January

Picturing Literature: Visualizing Nineteenth-Century Texts

Presiding: Rafia Zafar, Washington U in St.
Louis

1. "Democratizing Images: *Life* Pictures
Douglass in 1968," Julia Faisst, Giessen U
2. "The Eastern Schoolmarm and National
Destiny in Screen Versions of Wister's *The
Virginian*," R. Barton Palmer, Clemson U
3. "Rockwell Kent's Illustrations for *Moby-
Dick*," Angela Miller, Washington U in St.
Louis

Saturday, 08 January

Literature and Economic Crisis

Presiding: Samuel Otter, U of California,
Berkeley

1. "Downturn: Catharine Sedgwick,
National Finance, and the Limits of
Sentiment," María Carla Sánchez, U of
North Carolina, Greensboro
2. "Money, Jews, and Anxiety in
Antebellum Sensationalism," David John
Anthony, Southern Illinois U, Carbondale
3. "The Failure of *Walden*," Gavin Jones,
Stanford U

Saturday, 08 January

The Global American South in the Nineteenth Century

Presiding: Lloyd P. Pratt, Michigan State U

1. "An Archaeology of Slave Management:
From 'The State of War Continued' to 'No
More Beautiful Picture of Human Society,'"
Richard A. Garner, U at Buffalo, State U of
New York
2. "An Englishwoman in the South: The
Global Politics of Race in Fanny Kemble's
American Journals," Sarah Lahey,
Northwestern U

3. "'Too-Wit': Poe's Southern Political Aesthetic in Latin America," Matthew Sandler, Louisiana State U, Baton Rouge

Sunday, 09 January

Stowe and Critical Memory

Presiding: Anna C. Brickhouse, U of Virginia

1. "Textual, Cultural, and Theoretical: Reviewing Stowe Scholarship at a Bicentennial Moment," Sarah Ruffing Robbins, Texas Christian U
2. "'An Eliza': Mary King, 'Miscegenation,' and Fugitivity," Brigitte Fielder, Cornell U
3. "'A Manly Heart': The Heroism of Stowe's Uncle Tom," Adena Spingarn, Harvard U
4. "Uncle Tom and the Critics: From Feminism to Transnationalism and Beyond," David S. Reynolds, Graduate Center, City U of New York



Late-Nineteenth and Early-Twentieth-Century American Literature

Friday, 07 January

Critical Commandments

Presiding: Jane F. Thraikill, U of North Carolina, Chapel Hill

1. "Everything's a Text," Walter Benn Michaels, Univ. of Illinois, Chicago
2. "No Jargon," Wai Chee Dimock, Yale U
3. "Death of the Author," Brenda Wineapple, Graduate Center, City U of New York
4. "Always Historicize!" Jennifer L.

Fleissner, Indiana U, Bloomington

Saturday, 08 January

American Sustainability

Presiding: Gordon N. Hutner, U of Illinois, Urbana

1. "How to Tell a Southern Flood Story, 1927–39," Susan Scott Parrish, U of Michigan, Ann Arbor
2. "Sustainable Aesthetics and American Petro-modernism," Stephanie LeMenager, U of California, Santa Barbara
3. "Child's Play and Disease in Rivers and Ravines: The Formation of a Movement and a Nation," Barbara J. Eckstein, U of Iowa

Sunday, 09 January

Varieties of (Alternative) Religious Experience

Presiding: Stephanie Foote, U of Illinois, Urbana

1. "'An Inflated Little Figure': The Uncanny Politics of Spiritualism in Henry James," Lindsay Reckson, Princeton U
2. "The Potential of Ecstasy: Race, Pentecostalism, and Psychology at the Turn of the Century," Rebekah Trollinger, Indiana U, Bloomington
3. "'It Might Be the Death of You': Chesnutt's Conjure and Hurston's Voodoo," Matthew A. Taylor, U of North Carolina, Chapel Hill



