

FROM THE PRESIDENT

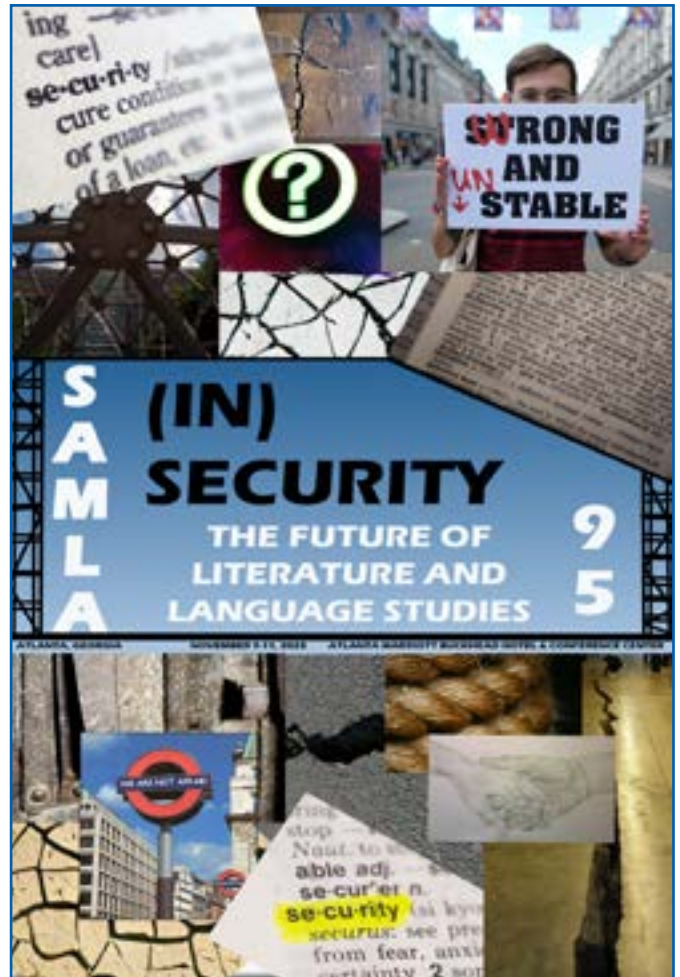
Adam Parkes, *University of Georgia*



Dear Colleagues and Friends,
It is an honor and a privilege to write to you as your President for this year. I am grateful for the opportunity to follow in the footsteps of my three immediate predecessors—Christina McDonald, Rudyard Alcocer, and Adrienne Angelo—who with grace and skill helped SAMLA to navigate the Covid-infested

waters of the last three years. I would also like to pay tribute to the astonishing work of our Executive Director, LeeAnne Richardson, and our Associate Director, Dan Abitz, who have not only kept the organization in good health but have also managed to run three very successful online conferences in the face of unusually exigent circumstances.

As I write, I am confident that this SAMLA 95 will take place in person as scheduled—on November 9-11, at the Atlanta Marriott Buckhead Hotel and Conference Center in Atlanta, Georgia. [\(continued on page 24\)](#)



FROM THE EXECUTIVE DIRECTOR

LeeAnne M. Richardson, *Georgia State University*



Dear SAMLA members and friends,

It is with great excitement and anticipation that I think of SAMLA 95. I almost literally cannot wait to meet everyone in person for the first time in three years. Since becoming the Executive Director in July 2020, I have worked alongside many people dedicated to serving this organization, attended countless interesting conference panels, heard six brilliant Plenary and Presidential addresses—all virtually. This year we will most definitely meet in person, in Atlanta, for what is already shaping up to be an exciting conference.

The conference theme, (In)Security: The Future of Literature and Language Studies, could not be more timely. We thank SAMLA President Adam Parkes for conceiving the topic and for securing our plenary speaker, John T. Hamilton.

We are also grateful to Dr. Elizabeth West, who conceived and funded the Amos Distinguished Chair Award. These funds will cover conference registration fees for the members of two panels, each of which must focus on biography, archives, and or digital humanities, and represent a global scope.

[\(continued on page 24\)](#)

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SOUTH ATLANTIC REVIEW UPDATE

R. Barton Palmer, Editor, *Clemson University*



With the recent publication of our spring issue, SAR 88.1, SAR has marked seven full years of maintaining its quarterly production schedule, publishing an incredible array of special and open issues and a large number of book reviews. On behalf of everyone on staff at SAMLA, please accept our thanks for the response the journal has received to its calls for submissions and special issue proposals. We have recently expanded the journal's remit to include literary translations of short works, publishing in the spring issue two new English versions of Catullus's 63 and 64. We hope to receive and publish similar work in the future.

In 2022, we were pleased to publish one open issue in the spring along with three special issues featuring a diverse range of scholarship and subject matter: a summer issue devoted to twenty-first century flânerie, a fall issue on the post-normative, and a winter issue focused on the work of Walker Percy. This coming year we are looking forward to publishing a double issue in September that will include a special cluster on *The Green Knight* along with other new scholarship by SAMLA members, and a special winter issue on adapting the Victorians, edited by Kristen Figgins.

Exclusive digital publication not only provides much more flexibility with regard to issue length, but, not insignificantly, it saves SAMLA about \$25,000 a year. Digital publication and distribution confers other benefits as well. Issues are now thoroughly searchable; essays can easily be converted to PDFs when colleagues request a copy; your office bookshelf does not have to be filled with an ever-increasing run of journal issues.

The successful operation of SAR would not be possible without the hard work of our wonderful team: Allison Wise as managing editor and Marta Hess, associate editor. And SAR, of course, could not run without the continuing cooperation and help of all kinds provided by the SAMLA office at GSU. Dan Abitz has generously made himself available often for consultation on difficult matters, as has the staff in the office. We owe them many thanks for keeping SAR running smoothly.



South Atlantic Review (SAR) is the official journal of SAMLA. Published quarterly and distributed electronically, SAR welcomes submissions of essays, clusters of essays, special issue proposals, and book reviews concerned with the study of language, literature, rhetoric and composition, film and television, and other topics of scholarly interest in the humanities. Recent special issues have covered topics as diverse as film masterpieces, Nella Larson's *Passing*, everyday writing, Black Transnationalism, among others. Essays are generally in English, but essays in other languages will also be considered.

Essay submissions of 6500-8000 words should be sent to the managing editor at southatlanticreview@clemsun.edu. At the time of submission, SAR requires all authors to have a current SAMLA membership. Essay submissions first go through an internal evaluation; those deemed suitable for further consideration are then sent out for external blind review. Final publication decisions are generally communicated within 2-3 months of submission.

Proposals for essay clusters (3-5 related essays written by different authors) and special issues (7-9 related essays written by different authors, with a guest editor) should be sent to the managing editor at southatlanticreview@clemsun.edu and to Editor Barton Palmer at ppalmer@clemsun.edu. Proposals should include the following details: name of the guest editor(s) for the cluster or special issue; a brief description of the topic and its scholarly significance; names of authors and essay titles or topics (or a draft of the CFP).

For book reviews, please first send a query to the managing editor at southatlanticreview@clemsun.edu to ensure that your proposed book is not under review by another contributor. Book reviews should also be submitted to the managing editor and should be between 1000-2000 words plus provide the bibliographic information of the book being reviewed.

For more information about submission guidelines, please visit:

<https://samla.memberclicks.net/submission-guidelines>

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PAUSHALI BHATTACHARYA



Paushali Bhattacharya (she/her) is a graduate student pursuing her PhD in English at Georgia State University. Her research interests include posthuman studies, poststructuralist theories and postcolonial texts. In her free time, she's often found petting dogs.

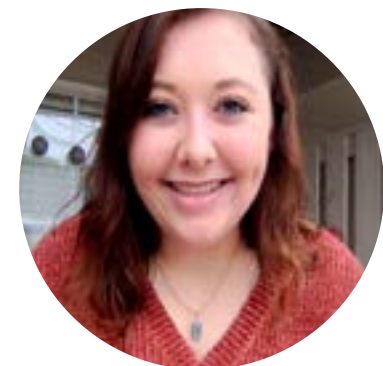
ESTHER STUART



Esther works as SAMLA's Conference Manager, a job title broad enough to encompass the eclectic tasks necessary for SAMLA to run smoothly, including painstaking data management, squinting at spreadsheets, and drinking copious amounts of tea. A

PhD candidate at Georgia State University, she pursues the rewarding but not lucrative world of literary studies. Her research focuses on representations of cultural trauma in 19th-century Gothic fiction, exploring traumatic historical events and their relation to cultural anxieties manifested in popular fiction. In her sometimes nonexistent spare time, she enjoys watching bad horror films and playing tabletop games like Dungeons and Dragons.

RACHEL WOODS



Rachel is a PhD student in English Rhetoric and Composition with interests in Irish Rhetoric, Historic Preservation, and Archival Research. Along with her research, Rachel is a Graduate Teaching Assistant

of first-year composition and this is her second year as SAMLA's Production and Design Manager. Rachel is an avid animal lover and proud owner of a chunky ginger cat, Rory, and a fluffy Great Pyrenees, Boo.

MARIA NAZIR



As a Membership Manager at SAMLA (since Fall 2022), she maintains membership forms/receipts and the membership database, responds to membership-based queries, records payments made by check (and other non-credit card means), and, most importantly, runs registration on-site at the conference along with updating contact information of exhibitors across the United States. She is a Literary Studies master's student and a Graduate Teaching Assistant; and her research focuses on the effect of media on postmodern American culture through Don DeLillo's initial and later works.

KRISTI ISRAEL



Kristi is a graduate student in the English department at Georgia State University. She also works as a graduate teaching assistant for the university in addition to her role as one of SAMLA's Assistant Conference Managers.

2022 COMMITTEE ACKNOWLEDGEMENTS

SAMLA STUDIES AWARD

SAMLA would like to thank the members of the SAMLA Studies Book Award Committees for their thoughtful deliberations and thorough and conscientious review of the nominated essays. SAMLA continues to receive an impressive slate of a diverse array of monographs and edited collections, and our Committee members commit a significant amount of time reading members' publications. The Monograph Committee comprised Kelly C. Walter Carney, Chair; Kajsia Henry; Carlos Riobó; Emily Hall; and Jerod Ra'Del Hollyfield. The Edited Collection Committee comprised Forrest Blackburn, Chair; Shahara'Tova Dente; Emanuelle Karen Oliveira-Monte; Lynée Lewis Gaillet; and Ronja R. Bodola.

SAR ESSAY PRIZE

SAMLA would like to thank the members of the V.86 SAR Prize Committees for their thoughtful deliberations and thorough and conscientious review of all the essays appearing in this volume. The members of this committee were Nathaniel O. Wallace, Chair; Robert Simon; Kerri A. Muñoz; and DeLisa D. Hawkes.

GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

SAMLA would like to thank the members of the 2022 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were Lisa Nalbone, Chair; Melissa Johnson; Delia Steverson; Susan F. Crampton-Frenchik; and Petra M. Schweitzer. Full details for submitting to the Harper Fund Award can be found [here](#). The deadline is July 30.

GRADUATE STUDENT ESSAY AWARD

SAMLA would like to thank the members of 2022 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were Gina Stamm, chair; Christina Romanelli; Silvia Tiboni-Craft; Eddie Christie; and Meghna Sapui, winner of the SAMLA 93 Graduate Student Essay Award

GRADUATE CREATIVE WRITING AWARD

SAMLA would like to thank the members of the 2022 Graduate Student Creative Writing Award Committee for their thoughtful deliberations and enthusiastic and thorough reviews of the nominated poetry. The 2022 Committee was Ren Denton, chair; Leonard Owens; Marie Hendry; Michele Shaul; and Jessi Morton.

UNDERGRADUATE ESSAY AWARD

SAMLA would like to thank the members of the 2021 Undergraduate Student Essay Award Committee for their work on this committee and for helping SAMLA continue to expand its undergraduate outreach, participation, and recognition. The members were Jenny Crisp, chair; Genevieve Ruzicka; Hong Li; and Garret Jeter.

HONORARY MEMBER COMMITTEE

The SAMLA 2022 Honorary Member committee was Ana Corbalan, Chair; E. Nicole Meyer, Clark Barwick; Moira M. Di Mauro-Jackson; and Donavan L. Ramon.

SAMLA established the SAMLA Honorary Member Award as a way to recognize individuals for significant scholarly work, professional contribution in their respective fields of study, and a long-term commitment to our organization. The Honorary Members Committee receives the nominations and makes recommendations to the SAMLA Executive Committee. If an Honorary Member is nominated, this nomination is ratified by membership vote at the Business Meeting held during the annual conference.

NOMINATING COMMITTEE

The SAMLA 2022 Nominating Committee was Rudyard Alcocer, Chair; Lisa P. Diehl; Margit Grieb; Silvia Byer; and Robin Brooks.

SAMLA's Nominating Committee receives and makes nominations for Executive Committee appointments. Each year, the Committee nominates a member for the role of Second Vice President and one-to-three members for the role of Member-at-Large. Nominations made by the Committee are ratified by membership vote at the Business Meeting held during the annual conference.

The Nominating Committee is still accepting recommendations for nominations. Please contact the SAMLA Office at dabitz1@gsu.edu or samla@gsu.edu.

