

### FROM THE PRESIDENT



Dear Colleagues and Friends,

I am honored and excited to serve as the President of SAMLA this year, and I look forward to returning to Atlanta for our conference. I hope you are already making plans to join me at the Westin Peachtree Plaza, November 15-17, 2019, where we will learn from each other and enjoy each other's company.

I first joined SAMLA quite a few years ago as a PhD student when my mentor and

professor, Dr. Fred Standley, suggested that I present a paper I'd written for his class at the upcoming fall conference. I knew that members of the organization were united by our "dedication to the advancement of modern languages" (as stated on our website), but I didn't fully grasp that our group is composed of scholars from around the world who specialize in the study of languages and that our areas of expertise range from African/African American, American, Asian/Asian American, Caribbean, English, French, German, Hispanic, Italian, Luso-Portuguese, and Slavic—to studies in Creative Writing, Film, Gender and Sexuality, Interdisciplinarity, Pedagogy, and Rhetoric and Composition. We are undergraduate and graduate students; independent scholars; fulltime and part-time instructors and lecturers; assistant, associate, full, and retired professors. While we are a diverse group of individuals from all parts of the globe, there is something huge that we have in common: we are fascinated by and passionate about languages.

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### FROM THE EXECUTIVE DIRECTOR



Dear SAMLA Members and Friends,

A few months have passed since we convened for SAMLA 90 in the historic city of Birmingham, Alabama. Our conference theme, "Fighters from the Margins: Socio-Political Activists and Their Allies," invited a deep and wide range of panel topics, demanding again that we reflect on the relevancy of language and literature to worlds and people outside academia. It was a theme quite fitting, given our host city's prominent place in the Civil Rights Movement of the 1960s. We are grateful to the welcoming and attentive staff at the Birmingham Civil Rights Institute, where we held our pre-conference event with a reading by scholar and poet Margarita Drago. Through Dr. Drago's reflections on her experience as a prisoner in her native Argentina, we were reminded that the margins are found in all corners of the world. Along similar lines, we enjoyed a lively plenary address and Q&A with scholar and fiction writer Dr. Lorraine López, Gertrude Conaway Professor of English at Vanderbilt University.

I express again my appreciation to a membership that is so vibrant and committed to the spirit of scholarship and professionalism at the heart of our annual conference. We exceeded our projected attendance numbers for Birmingham and were flanked by the presence of academic presses showcasing their recent publications. Editors of these presses met with interested scholars about their prospective projects. As conference attendees surely noticed, we made a few changes to our conference programming that allowed us to better serve them. In particular, we moved our Awards Ceremony back to Saturday, amended the plenary format, and provided daily coffee breaks. From responses to our post-conference survey, it is clear that SAMLA 90 attendees welcomed these programming changes.

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## SAR UPDATE

R. Barton Palmer



With the imminent publication of *SAR* 84.1, an open issue with many exciting articles, including the 2018 SAMLA Presidential Address by Rafael Ocasio and 2018 SAMLA keynote by Lorraine López, *SAR* has marked three full years of maintaining its quarterly production schedule,

an achievement made possible by the membership, who swamped us with quality essays and undertook editing special issues or clusters, giving generously of their time, energy, and scholarly talents. On behalf of everyone on staff at SAMLA, please accept our thanks for the amazing response the journal received to its call for submissions and the willingness with which many took the time to produce a large number of book reviews.

We would also like to thank the membership for submitting entries for our “Member Publications” blog. The blog, which has grown substantially since 2016, has assisted us greatly in the curation of book reviews relevant to the SAMLA community.

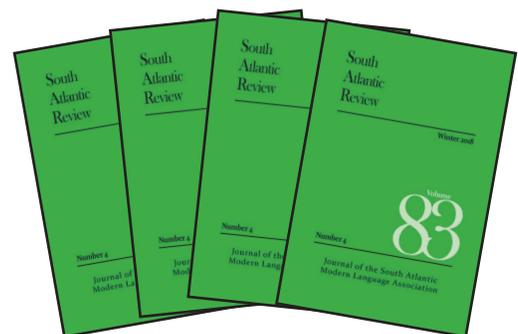
We ended 2018 with the publication of two special issues. Our September issue was devoted to Political Fiction and edited by Diana Eidson, and in December, we published a volume on Memory and Forgetting in Early Modern Literary Culture, edited by William Engel and George Core. This year, we look forward to a Summer/Fall double issue on Nella Larsen’s *Passing*, edited by Donovan Ramon, and we will end the year with a special cluster on Multiculturalism, Identitarian Politics, and Teaching Alterity, with Dorothy Figueira and Corina-Mihaela Beleaua as guest editors. In addition to these special issues, we are

excited to publish creative works from the recipients of SAMLA’s new fiction and poetry prizes.

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* is made possible by the generous support of Clemson University, including that of Richard Goodstein, Dean of the College of Art, Architecture and Humanities; Robert Jones, Provost; and Lee Morrissey, chair of the Department of English.

*SAR* would not be possible without the hard work of our wonderful team: Allison Wise as Managing Editor, Dan Marshall as English language Book Review 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. Elizabeth West and Dan Abitz have generously made themselves available often for consultation on difficult matters, as has the staff in the office. We owe them many thanks for keeping *SAR* running smoothly.



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## EXECUTIVE COMMITTEE

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Donna Pennington, Membership Manager  
Matthew Sansbury, Production and Design Manager

Esther Stuart, Operations Associate  
Joshua Jackson, Assistant Conference Manager  
I-Shien “Shannon” Lee, Assistant Membership Manager

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R. Barton Palmer, Editor  
M. Allison Wise, Managing Editor  
Marta Hess, Associate Editor  
Daniel Marshall, Reviews Editor

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Donna Pennington

### **EDITORIAL ASSISTANTS**

Esther Stuart  
Joshua Jackson

## 2018 SAMLA AWARDS & HONORS

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### SAMLA Studies Award

#### Monograph

**Shayne Aaron Legassie, The University of North Carolina at Chapel Hill**  
*The Medieval Invention of Travel* (University of Chicago Press)

#### Edited Volume

**Julie Grossman, Le Moyne College**  
**R. Barton Palmer, Clemson University**  
*Adaption in Visual Culture: Images, Texts, and Their Multiple Worlds* (Palgrave Macmillan)

### SAR Essay Prize

#### V.81

**Christopher McVey, Boston University**  
“Feeble Transitions: Failure, Global Modernism, and *The Waste Land*”

### George Mills Harper Fund Graduate Student Travel Grant

#### Jeff Carr, Miami University (Ohio)

“Forgotten Wars and Neglected Texts: Remember Mark Twains’ Anti-Imperialist Writings for a New Tumultuous Age”

#### *Honorable Mention*

**Adrienne Erazo, The University of North Carolina at Chapel Hill**  
“La desviación sexual como activism en *Arias de don Giovanni*”  
“Sexual Deviance as Activism in *Arias de Don Giovanni*”

### Graduate Student Essay Award

#### Cameron Lee Winter, University of Georgia

“‘I ain’t got any use for it’: Contemporary Christian Kitsch and Iconography in Flannery O’Connor’s ‘Parker’s Back’”

### Graduate Student Creative Writing Award for Prose

#### Leonard Owens III, Western New Mexico University

“A Floridian Boyhood, from five to ten”

#### *Honorable Mention*

**Kristy Maier, George College**  
“Coop”

### Undergraduate Student Essay Award

#### Sydney Tunstall, Spelman College

“A Most Precarious Position: Black Lesbian and Interracial Relationships”

## COMMITTEE ACKNOWLEDGEMENTS

### SAMLA STUDIES AWARD

SAMLA would like to thank the members of the 2017 SAMLA Studies Book Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were: Rebecca Godwin, chair; James Ross MacDonald; Carmela Mattza; Christopher Cairney; and Mary E. Barnard.

Full details for submitting nominations for the SAMLA 91 Studies Book Award may be obtained at <https://samla.memberclicks.net/samla-studies-book-award>

### SAR ESSAY PRIZE

SAMLA would like to thank the members of the V.81 SAR Prize Committee for their thoughtful deliberations and thorough and conscientious review of all the essays appearing in both volumes. The members of the V.81 committee were: Pablo Brescia, chair; Stephanie Rountree; Ren Denton; Margaret Wright-Cleveland; and Bernadette V. Russo.

Thanks to the efforts of R. Barton Palmer and his colleagues at Clemson, SAR has returned to regular quarterly production. *South Atlantic Review* publishes four issues annually: Winter, Spring, Summer, and Fall. The SAR Essay Prize Committee reviews the issues from the volume published prior to the annual convention and selects one essay to recognize for exceptional scholarship and its contribution to the journal. The author of the selected essay receives a \$500 honorarium and complementary registration to attend the annual SAMLA Conference. Nominations for this award are not required – all SAR essays published within the volume are considered for the award.

### GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

SAMLA would like to thank the members of the 2018 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were: Adrienne Angelo, Chair; Bill Engel; Horacio Sierra; Lisa Hinrichsen; and Danielle Gilman, recipient of a 2017 Harper Fund Grant. Full details for submitting an application for a 2019 Harper Fund Graduate Student Travel Grant may be obtained at [samla.memberclicks.net/harper-fund-award](http://samla.memberclicks.net/harper-fund-award). Harper Fund applications will be accepted until July 8, 2019.

### GRADUATE STUDENT ESSAY AWARD

SAMLA would like to thank the members of 2018 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious

review of the nominated essays. Those members were: Steven Spence, chair; Thomas Alan Holmes; Grant Gearhart; R. Barton Palmer; and Michelle Sherwin. You can read Cameron Lee Winter's award-winning essay in the forthcoming *South Atlantic Review*.

Nominations come from either session chairs or attendees who heard excellent graduate student papers at sessions during the 2018 conference. The winner selected by the committee will receive a \$250 honorarium and complimentary registration for the 2019 SAMLA conference. The winning essay will be published in the *South Atlantic Review*.

Nominations for this award have closed.