Twentieth-Century American Literature

Friday, 07 January

A Poetics of Intimacy, Liminality, and Black Masculinity: Afaa M. Weaver at 60

Presiding: Evie Shockley, Rutgers U, New Brunswick

1. "Liminal Poetics: Questions of Place and Identity in Afaa M. Weaver's *My Father's Geography*," GerShun Avilez, Yale U
2. "With His Sleeves Rolled Up: Afaa Michael Weaver's Redefinition of the Black Male in *Talisman*," Randall Horton, U of New Haven
3. "A Truce with Intimacy: *The Ten Lights of God* by Afaa Michael Weaver," Ruth Ellen Kocher, U of Colorado, Boulder

Friday, 07 January

Narrative and Intellectual Disability

Presiding: Rachel Adams, Columbia U

1. "The Human Spectrum: Speculative Fiction and Autism," Robert Spirko, U of Tennessee, Knoxville
2. "Fruitcake Weather: Encountering Disability and Queerness in Truman Capote's 'A Christmas Memory,'" Scott St. Pierre, Montgomery College, Rockville, MD
3. "Disabled Narrative," Michael Bérubé, Penn State U, University Park

Saturday, 08 January

Regulating Culture: Constitutional Rights and Norms

Presiding: Caleb Smith, Yale U

1. "Bad Tendencies: American Modernism and the First Amendment," Peter Mallios, U of Maryland, College Park
2. "Supreme Court Jurisprudence, Fictional Jurisgenesis," Margaret Hunt Gram, Harvard U
3. "Novels for Hire: A Regulatory Approach to the Growing Problem of Hybrid Speech,"

Zahr Said Stauffer, U of Virginia

Black American Literature and Culture

Thursday, 06 January

African American Studies in the Posttrace Era

Presiding: Michele Elam, Stanford U

Speakers: Donna Akiba Sullivan Harper, Spelman College; Gene Andrew Jarrett, Boston U; Meta DuEwa Jones, U of Texas, Austin; Deborah McDowell, Univ. of Virginia

Thursday, 06 January

Is There a Crisis in Black Research Publishing?

Presiding: Joycelyn K. Moody, U of Texas, San Antonio

Speakers: Erica Ball, California State U, Fullerton

Daylanne K. English, Macalester College; Martha J. Cutter, U of Connecticut, Storrs; Anna Everett, U of California, Santa Barbara; David Serlin, U of California, San Diego; Curtis Frank Márez, U of California, San Diego; Michael T. Martin, Indiana U, Bloomington

Saturday, 08 January

African American Literature on the Pacific Rim

Presiding: Daylanne K. English, Macalester College

1. "The Black Man's Burden: African American Writing and the Pacification of the Philippines," John Cullen Gruesser, Kean U
2. "The Transpacific Horizons of Black Political and Cultural Modernisms: Reviewing the Color-Line Thesis," Vincent Schleitwiler, Williams College
3. "Los Angeles as Fault Line in Chester

Himes's *If He Hollers Let Him Go*," Patricia Burns, U of Texas, Austin

American Indian Literatures

Friday, 07 January

American Indian Film

Presiding: Channette Romero, U of Georgia

1. "The Social Geography of Sherman Alexie's *The Business of Fancy Dancing*," Matthew Herman, Montana State U, Bozeman
2. "Marketing Authenticity: 'Real Indians' as Coming Attractions in Contemporary Hollywood," Becca Gercken, U of Minnesota, Morris
3. "Defining a Diné Tribal Film Aesthetic," Jeff Berglund, Northern Arizona U

Saturday, 08 January

Literary Representations and Indigenous Migrations en las Américas

Presiding: Sheila Marie Contreras, Michigan State U

1. "Crossing Borders in Anita Endrezze's *Throwing Fire at the Sun, Water at the Moon*," Channette Romero, U of Georgia
2. "Imagined Nations and Indigenous Crossing in Chicana Literature," Lydia French, U of Texas, Austin
3. "Cherokee Aztlán: Imagining Mexico in the Cherokee Nation's Struggle for Sovereignty," Sean Teuton, U of Wisconsin, Madison

Saturday, 08 January

Genre and Style in Endangered Language Revitalization

Presiding: Margaret A. Noori, U of Michigan, Ann Arbor

1. "Genre and Aesthetics in Anishinaabemowin Personal Narratives," Stephanie J. Fitzgerald, U of Kansas
2. "The Role of Dual-Language Picture