PROGRAM COMMITTEE

The SAMLA 2022 Program Committee was Josef Vice, Chair; John Lamothe; Michael J. Blouin; Annachiara Mariana; and Laura Getty.

SAMLA's Program Committee reviews and approves special session CFPs during the first half of our

conference planning. This group works closely with SAMLA's Conference Manager to ensure that CFPs are reviewed, approved, modified if necessary, and published on the SAMLA website in a timely manner. SAMLA's Program Committee also reviews all requests for Regular Session status or Affiliated Group status.

OUTGOING COMMITTEE MEMBERS: THANK YOU FOR YOUR SERVICE

Leticia Pérez Alonso, Jackson State University

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Martine Boumtje, Southern Arkansas University

Executive Committee

Amy Hodges Hamilton, Belmont University

Executive Committee

Christina McDonald, Virginia Military Institute

Finance Committee

Horacio Sierra, Bowie State University

Finance Committee

Ren Denton, East Georgia State College

Graduate Student Creative Writing Award Committee

Gina Stamm, The University of Alabama

Graduate Student Essay Award Committee

Lisa Nalbhone, University of Central Florida

Harper Fund Award Committee

Melissa Johnson, Augusta University

Harper Fund Award Committee

Ana Corbalan, The University of Alabama

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Lisa P. Diehl, University of North Georgia

Nominating Committee

Margit Grieb, University of South Florida

Nominating Committee

Josef Vice, Purdue University Global

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Kelly C. Walter Carney, Chair, Methodist University

SAMLA Studies Awards Committee

Forrest Blackburn, Dalton State College

SAMLA Studies Awards Committee

Jenny Crisp, Chair, Dalton State College

Undergraduate Student Essay Award Committee

2022 AWARD WINNERS

UNDERGRADUATE STUDENT ESSAY AWARD

GARY HARRISON, PIEDMONT UNIVERSITY

Silence as Bakhtinian Utterance and Dialogized Heteroglossia in *The French Lieutenant's Woman*

GRADUATE STUDENT CREATIVE WRITING AWARD – PROSE

LANDON FUNK, COLUMBIA STATE COMMUNITY COLLEGE / NASHVILLE STATE COMMUNITY COLLEGE

“Someone’s Kid is Dead”

GRADUATE STUDENT ESSAY AWARD

JOSHUA CODY WARD, THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Publishing the Black Arts Movement: Editors, Anthologies, and Canonization

GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

WINNER

BECKY LUO, UNIVERSITY OF CALIFORNIA, RIVERSIDE

“A Deep Dive into The Play’s IE: The Play Have a House”

HONORABLE MENTIONS

TIFFANY GRAY, GEORGIA STATE UNIVERSITY

“Nineteenth-Century Women’s Expansion of Language through Fashion STATEMENTS”

LIPING YANG, GEORGIA STATE UNIVERSITY

“From ‘Yellow Peril’ to ‘Kung Flu’: The Evolving Asian American Activism Rhetoric in the U.S.”

SOUTH ATLANTIC REVIEW ESSAY PRIZE – VOLUME 86

WINNERS

BRIDGETTE W. GUNNELS, OXFORD COLLEGE OF EMORY UNIVERSITY

ASHLEY BRUDER, INDEPENDENT SCHOLAR

Who Is the Monster Here? Community, Disability, and Violence in Tod Browning’s ‘Freaks’ (1932) and Horacio Quiroga’s ‘The Decapitated Chicken’ (1917) (SAR 86.3)

HONORABLE MENTION

JURGEN E. GRANDT, UNIVERSITY OF NORTH GEORGIA

Mysterious Rootlessness: Jazz Improvisation and Divestment in Jackie Kay’s Trumpet (SAR 86.1)

SAMLA STUDIES AWARD – MONOGRAPH

AUDREY GOODMAN, GEORGIA STATE UNIVERSITY

A Planetary Lens: The Photo-Poetics of Western Women's Writing

UNIVERSITY OF NEBRASKA PRESS

SAMLA STUDIES AWARD – EDITED VOLUME

REGINA N. BRADLEY, KENNESAW STATE UNIVERSITY

An OutKast Reader: Essays on Race, Gender, and the Postmodern South

UGA PRESS

HONORARY MEMBER AWARD

Dr. Kathleen Blake Yancey, Kellogg W. Hunt Professor of English and Distinguished Research Professor Emerita at Florida State University, was awarded her BA and MA in English from Virginia Tech and her PhD in English, with a specialization in Rhetoric and Composition, from Purdue University. After teaching part-time while her children were small, she began her academic career at the University of North Carolina at Charlotte (UNCC), where she taught numerous courses, among them in literature, writing, English education, and honors. Co-director of the UNCC site of the National Writing Project, she also worked with the honors program to design a capstone portfolio. In 1999, she moved to Clemson, where she was the R. Roy Pearce Professor and directed the Pearce Center for Professional Communication, a faculty development center supporting Communication across the Curriculum. As part of that effort, she led the development and creation of the Class of 1941 Studio for Student Communication. In 2005, she took up her post as Kellogg Hunt Professor of English at Florida State University, her charge to re-build a dormant graduate program in Rhetoric and Composition. Working with colleagues, she also created FSU's two Digital Studios and helped develop a new major, Editing, Writing, and Media, which is the subject of her 2016 co-authored award-winning essay in *South Atlantic Review*: "Program Sustainability: Curricular Resilience in Florida State University's Editing, Writing, and Media Concentration."



Yancey has served in several leadership positions, among them as President of the Council of Writing Program Administrators (CWPA); Chair of the Conference on College Composition and Communication (CCCC); President of the National Council of Teachers of English (NCTE); and President of the South Atlantic Modern Language Association (SAMLA). Co-founder of the journal *Assessing Writing*, she co-edited it from 1994-2001; she also served as editor of the flagship journal *College Composition and Communication* from 2010-2014. She has also guest edited several journals, including *South Atlantic Review's* 2020 special issue on everyday writing. Author, editor, or co-editor of 16 scholarly books--among them *Portfolios in the Writing Classroom*; *Writing Across Contexts: Transfer, Composition, and Sites of Writing*; *A Rhetoric of Reflection*; *Assembling Composition*; and *ePortfolio-as-Curriculum*--she has also authored co-authored over 100 articles and book chapters, frequently with colleagues. One area of focus is her research on transfer of writing knowledge and practice, which has won awards from CCCC and CWPA; it has also been taken up in a first-of-its-kind collaborative transfer study by faculty in 8 US institutions—5 universities and 3 community colleges. A second research focus is portfolios, both print and electronic; this scholarship has been presented across the country and around the world, including in Canada, Singapore, Australia, Norway, the UK, and Ireland. Currently, she is a consultant for an ePortfolio project supporting pharmacy and medical school students at Trinity College in Dublin.

Yancey is the recipient of several awards, among them the Florida State University Distinguished Research Professorship; the CCCC Research Impact Award; the best book award from the Council of Writing Program Administrators (twice); the Donald Murray Prize; the FSU Graduate Teaching Award (twice); the FSU Graduate Mentor Award; the Purdue Distinguished Woman Scholar Award; the CCCC Exemplar Award; and the NCTE Squire Award.

AMOS DISTINGUISHED CHAIR IN ENGLISH SCHOLARSHIP AWARD

In celebration of the 30th year anniversary of the Georgia State University's John B. and Elena Diaz-Verson Amos Distinguished Chair in English, Dr. Elizabeth West is proud to sponsor registration funds for two scholarly panels at SAMLA 94. The Amos Chair was envisioned as an endowment to provide income support for "leadership in teaching, academic research, and service in the discipline of English." The initial stipulation for the first holder of the Amos Chair was that this inaugural awardee would be a distinguished biographer in the field of Southern American literature. Virginia Spencer Carr, a distinguished scholar and biographer of Southern Literature, would be named GSU's first Amos Distinguished Chair. Subsequent recipients of the award would not be required to meet the biographer criteria but must have a record of "significant work in the humanities and demonstrate the potential for a continued record of scholarly achievement." The award donor, Elena Diaz-Verson, was herself a Cuban American who gave generously to support scholarship in global studies. It is therefore in keeping with the spirit of the Amos Endowment that the two sponsored panels must have a focus on biography, archives, and or digital humanities, and represent a global scope.

01-15 SPANISH AMERICAN LITERATURE OF THE TWENTIETH AND TWENTY-FIRST CENTURIES A

CHAIR: ALVARO TORRES-CALDERÓN, UNIVERSITY OF NORTH GEORGIA

SECRETARY: RUDYARD ALCO CER, UNIVERSITY OF TENNESSEE

RUDYARD ALCO CER, UNIVERSITY OF TENNESSEE

JAIME SALINAS ZABALAGA, UNIVERSITY OF NORTH GEORGIA

MARÍA JOSÉ MAGUIRE, UNIVERSITY OF NORTH GEORGIA

RAFAEL OCASIO, AGNES SCOTT COLLEGE

04-12 HUMANIZING HISTORY IN THE DIGITAL AGE

CHAIR: LISA CONNELL, UNIVERSITY OF WEST GEORGIA

ALICIA DOYEN-RODRÍGUEZ, EMORY UNIVERSITY

DELPHINE GRAS, FLORIDA GULF COAST UNIVERSITY

LISA CONNELL, UNIVERSITY OF WEST GEORGIA

ELIGIBILITY REQUIREMENTS AND AWARD PROCESS

When submitting Session Information forms, chairs can mark their sessions for consideration for this Award based upon the above criteria. These self-declared sessions will be reviewed internally by SAMLA. The members of the two panels selected will have their conference registration costs covered. Panelists must attend and present at the conference to receive their complementary registration.

2022 UNDERGRADUATE ESSAY AWARD WINNER

“SILENCE AS BAKHTINIAN UTTERANCE AND DIALOGIZED HETEROGLOSSIA IN *THE FRENCH LIEUTENANT’S WOMAN*”

Gary Harrison, *Piedmont University*

Language. Discourse. They are arguably the things that makes us most human. We think in language, we dream in language, we interact with the world in language. This interaction—this “interanimation,” in the words of Mikhail Bakhtin—is what we call dialogue or dialectic or discourse, depending on the context of the interaction, though what we mean by the terminology is essentially the same thing: an interdependent exchange of meaning (998). Language and discourse are how we navigate the world: we are immersed in language from birth—even if we are slow to be “interpellated” by it—and we are engaged in discourse from our first cries for our mother’s milk until our last sigh on our way to the silence of the grave (Althusser 1306). Indeed, if we assume that discourse has a Bakhtinian dialogic expansiveness to it, as I believe we should, our lives can be interpreted as nothing more than an overarching dialogue with the world, replete with an internal dialectic by which we define ourselves in alterity, or in relation to “the Other.”¹ It is a process whereby we express our wills, values, and worldviews and reflexively acquiesce to or assume the wills, values, and worldviews of others, in an atmosphere of signification where disparate meanings constantly vie with each other for conceptual primacy; it is a process, as we infer from such thinkers as Jacques Lacan, Louis Althusser, and H el ene Cixous, that is competitive, coercive, and *existential* in nature. In fact, as is argued more or less discursively by Bakhtin, Lacan, and Althusser, language, preceding us and being generative, *creates us*, when mated to discourse—when “dialogized”—making language and discourse more our heredity than that of our biological progenitors (Bakhtin 1002).² After all, as Jacques Lacan argues, we do not speak language, language “speaks *us*,” for “even before we begin to speak, we are already being spoken” (Lacan 1109; emphasis added). This is the nexus between language and reality that theorists Sandra Gilbert and Susan Gubar tacitly expound in “The Madwoman in the Attic,” where they anathematize patriarchalism and its authoritarian control of cultural discourse over women, i.e., so immediate is the relationship between discourse, on the one hand, and reality, on the other, that discourse obtains as a causal agent and shaper of reality rather than as a mere representation of it (*mimesis*).

Suffice it to say, language and discourse are deterministic and establish who we are and the kind of world we inhabit. Likewise, as Mikhail Bakhtin explicates, language and discourse are both dynamic, i.e., “living,” due to the nature of their symbiotic relationship: whereas discourse is comprised of language and conveys meaning in conjunction

1 Jacques Lacan posits both an “other” and an “Other,” whereby we define who we are and form meaning (Leitch, 1110). The former comprises the mirror image of ourselves and our fellow human beings, especially as counterparts or *competitors*, while the latter is the Symbolic. For the purposes of this paper, I accept the Lacanian dichotomy, recognizing Bakhtinian *heteroglossia* as a discreet subspecies of that conceptual genus.

2 My use of “language” is explicitly that of Bakhtin and Lacan, though Lacan more discursively reaches the Sybolic by way of it. Althusser draws the same conclusion, only he does so by way of ideological state apparatuses, as opposed to atomized “languages.”

with the connotations of the language that constitutes it, so the meaning of language is derived from the interplay of language with the preexisting, albeit fluid, meanings of its objects, its speakers, and the rejoinders of its active respondents (Bakhtin 1006). Thus, it is *language*, as language is freighted with myriad voices (*heteroglossia*), that lends to discourse its force to shape the world and our worldview (1002). This is the linguistic nexus the ancient Greeks recognized when they subjected discourse to its classical typology, a typology constituted by poetics, rhetoric, and philosophy (the latter of which entailed not only philosophical language, but political and religious, or metaphysical, language, as well). As human political and cultural understanding evolved, this typology evolved with them and was subsequently extrapolated to incorporate the increasingly constricted religious, institutional, and feudalistic language of the Middle Ages, as well as, still later, the political, scientific, and economic language of the Enlightenment. By the twentieth century and advent of the postmodern era, we arrive at an interpretation of discourse as *ideology*, as a receptacle of worldviews, as is argued explicitly in the writings of Mikhail Bakhtin and Louis Althusser and more obliquely by Jacques Lacan (Bakhtin 1008; Althusser 1303). Ideology. It is what Lacan means by the Symbolic; it is what Bakhtin understands *dialogized heteroglossia* to be, i.e., the reverberation of a panoply of “voices” off each other in discourse, via both *internal dialogism* and *social dialogue*, as each voice exerts its ideologically charged influence over alien languages, to gain mastery of them (Bakhtin 1014).

