

Dr. Pardis Dabashi

Assistant Professor of Literatures in English and Film Studies, Bryn Mawr College,
starting on August 1, 2022.

Assistant Professor of English, University of Nevada, Reno, 2019-present
pdabashi@unr.edu

Platform Statement: Program Chair

I would be honored to serve as Program Chair for the Modernist Studies Association. I believe I'm especially well-suited to perform this service, first, because of my extensive involvement with organizing intellectual experiences for both students and faculty, and second, because of the two tracks that my scholarship has taken. Organizational work I've done thus far includes but isn't limited to the significant work I've put into collaborating with my colleagues to build up the cinema and media studies minor at my current institution—working with faculty, students, and administrators to design a curricular infrastructure, create classes, get them approved, and teach them. In addition, prior to the loss of institutional funds due to the pandemic, I worked with my colleagues to pitch a successful proposal for a Reno MSA. My strong publication record in modernist studies is backed by a strong record, too, in the study of the labor crisis in the academic humanities, in pieces for *PMLA* and *The Chronicle of Higher Education*. In my work for the MSA and in collaboration with local organizing committees, I will keep a firm eye on fostering material support structures for vulnerable members of our academic community, as we continue to navigate the effects of the pandemic and the casualization of labor.

My notable publications in modernist studies include the following. More can be found on my CV.

“Cosmopolitan Secrets: The Racialist Affordances of Equivocation in Henry James’s *The American*.” *MFS: Modern Fiction Studies* 66.4 (Winter 2020): 620-649.

“Helga Crane’s Camera Obscura: Nella Larsen, Garbo’s Face, and the Modernist Longing for Plot.” Invited contribution to a special issue on “The Bildungsroman: Form and Transformations.” Guest-edited by John Frow, Melissa Hardie, and Vanessa Smith. *Textual Practice* 34.12 (2020): 2069-2089.

“‘too soon too soon too soon’: Continuity, Blame, and the Limits of the Present in *As I Lay Dying*.” *Arizona Quarterly* 75.4 (Winter 2019): 107-130.

“The Compsos Were Here: Indexicality, the Actuality, and the Crisis of Meaning in *The Sound and the Fury*,” *Modernism/modernity* 24.3 (September 2017): 527-548.

Co-editor, with Sarah Gleeson-White. *The New William Faulkner Studies* (in production; forthcoming from Cambridge University Press, August 2022).