### GRADUATE CREATIVE WRITING AWARD

SAMLA would like to thank the members of the 2018 Graduate Student Creative Writing Award for their thoughtful deliberations and enthusiastic and thorough reviews of the nominated prose. Those members were: Jana F. Guitiérrez, Chair; Jason Todd; Chrystal Graham; Raquel Sáenz Llano; and Akim Golubev. You can find Leonard Owens III's award-winning story "A Floridian Boyhood, from five to ten" in the forthcoming *South Atlantic Review*.

SAMLA is pleased to accept nominations of outstanding prose written by a graduate student for the 2019 Graduate Student Creative Writing Award. The 2019 award recognizes poetry. The 2020 award will recognize prose. The award includes a \$250 honorarium, publication of the winning work in the *South Atlantic Review*, and complimentary registration for SAMLA 91 in Atlanta (Nov. 15–17, 2019).

Graduate students who are SAMLA members may nominate their own work here. Faculty who are SAMLA members may nominate the work of a student who is not yet a member. The nomination deadline is May 5.

Please submit 3–5 poems totaling no more than 10 pages. All work must be unpublished at time of submission.

### UNDERGRADUATE ESSAY AWARD

SAMLA would like to thank the members of the 2018 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: Christina Russell McDonald, chair; Kathryn Smithies; and Deborah Coxwell-

## COMMITTEE ACKNOWLEDGEMENTS

Teague. You can read Sydney Tunstall's award-winning essay in this very issue of *SAMLA News*.

The Undergraduate Student Essay Award includes a \$125 honorarium, publication in *SAMLA News*, and complimentary conference registration for SAMLA 91 in Birmingham (Nov. 15–17, 2019).

Nominations for this award are closed.

### HONORARY MEMBER COMMITTEE

SAMLA would like to thank the members of the 2018 Honorary Member Committee for their conscientious service in evaluating nominees and recommending a recipient for SAMLA's highest honor. Those members were: Charles Duncan, chair; Lara Smith-Sitton; Rudy Alcocer; Pearl McHaney; and Ana Corbalan.

SAMLA established the SAMLA Honorary Member Award as a way to recognize individuals for significant scholarly work and professional contribution in their respective fields of study. The Honorary Members Committee receives the nominations and makes recommendations to the SAMLA Executive Committee.

### A SINCERE THANK YOU TO OUR OUTBOUND COMMITTEE MEMBERS

**Executive Committee:** Scott D. Yarbrough, Past President;  
Silvia Giovanardi, Executive Committee Member-at-Large;  
Chris Cairney, Executive Committee Member-at-Large

**Nominating Committee:** Michele Shaul, Chair; Scott D. Yarbrough, Past President

**Program Committee:** Theresa McBreen

**Finance Committee:** Deborah Coxwell-Teague

**Graduate Student Creative Writing Award Committee:** Jana F. Gutiérrez, Chair; Jason Todd;  
Chrystal Graham; Raquel Sáenz Llano; Akim Golubev

**Graduate Student Essay Award Committee:** Steve Spence

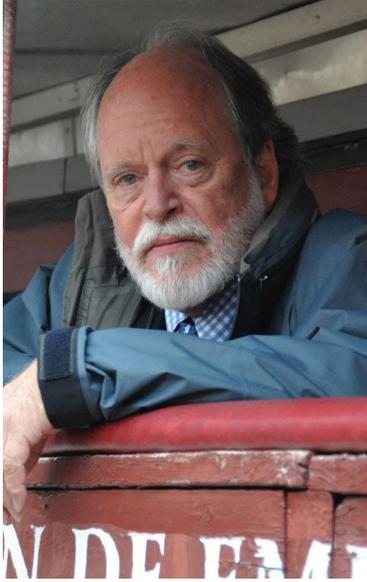
**George Mills Harper Graduate Student Travel Fund Award Committee:** Adrienne Angelo, Chair; Bill Engel

**Honorary Member Committee:** Charles Duncan

**SAMLA Studies Award Committee:** Rebecca Godwin

**Undergraduate Student Essay Award Committee:** Christina Russell McDonald, Chair;  
Kathryn Smithies; Deborah Coxwell-Teague

### ALLEN JOSEPHS



If the leadership of SAMLA was struggling to create an exemplar of SAMLA membership to point to in order to explain to graduate students and junior faculty what the organization stands for, then they would almost certainly settle upon former SAMLA President (2008) Allen Josephs. As critic, writer, and professor, Dr. Josephs is a polymathic scholar whose body of work is represented in all the various disciplines represented by SAMLA.

Dr. Josephs earned his bachelor's degree in Spanish

from The University of North Carolina, Chapel Hill, his Master's from New York University in Spain, and his Ph.D. from Rutgers. Initially intending to make it as an actor, he turned to literature as he explored his interest in Spain and its language and culture. This love of Spanish culture led Josephs to the Corrida, which in turn led him to Ernest Hemingway. And so, not only has Dr. Joseph published widely on Spanish language authors and culture (including books on Garcia Lorca and on Andalusian culture and translations of works by poet Fernando Valverde), he has published multiple books on the Corrida (including *Ritual and Sacrifice in the Corrida* and *Beyond Death in The Afternoon: A Meditation on Tragedy in the Corrida*, among others) and on Hemingway and Spain (*For Whom the Bell Tolls: Ernest Hemingway's Undiscovered Country*, *On Hemingway and Spain: Essays and Reviews 1979-2013*). Relentlessly curious and interested in all things literary, Josephs has published articles, essays and creative non-fiction pieces in a multitude of venues, including the Atlantic, New Republic, New York Times Book Review, and various literary journals. He's also published numerous essays on Cormac McCarthy (many of which were published in *On Cormac McCarthy: Essays On Mexico, Crime, Hemingway and God*). In addition to his great service to SAMLA, he is a past president of the Ernest Hemingway Society and Foundation; he is a on the board for the University Press of Florida; and he has twice been named the Distinguished Research and Creative Activities Scholar at the University of West Florida, where he has taught since 1969. In pursuit of his many diverse interests, Dr. Josephs has published fourteen books and shows no signs of slowing down anytime soon.

—Scott D. Yarbrough, Charleston Southern University

### JUDITH ORTIZ COFER



PHOTO CREDIT: JOHN COFER

Born in Puerto Rico, Judith Ortiz Cofer (1952-2016) was among the first Latinx writers published by university and mainstream publishing houses. National acclaim for a rising poet came with *Terms of Survival* (1987). Her first novel, *The Line of the Sun* (1989) was nominated for a Pulitzer Prize. In *Silent Dancing* (1990), a collection of creative non-fiction essays and poetry, Ortiz Cofer draws from autobiographical memoirs as an immigrant child raised in Paterson, New Jersey. The Puerto Rican barrio was central in her short-story "Nada," which received The O. Henry Award, and in *The Latin Deli* (1993), a collection of short stories, poetry, and creative non-fiction essays, also nominated for a Pulitzer Prize.

Her novels include *Call Me María* (2004) and *The Meaning of Consuelo* (2003). Collections of short stories and poems are *The Year of Our Revolution* (1998) and *A Love Story Beginning in Spanish* (2005). She also wrote youth literature: *An Island Like You* (1995) and *Animal Jamboree: Latino Folktales* (2012), collections of stories.

*Woman in Front of the Sun* (1999) explores the complex physical and psychological processes as a Latina writer. She furthered a feminist interest as co-editor of *Sleeping With One Eye Open* (2000), essays by women writers facing gender-based obstacles. Her last work, *The Cruel Country*, is a memoir that documents how Judith bravely faced the duties of taking care of her dying mother.

Until her retirement in 2013, Ortiz Cofer was the Franklin Professor of English and Creative Writing at the University of Georgia.

# 2018 UNDERGRADUATE ESSAY AWARD WINNER: “A MOST PRECARIOUS POSITION: BLACK LESBIAN FICTION AND INTERRACIAL RELATIONSHIPS”

Sydney Tunstall, Spelman College

Black lesbian writer Ann Allen Shockley opens her 1979 essay titled “The Black Lesbian in American Literature: An Overview” with this statement:

Until recently, there has been almost nothing written by or about the Black Lesbian in American literature—a deficiency suggesting that the Black Lesbian was a nonentity in imagination as well as reality. This unique Black woman... was seen but not seen because of what the eyes did not wish to behold. (Shockley 83)

Through this statement, Shockley communicates the frustrations of living as a Black lesbian in a white, heterosexist society. There is no space afforded to those who do not fit comfortably into dominant constructions of identity.

Shockley herself sought to remedy this problem with the publication of her novel, *Loving Her*. Published in 1974, *Loving Her* is considered the canonical text of the genre of Black lesbian fiction because it was the first novel to feature a Black lesbian protagonist at the center of a narrative. *Loving Her* follows Renay, a Black woman who escapes her abusive marriage to a Black man by entering into a relationship with a white lesbian named Terry. Despite its groundbreaking plot, *Loving Her* has amassed a great amount of criticism in the years since its publication for the interracial relationship at its center.

Interracial pairings of Black and white women are not an uncommon occurrence in Black lesbian fiction. The trope emerges once again in April Sinclair’s novel *Coffee Will Make You Black*. Published exactly twenty years after Shockley’s seminal text, in 1994, *Coffee Will Make You Black* follows Jean “Stevie” Stevenson over the course of her adolescence beginning in the late 1960s and ending in the early 1970s as she develops her own political and sexual identities. As she grows older, Stevie begins to develop romantic and sexual feelings for her white school nurse, Nurse Horn.

The prevalence of this trope has garnered attention from several literary scholars. One scholar, Matt Richardson, explains in chapter two of his book *The Queer Limit of Black Memory* that this trope is used by Black lesbian writers as a means of resistance. Through these narratives, Richardson argues, Black lesbian writers are able to create spaces for their Black queer female characters to experience pleasure outside of the confines of traditional, heteronormative relationships.

The issue with this means of resistance arises when one analyzes the ways in which interracial relationships inadvertently absolve white women of their culpability in Black women’s oppression. As Richardson argues, “The term ‘lesbian’ often obfuscates the mechanisms of domination and discipline inherent in relationships between owners and owned” (26). While the arguments that Richardson and other scholars have put forth are valid ones, my research project seeks to expand the scope of this criticism. These scholars suggest that the trope of interracial relationships works against the intentions of the authors, which is to provide spaces of liberation for their Black female protagonists. I argue that both authors are aware of this trope and use it to comment on the position of Black women in society. By presenting problematized

representations of interracial relationships, Shockley and Sinclair illustrate the fraught position that Black women occupy in society.