Language. Discourse. Ideology. There is an interdependency that novelist John Fowles well understood, and in the ways prescribed—i.e., ideology as embodied by, embedded within, and perpetuated through the dynamic interplay of language and discourse, within themselves, with-in us, and within our interactions with the world. In fact, as if anticipating the discovery and popularization of the writings of Mikhail Bakhtin in the West by nearly a decade, Fowles could have no better epitomized Bakhtin’s thinking than he did in *The French Lieutenant’s Woman*: from capitalism, patriarchalism, classicism, and scientism to Marxism, feminism, liberalism and religion, there is no ideological ammonite Fowles was willing to leave unturned in crafting the novel. But it is not just ideology that Fowles conceives in Bakhtinian tests, for his examinations of ideology almost always take place under a Bakhtinian lens of *dialogic heteroglossia* and *internal dialogism*, as we witness in the person of Charles Smithson: “Charles, as you will have noticed, had more than one *vocabulary*,” Fowles remarks, “with Sam in the morning, with Ernestina over a gay lunch, and here in the role of Alarmed Propriety... [in fact], he was almost three different men [at once], and there will be others of him before we are finished” (Fowles, 144; emphasis added). It is not just Charles that Fowles uses to typify Bakhtinian theory, however, as we see when he juxtaposes Ernestina Freeman to her fiancé, remarking that “Charles was not alone in having several *voices*” (253; emphasis added).

To stop there, however, i.e., to assume that ideology is nothing more than a normative-*ism* or a discourse comprised merely of heteroglossia, would be a mistake (a mistake, thankfully, that Fowles did not make), for in Bakhtinian theory ideology is much more pervasive than the political nomenclature it is typically investigated under the rubric of,

as is the case with such political thinkers as Louis Althusser.³ After all, in Bakhtin's formulation of dialogic heteroglossia (and, therefore, in his formulation of ideology), language consists of

the internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific socio-political purposes of the day, even of the hour...,

meaning that *every* "utterance" is saturated with ideology (Bakhtin 1002). Or, as is formulated by Jacques Lacan (in explicating his use of "signs," as the language of the Symbolic), language, as the mechanism of ideology, "systematically and unconsciously constitutes[s] *all* social codes, conventions, and prohibitions" (Leitch 1109; emphasis added). Thus, the Symbolic exists as a "structure of *relations* rather than *things*" (1109, 1108; emphasis original). That is why there is no escaping ideology: from our family and friends to our schools, social clubs, and churches, from culture, pop culture, and politics to science, the media, and the law, we are spoken to and speak our "rejoinders" in *ideology* (Bakhtin 1012). Even in solitude, as we learn from *The French Lieutenant's Woman*, when Charles stops in Exeter to pray after his encounter with Sarah Woodruff, ideology is ever with us, because we *are* ideology. Thus, it is ideology that is "the other voice [that] would not let [Charles] be" (Fowles 361).

Of course, in Bakhtin's having derived this theoretical framework from what he observed in life, it is easy to forget that in the hands of an expert novelist, a novelist such as Fowles, *mimesis* assumes these sociological trappings and recasts them as a projection of reality. That is what good writers do and is why literary criticism needs always to account for the fundamental singularity of this underlying stratification. For these reasons, to conceive of literary criticism via a single interpretive lens—whether that lens be that of psychoanalysis, feminism, Marxism, queer theory, or otherwise—is a flawed approach to the discipline of literary theory. Overcoming this flaw is what Bakhtinian theory was meant to accomplish. In fact, as Bakhtin argues, "such a combining of languages and styles into higher unity is unknown to traditional [literary criticism, which] has no method for approaching the distinctive social dialogue among languages that is present in the novel" (Bakhtin 1002-03). This is especially true when it is considered that this is an overarching stylistic "unity that cannot be identified with any single one of the [literary voices] subordinated to it" (1002). After all, while the dialogic heteroglossia of everyday life tends to be a subconscious and unmediated affair of which human beings are predominantly passive participants, discourse does not exist in a vacuum—Bakhtin's literary point.

Similarly, no individual trained in literary theory approaches a work and reads only one voice speaking through their chosen text, the reading of which to the trained eye is anything but a subconscious and unmediated affair. Were

³ Admittedly, Althusser, too, advocates that ideology and its mechanisms of transference are invasive and ubiquitous no less than Bakhtin and Lacan. That said, his focus was political and does not delve into the atomization of ideology that the latter thinkers do, leaving one to extrapolate from ideological state apparatuses to their substrata themselves.

literature so one-dimensional it would not interest us. Why, then, is literary criticism still typically only investigated from the vantagepoint of one interpretive filter? This is an especially poignant question to ask when it is acknowledged that the discipline generally lacks in practice a unified hermeneutic, which Bakhtinian theory provides for. To illustrate this point, a reader of *The French Lieutenant's Woman* might be struck by how readily the novel and its female protagonist lend themselves to feminine theory, especially when Sarah is understood to be the laughing Medusa of Hélène Cixous—Sarah most certainly fits the bill, in tormenting Charles and flouting the patriarchal order of the age as she does. Yet, in any novel set in the Victorian age, it is impossible to analyze feminism divorced from the class structure that informs that feminism as much as the patriarchal order over against which feminism is usually cast in collocation. In fact, analysis of the one, or any number of others, cannot be truly divorced from its dialogical environs, as Bakhtin argues. Likewise, if one approaches the novel through a Marxist reading, the same inextricable interplay with feminism exists, as it does with psychoanalysis, queer theory, et al. After all, class consciousness is disparate between men and women, to name but one thing. Therefore, “in all possible variants of this type of analysis, which acknowledges only one single language and a single authorial individuality expressing itself directly in that language, the [singular] stylistic nature of the novel slips hopelessly away from the investigator” (Bakhtin 1004).

Further, according to both Bakhtin and linguist Roman Jakobson, hermetic literary exegesis of individual languages within a text are impossible. In fact, Jakobson argues, “language [as] an overall code represents a system of interconnected subcodes [in which] every language encompasses several concurrent patterns... characterized by different functions” (Jakobson 1069). As such, Jakobson contends, “language must be investigated in *all* the variety of its functions,” rather than in isolation (1069, emphasis added). Thus, any interpretive reading of *The French Lieutenant's Woman*, or any other novel, without the inclusivity of a Bakhtinian baseline is abortive without further consideration of how other languages of the text inform that reading—the interplay of languages as intertwined in the novel are simply too inextricably bound to do otherwise. After all, “these categories, and the very philosophical conception of [literary] discourse in which they are grounded, are too narrow and cramped [to] accommodate the artistic prose of novelistic discourse” (Bakhtin 1005).

Unfortunately, Bakhtin does not go far enough in drawing his observations to their logical conclusion, as the works of Jean-Paul Sartre, Jacques Lacan, and John Fowles attest. And what Bakhtin seems to have missed or been unable to account for is *silence*. Not silence that is an absence of discourse—though perhaps the present-absence of Lacan is applicable here—but *silence that is both a living language in dialogized heteroglossia and that is internally dialogic, as well*. After all, as Sartre argues, in situating the meaning of a text within a reader's response to it:

From the very beginning, the meaning [of a text] is no longer contained in the words [of the text], since it is [the reader]... who allows the significance of each of [word] to be understood; and the literary object,

though realized *through* language, is never given *in* language. On the contrary, it is by nature a silence and an opponent of the word... [for an author's] silence is subjective and anterior to language. It is a question of silences which are so particular that they could not retain any meaning outside the object which [the reader] causes to appear (Sartre 1202; emphasis original).

Though Sartre's choice of "language" is *silence* rather than *ideology*, this is *internal dialogism*: a "spoken or written" utterance, as Bakhtin myopically defines it, that instantiates not only a comprehension of itself and its conveyed meaning, but that anticipates a rejoinder without the refraction of which the utterance would be impossible—this is *discourse* seeking an "answer-word" by which to define itself (Bakhtin 1021, 1015). Thus, Sartre, extending Bakhtinian theory to its logical conclusion, is not merely framing silence as discourse, he is framing silence that is teeming with lingual reciprocity and pregnant with meaning as *language*; this is silence that is pregnant with *us* and our own deliveries. Jacques Lacan takes a similar tack when he delineates the Real as that which "[cannot] be talked about"—as that which cannot be written or spoken or thereby imprisoned by language—and for which "any such discussion is impossible," though the Real is both palpable and communicative (Bakhtin 1008). Analogously, Lacan formulates the Real as *prelingual existence*, i.e., as existence we are born into and from which, by way of the Mirror Stage, we are initiated into both the subjective *I* of the Imaginary and *we* of the Symbolic.⁴

Thus, silence is not merely binary negation, as is assumed to be the case by Bakhtin: it too possesses linguistic currency and meaning. After all, as Michal Ephratt insists, "there is meaningful speech and meaningful silence" (1918), for "like speech, [functional] silence serves as the means whereby illocutionary (or speech) acts are performed" (1920). Were this not the case, *The French Lieutenant's Woman* would lose the preponderance of its literary force, both stylistically and thematically—a conjecture that is typified by every meeting between the novel's two protagonists. Case in point, each time Charles encounters Sarah's silences—Sarah, who is the embodiment of the Lacanian Real—we find Charles becoming increasingly liberated from the Symbolic norms of which he is constituted, as well as otherwise adopting uncustomary languages and modes of discourse that are foreign to his ideological disposition. This represents liberation for Charles from the ideologies that both plague him and prevent his rehabilitation with Sarah into the Real—a liberation achieved through the interplay of silence and discourse. "Do not ask me to explain what I have done," Sarah remonstrates after Charles has taken her, "I *cannot* explain it. *It is not to be explained*" (Fowles 355; emphasis added). Charles, realizing that Sarah is a virgin, is dumbstruck, as are all his subsequent ellipse-filled responses and abortive if not petulant insistences that Sarah's behavior, if not Sarah herself, "must be explained!" (356). And why should Charles act any differently or less dumfounded, when, as Fowles intones, "a thunderbolt [had] struck him," ushering Charles into an unmediated encounter with the Real (354)? Charles has thus been traumatized and, in being traumatized, found the

4 What each thinker is articulating, of course, is *existentialism* and the existentialist conviction that *existence precedes essence*.

lone doorway that Lacan posits as the reentry into the Real once we have been subsumed in the Symbolic order.

Consequently, having given in to his baser desires and succumbed to an irruption of the Real in instigating the moment, Charles is left reeling from the silence and terror the encounter elicits in him.⁵ This is as Lacan says it should be. As is the paralysis engendered by the “swarm of mysteries” that surround the event, rendering Charles unable to either move forward with Sarah into the Real or to extricate himself from his existential quandary to resume the ideological status quo (Fowles 355). Of course, while there is verbalized dialogue throughout the incident—especially in its immediate postcoital aftermath—such discourse is only indicative of feigned attempts by Charles and Sarah to overcome the silence they are more generally thinking but are desperate to circumvent. This is especially true for Charles. After all, as linguist Jack Bilmes advocates, “some silences are [only] obscured by words” (82).

Thus, as both the literal and literary climax of *The French Lieutenant’s Woman*, Exeter is the point of no return for Charles: from here, no matter the denouement—whether the novel ends gently, with Charles’ discovery of his daughter, Lalage, or under the duress of his primordial disavowal of Sarah—the Real will be made flesh and that flesh will be Charles. In fact, Fowles himself attests to as much: “And at the gate [to the Real], the future made present, [Charles] found he did not know where to go. It was as if he found himself reborn, though with all his adult faculties and memories, [and a] baby’s helplessness—all to be recommenced, all to be learned again!” (Fowles 465). So, whether by way of Lalage as his surrogate or through an unmediated experience with the Real himself, Charles has run out of existential options, but not only out of options, out of the very language and verbal signs he relied on to take his bearings on the “umplumb’d, salt, estranging sea” upon which he has now been set so unceremoniously adrift (Fowles 467). Instead, ideological discourse has been replaced by that of “blind silence” (459).

That is not all Exeter represents, however, nor is it the only dialogism that the silences of the Endicott Family Hotel engender the fateful day of Charles’ and Sarah’s commerce, for it is at the Endicott that Sarah’s silences emerge not only metaphorically pregnant with a “becoming” Charles (whom she has been pregnant with for some time), but literally pregnant with Lalage.⁶ That is precisely what discourse is, according to Bakhtin, a becoming, for which Fowles ingeniously gives his readers a Bakhtinian object lesson in Lalage, lending credence to the assertion that silence is both a language and an *answer-word* for ideology, being the living and *articulate* participant in discourse that it is (Bakhtin 1021). After all,

every word is directed toward an *answer* and cannot escape a profound influence of the answer-word that anticipates it. The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer’s direction

5 Meaning an “irruption of the Real” as Lacan formulates its usual breaking through to us.

6 A vivid reification of this fact can be found in the reaction of Charles to Lalage at their first encounter.

(1015).