Books in Canadian Indigenous Language Revitalization," Joanie Crandall, U of Saskatchewan

3. "The Poetry of Popular Lyrics Translated into Anishinaabemowin," Michael Zimmerman, Lake Michigan Community College, MI

Sunday, 09 January

N. Scott Momaday: Man Made of Words

Presiding: A. LaVonne Brown Ruoff, U of Illinois, Chicago

1. "Charting a Way: The Balance of Oral and Graphic Communication in the Writings of N. Scott Momaday," Christopher B. Teuton, U of Denver
2. "Making Do: Survival Ceremonies in a Hostile World," Kenneth Morrison Roemer, U of Texas, Arlington
3. "International Man of Mystery: The Enduring Influence of N. Scott Momaday," Jace Weaver, U of Georgia

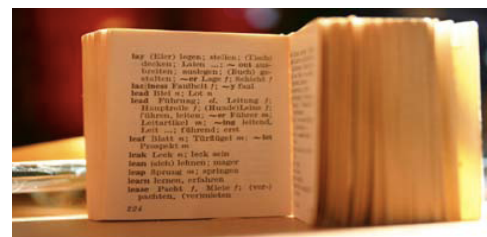
Asian American Literature

Friday, 07 January

Asian American Cityscapes

Presiding: Tina Yih-Ting Chen, Penn State U, University Park

1. "Cityscapes: The Asian American Ghetto," Yoonmee Chang, George Mason U
2. "Global South in the Global City: Magical Realist Mapping of Social Ecology in *Tropic of Orange* by Karen Tei Yamashita," Xiaojing Zhou, U of the Pacific
3. "'A New Mappa Mundi': Transnational Cityscapes in South Asian American Art," Rajender Kaur, William Paterson U



Saturday, 08 January

Teaching Asian American Literatures

Presiding: Kandice Chuh, U of Maryland, College Park

1. "Teaching Asian American Graphic Narratives in a 'Post-Race' Era," Caroline Kyungah Hong, Queens College, City U of New York
2. "Linking Words and Histories: Teaching South Asian and Arab American Literature after 9/11," Anantha Sudhakar, Rutgers U, New Brunswick
3. "When Words Aren't Enough: Race, Reparations, and Interracial Justice," Lynn M. Itagaki, Ohio State U, Columbus
4. "Introducing the Field," Wen Jin, Columbia U

Sunday, 09 January

Writing Human Rights: Asian American Contexts

Presiding: Anita Mannur, Miami U, Oxford

1. "Cold War Human Rights: Le Ly Hayslip's *When Heaven and Earth Changed Places*," Cathy J. Schlund-Vials, U of Connecticut, Storrs
2. "Come Almost Home: Human Rights and the Minor Subjects of Asian American Literature," Crystal A. Parikh, New York U
3. "Who's Helping Whom? Satirizing International Relief Efforts in Tony D'Souza's *Whiteman*," Stephen Sohn, Stanford U



Chicana and Chicano Literature

Thursday, 06 January

Hemispheric Approaches to Chicana and Chicano Studies

Presiding: John M. González, U of Texas, Austin

1. "Reinventing Mexican America: The Narrative of Chicano/a Hemispheric History," Jesse Alemán, U of New Mexico, Albuquerque
2. "The 'Other' Novel of the Mexican Revolution: Local Conflicts and Hemispheric Critique in Early Twentieth-Century Mexican American Narratives," Yolanda Padilla, Univ. of Pennsylvania
3. "The (Un)Rest of the Story: Imagination and Hemispheric Time," Kevin Thomas Concannon, Texas A&M U, Corpus Christi

Saturday, 08 January

Literary Representations and Indigenous Migrations en las Américas

Presiding: Sheila Marie Contreras, Michigan State U

1. "Crossing Borders in Anita Endrezze's *Throwing Fire at the Sun, Water at the Moon*," Channette Romero, U of Georgia
2. "Imagined Nations and Indigenous Crossing in Chicana Literature," Lydia French, U of Texas, Austin
3. "Cherokee Aztlán: Imagining Mexico in the Cherokee Nation's Struggle for Sovereignty," Sean Teuton, U of Wisconsin, Madison