This exploration would be incomplete without also providing an understanding of the social and historical context within which these writers work. Ann Allen Shockley’s novel was published in 1974 and April Sinclair’s book, although published in 1994, is set in the late 1960s and ends in the early 1970s. The social climate for Black Americans during this time period was one heavily informed by the Civil Rights and Black Power movements of the 1960s. Both of these movements structured narratives about Blackness and Black identity which were largely rooted in masculinist and heteronormative ideas. Historian Henry Louis Gates characterizes the dominant ideologies of this era when he states that “national identity became sexualized in the 1960s, in such a way as to engender a curious subterranean connection between homophobia and nationalism” (Gates 234). This homophobia is reflected in the works of Black political activists like Eldridge Cleaver who describes homosexuality as “a dying culture and civilization alienated from its biology” (Cleaver 207). This understanding of homosexuality foregrounds sexuality as a product of biology and asserts that same-sex desire is biologically unnatural in Black people.

The prevalence of this homophobia within the Black community often created a sense of isolation for Black queer people, but especially Black queer women who, as a result of their divergent sexual identities, were deemed unable to perform the duties designated for them as Black women. Black lesbian writer Cheryl Clarke condemns the hypocrisy of the movement in her essay “The Failure to Transform” when she states that, “It is ironic that the Black Power movement could transform the consciousness of an entire generation of black people regarding self-determination and, at the same time, fail so miserably in understanding the sexual politics of the movement and of black people across the board” (Clarke 199). Under these harmful ideologies, there was little in the Black Power movement for Black queer women to successfully construct identities for themselves without fear of isolation.

At their cores, both novels grapple with the anxiety that arises when negotiating the distinctions between normativity and normality. “Normal” is the social status that is leveraged in exchange for normative behaviors. For instance, the dominant narrative around sexuality suggests that a normative identity like heterosexuality, is the “normal” sexual identity, casting all other sexualities in the “abnormal” category. This ideology is reflected in the writings of Black activists of the 1960s like Eldridge Cleaver who presents the idea of the “Unitary sexual image” in his book, *Soul on Ice*. According to Cleaver, men and women are biologically drawn to each other as two divided “hemispheres” destined to fuse into a “Unitary Self.” Cleaver addresses homosexuality within this framework, but only to label such an identity as “the product of the fissure of society into antagonistic classes and a dying culture and civilization alienated from its biology” (Cleaver 207). This understanding of queer sexuality posits it as something unnatural and, therefore, not “normal” in Black people. In labelling queerness an “abnormality,” these ideologies force individuals to engage in normative behaviors as a means of maintaining their status as “normal” and part of the community.

In *Loving Her*, Renay initially refuses to engage in normative behaviors like pursuing relationships with male students at her college, choosing to focus instead on her schoolwork. This brings her “normal” status under the scrutiny of her classmates. At one point, Renay’s roommate, Marissa, goes so far as to ask her “You *do* like *men*, don’t you” (Shockley 14)? Although this is posed as a question, Marissa’s inquiry carries the weight of accusation. With this question, Renay’s status as a “normal” Black woman is brought into question. In order to maintain such a status, Renay is forced to engage in the normative act of dating a man, which she claims to do “to rid herself of Marissa’s probing” (Shockley 14). The language of this line highlights the coerced nature of Renay’s engagement with these normative behaviors. Her roommate’s inquiries are intrusive and threaten to uncover something about Renay that she would rather stay hidden.

As Renay grows to accept her identity as a lesbian, there is a sense of loss that is paired with that acceptance. Although she stands to gain a new sense of freedom through this identity, she also stands to lose her place within the community that she has known her entire life. Shockley directly confronts this loss in *Loving Her* by showing the way that Renay is forced to navigate her interactions with Black people differently now that she identifies as a lesbian. In one scene, Renay speaks with her closest friend, Fran, and finds herself limited in the things that she is able to share with the other woman. Renay immediately recognizes that “Her love for Terry would have to be a secret hidden even from her best friend” (Shockley 32). She accepts this reality as “the first lesson of her new existence” (Shockley 32). This introductory lesson into her new identity intertwines loss into Renay’s understanding of lesbianism.

Renay adapts to this understanding of her identity quickly, beginning with isolating herself from the people who exist in her old world. During their conversation, Fran suggests that Renay and her daughter, Denise, go back to their old hometown for a summer visit. Renay deliberates over this possibility:

Home. Not home. The small but comfortable frame house filled with pleasant memories, baking smells embedded in the walls, and warm laughter and love suspended from the ceiling. Her childhood had been left there where an adult world would never fit. (Shockley 32)

In this passage, Renay places a division between the life that she once knew and the one that she is moving into. Renay’s positive associations of home make the loss that she will experience that much more poignant. Not only is she losing her physical home, but she is losing a space of safety and positivity in her life. The focus in this passage on Renay’s childhood home places emphasis on the disconnect that can occur on a fundamental level as one navigates new, less accepted forms of identity. At stake for Renay is not only a loss of place within her community, but also the loss of her roots. Although this loss is a great one in Renay’s life, she still accepts it as a necessity. This acceptance is highlighted by the idea that an adult world cannot fit into her childhood home which suggests that the home is not big enough to hold the totality of Renay’s existence. Although Renay’s childhood home is a space of positivity, there are still limits placed on her identity in this space. In that sense, Renay’s isolation from the home and the community becomes a rejection on her part. She must move away from those spaces in order to fully explore her identity as a lesbian.

This negotiation of normality vs. normativity also arises in *Coffee Will Make You Black* during a conversation between Stevie’s mother and another woman at a church tea regarding their daughters’ dating habits:

“Well, Terri Ann isn’t boy crazy, I mean she likes boys, which is natural at fifteen”

“Well, Jean Louise likes boys, I didn’t mean to imply otherwise.”

“Otherwise.” The word hung in the air like laundry with too much starch in it, I thought.

“Your Jean gives every indication of being normal. I think it goes without saying that we both want the best for our daughters”

I let out a breath after being pronounced normal. (Sinclair 157)

The word “otherwise” in this conversation exists as both a promise and a threat. It opens the door to the possibility of a non-normative identity for Stevie. Within this word, there exists the promise of a life outside of the dominant constraints of gender and sexuality. However, with this non-normative identity comes the threat of being labelled “abnormal.” This threat is reflected in the relief that Stevie experiences upon being labelled “normal.” With this label intact, Stevie is able to maintain her status within the community.

Having their protagonists engage in these normative behaviors gives each author the opportunity to critique the system which upholds such activities. This engagement is illustrated in both texts by the way that the authors approach sex. Both authors maintain a suspicion of the power dynamics which exist in heterosexual relationships. Within both texts, sexual acts between men and women are treated not as an equal exchange between two willing participants, but as something that women must sacrifice to men. Shockley explores this suspicion by writing the first sexual encounter between Renay and her husband as a scene featuring sexual violence. During the assault, Renay is forced to listen to Jerome Lee as he “murmured endearments in her ear, telling her that he loved her—that if she really loved him, she would prove it by the only way of proving love” (Shockley 16). Although, it is implied that the way to prove love would be to engage in consensual sex with Jerome Lee, placing this phrase in the middle of Renay’s assault illustrates to the audience that, even in the least violent sexual exchanges between men and women, there is still nothing consensual about these acts. The violence that Shockley highlights through Jerome Lee’s words is male entitlement to women’s bodies. Here, Shockley uses Jerome Lee’s words to illustrate the way that that entitlement colors all sexual interactions between men and women. Shockley argues through these words that there can never be a truly consensual instance of sexual exchange between men and women because men force the expectation of sexual performance onto women.

This also arises in *Coffee Will Make You Black* as Stevie begins to consider entering into a sexual relationship with her boyfriend, Sean. Although Stevie’s relationship seems to differ from Renay’s in terms of attraction, Sinclair still addresses the uneven power dynamics present in sexual exchanges. This arises in the novel when Stevie addresses her concerns with Sean by saying, “I don’t know, Sean. Maybe I’m afraid that once I do it you won’t respect me anymore” (Sinclair 193). Sean responds by saying, “Stevie, I respect the hell outta you now and giving yourself to me could never change that” (Sinclair 193). This exchange highlights the power disparities present in this relationship. Although, Stevie and Sean are discussing an act that they will participate in together, Sean still holds the ultimate power to shun or approve of Stevie based on her actions. This power dynamic also manifests in the way that Sean says that Stevie will be giving herself up to him. This further supports the idea that there cannot be any truly equal sexual exchanges between men and women because women are constantly required to sacrifice parts of themselves to men.

This notion of sacrifice is further explored in the ways that both texts engage with pregnancy. Choosing to focus on pregnancy creates a

link between sexuality and biology that is almost similar to the one that activists like Cleaver created in their work. However, in creating such a link here, Shockley and Sinclair highlight the complicated and less than ideal positions that these understandings of sexuality forced Black women into. In *Loving Her* Renay becomes pregnant following the events of her sexual assault. This occurrence forces her to drop out of college and marry Jerome Lee. In *Coffee Will Make You Black*, Stevie does not become pregnant, but she shows an awareness of pregnancy as a possible consequence of her actions with Sean. In both books, pregnancy is recognized as a limiting factor in the lives of the protagonists. First is the economic and academic limit that comes with pregnancy which *Loving Her* illustrates with Renay being forced to give up her dreams of completing her college degree in order to raise her daughter. There also exist the social limits of pregnancy which tie women to men and lock them into a normative lifestyle in which they are expected to perform gendered roles as wives and mothers.