Can silence itself not be directed toward an answer? Is silence not itself an answer that has the power to not only disarm alien languages being spoken into it, but to repurpose and then recast those languages in its own quasi-ideological hues, just as other more reified verbal forms of heteroglossia do? Fowles seems to think so, especially when it comes to Sarah: “She did not answer. *But that was answer*” (Fowles 180; emphasis added). So does Roman Jakobson, who advocates that “[functional] silence as part of *verbal* communication serves alongside speech to fulfill all communicative functions” (Ephratt 1918, emphasis added). Likewise, Fowles remains unequivocal in his conviction that even when “...more silence followed, [both parties] knew what was being said” (Fowles 283).⁷ This is the case time and time again with such disclosures in *The French Lieutenant’s Woman* when nearly anyone is faced with having to *interpellate* Sarah into their own ideology or to decipher what she represents in relation to them outside of it. And time and time again the kneejerk reaction of Sarah’s dialogic interlocutors is the same: they walk away from the exercise with a benumbingly frustrating incomprehension of her (if not an outright existential paralysis, as often proves to be the case with Charles). “I cannot explain it,” they confess, “I find [her behavior] incomprehensible,” “I think I have a freedom they cannot understand...” (355, 155, 175).⁸ In fact, Sarah fares no better than they do: “...I am not to be understood even by myself” (452). Hence, however unreliable a narrator he may be, Fowles finds Sarah to be as inscrutable as his characters do, when confronted with the question “Who is Sarah?” (94). To which he avers, “I do not know” (95).

Neither do readers by the time we finish the last denouement of *The French Lieutenant’s Woman*, which forces us into the interpretive reader-response silence posited by Sartre. This paper is about more than establishing silence as discourse in literature, however; it is also about formulating a hermeneutic for accurately recognizing the interplay of ideologies within a text, as well as establishing a methodology for appropriately explicating the interconnectedness of those ideologies in exegesis. Thus, the methodology I propose assumes that literary theory needs a more reflexive and comprehensive approach to critical hermeneutics than the Balkanized praxis of its current orthodoxy, and Mikhail Bakhtin delineates just such a baseline for that purpose. *The French Lieutenant’s Woman* is an exemplar of the many reasons why. Unfortunately, as Michal Ephratt laments, rarely since Bakhtinian interpretation gained traction in the 1990s has literary criticism fully embraced its methodology, let alone included a more exhaustive hermeneutic incorporating “silence as a [legitimate] component of verbal interaction” (1911). In explicating his long-established paradigm of the

7 “Both parties,” of course, are Charles and Mr. Freeman, when Charles visited Freeman to disclose the news of his lost patrimony. I do not believe the particulars in any way diminish the overarching sentiment, however, i.e., that silence not only operates on the same plane as language but in the same ways.

8 For the sake of full disclosure, these quotes are all either Charles or Sarah. I have used them as representative of the whole because they are the most concise and forceful of the quotes of this nature, though in various ways the sentiments they intimate are shared by all.

six parts of speech, Roman Jakobson (upon whose foundation Ephratt builds) corroborates these assertions. Again, *The French Lieutenant's Woman* is an exemplar of the many reasons why. In defense of the discipline, Bakhtin himself was not exhaustive in his inferences, nor included silence as a functional component of the communicative process. In fact, Bakhtin seems to have assumed conventional wisdom of silence as “devoid of any semiotic other meaning” (1919). Yet, as Ephratt expounds, functional silence can be shown to act as communication within all six of Jakobson’s speech functions, *referential, conative, emotive, metalingual, poetic, and phatic* (Jakobson 1074). As I hope to have demonstrated with this paper, then, literary criticism would best be served by not only a Bakhtinian baseline of critique from which to add other interpretative filters in analyzing literary texts, but by a Bakhtinian baseline that incorporates silence as a language of discourse. After all, if Sartre is correct in his avowal that the goal of an author should be creating silence for readers to birth their own meaning in, we as readers, as theorists, should learn to competently interpret those silences, in order to walk away from our textual examinations with more than the ideological assumptions we first approached them with.

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(IN)SECURITY: THE FUTURE OF LITERATURE AND LANGUAGE STUDIES



The 2020s might be called the Age of Insecurity. Barely recovering from the coronavirus pandemic and suffering its social, psychological, and economic consequences, and living in fear of environmental catastrophe and nuclear war, twenty-first-century humanity has little reason to feel secure. Increasingly powerful surveillance regimes facilitated by the ongoing digital revolution only heighten the sense of insecurity and related affective states such as paranoia and entrapment. In U.S. institutions of higher learning, scholars and students of literature and language face new threats to their livelihoods precipitated by politically motivated assaults on tenure and, by implication, academic freedom. What is the future of the humanities in such circumstances? Is it to be one of gradual (or accelerated) obsolescence? What alternative futures might be imagined for the study of literature and language? For creative writing? For the teaching of rhetoric and composition? Is it possible to envisage – and create and sustain – new sorts of security without lapsing into complacency? Might intimations of insecurity be reimagined as useful or generative for scholarship and teaching in the humanities? How might thinking about in/security enhance the way we read texts and watch films? What new reading or viewing practices might come into being?

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Call for Proposals

SAMLA welcomes proposals of visual representations of scholarly work that serve to illuminate a research topic and expand understanding through visual design and the incorporation of visual elements and graphics. The presentation may be multimedia or a poster display. Limited technological support will be available for multimedia/multimodal works. This method creates new opportunities for discussions about literature and language and expand our understanding of scholarly research. Presentations that focus on the special topic of the conference, *Social Networks, Social Distances*, are particularly encouraged. The SAMLA Poster Session attracts scholarship at every level of the field, but may be an especially attractive option for graduate students and particularly accomplished undergraduates.

By July 30, 2022, please submit a brief description of the project and visual design to Dan Abitz, SAMLA's Associate Director, at samla@gsu.edu.

"From Sojourner Truth's 'Ain't I a Woman?' to Tarana Burke's #metoo: The Significance of Womanist Voices in the Twenty-First-Century Composition Classroom"



Kendra N. Bryant, North Carolina A&T State University

TRAPPED IN THE ORIGINAL GENDER:
THE HOMOSEXUAL TRIANGLE IN A PICTURE OF DORIAN GRAY



VISUAL INTERPRETATIONS AND FINE BINDINGS OF
BALZAC'S *LE CHEF D'OEUVRE INCONNU*



"El Paquete Semanal:
La pirata como herramienta de democracia en Cuba"



Shaifer Jones, Sewanee: The University of the South

In the wake of the last-minute switch to an online conference last November when a major storm swept through Florida, the theme of this year’s conference—(In)Security—more or less picked itself. But a longer narrative has also shaped this topic. Ever since I was a doctoral student at the University of Rochester in the late 1980s, the humanities job market has been in a state of moderate to severe crisis; the economic crash of 2008 and its after-effects—not least the declining numbers of students enrolled in humanities classes—and then the Covid-19 pandemic have exacerbated an ongoingly precarious situation. Other factors contributing to a widespread sense of insecurity in North American institutions of higher learning include recent politically motivated assaults on tenure and, by extension, academic freedom. And at the very time when researchers and teachers are officially encouraged to think globally, reduced if not eviscerated foreign language requirements on many college campuses accelerate the forced march toward monolingualism.

SAMLA 95 presents a signal opportunity to reflect on our work as scholars, students, and teachers of the humanities in response to these pressures. What is the future of our collective enterprise? Is it to be one of gradual obsolescence? What alternative futures might be imagined for the study of Literature and Languages? For Creative Writing? For the teaching of Rhetoric and Composition? Is it possible to envisage—and create and sustain—new sorts of security without lapsing into complacency? Might intimations of insecurity be reimagined as useful or generative for scholarship and teaching in the humanities? How might thinking about security and insecurity enhance the way we read texts and watch films? What new reading or viewing practices might come into being?

I am delighted that our Plenary speaker at this year’s conference will be Dr. John W. Hamilton, the William R. Kenan Professor of German and Comparative Literature at Harvard. Widely published in German and French literature, the classical tradition, and music and language, Prof. Hamilton is also the author of a ground-breaking study titled *Security: Politics, Humanity, and the Philology of Care* (2013). As this year is the tenth anniversary of the publication of that book, SAMLA 95 will be the perfect time to hear Prof. Hamilton’s further reflections on the fascinating ideas explored there.

I look forward eagerly to meeting with you in Atlanta, and hope that the intervening months treat you all well.

Adam Parkes

University of Georgia

Although I am eager to attend an in-person conference, I am nonetheless beyond grateful to Dr. Dan Abitz and the SAMLA staff who have, with grace and grit, responded so impressively to the demands of virtual meetings. They have been the heart that keeps this organization alive, by creating a space where we can meet and share ideas.

I continue to believe in the unique value of regional organizations like SAMLA. The community it enables is open and accessible to scholars and students at all stages of their careers, and we love welcoming new faces and seeing longtime friends. I look forward to seeing you in person this November 9-11.

Sincerely,

LeeAnne M. Richardson

Executive Director

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AMERICAN STUDIES

ADDRESSING COLONIAL INSECURITIES THROUGH RADICAL FORMS

Expanding upon SAMLA's phrase "age of insecurity," this panel will interrogate subjectivities that exceed the settler/Indigenous binary. What if we consider the moment of Euro-Indigenous encounter as its own age of insecurity? What does it mean to live through multiple moments of insecurity? How are the tools that we have to express or reflect insecurity actually beholden to the too-naturalized architecture of colonial regimes? Interrogating settler and Indigenous texts, this panel will consider transgressive art and literary forms. We are especially interested in genre play that manipulates or reassesses established, colonial mediums of representation, including but not limited to the novel, found text and other poetic forms, photography, film, etc. How do settler and Indigenous subjects interact with each other through mediums? How does genre play make naturalized phenomenon like colonialism visible and interactive even within a larger discourse of insecurity and paranoia? Please submit a 200-300 word abstract, a 50-100 word bio, and any A/V requests to Anthony Gottlich and Stacey Balkun via the following Google Form (<https://forms.gle/6np8d8RMptcSaUcZ7>) by May 26, 2023.

EMILY DICKINSON'S (IN)SECURITY

Emily Dickinson International Society

The Emily Dickinson International Society panel welcomes submissions on any aspect of Dickinson studies. Abstracts addressing the conference theme are especially welcome. By July 15, 2023, please submit an abstract, a brief bio, and any A/V or scheduling requests to Dr. Trisha Kannan at trisha@concionmatters.com.

ETHNIC SELF-REPRESENTATION POST-IDENTITY

This panel invites submissions on any aspect concerning contradictions in the self-representation of embodied subjects resisting assimilation and asserting their heritage in twentieth and twenty-first century American literature.

Please submit a 250-word abstract, a brief bio or CV, and any A/V or scheduling requests to Maria Orban (Fayetteville State University) at morban@uncfsu.edu by July 1, 2023.

THE FUTURE OF INDIGENOUS FUTURISM

This roundtable seeks participants to consider some basic definitions: what are the differences among Indigenous science fiction, Indigenous speculative fiction, and Indigenous Futurism? The table members (and the audience) also will consider other fundamental questions, such as: How did Indigenous Futurism arise from Native Nationalism and what is its relationship to Tribalography? Indigenous Futurism was imagined as a critical category before there were many examples to place within it; have recent works fulfilled the potential for Indigenous Futurism, and what does the future of Indigenous Futurism look like? Interested participants should propose a response or perspective on some of these questions (or pose their own) in 250 words. Please send that response, along with a brief bio and any A/V or scheduling requests to Miriam Brown Spiers, Kennesaw State University, at mSPIERS1@kennesaw.edu. The deadline for submissions is June 1, 2023.

MEDIA-CHAOS IN LATE MODERN AND POST MODERN WORLD IN THE DON DELILLO'S WORK

How does the media, chaos, and particularly the chaos in the media work in Don DeLillo's fiction? How can we understand his fiction as an index of this particular form of chaos in both the modern culture and post-modern world? Does the chaotic media environment replace our religiosity, foment identity crises, and create a lack of focus through a mindless feedback loop of entertainment? This panel invites submissions that examine how these topics and others related to media, chaos, and post-modern American culture are approached in DeLillo's novels and shorter fiction. Please send abstracts of 250 words, along with AV requirements, scheduling requests, and brief bios, to Maria Nazir, Georgia State University, at maryashah7@gmail.com.

MUSLIMS IN AMERICA

This panel intends to examine the works of Muslim American poets, novelists, playwrights, jazz musicians, punks, hip hop artists, filmmakers, and visual artists. Papers are invited that explore the diverse compositions of Muslim American identities in cultural texts as they challenge and engage with the canonical codes and sociopolitical norms of national, theoretical, literary, and aesthetic spaces. With the theme of SAMLA 95 - (In)Security: The Future of Literature and Language Studies - panelists are asked to consider how these Muslim American writers and artists employ different media in their contrapuntal articulations of assimilation, alterity, dissent, and transgression in high and low art forms to the following: economic inequities, environmental insecurity, and state and corporate surveillance. Please submit a 300-word abstract, with a short biography and A/V requirements, to Mahwash Shoaib (mahwashshoaib@hotmail.com) by June 15.