Sunday, 09 January

The Future of Chicana and Chicano Literary Studies

Presiding: Domino Renee Perez, U of Texas, Austin

1. "From Luxury to Heartache: *El Plan de Santa Bárbara* at Forty," Aureliano DeSoto, Metropolitan State U
2. "The Utopia of America: Migration, *Mestizaje*, and Radical Latina/o Visions," Stephen Park, U of Southern California
3. "What to Call the First Latino Novel: Hemispheric, Native, or None of the Above?" Kirsten Silva Gruesz, U of California, Santa Cruz

**American Literature Section
Chairs**

- 2011: Michael Moon
- 2010: Elizabeth Maddock Dillon
- 2009: Sarah Robbins
- 2008: Caroline Levander
- 2007: Sandra Zagarell
- 2006: Philip J. Barrish
- 2005: Mary Loeffelholz
- 2004: Mary Loeffelholz
- 2003: Carla Kaplan
- 2002: Gary Scharnhorst
- 2001: Thadious Davis
- 2000: Robert Levine
- 1999: Paul Lauter
- 1998: Cecelia Tichi
- 1997: Susan K. Harris
- 1996: Linda Wagner-Martin
- 1995: William L. Andrews
- 1994: Eric Sundquist
- 1993: Elaine Hedges
- 1992: Blanche Gelfant
- 1991: Emory Elliott
- 1990: James Justus
- 1989: J. A. Leo Lemay
- 1988: John Seelye
- 1987: Leo Marx
- 1986: Roger Asselineau
- 1985: Martha Banta
- 1984: Nina Baym
- 1983: Lewis Simpson
- 1982: James M. Cox
- 1981: Joseph Blotner
- 1980: Walter B. Rideout
- 1979: Edwin Cady
- 1978: William M. Gibson
- 1977: Nathalia Wright
- 1976: Russel B. Nye
- 1975: Richard B. Davis
- 1974: Louis D. Rubin, Jr.
- 1973: Norman Grabo
- 1972: Michael Millgate

1971: Harrison Hayford
 1970: Hugh Holman
 1969: John Gerber
 1968: Roy Harvey Pea
 1967: Arlin Turner
 1966: Henry A. Pochmann
 1965: Lyon N. Richardson
 1964: Lewis Leary
 1963: Henry Nash Smith
 1962: Hyatt H. Waggoner
 1961: Herbert R. Brown
 1960: Norman Holmes Pearson
 1959: Clarence Gohdes
 1958: Walter Blair
 1957: Charles Anderson
 1956: Theodore Hornberger
 1955: Gay Wilson Allen
 1954: William Charvat
 1953: Leon Howard
 1952: Floyd Stovall
 1951: Randall Stewart
 1950: Harry R. Warfel
 1949: Ernest E. Leisy
 1948: Harry H. Clark
 1947: Perry Miller
 1946: Willard Thorp
 1945: Gregory Paine
 1944: Louise Pound
 1943: Tremaine McDowell
 1942: Milton Ellis
 1940-41: Napier Wilt
 1939: Jay B. Hubbell
 1937-38: Sculley Bradley
 1935-36: Howard Mumford Jones
 1933-34: Stanley T. Williams
 1932: Ralph L. Rusk
 1930-31: Robert E. Spiller
 1928-29: Kenneth B. Murdock
 1925-27: Jay B. Hubbell
 1924: Fred L. Pattee
 1923: Percy H. Boynton
 1922: Arthur H. Quinn
 1921: Killis Campbell

American Literature Section Executive Coordinators

2009-Present : Joycelyn Moody
 2006-2008 : Sarah Robbins
 1999-2006: Sheryl L. Meyering and Brian Abel Ragen
 1995-1998: Susan Belasco
 1991-1994: Paul Sorrentino
 1987-1990: Jerome Loving
 1986: Benjamin Franklin Fisher IV
 1982-1985: Donald Yannella
 1978-1981: Charles Milon
 1974-1977: William Mulder
 1970-1973: Robert Edson Lee
 1966-1969: Paul J. Carter, Jr.
 1962-1964: James Woodress
 1957-1961: Alexander Kern
 1954-1957: Robert P. Falk
 1950-1953: Arlin Turner
 1946-1949: Allan Halline
 1942-1945: Alexander Cowie
 1937-1941: Tremaine McDowell
 1928-1936: Sculley Bradley
 1924-1926: Ernest Leisy
 1923: Robert Spiller
 1921-1922: Francis A. Litz