Stevie's awareness of these limits is highlighted by her refusal to have sex with Sean even after being presented with the option of taking birth control. Stevie's best friend, Carla, derides her for this decision stating, "I don't see why you don't just get on the pill like somebody with some sense" (Sinclair 194). Stevie's response to this question is a simple shrug. Stevie's refusal to consider birth control stands as an act of resistance against any possibility of engaging in sex and, by extension, the normative lifestyles of her peers. This rejection of a normative lifestyle frees Stevie from the traditional gender roles to which women in this position are forced to conform.

As these protagonists work to navigate their positions within dominant structures, their white female love interests exist to offer non-normative possibilities for sexuality and pleasure, making them figures of queerness. These women are not only queer in the sense of their sexualities, but also in the way that they live their lives in a non-normative sense. In both texts, the love interests are single and financially independent. This form of queerness seems to take precedence in both works. Sinclair emphasizes this queerness in her novel when one of her characters states that the reason that queer people are labelled queer is because "they don't do what a normal person would do" (Sinclair 212). Here, Sinclair confronts the normative vs. normal dichotomy directly, suggesting that those who do not engage in normative behaviors exist as queer, othered figures in society.

In *Coffee Will Make You Black*, the object of Stevie's affections is her school nurse, Nurse Horn. Stevie openly admires Nurse Horn, commenting positively on the Mustang that she drives and the pants uniform that she wears. Additionally, Stevie admires Nurse Horn for her maintaining her status as a single woman. She comments on this at one point saying, "I was glad that Nurse Horn wasn't married. I would hate to think of her going home to take care of some husband" (Sinclair 189). The aspects of Nurse Horn's life which Stevie admires are those which represent symbols of freedom and independence. As an unmarried woman, Nurse Horn is free from the constraints of dominant society and, therefore, able to live her life on her own terms. The queer space that Nurse Horn occupies opens the door for Stevie to imagine a future for herself in which she can also be free from the constraints of dominant culture.

Nurse Horn offers Stevie a direct escape from dominant culture by suggesting that she not have sex with Sean. Although her stated reason for doing so is a concern that Stevie will "end up another statistic," cradled in this concern is a desire for Stevie to have freedom of choice in her life. Nurse Horn offers to help Stevie navigate this freedom saying, "I can help you determine what you

want out of life" (Sinclair 184). Here, Nurse Horn prioritizes Stevie's choices and invites the young woman to recognize that she is free to determine the path that her life will take. This suggestion is a direct rejection of dominant cultural ideas about gender which require women to act only in ways that are pleasing to men.

By suggesting that Stevie not sleep with Sean, Nurse Horn also gives Stevie control over her own sexuality. The suggestion does not directly propose the idea that Stevie avoid sleeping with men altogether or even that she explore the possibility of a queer sexuality. However, this option becomes possible in a very subtle manner. In this sense, Nurse Horn also opens the door for Stevie to occupy the same queer space that she does. That space is not necessarily determined by sexuality, but position. By rejecting a sexual relationship with Sean and the possibility of normative lifestyle that would come with it, Stevie would reject dominant cultural ideas about gender and sexuality, thus queering herself in the same way that Nurse Horn is queered throughout the novel.

Nurse Horn acts as a mirror through which Stevie is able to imagine possibilities for her own future. The revelation that Nurse Horn is actually queer is so jarring for Stevie because it comes with the recognition that she too could be queer. This possibility is weighted with the reality of isolation from the world that she has known her entire life. Sinclair illustrates this isolation through a conversation between Stevie and her mother in which they discuss homosexuality. During the conversation, Stevie's mother labels queer people "sick sinners" and shares a story about an acquaintance who has a lesbian daughter. When Stevie asks her mother if she believes that the daughter may be happy, she responds that "Women like that can never be happy. They live sad, lonely, tormented lives" (Sinclair 212). This specific condemnation of queer women is based partially in these women's rejections of normative performances of gender as well as sexuality. Like Shockley, Sinclair uses the familial structure to highlight the severance from one's roots that is at stake in pursuing a non-normative lifestyle. What is ironic about Stevie's mother deriding her acquaintance for allowing her daughter and her daughter's partner to live in her home is that she is casting shame on a healthy, accepting home while creating an unsafe environment for her own child.

Stevie internalizes this rejection and it shapes her understanding of the type of life that she would have to live if she were to pursue a non-normative lifestyle. Sinclair demonstrates Stevie's fears regarding isolation and rejection in the scene in which she discovers that Nurse Horn is queer. Sinclair presents a visual form of this isolation in the form a book cover that Stevie finds in Nurse Horn's bag. Sinclair describes Stevie's discovery:

I picked up the *Chicago Sun Times* and was about to ask Nurse Horn if I could read Ann Landers when I saw it: a paperback book with two women in long dresses reaching for each other on the cover! The title of the book was *A Place for Us*. I flipped it over. 'They lived together—in a world apart,' it said on the back. (Sinclair 213)

This book exists as physical proof of the isolation that lesbians experience in society. The two women on the cover are together, but still unable to touch in the way that they would like. The book's title along with its tagline highlight the fact that the world in which the women live does not accept them. They are forced to create space for themselves.

For a young woman concerned with maintaining her status as "normal" within society, this book cover stands as a representation

of everything that Stevie fears about living a non-normative lifestyle. Immediately following this discovery, Stevie makes the decision to sleep with Sean, telling Nurse Horn that she will “Just get it over with” (Sinclair 213). Now presented with a glimpse into what her future could become if she were to pursue a non-normative lifestyle, Stevie must sleep with Sean so that she can seal her place within dominant society. Stevie’s subsequent rejection of Nurse Horn in which she accuses her of wanting Stevie “to end up a freak...like you,” (Sinclair 214) is a projection of her fears of isolation and rejection. It is also the first moment when she acknowledges that she very well could end up like Nurse Horn.

While Nurse Horn and Terry stand out as the most prominent figures of queerness in each of their respective novels, they are not the only queer women that the protagonists encounter. Both Renay and Stevie encounter examples of queerness amongst other Black women. In *Loving Her*, Renay finds this example in her piano instructor, Miss Sims. Like Terry, Miss Sims is an unmarried woman. She works at the local high school and lives in her childhood home with her father. Miss Sims’ education and privilege set her apart from the other women in the community. She is labelled “abnormal” with the other women calling her a “spinster” and “old maid” and claiming that she has “too much ed-u-cashon to git a man.” Like Terry, Miss Sims also offers Renay a new way of thinking about her position. During one of her lessons with Renay, Miss Sims offers her pupil the following advice:

Nurture your talent Renay. Don’t let a man turn your head and fill you full of babies and worry. Women can have lives of their own. Talents of their own. There’s a lot more to like than simply displaying that you have a man. Too many women of our race think that a man is all that matters. And they bitterly resent those who have independent lives in which there are no men. (Shockley 10)

Through this piece of advice, Miss Sims offers a condemnation of heteropatriarchy and the way that it forces women to structure their lives around men. Miss Sims’ advice also serves as a criticism of the complicity that Black women exhibit in their own oppression under Black men. Through Miss Sims’ words, Shockley is able to offer commentary on the state of Black activism in the 20<sup>th</sup> century, which largely focused on the issues faced by Black men while asking Black women to set aside their gender in favor of supporting the race. Shockley examines the way that this form of activism impacted the intellectual life of Black women when she claims that Black female writers of the 20<sup>th</sup> century were less likely to write about issues regarding gender and sexuality because they had made the decision to “give top priority to writing about what they see as their strongest opponent—racism” (Shockley 83). Feminist scholar bell hooks focuses on the flawed nature of this activism in her book *Ain’t I a Woman*. Here, hooks argues that many Black women during this time period had “capitulated to male demands for submission” (hooks 5). This submission is evident in Miss Sims’ statement when she addresses Black women who become dependent upon men. Placing Miss Sims’ comments within the context of hooks’ argument, the Black women who do structure their lives around men do so in an attempt to remain loyal to the race. Their resentment for Black women who live independent lives is a resentment for women who choose to address issues of gender as well as race in their activism. hooks addresses the animosity faced by those women in her book when she states that “Those who dared to speak publicly in support of women’s rights were attacked and criticized” (hooks 9). Under the conditions of 20<sup>th</sup> century Black activism, these women’s non-normative ideologies resulted in them being labelled traitors to the race. As a Black woman who acknowledges issues of both gender and race, Miss Sims occupies a queer position

within the dominant structure of the Black community. This marks her as a queer figure in the same way that Terry is marked as such. Through this position, Miss Sims offers Renay the first opportunity to consider alternative possibilities for her life. Miss Sims’ advice opens the door for Renay to step into a queer lifestyle if she so chooses.

The character Willie Jean serves a similar purpose in *Coffee Will Make You Black*. Willie Jean is a classmate of Stevie’s whom the audience meets during a scene in which she feeds Stevie, who is distracted by the presence of her crush, an incorrect answer to a teacher’s question. When Stevie confronts Willie Jean about her actions, the other girl calls Stevie a “fool” for “trailing behind a no-good boy the likes of Yusef Brown” (Sinclair 81). She also tells Stevie that she believes the other girl “can do better for herself” (Sinclair 82). When asked who she believes Stevie will attend the 8<sup>th</sup> grade dance with, if she does not pursue a boy like Yusef, Willie Jean suggests that “there ain’t no law saying that two girls can’t dance together” (Sinclair 82). Through her suggestion Willie Jean comes to occupy queerness in more than one sense of the word. On the surface is the possibility of queer sexuality which she alludes to in her suggestion that two girls can dance together. This possibility is recognized when Stevie’s best friend, Carla, responds to Willie’s suggestion by calling her “funny.” The other meaning of queer that Willie Jean occupies is one that is similar to Miss Sims’ position. In this position, Willie Jean presents the possibility of young women existing in ways that do not require that they structure their lives around men. Willie Jean opens the door for Stevie to imagine alternative, queer possibilities for her life.

Although both of these characters exist as queer figures, they are never explicitly labelled such in the same way that Terry and Nurse Horn are. Instead, Miss Sims and Willie Jean exist in a space of ambiguity in which their statuses as queer figures are never confirmed. Both authors use the ambiguity of their Black characters’ sexualities to offer a criticism of second-wave feminism of the 1960s and 70s which provided very little space for Black women to re-think notions of gender and sexuality as racialized subjects. Much of the exclusion of Black women can be attributed to racist assumptions by white feminists of the second-wave feminist era about Black women and their experiences. bell hooks addresses the legacy of racism in the mainstream feminist movement when she states that “white feminists tended to romanticize the black female experience rather than discuss the negative impact of [racist and sexist] oppression” (hooks 6).