THE SOUTHS AND SCIENCE FICTION

Society for the Study of Southern Literature (SSSL)

The Society for the Study of Southern Literature invites papers on the South and science fiction for a panel at the South Atlantic Modern Language Association's 95th Annual Conference from November 9-11, 2023 in Atlanta, GA. This conference's theme of "(In)Security: The Future of Literature and Language Studies" presents a unique opportunity to consider the imagined futures offered within SF works, including their representation of social inequalities and the possibilities of the SF genre to raise awareness to the value of Literature and Language studies. Papers may discuss any of the sub-genres of science fiction, including Afrofuturism, post-apocalyptic, or alternate history and may focus on any media including video games, novels, poetry, movies, television, or comics. The chosen texts should share the South, "Southernness," or Global Souths as a concern. We welcome presentations that offer to 'expand' the canon of Southern literature and science fiction itself, especially papers that focus on works by BIPOC, AAPI, or LGBTQ+ writers. Please direct any questions to Cameron Winter and Zita Hüsing at cameron.winter@gatech.edu and zhuesing3@gatech.edu. Submit 200-500 word abstracts, 50 word bio notes, and A/V requirements via the following link by June 1, 2023: <https://forms.gle/9MNUyz2GNCwKf7B1A>

STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE

Truman Capote Literary Society

This session welcomes submissions on any aspect of studies in the works and life of Truman Capote. Abstracts addressing the conference theme are especially welcome. By June 30, 2023, please submit an abstract of 200 words or less, a brief bio, and any A/V or scheduling requests to Dr. Stuart Noel, Georgia State University at SNOEL1@gsu.edu.

WRITING BEYOND IDENTITY

This special session will examine textual representations in which authors explore positionalities outside their own (with respect to race, ethnicity, gender, sexual orientation, class, nationality, ability status, religion, et cetera). Submissions are welcome that consider the limitations, liabilities and/or opportunities of crossing such boundaries. Or, just as climate

scientists take core samples of glaciers to collect climate data, panelists may investigate how such boundary crossings provide data on the cultural climates of periods past or present. Representations in any genre and inclusive of popular culture are welcome. Please submit by May 30 an abstract of 100-500 words, along with a brief bio and/or c.v., and any A/V or scheduling requests to George Hovis, SUNY Oneonta, at george.hovis@oneonta.edu. Please include in the email's subject line "SAMLA Writing Beyond Identity."

WRITING WITH SECURITY AND INSECURITY IN EARLY AMERICA

American Literature (Pre-1900)

How might the ideas of security and insecurity, broadly conceived, apply to pre-1900 American writers? From the colonial era to the early Republic, through the rise of abolition and the Civil War, and through the Reconstruction era, Americans from diverse backgrounds experienced security and insecurity in a wide variety of ways that both challenged and changed American society and literature. How were these challenges faced through literature? How were cultural changes made through people's writings? How did authors depict the precariousness of being (in)secure? What lessons can we learn from pre-1900 Americans about security and insecurity that speak to contemporary society? This panel invites proposals for 3-4 presentations of not more than 20 minutes each to address the above questions, or other ideas related to the South Atlantic Modern Language Association's 95th Conference theme of "(In) Security: The Future of Language and Literary Studies." Presenters are required to become members of SAMLA and to register for the conference which is scheduled to be held in-person in Atlanta, GA, from November 9-11, 2023. Please submit an abstract of not more than 250 words, along with a CV, and any audio/visual requirements to Benjamin Crawford (Benjamin.crawford@gmail.com) by July 4, 2023, for consideration.

ASIAN / ASIAN AMERICAN STUDIES

(IN)SECURITY: ENVISIONING THE FUTURE OF ASIAN / ASIAN AMERICAN LITERATURE AND STUDIES

Historically in the United States of America, immigrants of Asian origin have been the subject of extremely violent legal measures—one need only recall the 1882 "Chinese Exclusion Act" or the other major laws against the naturalization of Asians voted in 1924 and 1934. These acts aimed at excluding or limiting their presence on racial grounds—that lasted until the 1965 "Immigration and Nationality Act"—which enact and signify political and social rejection, were accompanied by cultural exclusion, denial, and marginalization, through powerful operating racist and Orientalist stereotypes such as "inferior race," "yellow peril," "unassimilable," "perpetual foreigners," and even "model minority"—all of which are rife in Anglo-American literature since the 19th century. As Lisa Lowe had rightfully formulated it in her groundbreaking study *Immigrant Acts* (1996), the conception of the "Asian American" is "haunted" by a national memory that has consistently envisioned them as the "foreigner-within"—even when "born in the United States and the descendant of generations born here before" (5-6). Lowe's analysis has unfortunately been confirmed anew in the current pandemic and post-pandemic times—most recently through the back-to-back shootings in California in January 2023. It is also no wonder that the myriad forms of symbolic and physical violence and antagonism manifested against Asian Americans have led to an exasperation of their sense of unbelonging, illegitimacy, misfitness and (in)security. While these aspects have been continuously brought to the forefront and confronted by academics and writers of different fields, genres and affiliations, our panel aims to prolong some of the examinations and expand the epistemological and aesthetic possibilities of reconnecting the text and the world. We thus welcome presentations on any aspect of studies and/or teaching in literature, language, history, culture, and arts within the realms of Asian/Asian American Studies that will address the following question: How do Asian American studies and literature not only chronicle conditions and realities of (in)security, but also engage with them? What acts and manners of writing could be identified as meaningful and pertinent ways of not only dealing with these conditions and realities, but also confronting them whilst further providing solutions and venues for change? Comparative or interdisciplinary studies, multiethnic, transnational, and cross-cultural research related to the SAMLA 95 theme, (In)security, are especially welcome. Please submit a 250-300 word abstract/proposal, a brief academic bio, and any A/V or scheduling requests to both I-Hsien Shannon Lee (ilee11@gsu.edu), and Nicoleta Alexoae-Zagni (nicoleta.alexoae-zagni@univ-paris8.fr) by July 15, 2023.

INTERNATIONAL FAN CULTURE IN THE AGE OF IN/SECURITY: LANGUAGE, LITERATURE, MUSIC AND TECHNOLOGY ACROSS BORDERS

This session invites submissions on all aspects of Fan Culture and Cross-Cultural interaction. Topics include (but are not limited to) K-pop, J-pop, fan-celebrity relationships, forms of fan intimacy, and online communities. We will ask how fan culture builds identity and community beyond geographical, cultural, and language boundaries. All approaches are welcome. Please send 300-word abstracts, a brief bio, and CV by June 30 to Catherine Roh, Georgetown University, at ycr5@georgetown.edu.

PANDEMIC AND THE (DE)FORMATION OF THE "OTHER"

This special session will examine contemporary Asian American authors who have published during the pandemic. These textual representations will be focused on the idea of fear, its propagation in society, and how it contributes to the forming/deforming/unforming/informing of the identity of the other. This session welcomes submissions that focus on the analysis of such texts including their commentary upon the perpetual otherization, the fear attached to certain identities, and how these identities are represented through literature written during the pandemic. How has the government/religion/social media treated the "other" during the pandemic? Has the precarity of these marginalized identities changed or have we landed ourselves in sympathizing with the "other" post-pandemic? For those interested, please submit an abstract of 100-500 words by May 30, along with a brief bio and any A/V or scheduling requests to Swati Gilotra, University of Georgia, at swati.gilotra@uga.edu.

CREATIVE WRITING

(IN)SECURITY: POETS FOR SAMLA 95

SAMLA Poets

This regular session welcomes poetry submissions that draw on interpretations of the SAMLA 95 conference theme: (In)Security: The Future of Literature and Language Studies. Merriam-Webster's Dictionary defines security in part as "freedom from danger" and "freedom from fear or anxiety." It defines insecurity in part as "a feeling of anxiety, fear, or self-doubt"; "lack of dependability or certainty"; "lack of a reliable means of meeting one's basic needs"; and "lack of safety or protection." This session aims to feature poets whose poems thoughtfully address these and other definitions of security and insecurity. All poetic interpretations of the conference theme are welcome. By June 30, 2023, please submit a sample of original poetry that fits the conference theme (3-5 poems, 10 pages max), a brief bio, and any A/V requests to Valerie A. Smith, Kennesaw State University, at vsmith37@kennesaw.edu.

ENGLISH STUDIES (UK & IRELAND)

"ONE OF US:" JOSEPH CONRAD IN THE AGE OF INSECURITY

The Joseph Conrad Society

Ninety-nine years since his passing, nothing makes Conrad's place among us more secure than his and our shared insecurities: our many different ways -- for better and/or worse -- of being firmly unfixed. Conrad's precarity and opportunity are ethical conditions we share: states of mind, heart, and soul emblematic of the ongoing age he saw before us and which mark him out as "one of us" today. The Joseph Conrad Society of America invites proposals for presentations on any aspect of Conrad's work as it relates to this year's SAMLA conference theme of "(In) Security." Abstracts and inquiries may be sent to the panel Chair: Dr. John B. Murphy Assistant Professor of English Middle Georgia State University john.murphy1@mga.edu

FACTUAL FICTIONS AND FICTIONAL FACTS: AUTOFICTION'S (UN)CERTAINTY**Women in French**

In 2016, the usage of the word “post-truth” became codified not just in English dictionaries and American politics but also in a world-wide discussion of personal opinions, ideologies, and political beliefs. While this neologism began as a term mostly disseminated in contemporary news and social media outlets, it inherits meaning from centuries-long philosophical, literary, and religious debates about the relationship between truth and reality. In literature, perhaps the most applicable discussion is the one on autofiction in which critics and writers have been engaged since Serge Doubrovsky coined the term in 1977. This panel will examine how autofiction can be read and function, and ironically even embody truth, in a “post-truth” or “post-vérité” era that capitalizes on the destructive uncertainty between fact and fiction. As Marjorie Worthington proposes in her 2017 article on the subject, “Autofictions consciously play with readerly expectations about memoir and fiction, thwarting both, thereby simultaneously calling into question, and making a case for, the importance of distinguishing between fact and fiction.” This panel invites contributions that explore any aspect of autofiction in French and Francophone literature, film, visual and plastic arts, journalism, and new medias and the work’s relationships to the “truth” of historical events and social and political issues of the 20th and 21st centuries. Please submit an abstract of 250 words (in French or English), a brief bio, and any A/V or scheduling requests to Noelle Giguere, Emory University, at ngiguer@emory.edu by May 31, 2023.

FRANCOPHONE WOMEN'S NARRATIVES OF INSECURITY

As we consider the nuances of “insecurity”--such as lacking confidence, feeling inadequate, or living in dangerous or unstable situations--this panel aims to explore ways in which francophone women across the world gain (self-) awareness and overcome adversity as they generate stories about their experiences. Proposals focusing on women writers and artists whose work features anxiety, self-doubt, precarity, or other insecurities in literature, film, theatre, and other modes of creation from all time periods are welcome. Possible topics might include but are not limited to crisis, disability, difference, illness, trauma, family, and exile. Please send 250-word proposals in English or French along with presenter’s name, academic affiliation, and email to Adrienne Angelo (ama0002@auburn.edu) by May 31, 2023.

IN(SEcurity) AND FORESHADOWING WIDER CONFLICTS IN FRANCOPHONE WOMEN'S WRITING**Women in French**

In mid-September 2022, Burkinabe author, Monique Ilboudo, told a group of young scholars that what citizens of Burkina Faso really need is security. A week later, the country witnessed its second coup d'état in one year. Her novel, *Carrefour des veuves* (2020), alludes to the imminent consequences of ethnic tensions and jihadism in Burkina Faso. In 2002, Malian author Aïda Mady Diallo published *Kouty, mémoire de sang*, a novel which foresaw the conflict between the north and south plaguing Mali for the last decade. This session welcomes submissions on any aspect of in(security) that Francophone women writers discuss in their works which analyzes or foresees wars and conflicts occurring several years later. Please submit an abstract of 250 words (in French or English), a brief bio, and any A/V or scheduling requests to Cheryl Toman, University of Alabama, at catoman@ua.edu by May 31, 2023.

(IN)STABILITY OF BEING IN THE IN-BETWEEN

Increasing violence, changing and / or crossing borders, and general insecurity impact all aspects of “normal” life in the French-speaking world. Fluctuating between multiple identities, languages, and homelands, French and Francophone texts mirror plural ways of being, through moving boundaries of language, identity, genre, gender and forms of narration. We welcome

papers that explore aspects of the in-between in multiple forms of creation in French, including but not limited to autofiction, autobiography, film, graphic novels, novels, poems, music, podcasts, etc. Please submit in either in French or in English by April 15, 2023, 250-300 word abstracts, a brief bio, and any A/V requests to both E. Nicole Meyer, nimeyer@augusta.edu and Azza Ben Youssef, azzaby@live.unc.edu

PANDEMIC IMPACTS: REFLECTIONS ON SAVING FRENCH PROGRAMS

Changes to job security, faculty workloads and notions of what constitute student success proliferate. In addition, ChatGPT, AI and online translators menace the value and existence of the humanities in a more general way. This session focuses both on factors threatening French studies programs as well as potential creative solutions. What needs to change? What should be preserved? Please submit by April 15, 2023, 250-300 word abstracts, a brief bio, and any A/V requests to both E. Nicole Meyer, nimeyer@augusta.edu and Noëlle Brown, nbrow152@kennesaw.edu

PROPAGANDA FROM THE PAST TO THE PRESENT / LA PROPAGANDE D'HIER À AUJOURD'HUI

Noticeable in authoritarian regimes as well as in democracies, in the political sphere, or in the business world, disinformation has become omnipresent. Independently from its medium, (e.g. in writing, by image or sound) the manipulation of information has grown exponentially with the digital revolution and the development of social networks. This multidisciplinary panel aims to question the various modes and fields of action of disinformation and propaganda, through the performing, cinematographic or visual arts, literature, the media, including social networks, and any other possible form of representation. The objective is to better understand their origins, their theoretical, ethical, or political foundations, as well as the motivations underlying their use. Please send a 250-word abstract either in French or in English and a short academic biography to Frederic Leveziel (University of South Florida) at fleveziel@usf.edu by June 30, 2023.