Jay B. Hubbell Medal Winners

2010: Frances Smith Foster
 2009: Cecelia Tichi
 2008: Sharon Cameron
 2007: Lawrence Buell
 2006: Henry Louis Gates, Jr.
 2005: Martha Banta
 2004: Sacvan Bercovitch
 2003: Houston A. Baker
 2002: Annette Kolodny
 2001: Paul Lauter
 2000: Nina Baym
 1999: Paula Gunn Allen
 1998: Louis J. Budd

1997: James M. Cox
 1996: Blyden Jackson
 1995: Blanche H. Gelfant
 1994: Leslie Fiedler
 1993: Leo Marx
 1992: Merton M. Sealts, Jr.
 1991: Lewis Simpson 1990: Edwin Cady
 1989: Nathalia Wright
 1988: Richard Poirier
 1987: Daniel Aaron
 1986: Leon Edel
 1985: James Woodress
 1984: Roy Harvey Pearce
 1983: R.W.B. Lewis
 1982: Alfred Kazin
 1981: Lewis Mumford
 1980: Robert Penn Warren
 1979: Malcolm Cowley
 1978: Cleanth Brooks
 1977: Gay Wilson Allen
 1976: Lewis Leary
 1975: Henry Nash Smith
 1974: Walter Blair
 1973: Leon Howard
 1972: Willard Thorp
 1970: Howard Mumford Jones
 1967: Robert E. Spiller
 1965: Norman Foerster
 1964: Jay B. Hubbell



Norman Foerster Award Winners for the Best Essay Published Annually in *American Literature*

- 2010 R. John Williams, "The Technê
 Whim: Lin Yutang and the Invention
 of the Chinese Typewriter";
 Honorable mention: Michael Ziser,
 "Emersonian Terrorism: John
 Brown, Islam, and Postsecular
 Violence"
 2009 Nicholas Gaskill, "Red Cars with
 Red Lights and Red Drivers: Color,
 Crane, and Qualia."
 2008 Nancy Glazener, "Benjamin
 Franklin and the Limits of Secular
 Civil Society";
 Honorable Mention, Jeffrey H.
 Richards, "Sati in Philadelphia:
 The Widow(s) of Malabar"
 2007 Birgit Brander Rasmussen,
 "Negotiating Peace, Negotiating
 Iroquois Encounter and the Making
 of Early American Literature"
 2006 Jeff Allred, "From Eye to We:
 Richard Wright's 12 Million Black
 Voices, Documentary, and
 Pedagogy"
 Honorable Mention: Caleb Smith,
 "Emerson and Incarceration"
 2005 Geoffrey Sanborn, "Whence Come
 You, Queequeg?"
 2004 Cherene Sherrard-Johnson, "'A Plea
 for Color': Nella Larsen's
 Iconography of the Mulatta"
 2003 Ed White, "Captaine Smith, Colonial
 Novelist";
 Honorable Mention, Andrew
 Lawson, "'Spending for Vast
 Returns': Sex, Class, and Commerce
 in the First Leaves of Grass"
 2002 Gillian Silverman, "Textual
 Sentimentalism: Incest and
 Authorship in *Pierre*"