By romanticizing the Black female experience, white feminists of the 1960s created a narrative in which Black women were expected to endure the conditions of their oppression instead of usurping them as white women were encouraged to do. As hooks argues, “When the women’s movement was at its peak and white women were rejecting the role of breeder, burden bearer, and sex object, black women were celebrated for their unique devotion to the task of mothering; for their ‘innate’ ability to bear tremendous burdens; and for their ever-increasing availability as sex object” (hooks 6). hooks summarizes her argument by stating, “We appeared to have been unanimously elected to take up where white women were leaving off” (hooks 6).

Willie Jean and Miss Sims represent the Black women who do not fit into these rigid gender roles that, according to hooks, Black women were now expected to fill by both Black men and white women. Within this context, these characters’ sexualities are made ambiguous because neither the mainstream feminist movement dominated by white women nor the Black activist movement dominated by Black men has made space for them to consider this label for themselves. Instead Willie Jean and Miss Sims must exist

in a perpetual state of ambiguity. Sinclair and Shockley juxtapose these ambiguously queer characters with explicitly queer characters to illustrate the privilege that Nurse Horn and Terry possess as white women. Within the context of race, the ability to label oneself queer becomes a privilege afforded to women like Nurse Horn and Terry who, as a result of a feminist movement which prioritizes the experiences of white women, are able to reconfigure their own understanding of gender and sexuality.

This privilege ultimately impacts the way that white queer characters in both novels interact with and perceive people of color. Through this privilege, white queer women gain a somewhat paternalistic superiority over queer women of color. *Loving Her* illustrates this superiority on more than one occasion. In the first scene, Terry has a conversation with her good friend Vance about Renay. During the conversation, Vance suggests that Renay may one day grow lonesome for a community of her own. When Terry points out that Renay has “entered [her] world,” Vance counters by suggesting that Renay has done so “because there is no black Lesbian world—such as ours” (Shockley 97). In another scene, Vance’s partner Lorraine meets Renay and immediately exclaims “Just think—she’s gay! I can’t believe it. For the first time in my life, I’ve met a black lesbian” (Shockley 72)! Both of these interactions illustrate the racial privilege influences Vance and Lorraine’s reactions. As white women who benefit from a feminist movement that prioritizes their experiences as women, these two characters wrongly assume that Black queer people do not exist, erasing the history of Black queer spaces in the United States. This ignorance reasserts the racist assumptions which exist within even the most progressive spaces as a result of racial privilege.

This racial privilege is never more apparent than when examining the interpersonal relationships of the Black female protagonists and their white love interests. Both Shockley and Sinclair make the audience aware at all times of the racial privilege that their white characters possess. It is a bit more difficult to recognize Shockley’s efforts to foreground Terry’s white privilege in *Loving Her*. There is a widely believed assumption that the text actually avoids the topic of Terry’s racial privilege. Scholar Lisa Walker argues in her book *Looking Like What You Are* that, “In *Loving Her*, the rhetoric of color-blindness is crucial to the interracial couple’s success in transcending difference” (Walker 130). On the surface, it is possible to understand why Walker would make such a claim. Terry and Renay’s relationship seems to be built on a foundation of equity that transcends racial difference. In fact, Terry admits to employing color-blindness in her initial perception of Renay when she states that “she hadn’t thought about Renay’s color” (Shockley 106) when she first looks at her. Colorblindness is not only practiced on Terry’s part. In one scene, Renay makes a similar assertion when she says that “she could love Terry so deeply that she did not see Terry’s white skin—only knew of Terry’s heart and the love in it” (Shockley 37). Both of these statements suggest that Terry and Renay have built a relationship on a refusal to acknowledge each other’s race and the privilege and oppression that arise because of each.

What is interesting about Terry’s act of color-blindness is that it is juxtaposed with the overt racism of another white lesbian, Jean. When Terry describes the scene in which she first sees Renay, she mentions that her friend Jean, upon also seeing Renay asserts, “I don’t like drinking with niggers” (Shockley 106)! This moment, retold from Terry’s point of view, is designed to present Terry as the ideal white partner. Although Terry and Jean possess the same level of white privilege, Terry is a “good” white person because the racism that she shows via her colorblindness is not as directly harmful

as Jean’s comment. It is important to recognize that, because this memory is shared through Terry, she becomes an unreliable narrator. The audience is not supposed to immediately connect with Terry’s words because they are performative. This moment is not about her remembering the initial love that she felt for Renay. This moment is not even about Renay. Instead it is about Terry positioning herself as a white woman who deserves to be absolved of her privilege.

Nurse Horn attempts to assume a similar position in *Coffee Will Make You Black* when interacting with other Black characters. In one particular scene, Nurse Horn interrogates the school guidance counselor, Mrs. Stuart, about why the Black faculty members refuse to sit with her in the teachers’ lounge. In her justification for why they should sit with her Nurse Horn argues, “I marched with Dr. King, I was arrested during Freedom Summer in Mississippi. Pamela, I’m not just any white person” (Sinclair 175). Here Nurse Horn assumes that her liberal political beliefs absolve her of her white privilege. In her attempt to obtain absolution, Nurse Horn also shows a sense of entitlement to the lives of her Black coworkers. Scholar Sharon Holland outlines a similar instance in her book *The Erotic Life of Racism* when she recalls a white woman who, in a fit of anger, tells her, “And to think I marched for you” (Holland 2). When explaining this woman’s actions, Holland argues that for this white woman, “the civil rights struggle was not about freedom for all, it was about acquiring a kind of purchase on black life” (Holland 2). This “purchase” gives white people a sense of entitlement to and authority over Black people. Nurse Horn’s assertion that she should be accepted by the Black faculty members simply because she participated in the Civil Rights movement is an example of this entitlement. Holland goes on to argue that, in the eyes of racist white people, “the ability [of Black people] to exercise...autonomy... would be looked upon with disdain, and, at times, outrage” (Holland 2). This outrage stems from the fact that white people are no longer able to assert dominion over Black life. Like Terry, Nurse Horn’s actions are performative and designed to gain her access to the lives of the Black people around her. When this performance does not produce the result that she desires, her anger is revealed.

The racial privilege within these pairings is also made apparent in the way that Renay and Stevie are constantly required to confront their position as Black women in society. In *Loving Her*, the colorblindness that Renay exhibits with Terry never extends to her own understanding of her race. She is aware at all times of her position as a Black woman in society. Renay’s awareness of her positionality paired with Terry’s ignorance exists as a constant source of tension within their relationship. This tension manifests during one scene in which Terry and Renay discuss the harsh conditions of the world that Renay will now have to navigate as a queer woman. Terry attempts to comfort Renay by promising, “I’ll do all I can to make you happy, to ease some of the pain, and soothe the disappointments” (Shockley 37). She goes on to inform Renay of the hardships that come with living an openly queer lifestyle by saying, “I hope you can stand this life. Sometimes you have to harden yourself to everything and everyone” (Shockley 37). Renay responds immediately by stating, “Terry—you forget—I’m black. We’re hardened as soon as we come into this world” (Shockley 37). This exchange reveals the sense of superiority that Terry feels within her relationship with Renay. By offering to take care of Renay, Terry asserts herself as the all-knowing white savior who must educate her ignorant Black partner. In Terry’s mind, Renay lacks the expertise on the subject of oppression necessary to guide her own life. This assumption gives Terry the permission she needs to step in as the authority in Renay’s life. Renay’s comment to Terry serves as a means of checking Terry’s privilege and allows Renay to re-establish an equal footing within the relationship.

This exchange forces the audience into a space of discomfort and causes them to call into question the idyllic nature of Renay and Terry's relationship. Shockley wields her audience's discomfort as a tool purposely designed to ensure that they are never totally comfortable with the relationship. Instead, the audience is required to interrogate the tensions which exist in this relationship as a result of larger social and historical contexts. This is best illustrated in one scene when Terry gifts Renay with a gold ring. Upon placing the ring on Renay's finger and receiving confirmation that she approves of it, Terry exclaims, "Good! Now I've branded you" (Shockley 104). The word "branded" invokes the historical legacy of white people's ownership of Black bodies and the active role that white women played in that subjugation. Shockley's use of such an affective word in an otherwise tender moment between the two women makes the audience aware of the unequal balance in power which exists within the relationship. Although Terry and Renay may seem immune to this type of disparity, they cannot escape the historical and social contexts which tip the scales in their relationship.

Like Renay, Stevie shows a constant awareness of her position as a Black woman, especially in relation to the white women in her life. This is illustrated best during one scene in which Stevie asks her grandmother if it is possible for Black and white women to be friends. The question that Stevie poses is born out of an unspoken understanding of the tensions that surround interracial pairings of any nature. Stevie's grandmother confirms the existence of this tension by stating, "white people are like actors, they don't feel things the way we do" (Sinclair 208). This answer holds a double meaning. On one hand, Stevie's grandmother claims that white people's actions are performative and, therefore, cannot be trusted because their feelings are disingenuous. On the other hand, the line "they don't feel things the way we do" suggests that relationships with white people are not possible because white people do not perform the same level of emotional labor as Black people. There exists a gap between the experiences of Black and white people generated by racial privilege. Because of this gap, white people have no way of full understanding or empathizing with Black people's experiences. This is a product of racial privilege which allows white people to avoid interrogating the historical legacies which tint their interactions with Black people. Stevie's grandmother offers her response as a reminder that the implications of racial privilege cannot be dissolved simply through amicability between Black and white people.