Présente aussi bien dans les régimes autoritaires qu'en démocratie, dans la sphère politique ou dans le monde des affaires, la désinformation est aujourd'hui omniprésente. Indépendamment de son support de diffusion, par l'écrit ou par l'image ou le son, la manipulation de l'information a connu une croissance exponentielle avec la révolution numérique et le développement des réseaux sociaux. Ce panel, qui se veut par définition multidisciplinaire, encourage la participation d'intervenants qui s'interrogent sur les divers modes et champs d'action que revêt la désinformation ainsi que la propagande, à travers les arts scéniques, cinématographiques ou visuels, la littérature, les médias, y compris les réseaux sociaux, et toute autre forme possible de représentation. L'objectif est de mieux comprendre leurs origines, leurs fondements théoriques, éthiques ou politiques, ainsi que les ressorts qui en sous-tendent l'usage. Veuillez adresser une proposition d'intervention de 250 mots environ, en français ou en anglais, ainsi qu'une brève biographie académique par courriel, à Dr. Frédéric Leveziel: fleveziel@usf.edu avant le 30 juin 2023.

GENDER & SEXUALITY STUDIES

OVERCOMING INSECURITY: EMPATHY IN LITERATURE, FILM, AND TELEVISION

The psychology of intolerance--racism, sexism, homophobia, and other forms of prejudice--is grounded in both ignorance and insecurity. When groups are Othered, they are dehumanized and treated as a threat. Empathy--the ability to see through another's eyes--is one way to overcome those dangerous feelings of insecurity. People who have never had any real interaction with those that they consider to be Others may end up encountering characters in fictional works who challenge their views. Literature, film, and television programs can help audiences relate to other people who have had similar experiences or introduce them to new ways of seeing the world. This traditional session will explore attempts in literature, film, and television to create empathy. Which characters have provoked empathy in unexpected audiences? Why have some works or projects succeeded in creating empathy where others have not? What makes a work more likely to create empathy? There are many possible approaches to the topic using works from the past and/or the present; approaches that include some discussion of the reception of the work and/or reception theory are especially welcome.

Please send an abstract (200-300 words), a short bio, and any A/V requirements or scheduling requests by June 30, 2023, to Dr. Laura Getty, University of North Georgia (laura.getty@ung.edu).

SECURING FEMINISMS IN THE DIGITAL AGE: COMMUNITY, DISCOURSE, AND ACTIVISM

This session will investigate the impact of digital media on feminist discourse, community, and activism. Papers are welcome on all aspects of feminism in the digital age, including its manifestation in online communities and fora, online displays of popular culture, and digital media forms (such as video, film, television, and online comics). Topics may include (but are not limited to) cross-cultural feminism, sexist stereotypes, body image, political discourse, and fan culture. Please send a 300-word abstract, a brief bio, and a CV to Ye LI, Georgetown University, at yl1533@georgetown.edu by June 25th.

HISPANIC STUDIES

APOCALYPTIC IMAGINATION IN LATIN AMERICA

This roundtable welcomes submissions on any aspect of Apocalypse, Pandemic, Virality, and Science fiction in Latin America. In particular, abstracts we are interested in papers that depict how dystopian futures as portrayed in Latin America represent aspects of (in)security; and cultural productions that derive from environmental, political, societal, and economic unrest in the region. By June 20th, 2023, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Dr. Andrea Gaytán Cuesta, Assistant Professor of the University of North Florida, at a.gaytan@unf.edu

INNOVATION IN LANGUAGE AND COMPOSITION CLASSES - "FLIPPING" THE SCRIPT ON TECH INSECURITIES

This Roundtable session welcomes submissions on any aspect of the proposed session, especially those fitting the theme of the conference, by June 30, 2023. In the roundtable discussion, we will share ideas for flipped classroom techniques that provide instructors with new approaches as they navigate the technology of predictive writing, chatbots, and online translation tools. Please submit an abstract of 200 words, a brief bio, and any A/V or scheduling requests to Deanna Mihaly, Virginia State University, at dmihaly@vsu.edu.

THE IN/SECURITIES IN THE HISPANIC CLASSROOM

Following the topic of the Conference, our session would like to address the ongoing digital revolution and the way it is/will be affecting us. What is the future of the humanities in such circumstances? Is it to be one of gradual (or accelerated) obsolescence? What alternative futures might be imagined for the study of literature and language? For creative writing? For the teaching of rhetoric and composition? How do we think about in/security when we teach? present at conference? and/or publish?. Please send an abstract to Ruth Sánchez Imizcoz at rsanchez@sewanee.edu by June 30th.

INSECURITY AND FEAR: THE FUTURE OF CERVANTES STUDIES IN THE HUMANITIES

Cervantes Society

Recent years have borne witness to scholars and academics facing various types of insecurities and fear, especially as regards our health, professions, and the future of the Humanities. Echoing the conference theme, the Cervantes Society of America (CSA) would like to openly address issues of fear and insecurity in two manners. First, we seek themes of insecurity, fear, paranoia, catastrophe, and obsolescence, among others, that have been intimated or explicitly addressed in the works of Cervantes. How did Cervantes approach them thematically within his work? What other related topics, such as censorship, have ignited these strong emotions

and situations? Second, we inquire as to how scholars envision Cervantes Studies within the overall future of the Humanities. What role can Cervantes Studies pioneer to expose, assess, and overcome the challenges associated to the so-called crisis of the Humanities? What is the relationship of Cervantes's works with new technologies (e.g. Open AI artificial intelligence ChatGPT)? What new pedagogical approximations are achieving positive results? These are very timely topics for today's Cervantes scholars, and when framed thematically by these two optics onto insecurity and fear, particularly poignant conversations regarding scholarship and pedagogy begin to resonate. The Cervantes Society of America at SAMLA 95 welcomes 15-minute paper presentations in English and Spanish that engage with any aspect of insecurity and fear as related to Cervantes Studies. Please submit by e-mail a 200-word abstract, brief bio (200-word maximum), one-page CV, and A/V requirements by June 15, 2023 to both Medardo Rosario (merosari@fiu.edu) and Daniel Holcombe (daniel.holcombe@gcsu.edu).

LANGUAGES, HUMAN-NESS AND CULTURAL BRIDGES IN THE WORKS OF GOLDEN AGE SPANISH PENINSULAR WRITERS

Spanish I (Peninsular: Renaissance to 1700)

The study of languages enabled us to comprehend better the realities of another age, another culture and historical events. Perhaps language study has come full circle now and can be seen as an agent to bridge cultural gaps, dispel domestic and international crises, make the world a gentler and welcoming place. While translators can be employed for comprehension, language and/or humanities can also be strategic channels that work to promote a softening of humanity and bridge gaps between cultures and nations. This session welcomes submissions on any aspects of the ways in which language(s) can be seen as agents of domestic, historical, intercultural harmony in the works of Spanish Peninsular writers of the Golden Age. By June 30, 2023, please submit an abstract of 200 words, a brief bio, and any A/V or scheduling requests in Spanish or English to Linda Marie Sariego, at sariegol@neumann.edu.

MEXICAN LITERATURE, CULTURE, AND FILM

Spanish-American Literature of the Twentieth and Twenty-First Centuries

You are invited to present an aspect of Mexican literature, culture, and film. You can consider presenting a paper on a contemporary Mexican writer and intellectual. In addition, you can compare and contrast a specific literary work, which has been taken to the cinema or you can also choose a Mexican film and make a presentation on its importance on various aspects of literature, history, and culture. Furthermore, please feel welcome to present a paper integrating SAMLA 95 theme: (in) Security: The Future of Literature and Language studies. By May 15, please send a 200 word-abstract to Jose A. Cortes-Caballero, Georgia State University, Perimeter College, jcortes3@gsu.edu.

THE NARRATION OF INSECURITY IN 20TH AND 21ST CENTURY CENTRAL AMERICAN TEXTS

The social, psychological, and economic insecurity many are feeling for the first time in the 21st century has been a constant condition for generations in Central America for many reasons: European colonization; US imperialism; civil wars; political / elite corruption and impunity; racism; narcotraffic; etc. This panel invites submissions that study how these insecurities are brought to light in Central American texts from the 20th and 21st Century. By July 15, please send a 250-word abstract, a brief bio, and any A/V requests in Spanish or English to Kerri A. Muñoz, Auburn University, kam0005@auburn.edu.

PENINSULAR LITERATURE AND/OR CULTURE FROM 1700 TO THE PRESENT

Abstracts for sessions A, B, and C will reflect any theme related to Peninsular Literature and/or Culture from 1700 to the present. These sessions will explore a wide range of topics from different periods. Abstracts for session D should reflect the 2023 conference theme, "(In) Security: The Future of Literature and Language Studies." This is a quadruple session with a maximum of three presenters per session, with presentations not to exceed 20 minutes. Presenters must be SAMLA members to attend and may read only one paper at the convention. Interested participants may send a 250-word abstract in Spanish or English, a short academic

bio (approximately 100 words), and contact information via email in a single Word document at their earliest convenience. Deadline for abstract submission: May 19, 2023. Please send materials and/or questions via e-mail to Dr. Patricia Orozco, Chair of Spanish II Peninsular: 1700 to Present, at morozco@umw.edu.

SECURING THEIR FUTURES: WOMEN IN SPAIN, PORTUGAL AND THE AMERICAS, PRE-1800 **Grupo de Estudios sobre la Mujer en España y las Américas**

GEMELA (Grupo de Estudios sobre la Mujer en España y las Américas, pre-1800) invites 15-minute presentations for a panel on pre-1800 women's writing and other forms of cultural production in the Spanish- and Portuguese-speaking worlds. The session's theme is "security," broadly construed. Some papers might address issues of financial, personal or psychological security among early modern women, particularly as they relate to gender. Others may consider the future of studying female cultural production from this time period. What research or pedagogical endeavors are useful in securing the future of scholarship in the field? By taking a perspective that looks both forward and back, the panel examines the strategies that women writers and artists developed to overcome insecurities and also considers these histories' contemporary relevance. For consideration, submit a 250-word abstract, a 100-word bio and any A/V requirements to Sarah Finley, First Vice-President at sarah.finley@cnu.edu. The submission deadline is June 1, 2023.

SPANISH-AMERICAN LITERATURE OF THE TWENTIETH AND TWENTY-FIRST CENTURIES

In keeping with the general conference theme and its importance, this session welcomes proposals for papers that address how "Future and/or In/security" intersects in the context of Spanish-American Literature of the Twentieth and Twenty-First Centuries. Topics may include but are not limited to Ethno-Environment, Post-pandemic adaptations, Literature, language and technology, Isolation, and community. Please send 250-word abstracts by July 17th to Alvaro Torres-Calderón (University of North Georgia) Alvaro.TorresCalderon@ung.edu. Please do not hesitate to send questions or inquiries prior to submitting your proposal.

TACTICS FOR NEGOTIATING IN/SECURITY IN SPANISH-LANGUAGE LITERATURES AND AUTHORSHIP PERFORMANCES: MODELS FOR RED-STATE INSTRUCTION

What models for instructors in the humanities, especially in Spanish-language classrooms, do feminist critics discover in contemporary Spanish-language texts and authorial performances grounded in the US, Latin America, the Caribbean, or Spain? "Contemporary" here indicates a preference for twenty-first-century examples, although abstracts on earlier periods will receive consideration. How might university-level instructors learn from these models, whether in print literature, performance tactics, or other genres? How might we apply the tactics beyond the classroom? Relevant questions include: How might we approach the task of forming networks of solidarity with K-12 teachers? Which other allies might be crucial to success in combatting censorship and related official policy? Does shifting the focus to a study of seemingly unrelated domains, such as infrastructure studies, environmental studies, or other adjacent theme help to chart a pathway to greater freedom and equity? Which among contemporary theories threatening to red-state governments, such as Black Feminist Theory, might prove helpful? This traditional format session welcomes abstract submissions by June 30, 2023. Please submit a 300-word abstract and a 150-word bio, in addition to A/V or scheduling requests to Emily Hind, Feministas Unidas/University of Florida, at ehind@ufl.edu.

TRASHED: ABANDONED BODIES AND PLACES IN MODERN IBERIAN LITERATURES AND CULTURES

This panel welcomes submissions for a traditional format considering any aspect of Modern Iberian (18th-21st centuries) literary or cultural works that portray the discarded remnants of society. Abstracts addressing social waste as a security risk are especially welcomed. By May 31st, please submit an abstract of 250 words in Spanish or English, a brief bio, and any A/V or scheduling requests to Sarah Sierra, Virginia Tech, at ssierra2@vt.edu.