- 2001 Michael Warner, with Natasha Hurley, Luis Iglesias, Sonia Di Loreto, Jeffrey Scraba, and Sandra Young, "A Soliloquy 'Lately Spoken at the African Theatre': Race and the Public Sphere in New York City, 1821"
- 2000 Daylanne English, "W. E. B. DuBois's Family Crisis"; Honorable Mention, Sharon Stockton, "Engineering Power: Hoover, Rand, Pound, and the Heroic Architect"
- 1999 Mary Pat Brady, "The Contrapuntal Geographies of Woman Hollering Creek and Other Stories"
- 1998 Amy Kaplan, "Manifest Domesticity"; Honorable Mention, Barbara Will, "The Nervous Origins of the American Western"
- 1997 Lisa A. Long, "'The Corporeity of Heaven': Rehabilitating the Civil War Body in *The Gates Ajar*"
- 1996 Chadwick Allen, "Hero with Two Faces: The Lone Ranger as Treaty Discourse"
- 1995 Carla Kaplan, "The Erotics of Talk: 'That Oldest Human Longing' in *Their Eyes Were Watching God*"
- 1994 Caleb Crain, "Lovers of Human Flesh: Homosexuality and Cannibalism in Melville's Novels"
- 1993 Lauren Berlant, "The Queen of America Goes to Washington City: Harriet Jacobs, Frances Harper, and Anita Hill"
- 1992 Michael Warner, "New English Sodom"
- 1991 Lora Romero, "Vanishing Americans: Gender, Empire, and New Historicism"
- 1990 Catherine Rainwater, "Reading between Words: Narrativity in the fiction of Louise Erdrich"
- 1989 Richard S. Lyons, "The Social Vision of *The Spoils of Poynton*"
- 1988 Margaret Dickie, "Dickinson's Discontinuous Lyric Self"
- 1987 Cynthia S. Jordan, "Poe's Re-Vision: The Recovery of the Second Story"
- 1986 Joan Burbick, "Emily Dickinson and the Economics of Desire"
- 1985 David H. Hesla, "Singing in Chaos: Wallace Stevens and Three or Four Ideas"
- 1984 Karen Dandurand, "New Dickinson Civil War Publications"
- 1983 Michael North, "The Architecture of Memory: Pound and the Tempio Malatestiano"
- 1982 Christopher Wilson, "American Naturalism and the Problem of Sincerity"
- 1981 Thomas M. Walsh and Thomas D. Zlatich, "Mark Twain and the Art of Memory"
- 1980 Robert A. Ferguson, "'Mysterious Obligation': Jefferson's Notes on the State of Virginia"
- 1979 Bryan C. Short, "Form and Vision in Herman Melville's *Clarel*"
- 1978 Stephen Tapscott, "Leaves of Myself: Whitman's Egypt in 'Song of Myself'"
- 1977 Philip F. Gura, "Thoreau's Maine Woods Indians: More Representative Men and Charles Scruggs, 'All Dressed Up but No Place to Go': The Black Writer and His Audience during the Harlem Renaissance"
- 1976 Robert Lee Stuart, "Jonathan Edwards at Enfield: 'And Oh the Cheerfulness and Pleasantness . . .'" and William

- Andrews, "William Dean Howells and Charles W. Chesnutt: Criticism and Race Fiction in the Age of Booker T. Washington"
- 1975 James Barbour, "The Composition of Moby-Dick"
- 1974 Robert F. Marler, "From Tale to Short Story: The Emergence of a New Genre in the 1850s"
- 1973 Patricia Tobin, "The Time of Myth and History in Absalom, Absalom!" and Eddy Dow, "Van Wyck Brooks and Lewis Mumford: A Confluence in the Twenties"
- 1972 Alan B. Howard, "The World as Emblem: Language and Vision in the Poetry of Edward Taylor"
- 1971 Thomas Philbrick, "The Last of the Mohicans and the Sounds of Discord"
- 1970 Margaret Blanchard, "The Rhetoric of Communion: Voice in The Sound and the Fury"
- 1969 Benjamin T. Spencer, "Sherwood Anderson: American Mythopoeist"
- 1968 Lawrence Buell, "Transcendentalist Catalogue Rhetoric: Vision Versus Form"
- 1967 Robert J. Reilly, "Henry James and the Morality of Fiction"
- 1966 Eugene Huddleston, "Topographical Poetry in the Early National Period"
- 1965 Daniel Fuchs, "Ernest Hemingway, Literary Critic"
- 1964 Allen Guttman, "Washington Irving and the Conservative Imagination"

Upcoming MLA Conventions

2012: Seattle, WA, January 5-8

2013: Boston, MA, January 3-6

The MLA Constitution is available on the MLA Web site

(www.mla.org/governance/mla_constitution).