Both authors take pains to confront the way that racial privilege becomes gendered when examining the labor that Black women in the novels perform for their white counterparts. In *Loving Her*, Terry and Renay's domestic life is shaped by the way that they divide domestic labor. When Renay moves in with Terry, she takes on the responsibility of performing traditionally "feminine" tasks. One of the first tasks that Renay performs upon moving in with Terry is cooking a meal. The text reasons that Renay does so because "they were hungry and Terry didn't like to cook" (Shockley 4). However, Renay's acquiescence in performing such a task is reminiscent of the domestic labor that she performs while living with Jerome Lee. After living with Terry for a period of time, Renay develops a daily routine:

The days had a pattern. After dropping Denise at school, she would return to the apartment and prepare Terry's breakfast of grapefruit juice, and the strong black coffee Terry liked. There were so many little things that Terry ignored. She didn't like to make a bed, cook or hang up clothes. These Renay did while Terry read over her night writing with the FM radio station playing in the background (Shockley 39).

The domestic works that Renay performs for Terry invokes the image of Black domestic workers performing labor for white employers.

Scholar Stefanie K. Dunning asserts in her book *Queer in Black and White* that "the history of servitude which marks black and white women's relationships resonates with Renay's assumption of domestic duties" (Dunning 76). The racialized power dynamic of Renay and Terry's relationship is amplified by this division of labor.

At the same time, there is also a gendered power dynamic which emerges through the division of domestic labor in this relationship. While Renay cooks, cleans, and cares for her daughter, Terry ignores these tasks in favor of completing her work. Terry's status as the economic breadwinner in the relationship places her in the traditionally "masculine" role. Terry's assumption of this role is illustrated in the above passage when Renay describes the fact that Terry often ignores housework. Through this division of labor Shockley also reminds the audience that, while white women were given freedom to reject traditional roles as gendered subjects, Black women were pushed to fill these positions. As a white woman, Terry is afforded the opportunity to ignore basic domestic tasks because she has Renay to step in and fill that space in her life.

*Coffee Will Make You Black* uses a similar method to discuss Black women's labor when Stevie begins working with Nurse Horn as her student helper. In this position, the power dynamics are clearly delineated with Nurse Horn embodying the role of employer while Jean acts as employee. This creates a hierarchy in which Stevie is required to perform duties to Nurse Horn's satisfaction, invoking legacies of Black domestic workers performing menial tasks for their employers. The novel engages most directly with this legacy during one scene in which Stevie offers to clean the window in Nurse Horn's office after seeing that she has neglected to clean it herself. Much like the scene in *Loving Her* in which Renay offers to cook dinner, Stevie is not forced to perform this task. There is nothing inherently abusive or malicious about it. However, both Stevie and Nurse Horn are oblivious to the racialized legacies that they are engendering through this exchange. Stevie does not comprehend this fact until one of her classmates sees her carrying the cleaning supplies to wash the window and calls her "Aunt Jemima." The Aunt Jemima taunt invokes very particular images about Black women and gender—specifically that of the mammy figure. This figure is characterized by Black feminist scholar Patricia Hill Collins as "the faithful, obedient domestic servant" (Collins 72). In this scene, Stevie's classmate serves to remind her of the racialized power hierarchy that exists in her relationship with Nurse Horn. Stevie comes to understand that, in any relationship with a white woman, there is a power dynamic which forces her into a subservient position.

Collins also discusses the impact that "controlling images" like the mammy figure have on white women's position in society. According to Collins, these images benefit white women because they allow them "to identify more closely with the racial and class privilege afforded their fathers, husbands, and sons" (Collins 73). Much like Terry in her relationship with Renay, Nurse Horn obtains a racialized and gendered privilege through her interactions with Stevie. This privilege gives Nurse Horn the ability to ignore traditional understandings of gender. Nurse Horn does not have to clean her office space because there exists someone in a position beneath her own who can perform those tasks for her.

Nurse Horn's privilege is amplified by the fact that she remains completely oblivious to it. Upon returning to her office where Stevie sits, upset over her interaction with the other student, Nurse Horn's only comment is "The window looks great" (Sinclair 205). Nurse Horn's ignorance acts as a form of racial privilege. As a white woman, Nurse Horn is not required to interrogate the harmful legacies that she

upholds through her interactions with Stevie or the impact that such a legacy may have on Stevie's perception of herself. Instead, Nurse Horn reaps the benefit of her Black student's physical labor and leaves the student to perform the emotional labor of interrogating racism.

Ultimately, both authors use their interracial relationships to generate deeper considerations by their audiences of the way that Black women are treated in even the most ostensibly liberated spaces. Through these relationships, Shockley and Sinclair illustrate that it is impossible to create utopic queer spaces because there still exist dominant systems of oppression that are reconstructed when these spaces are created without consideration of power hierarchies. Even with a consideration of these hierarchies, it is still impossible to remove them. The best possibility, then, that both authors can offer for their Black female protagonists is the promise of a future in which they are able to exist.

This promise is best exemplified in the endings that both authors construct which offer open-ended possibilities for the futures of their Black female protagonists. *Loving Her* ends with Terry and Renay reunited after a period of separation. In the space of this reestablished union both women exist "Two as one, one as two, waiting for the morning, which promised to be even better than the night" (Shockley 187). Shockley uses the imagery of day and night to suggest the possibility of Renay and Terry emerging from the dark of the past to the light of a new beginning and a future together. *Coffee Will Make You Black* offers similar possibilities with Stevie's final thoughts: "My life might not turn out to be easy...I just hoped that I turned out to be strong" (Sinclair 239). Sinclair does not offer a definitive answer regarding the course of Stevie's life following the novel, but there exists possibility for her to construct a future on her own terms. Stevie's acceptance that her life will not be easy is born out of a newfound acceptance of her position as a Black queer woman. With this acceptance comes an understanding that this position is not an easy one to occupy in society. Sinclair's ending suggests that there is never an easy way for Black queer women to exist, but that does not mean that they should not.

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# SAMLA 90 PRE-CONFERENCE EVENT

## THE SOUTH ALWAYS MY NORTH: FIGHTING FROM THE MARGINS WITH DR. MARGARITA DRAGO

Joshua Jackson, Georgia State University



A sense of trepidation often attends picking people up from the Atlanta airport. An extra sense of trepidation comes with coordinating your first meeting with a professor and speaker of multiple languages, former political prisoner, and global ambassador.

But when Drs. Margarita Drago and Juana Ramos

smiled and climbed into my car at Jackson-Hartsfield, all trepidation disappeared. Riding southwest along 1-20, we talked about those things academics talk about when they're sharing elevators or brown bag lunches. Teaching. Writing. The state of things. We talked about what it means to live and teach in the post-2016 United States. We talked about our students, our families, literatures of the Americas, and Sor Juana Inés de la Cruz.

As tight pine thickets gave way to rolling hills of the Talladega National Forest, Dr. Drago talked about her experience as a political prisoner during Argentina's Dirty War when a right-wing strongman forcibly removed from office Isabel Perón, the first woman president in world history. Placed under house arrest, Perón was eventually expelled from the country.

Dr. Drago described how she, much like Perón, was taken prisoner and expelled from Argentina. Drago's forced migration meant that she had to start over her life and education in the United States, a supporter of the right-wing coup and a country that would not recognize her educational credentials or teaching experience. Thus, when she arrived in California, Dr. Drago was stripped not only of her citizenship but also her authority as a scholar and educator.

Hearing this, I asked Dr. Drago if the United States political climate and strongman leadership reminded her of

Argentina in 1976. "It feels similar," she said. "Yes, similar." When Dr. Drago delivered her address at the Birmingham Civil Rights Institute that night, I got a sense for just how similar. As she presented slides about the historical ugliness of the coup in South America, I was reminded of the brutalities that surround Donald Trump's presidency. As she read poems in Spanish, reclaiming the home she left in Argentina, I thought about the families being ripped apart by ICE agents at our southern border. As she presented photographs of the prison where she returned years later to process her experience of historical trauma, I saw in Dr. Drago the hope and strength necessary to resist tyranny and demagoguery.

During my post-address tour of the Birmingham Civil Rights Institute, I reflected on Dr. Drago's poetic line, "the South [is] always my North." For Dr. Drago, memories of home serve as the guiding light in her fight against oppression. With this in mind, I thought about the U.S. South's freedom fighters of the 1960s and what their personal Norths might have been. Whether fighting from the margins or from positions of privilege, we must all find our own guiding lights in our collective effort to make life livable for everyone.



## SAMLA 90 PLENARY SPEAKER: A DRAMATIC READING OF “THE LANDSCAPE” BY LORRAINE LÓPEZ

Rafael Ocasio, Agnes Scott College



Dr. Lorraine López, Gertrude Conaway Professor of English and chair of the English Department at Vanderbilt University, served as SAMLA 90's Plenary Speaker. An award-winning Latinx writer, López gave a dramatic reading performance of “The Landscape,” a story with a mysterious wandering painting

that becomes an integral part of a “traveling narrative” through iconic Georgian geographical settings. This story comes from Dr. López's short story collection *Homicide Survivors Picnic and Other Stories* (2009), which was a Finalist for the 2010 PEN/Faulkner Prize. Before beginning her reading, López expressed gratitude to the members of the “Works of Lorraine M. López: New Trends in Latinx Literature” panel, whose critical comments, she stressed, inspired her decision to read an extensive portion of “The Landscape.” Indeed, as she briefly remarked, objective critical observations are useful because writers often fail to see how their life experiences lead to specific themes and characters. During her address, Dr. López also fondly remembered her coming to University of Georgia in order to study under the tutelage of creative writer Judith Ortiz Cofer. The late writer became not only López's mentor but a dear friend until her untimely death in 2016.