BIG BAD FUTURE: SCALE AND SPECULATION IN ENVIRONMENTAL LITERATURE

Association for the Study of Literature and the Environment (ASLE)

From Thoreau's description of "vast, Titanic, inhuman nature" to Timothy Morton's hyperobjects, scale has long been an epistemological tool for theorizing the relationship between nature and humanity. This tool has taken on special significance in the age of global anthropogenic climate change as artists and scholars struggle to give form to such enormous, widely dispersed upheaval as it slowly but persistently creeps into view. In the light of drowning major cities and intensifying weather events, we are left with the evergreen question: "what is to be done?" What role, if any, can literature play in the comprehension of and adaptation to such a brave new world? What interdisciplinary connections can be adopted to make art a more transformative force? What part can literature and language studies play in such a world where potential destruction may make the university as an institution altogether obsolete? Potential presenters are welcome to consider these among other questions in constructing their proposals. Presentations from all fields of literature and language studies and all time periods are welcome. Interdisciplinary links are encouraged but not required. Presentations may address any of the following:

- How to represent climate change in art
- The scale of movements for climate justice
- Climate fiction and speculative depictions of drastically different futures
- Speculative theories of climate adaptation (degrowth, international agreements, etc.)
- Mass extinction
- Climate disaster
- Mass migration/climate refugees
- Nascent climate fascism and/or climate populism
- Environmental radicalism and/or the utility of violence
- Extractive capitalism, its ghosts and its futures
- Any other topic related to the theme

By June 1st, please send proposals of 300 words, a brief bio, and any A/V requests to Dr. Matthew Spencer (mls0142@auburn.edu).

CHILDHOOD (IN)SECURITY

This special session welcomes submissions on any aspect of childhood insecurity. Abstracts addressing film and image studies are especially welcome. By July 1st, 2023, please submit an abstract of no more than 300 words, a brief bio, and any A/V or scheduling requests to Meghan Hodges, Louisiana State University, at mberg35@lsu.edu

ENHANCING LITERATURE AND LANGUAGE STUDY THROUGH INTERDISCIPLINARY RESEARCH IN THE HUMANITIES

In recent years, more and more scholars in the humanities have increasingly engaged in interdisciplinary research, where their expertise in narratives, languages, and culture constitutes a rare and necessary contribution to teams from STEM fields and beyond. This panel seeks to explore the benefits that such interdisciplinary work can contribute to the development of the humanities. We invite scholars to submit proposals for presentations on current interdisciplinary projects in the humanities, as well as reflections on the value of interdisciplinary research and pedagogy for literature and language study. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by June 30, 2023 to Victoria Lagrange, Kennesaw State University, at vlagrang@kennesaw.edu or Ludovic Mompelat, Indiana University Bloomington, at lmompela@iu.edu.

EVOLUTIONARY AND COGNITIVE APPROACHES TO LITERATURE: NEW DEVELOPMENTS IN INTERDISCIPLINARY STUDY

Major media are replete with essays on the demise of the English major. However, this panel will argue that literary studies are rhizomic, perhaps diminished in the academic garden, but growing underground to emerge and flourish in other fields. New knowledge in evolutionary psychology and biology, neuroscience, and the cognitive sciences has transformed our understanding of the role of stories in the emergence, perpetuation, and identity of our species. A major purpose of this regular SAMLA session is to provide a forum for the presentation and exchange of ideas flowing from this emergent body of knowledge, as it bears upon the interpretation of literature. Proposals are invited for papers that explore literary texts (of any genre, nationality, or historical period) from a well-defined evolutionary or cognitive perspective, including the following:----Exploration of evolutionary concepts, including evolved adaptations, in literary texts, e.g., kin selection, parental investment, sibling rivalry, inter- and intra-sexual competition, reciprocal altruism, sexual selection.----Investigations of inter-relationships between literary art and the human mind, e.g., Machiavellian intelligence, self-deception, theory of mind, personal narrative, status, reputation.----Theoretical approaches, e.g., the adaptive functions of storytelling, how do fictions help us interact with our world and our species?----Evolutionary ecology, e.g., inter-relationships between humans and their physical environments, including biophilia and biophobia. Proposals from scholars in the sciences and social sciences are welcome. Send proposals (200-250 words) and condensed CV to Session Chair Jeff Turpin (jpturpin@gvtc.com) and session secretary Judith Saunders (judith.saunders@marist.edu).

GRAPHIC PSYCHIATRY--EXPLORING VISUAL NARRATIVES OF MENTAL HEALTH

The "Age of Insecurity," as attested by the general call, made mental health a public health concern. From barriers to access to a provider shortage, from soaring suicide rates to supply chain issues that affect the availability of ADHD drugs, mental healthcare has become a pervasive topic that affects higher education as well. In this context, the special session sets out to rethink our approaches to ubiquitous cultural visual narratives and iconographies of mental health. For this purpose, this session will focus on "Graphic Psychiatry" which here describes a prolific subsection of Graphic Medicine: The term denotes the role that comics/graphic novels can play in healthcare; it is also a shorthand for this area of study and practice. Graphic "Medicine" ("as in the bottled panacea rather than the profession," I. Williams) is meant to suggest therapeutic potential, both for makers and readers. Comics have been discussed in connection to the history of psychiatry, their graphic pathography or their demonization of psychiatrists, etc. By contrast, graphic novels offer additional types of knowledge. They are book-length narratives, often autobiographical "quest narratives" (A.W. Frank), that depict mental illness, suffering, trauma in their own right. Often, they provide critical insights into treatment, practices, systems and institutions. The first was a wordless novel, Lynd Ward's *The Madman's Drum*, published in 1930, but there has been a proliferation of graphic novels on mental health in the past decade, including *Marbles*, *Rx*, *Tangles*, *Lighter Than My Shadow*, to name but a few. This special interdisciplinary session invites papers that explore "Graphic Psychiatry" and how it goes beyond showing psychiatry as a spectacle by discussing the illness narratives, systemic criticism, and pathologies. Additionally, we welcome pedagogy papers on teaching visual narratives of mental health. By June 15, 2023, please submit an abstract of 500 words or less, a brief bio, and any A/V or scheduling requests to Ronja Tripp-Bodola, LSUHSC New Orleans, at rbodol@lsuhsc.edu.

HOPE FOR HUMANISTIC STUDY: CONTEMPORARY VIEWS

What reason(s) do the humanities have to be hopeful about its continued existence and value in contemporary society? How, if it is indeed possible, can it survive in view of recent trends in higher education declining numbers of humanities majors, declining numbers of faculty positions, wholesale eliminations of departments in the humanities, and the rising tides of STEM- and strictly career-focused programs? Do language and literature studies still have something meaningful to offer contemporary culture? This special session invites papers that explore these issues on practical, institutional, ethical, and political grounds, but also invites those that reflect on the perennial tangible-intangibles that humanistic study bring to the table--both for the modern individual and for broader modern society. For those interested, please submit queries, suggestions, or abstracts of up to 300 words, a brief bio, and any A/V or scheduling requests to Elliot Shaw, University of Georgia, at elliott.shaw@uga.edu by June 30, 2023.

INSECURE ECOLOGIES: RESOURCE EXPLOITATION IN POSTCOLONIAL ECOSPHERES

The climate crisis posits a major threat to the anthropocene regardless of geopolitical boundaries. However, Eurocentric discourses seldom acknowledge the resource exploitation that fuels climate change. This panel seeks to explore works of literature that highlight such instances of resource exploitation in the postcolony vis-a-vis the ideas of security and insecurity in the times of an emergent climate crisis. With a special focus on the specters of neocolonialism that threaten the security of postcolonial ecospheres, this panel seeks to decolonize the discourses of climate change that refuse to address the role played by Western ideology and capital in the rendering insecure of ecologies in the postcolony. This panel invites proposals for presentations of not more than 20 minutes to address the topic stated above, or other ideas related to the South Atlantic Modern Language Association's 95th Conference theme of "(In) Security: The Future of Language and Literary Studies." Presenters are required to become members of SAMLA and to register for the conference which is scheduled to be held in-person in Atlanta, GA, from November 9-11, 2023. Please submit an abstract of not more than 250 words, along with a brief bio, and any audio/visual requirements to Paushali Bhattacharya (paushali346@gmail.com) by May 31, 2023, for consideration.

LIFE WRITING

The production of identities and subjectivities across narrative spheres and histories, from narratives of captivity or enslavement, autobiographies, biographies, and commonplace books, to contemporary iterations in memoir, blogs, social media, and reality television, challenge expectations for how lives can be documented and shared. Life writing crucially expands the bounds of what lives and literatures can look like, demanding that readers attend to histories, lives, languages, and experiences that are often unfamiliar or different from their own. This panel welcomes presentations on any aspect of life writing, and those projects that are related to the conference theme, "(In)Security: The Future of Literature and Language Studies," are especially welcome. By June 1, please submit an abstract of 250 words, along with presenter's academic affiliation, contact information, and A/V requirements, to Nicole Stamant, Agnes Scott College, at nstamant@agnesscott.edu.

LITERARY MONSTERS

Monsters

In today's culture, it's almost impossible to avoid "monsters." Straight from mythology and legend, these fantastic creatures traipse across our television screens and the pages of our books. Over centuries and across cultures, the inhuman have represented numerous cultural fears and, in more recent times, desires. They are Other. They are Us. This panel will explore the literal monsters--whether they be mythological, extraterrestrial, or man-made--that populate fiction and film, delving into the cultural, psychological and/or theoretical implications. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 31, 2023 to Tracie Provost, Middle Georgia State University, at tracie.provost@mga.edu.

SAVING THE DISCIPLINE: WHAT ADAPTATION STUDIES HAS TO OFFER LITERARY STUDIES

Association of Adaptation Studies

As this year's conference theme, "(In)Security: The Future of Literature and Language Studies," acknowledges, both the demand and the rationale for literary studies have reached moments of crisis. At this inflection point, adaptation studies offers distinctly different approaches to reading and writing that have the power to regenerate the field in new and exciting ways. This series of panels, sponsored by the Association of Adaptation Studies, welcomes submissions on any aspect of adaptation studies, but especially on its power to rejuvenate the field that has historically marginalized it. Please send queries, suggestions, or abstracts of 250-500 words, along with A/V requirements, scheduling requests, and brief bios, to Thomas Leitch (University of Delaware) at tleitch@udel.edu by 15 July 2023.

SPECULATIVE FICTION

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under the category is that there is some “unrealistic” element, whether it’s magical, supernatural, or a futuristic/technological development: works that fall into the category stray from conventional realism in some way. For this reason, speculative fiction can be quite broad, including everything from fantasy and magical realism to horror and science fiction—from China Miéville to Margaret Atwood to Philip K. Dick. This panel aims to explore those unrealistic elements and all their varied implications about society, politics, economics, and more. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 31, 2023 to Lisa Bro, Middle Georgia State University, at lisa.bro@mga.edu.

ITALIAN STUDIES

LITERATURE, MEDIA, AND CULTURE STUDIES

Italian II (1600-Present)

This panel is open to contributions on Italian literature, cinema and media studies from the 1600 to the present. Please send a 200- 300- word abstract, brief bio, and request for A/V to the session organizer by June 30th, 2023. Chair: Annachiara Mariani, The University of Tennessee, amariani@utk.edu . Co-Chair: Silvia Tiboni-Craft, Wake Forest University, tibonis@wfu.edu.

LITERATURE AND CULTURE STUDIES

Italian I (Medieval and Renaissance Literature)

This panel is open to contributions on Italian literature and cultural studies with a social focus on the Middle Ages through the Renaissance. Please send a 200–300-word abstract, brief bio, and request for A/V to the session organizer by June 30th, 2023. Chair: Annachiara Mariani, The University of Tennessee, amariani@utk.edu . Co-Chair: Silvia Tiboni-Craft, Wake Forest University, tibonis@wfu.edu

LUSO-PORTUGUESE STUDIES

THE LITERATURES OF LUSO-AFRO-DESCENDANTS

This session welcomes submissions focusing on literary and artistic works by Afro-descendants in the Portuguese-speaking world. We welcome presentations that reflect on the production of black and/or afro-descendant authorship in Portugal and Brazil, that address themes such as, but not limited to: literature and social life, literature and history, literature and social transformation, literature and resistance to light characteristics of the Portuguese and Brazilian contexts. The aim of the session is to expand critical inquiry on the history, literature, and culture of Luso-afro-descendants around the world. By May 15, please submit an abstract of 250 words, along with presenter’s academic affiliation, contact information, and A/V requirements, to Sandra Sousa, at Sandra.Sousa@ucf.edu

PEDAGOGY

ARCHIVAL PEDAGOGY: CONNECTING PAST AND FUTURE THROUGH LITERATURE & LANGUAGE STUDIES

Since archivist Ken Osborne’s 1980s call to integrate archival sources in the classroom, educators have sought to connect how we research and how we teach. Archival research and pedagogy have the potential to reshape narrative, while connecting conversations between scholar-educators across disciplines, institutions, and academic spaces. This roundtable welcomes submissions on any aspect of archival integrations in literature and language studies

classrooms. Some questions to consider include: How can we integrate archival research practices into English studies classrooms? How do archival sources illumine historically marginalized voices? To what extent does archival research and teaching support inclusive approaches to pedagogy and/or augment accessibility and equity disparities across digital and non-digital sources? How might the collaborations produced in archival research and teaching--across disciplines, libraries, educators, students, and communities--address (in)securities?