As a creative writer who explores autobiographical memories of ethnic and geographical disruptures, López underscored the drastic effects that geographical settings and cultural practices exerted upon her after moving to Georgia. Recently, I asked López to remember incidents about her adaptation to daily life in Athens, a process that she described as “a bit of a culture shock as I was living (and had lived all my life) in Los Angeles, California.” She expanded that the differences were evident at various levels. She recalled being taken aback by the peculiarities in Southern interpersonal communication dynamics: “Mainly I was disturbed by people asking personal

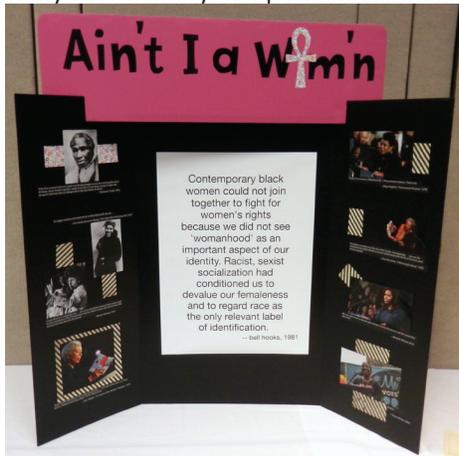
questions, specifically those about my culture and religious affiliation. In Los Angeles, it was considered very rude, even invasive to ask such questions.” The physical layout of Athens was also strikingly visual: “I was shocked by all the cemeteries on view for all to see. In L.A., these tend to be hidden from sight.” Yet “another surprise” was evident in a peculiar commercial practice: “the package stores that sell spirits, but not food, not even lemons or limes.”

At the personal level, I would like to take this opportunity to profusely thank López for accepting my invitation to serve as our Plenary Speaker. I met Lorraine through Judith, whose friendship, mentorship, and creative non-fiction essays encouraged me to explore my life experiences as a fellow “Georgian-Rican.” Similarly, Lorraine's work has also brought me to witness the experiences of other so-called *Latinx Southerners*. Her work reminds me that we are united by a shared socio-ethnic struggle, popularly referred to as *la lucha*.



Chair: Dan Abitz, Georgia State University

“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”



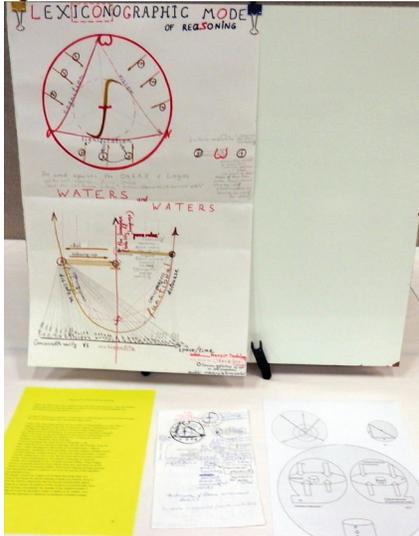
Kendra N. Bryant, North Carolina A&T State University

“El Paquete Semanal: La piratía como herramienta de democracia en Cuba”



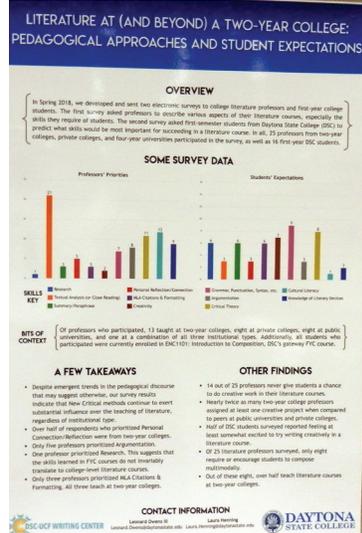
Shaifer Jones, Sewanee: The University of the South

“Diagrammatic Method of Poetic Reasoning”



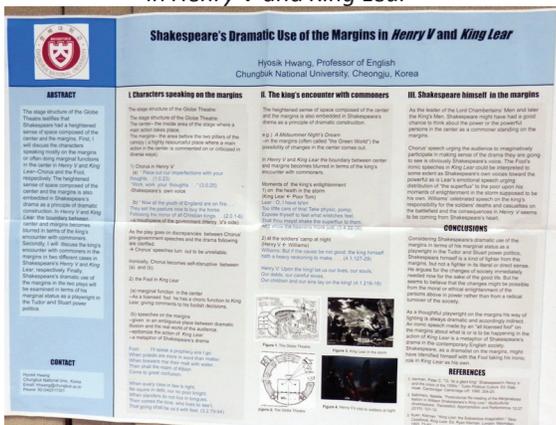
Irina Kruchina, University of Georgia

“Literature at (and beyond) a Two-Year College: Pedagogical Approaches and Student Expectations”



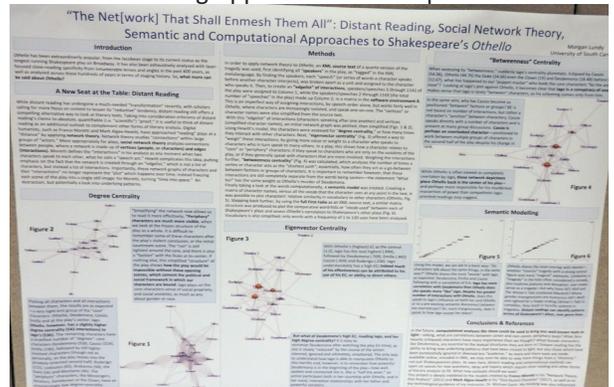
Leonard Owens III, Daytona State College  
Laura Henning, Daytona State College

“Shakespeare’s Dramatic Use of the Margins in *Henry V* and *King Lear*”



Hysik Hwang, Chunbuk National University

“The Net[work] That Shall Enmesh Them All’: A Distant Reading Approach to Shakespeare’s *Othello*”



Morgan Lundy, University of South Carolina

# SAMLA 90 SPECIAL EVENT: NORA CORTIÑAS MAKES INVITED APPEARANCE IN BIRMINGHAM

Sarah Moody, The University of Alabama



PHOTO CREDIT: SARAH SCHOELLKOPF

Early on the last day of SAMLA 90, conference attendees passing through the book exhibits and continuing past the coffee station might have wondered at the tiny, older woman in a white headscarf. She spoke thoughtfully and with calm precision of her experiences as a mother, describing her son and his son in turn, a would-be

universal story that was nonetheless horrifying in its details. The mother was Nora Morales de Cortiñas, of the Madres de Plaza de Mayo, Línea Fundadora, and she was discussing her unwelcome entry into political activism in 1977, when the armed forces of Argentina’s military dictatorship detained her son, Gustavo. His whereabouts are still unknown. The sizable audience hung on her every word and, when the event drew to a close, many found themselves moved to tears by her powerful testimony and inspiring example of perseverance and hope.

Mrs. Cortiñas had been a dedicated homemaker and unconnected to politics, but Gustavo’s disappearance thrust her suddenly into a nightmare of angry questions that escaped answer. She searched for him in hospitals and police stations, demanding information at every turn. By returning over and over to the same locations, she started to recognize other women doing the same; they began to meet, and gradually came to identify as a group with the shared purpose of demanding information about their missing children. They called themselves the Mothers of the Plaza de Mayo, and they shared ideas and offered mutual support, coming together publicly every Thursday afternoon to circle the Plaza de Mayo. By bringing their protest to the center for civic activity in Buenos Aires, located immediately in front of the central space of national government, the Casa Rosada, the Mothers insisted that the disappearances were a national problem to which the government must respond. The organization eventually split (Cortiñas works now with “Línea Fundadora”); governments changed; their grandchildren grew up to join them in their work; but for more than forty years the Madres have continued to press their demands.

Since the days of Argentina’s dictatorship, Mrs. Cortiñas has become a social psychologist, a professor at the Universidad de Buenos Aires, and an international human rights activist who raises awareness of the connections between state-sanctioned disappearances and myriad other topics, from domestic violence and women’s rights to IMF debt. SAMLA 90 invited Mrs. Cortiñas to speak as a part of its thematic focus on “Fighters from the Margins: Socio-Political Activists and their Allies.” SAMLA president Rafael Ocasio welcomed Mrs. Cortiñas very generously, and was followed by an introduction by Sarah Moody, who had organized the event alongside a related panel, “Bodies on the Line: Protest, *Denuncia*, and Performance Activism in Latin America.” Mrs. Cortiñas spoke in Spanish and was helped with translations by her friends and travel companions, Beverly Keene and Sarah Schoellkopf. The sizable audience expressed gratitude to Mrs. Cortiñas for her untiring work and her visit to Birmingham.

The conference location allowed the group to visit the Birmingham Civil Rights Institute and happen upon a display featuring the Madres de Plaza de Mayo. In was a moment of affirmation and recognition, of touching our shared humanity and shared struggles from half-way around the world.



PHOTO CREDIT: SARAH SCHOELLKOPF

Our theme for SAMLA 91, *Languages: Power, Identity, Relationships*, provides the perfect opportunity for us to celebrate languages, the ways we use them, the ways they use us, the ways they shape our realities. We believe in the power of language to change lives and make our world a better place for all. We understand that our language is our identity, and we know that language is the key to building healthy, strong relationships with others near and far. I hope that you find this theme as inviting and as exciting as I do and that you will consider responding to one of the Calls for Papers included in this edition of *SAMLA News*. Please join our conversation as we explore the many facets of our dedication to the advancement of modern languages. Additional Calls for Papers will be accepted through May 10, 2019.

As I considered possible plenary speakers for SAMLA 91, I thought of leaders in our field who embody our dedication to language, and I came to the conclusion that no one better represents our appreciation for and dedication to languages than does Kathleen Blake Yancey, Kellogg W. Hunt Professor of English and Distinguished Research Professor, Florida State University. Professor Yancey's leadership roles include not only serving as a Past President of SAMLA, but also as president or chair of organizations including the National Council of Teachers of English, the Conference on College Composition and Communication, and the Council of Writing Program Administrators. She focuses her research on composition studies; on students' transfer of writing knowledge and practice; on creative non-fiction; on cultural studies of everyday writing; on writing assessment, especially print and electronic portfolios; and on the intersections of culture, literacy, and technologies. Please plan to join me on the evening of Saturday, November 9, 2019, when we gather for Dr. Yancey's plenary address at this year's conference in Atlanta.

As I close, I would like to thank our Executive Director, Elizabeth West, whose vision and hard work continue to strengthen our organization, along with Associate Director Dan Abitz and the other wonderful members of the SAMLA staff who are essential to both the success of our annual conference and to our entire association. I look forward to my service as SAMLA President and hope to see you in Atlanta in November.