By April 1, 2023, please submit an abstract of 250-300 words, a brief bio, and any A/V or scheduling requests to Heather Fox, Eastern Kentucky University at heather.fox@eku.edu and Amanda Stuckey, Central Penn College at amandastuckey@centralpenn.edu.

PEDAGOGICAL PRACTICES FOR NETWORKED NARRATIVES: INCORPORATING GEOGRAPHIC INFORMATION SYSTEMS (GIS) AND PUBLIC SPACE(S) INTO A STUDENT'S PUBLICATION PROCESS

This workshop welcomes submissions on the pedagogy of disseminating and publishing narratives inside and outside of academia in the 21st century, specifically with regard to amplifying marginalized voices during a time where academic and public/social freedom(s) are threatened.

Some major topics might include:

- Mobilities of language and narrative(s) in and outside of the classroom
- Utilizing geographic information systems (GIS) and other software to mobilize, map/counter-map, and amplify voices and personal/spatial narratives
- Public humanities projects that empower voices and narratives
- K-12 and higher education pedagogies to mobilize narratives
- Sharing student works in public space(s) as a form of publishing in a public-facing scenario

By July 1, 2023, please submit an abstract of 300 words, a brief bio (including affiliation and contact information), and any A/V or scheduling requests to Emma Stanley (North Carolina State University) at ejstanle@ncsu.edu.

PRISON PEDAGOGY: COLLABORATIVE CRITICAL THINKING INSIDE AND OUTSIDE THE PRISON CLASSROOM

The Clemson Humanities Prison Initiative strives to enact the educational philosophy Paulo Freire describes in *Pedagogy of the Oppressed*. Freire's concept of Reflection/Praxis, invoked in the dialogue that occurs between our carceral and free students, sustains an area of pivot for a continually revolving pedagogy. In conversation with SAMLA's 2023 theme, we, too, ask, "What is the future of the humanities in such circumstances?" We invite practitioners, educators, and students to share the work being done to support the development of collaborative critical thinking inside and outside the prison classroom. By May 30th, 2023, please submit an abstract of 300 words, a brief bio, and any A/V or scheduling requests to Nancy Paxton-Wilson, Clemson University, npaxton@clemson.edu.

SECOND LANGUAGE ACQUISITION, MOTIVATION, AND RETENTION

This traditional session format welcomes submissions on any aspect of language pedagogy and/or student motivation, attrition, and retention. Abstracts addressing the conference theme are especially welcome. Presenters may consider topics including the following: how languages remain essential for interdisciplinary undergraduate study; strategies to foster world language vitality; and/or how language programs maintain student motivation and enrollment. This topic is especially relevant for post-pandemic instruction. By May 31, 2023, please submit an abstract of 200-300 words, a brief bio, and any A/V scheduling requests to Olivia Holloway, United States Military Academy, West Point, NY, at olivia.holloway@westpoint.edu.

TEACHING DIVERSITY AND INCLUSION IN LANGUAGE, LITERATURE AND CULTURE CLASSES

Pedagogy Potpourri

In recent years, classrooms have become a space for Instructors in the United States and around the world to start a conversation on how to properly represent in their course curriculum the richness of the cultural and linguistic diversity. Integrating diversity from the first level of a language, literature and cultural class not only fosters awareness of the different cultures that influence the world, but also creates a more inclusive environment for students from different backgrounds so that they feel accepted and encouraged to thrive academically. This panel aims to incorporate the teaching of diversity and inclusion in lower and upper level language, literature and culture classes. In particular, the panel welcomes papers that examine and propose strategies and activities to integrate and represent diversity in the contemporary world. How can we incorporate an inclusive vocabulary? What material can be used to represent the different identities of each country? How can food and music disclose multiculturalism? What approach and activities can be used to reproduce up-to-date topics in a language class? Participants are encouraged to discuss challenges and solutions to foster inclusivity and diversity since the first semester of a language, literature and cultural class. Please send a 200-300 word abstract, brief bio, and request for A/V to Silvia Tiboni-Craft, Wake Forest University, tibonis@wfu.edu, by June 30th, 2023

TEACHING WITH ANXIETY

A character in George Eliot's *Middlemarch* explains, "To have in general but little feeling, seems to be the only security against feeling too much on any particular occasion." Teaching students in an age of anxiety has been a topic for many of us over the last decades and has become more intense, focused, and even layered in the last few years. But what spaces are there to think creatively about being someone who teaches with anxiety, oneself? This roundtable will explore the insecurity anxiety can engender; however, we will ask how being a person with anxiety might be a pedagogical benefit. This is not to romanticize anxiety but to think about how excellent, imaginative teaching happens in spite of anxiety, and at times in relationship with it. In keeping with this year's theme, how might pedagogy shift to incorporate anxiety from multiple vantage points?

Possible topics:

- Ways that an understanding of anxiety helped you teach during the first waves of teaching in COVID (syllabus revision, course design, shifted priorities, modes of talking to your students or building in new forms of compassion or flexibility).
- Anxious texts (teaching affect, feeling, anxiety within texts)
- Strategies: Are there classroom approaches and activities that help corral your anxiety that are also pedagogically strategic for students/classes?
- Disciplinarity: Ways in which theoretical frameworks offered by the humanities and English studies might be particularly capacious for this kind of imagining.

Please send a 300-word abstract for an 8-10 min paper or presentation to Jenny Pyke (pykejc@wfu.edu) by May 30, 2023 and include a brief bio.

VOICES FROM THE 21ST CENTURY COLLEGE COMPOSITION CLASSROOM

Rhetoric and Composition

This traditional session format welcomes submissions on any aspect of "Voices from the 21st Century College Composition Classroom." Abstracts addressing the conference theme are especially welcome. By May 31, 2023, please submit an abstract of 150-200 words, a brief bio, and any A/V scheduling requests to Deborah Coxwell Teague, Flagler College, St. Augustine, Florida, at dteague@flagler.edu.

DIGITAL MULTIMODAL GENRES IN ACADEMIC COMMUNICATION

The prevalent use of digital technologies in academic contexts give birth to a wide variety of digital (and inherently multimodal) genres, which enable scholars to produce and exchange knowledge in innovative ways. This traditional session welcomes submission on any aspect of digital multimodal genres in academic communication. This session seeks to discuss how academic writers construct, promote, disseminate scholarly arguments through emerging digital genres (e.g., video essays), and how these genres, together with traditional text-based writing, form a new landscape of academic communication. Proposed presentations may include but are not limited to research that

- analyzes the textual and multimodal features of a particular digital genre (e.g., video method)
- explore academic writers' perspectives of and experiences with digital genres
- designs pedagogical activities based on digital multimodal genres in academic communication
- addresses the issues of linguistic and digital injustice involves in the creation of these genres

Abstracts addressing the conference theme are especially welcome. By May 31, 2023, please submit an abstract of 300 words, a brief bio, and any A/V or scheduling requests to Xiao Tan, Arizona State University at xtan42@asu.edu.

THE FUTURE OF LITERATURE AND LANGUAGE STUDIES IS SECURE**English in the Two-Year College**

In an article entitled "The End of the English Major" by Nathan Heller in the March 6, 2023, edition of *The New Yorker*, startling statistics about the decline in enrollment in the humanities are presented. Amanda Claybaugh, Harvard's dean of undergraduate education and an English professor stated, "Young people are very, very concerned about the ethics of representation, cultural interaction--all these kinds of things that, actually, we think about a lot!" Ostensibly, the humanities teach one how to think; "the goal of such an education isn't direct career training but cultivation of the mind." The article goes on to state that "Humanities enrollment is down among bachelor's, master's, and doctoral students, but it is increasing among students seeking two-year associate degrees." This panel is open to faculty who teach in associate degree-granting institutions to address challenges to and suggestions for reinforcing the trend and bolstering security in the future of literature and language studies. Abstracts presenting innovative methods of underscoring the study of language and literature as foundational to a college education amidst the trend toward STEM studies are especially welcome. Please submit an abstract of 150-200 words by 31 May 2023, to Karen Holley, Perimeter College of Georgia State University, at kholley4@gsu.edu.

THE LANGUAGE OF FEAR: PATHOS, INSECURITY, AND DISINFORMATION IN THE TWENTY-FIRST CENTURY

This traditional session welcomes submissions on any aspect of rhetoric, rhetorical theory, and related areas. The precarious nature of our post-COVID world coincides with a longer history of disinformation in the twenty-first century and an even longer history of anti-intellectualism in the United States. Although the 2020s might very well be called the Age of Insecurity, the insecurity of the past two decades has still not been fully appreciated. This panel seeks to draw connections among fear mongering discourse from a variety of outlets: news media, entertainment, digital media outlets, etc. From "the smoking gun in the form of a mushroom cloud" to "too big to fail" to "liberty over lockdowns," US consumers of dis/information have been bombarded with messages of insecurity. Proposed presentations may include but are not limited to analyses of these messages' attempts to move audiences. This panel is not limited to US-centric discourse but welcomes comparative rhetorical analyses of fear mongering. Additionally, this panel is not limited to non-fiction texts: many popular culture texts have dealt with precariousness in life that appears "ripped from the headlines" or foreshadows a potential dystopian future. Abstracts addressing the conference theme are especially welcome. By June

30th, 2023, please submit an abstract of 200-300 words, a brief bio, and any A/V or scheduling requests to Aaron A. Toscano, The University of North Carolina at Charlotte, at atoscano@uncc.edu.

#SUFFRAGESYLLABUS PROJECT: SECURING THE FUTURE OF INTERSECTIONAL CITIZENSHIP

This roundtable focuses on the research of emerging scholars and welcomes submissions addressing 100 years of Women's Suffrage. Building upon the Long 19th Amendment Project (shepherded by the Schlesinger Library and Harvard's Radcliffe Institute for Advanced Study), presenters are invited to explore archival holdings, pedagogical approaches, historical turning points, and the present cultural moment to locate "American women's still-unfinished struggle for full and equal citizenship in a broad intersectional context" (<https://long19.radcliffe.harvard.edu/teaching/suffrage-syllabus/about-syllabus/>).

Submit 250 word abstracts, a brief bio, and a CV to Lynée Lewis Gaillet (lgaillet@gsu.edu) by June 1.

TEACHING WRITING IN COLLEGE: NAVIGATING (IN)SECURITY AND CHANGE

Teaching Writing in College

This panel welcomes all submissions but is particularly interested in those that consider writing instruction in relation to the conference theme of "(In)Security." The teaching of writing in college—from first-year composition to writing centers and intensive writing courses in the disciplines—provides a case study of the insecurities and sweeping structural changes impacting language and literature studies over the past two decades. Consider, for example, the demise of developmental reading and writing programs (with the rise of corequisite support courses), changes in placement metrics, precarious contracts for contingent writing faculty, increased class sizes/teaching loads, and new technologies like ChatGPT. College writing instructors have also seen growth in the number of high school, linguistically diverse, non-traditional, and neurodiverse students sitting in our classrooms. All of our students—like us—have lived the upheaval and uncertainty of Covid. In the midst of upheaval, writing instruction and support remain critical for students across disciplines and programs. Students need rich opportunities to write, receive feedback, and revise; they need encouragement to approach writing critically and build a repertoire of transferable concepts, skills, and strategies to succeed across the range of writing tasks they will encounter in their majors and careers. We seek papers that engage the issues of insecurities and/or possibilities inherent in writing instruction across contexts. Possible topics include but are not limited to the following:

- Pedagogies that cultivate and amplify student voices in the writing classroom
- Translingual pedagogies for writing development
- Explorations of reading/writing connections in composition pedagogy
- Alternative grading: labor or engagement-based grades, ungrading, portfolios, hybrid models
- Pedagogies foregrounding civic engagement, service-learning, or social justice
- Writing about writing pedagogy
- Writing across the curriculum or writing in the disciplines
- Collaborations with support structures: writing centers, writing fellows programs, supplemental instruction, or corequisite courses
- Valorizing the contributions and pedagogy of NTT and adjunct faculty in writing instruction
- Online, hybrid, and traditional classroom pedagogies for writing instruction
- Feedback practices or feedback literacy
- Incorporating multimodality in composition courses
- Successful strategies for teaching writing students in the 21st century classroom
- Conducting writing-focused research
- Strategic use of new technologies and tools in writing courses

The section encourages presentations that foreground student writing as well as interaction and collaboration with engage audience members. By June 1, please submit an abstract of 300-500 words, a brief bio, and any A/V or scheduling requests to Miriam Moore, Co-Chair,

at miriam.moore@ung.edu. Questions? Please contact one of our co-chairs: Miriam Moore, miriam.moore@ung.edu, or Paige Green, christina.green@ung.edu

SLAVIC STUDIES

SLAVIC STUDIES

Papers may treat the literary works of Slavic writers in any genre and from any literary period, tradition or theoretical perspective. Comparative literary approaches are also welcome, as are papers on grammar, film, or language teaching methodology. Please send abstracts of approximately 350 words, a brief bio, and any A/V requests by May 31 to Karen Rosneck, University of Wisconsin-Madison, at Karen.Rosneck@wisc.edu.