Warmly,  


Deborah Coxwell Teague, SAMLA President  
Florida State University

I thank our Past President Dr. Rafael Ocasio who worked closely with SAMLA staff on countless details. We will miss his visits over to Georgia State for our shop talks and planning. SAMLA's Executive Committee and awards committee members continue their work behind the scenes: along with the staff at GSU, they are the organization's foundational machinery. Thank you to those who are able and inspired to make donations. Your generosity makes it possible for SAMLA to acknowledge and reward the outstanding work of our faculty and student scholars. Donations and program ads for this year's cycle totaled more than \$2000.

Under the editorship of Barton Palmer, *South Atlantic Review* continues to be published on time, offering its readership peer reviewed work that covers topics in languages and literatures in the discipline as well as intersecting interdisciplinary studies. Clemson University remains the journal's current home with Dr. M. Allison Wise serving as its Managing Editor.

We welcome our current President, Professor Deborah Coxwell-Teague, who is leading the way to SAMLA 91 in Atlanta. She has challenged us with this year's conference theme: “Languages: Power, Identity, Relationships.” I look forward to the range of critical connections that panelists will weave with this topic as inspiration for their conference papers.

As always during this time of year, SAMLA staff and Executive Committee have begun the early pre-conference work that will bring us together in Atlanta in November 2019 for SAMLA 91. We look forward to seeing you there.

Elizabeth J. West, SAMLA Executive Director  
Georgia State University

## UNDERGRADUATE RESEARCH FORUM: A REFLECTION

Sara Trojanowski, Agnes Scott College

Presenting as part of the Undergraduate Research Forum at SAMLA 90 helped me develop as a writer and scholar. Thanks to the conference's community atmosphere, I was able to engage with other undergraduates as well as professors. As a result, I received feedback on my work as well the opportunity to see it from other perspectives. Having spent months before SAMLA studying Allen Ginsberg's *Howl* through a queer theory lens, the ability to "think out loud" about my project and share some steps along the way helped me to finish my senior seminar paper and launched me into my senior thesis.

SAMLA 90's theme of "Fighters From the Margins" manifested itself in many of the panels I went to, from medieval literature sessions to those focusing on contemporary works. The connection of a theme across time periods and perspectives gave me a broader view of literature and reminded me of the common threads present in works that otherwise seem incompatible. This experience reminded me that, despite the many differences among scholars, they and their work share commonalities. Although working on a solitary project can feel isolating, sharing work with each other can inspire, challenge, and shape who we are as writers and scholars.

### SAMLA 90: VISUAL REPRESENTATIONS OF SCHOLARLY WORK (THE POSTER SESSION)

November 15, 2019, 8:00–9:00 PM  
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. The Program Committee believes this method will create 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 "Languages: Power, Identity, Relationships" 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 October 1, 2019, please submit a brief description of the project and visual design to Dan Abitz, Associate Director, SAMLA, at [dabitz1@gsu.edu](mailto:dabitz1@gsu.edu) or [samla@gsu.edu](mailto:samla@gsu.edu).

## SAMLA 90: A REFLECTION FROM A FIRST-TIME ATTENDEE

Aesha Nanaso, Ryerson University

The SAMLA 90 Conference was a first for me in many ways. As a recent Master's graduate and a first-time conference attendee from Toronto, Canada, last November I embarked on the journey that would take me to Birmingham, Alabama for SAMLA 90. Approximately five hours and two plane rides later, I had finally made it to Birmingham on Friday, November 2nd. For the first time, I traveled on my own, I was in the American South, and I would be sharing my graduate work beyond the classroom with people besides my professors, classmates, family, and friends.

As a Twenty-First Century African American Literature panelist, I presented a paper that explored representations of Black motherhood, themes of trauma, and instances of feminist political activism in Marlon James's neo-slave narrative *The Book of Night Women* (2010). My presentation was met with positive feedback and helpful suggestions for further topics and texts to survey.

The SAMLA 90 Conference reignited my love for literature and reaffirmed my dream to one day become a professor. Being surrounded by students and scholars from different parts of the world who share my strong interests in African American Literature offered me a sense of exhilaration that I seldom experienced throughout my academic career. Our conversations about literature turned into conversations about life, and I left my panel feeling inspired.

As I prepare for my doctoral studies beginning in September, I will consult the list of books and scholarly resources recommended to me by my co-panelists and other SAMLA 90 attendees. I will reflect on my experience at the SAMLA 90 Conference as a constant source of encouragement while I pursue my doctorate.

I look forward to seeing familiar faces at the SAMLA 91 Conference in Atlanta, Georgia this year, and I am eager to once again be surrounded by a community of brilliant students and scholars who share my enthusiasm for African American Literature.

# SPECIAL THANKS TO SAMLA 90

## CONFERENCE EXHIBITORS AND PROGRAM PRESS ADVERTISERS

[SAMLA 91 Exhibitor Registration Forms](#) are available on the SAMLA website. Because exhibitors bring so much value to our members, SAMLA does not charge for exhibit space and provides complimentary conference registration to exhibit staff.

Information for SAMLA 91 Conference Program Advertising appears on next page.

The American Association of Teachers of  
Spanish and Portuguese

BkMk Press

CLE International

Emerging Scholars Organization

The Historic New Orleans Collection

Linda-Raven Woods

Liverpool University Press

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McFarland Press

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Modern Language Association

The Scholar's Choice

Thomas Wolfe Society

The University of Arizona Press

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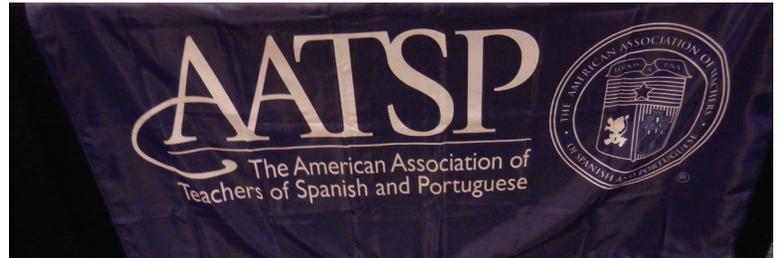
The University of South Carolina Press

The University of Southern Mississippi

The University of Tennessee Press

University of Texas Press

Valparaíso USA





## SAMLA 91 PLENARY SPEAKER:

### KATHLEEN BLAKE YANCEY



Kathleen Blake Yancey, Kellogg W. Hunt Professor of English and Distinguished Research Professor, focuses her research on composition studies generally, including on students' transfer of writing knowledge and practice; on cultural studies of everyday writing; on writing assessment, especially print and electronic portfolios; and on the

intersections of culture, literacy and technologies. She also writes creative non-fiction. In addition to co-founding the journal [Assessing Writing](#) and co-editing it for seven years, she is the immediate past editor of [College Composition and Communication](#), the flagship journal in the field. She is also guest-editing an issue of *South Atlantic Review* focused on everyday writing. More generally, she has also authored, edited, or co-edited fifteen scholarly books and two textbooks as well as over 100 articles and book chapters.

Her most recent volume, the edited *ePortfolios-as-Curriculum*, outlines the curriculum required to help students create portfolios and to develop an ePortfolio literacy. In 2018, her co-edited [Composition, Rhetoric, and Disciplinarity \(2018\) was released](#): it outlines different models of disciplinarity as it inquires into whether, and how, Composition and Rhetoric constitutes a discipline with historically unique characteristics and challenges. [Assembling Composition](#), edited with Stephen McElroy for the CCCC SWR series and released in 2017, examines and illustrates assemblage through three lenses—theory, school, and the world. Her edited [A Rhetoric of Reflection](#), released in 2016, considers reflection from multiple perspectives, including transfer, multimedia, assessment, and race and language. And her co-authored [Writing across Contexts: Transfer, Composition, and Sites of Writing](#), released in 2014, demonstrates the efficacy of a new writing curriculum, Teaching for Transfer (TFT), and articulates a new theory of prior knowledge located in the concepts of assemblage, remix, and critical incidents; it won both the 2015 CCCC Research Impact Award and the 2016 Council of Writing

Program Administrators Best Book Award. It has also provided the foundation for two CCCC-sponsored research grants supporting the first-of-its-kind study of the efficacy of the TFT curriculum across 8 diverse institutional sites: 5 four-year schools and 3 community colleges.

She joined the South Atlantic Modern Language Association's (SAMLA) Executive Committee in 2011 and served as President in 2013. In addition to her SAMLA service, she has served as president or chair of several scholarly organizations: the National Council of Teachers of English (NCTE); the Conference on College Composition and Communication (CCCC); the NCTE College Section and the College Forum; and the Council of Writing Program Administrators. She serves on several boards, including the National Board for Miami University's Howe Center for Writing Excellence and on the Executive Board for the Association for Authentic, Experiential and Evidence-Based Learning (AAEEL), and she is serving as a mentor for WASC's Community of Practice for Advancing Learning Outcomes Visibility. She also serves on editorial boards for several journals, including for *South Atlantic Review*; [College English](#); [Kairos](#); [Computers and Composition](#); and [Double Helix](#). Earlier boards she has served on include the Steering Committee of the 2011 National Assessment of Educational Progress (NAEP) and the Steering Committee for the Association of American Colleges and Universities (AAC&U) VALUE project focused on electronic portfolios.

With Barbara Cambridge and Darren Cambridge, she created the Inter/National Coalition on Electronic Portfolio Research (ncepr.org), a research group including over 60 institutional partners from around the world documenting the learning recorded in students' ePortfolios. She is also the recipient of several awards, including the Florida State Graduate Mentor Award, the FSU Graduate Teaching Award (twice), the Donald Murray Prize, the Purdue University Distinguished Woman Scholar Award, and the CCCC Exemplar Award, considered by many to be the highest honor in the field. Her current research includes two book projects: *The Way We Were: A Cultural History of Everyday Writing in the 20th Century United States*; and *The Art of Composing in Writing: Lessons in Assemblage and Materiality*.

#### ADDITIONAL INFORMATION

- [2017 CCCC Exemplar Award](#)
- [SWR Interview with Stephen J. McElroy](#)
- ["Making a Difference through Serendipity and Skill: An Interview"](#)

## SAMLA 91 CONFERENCE INFORMATION & LODGING

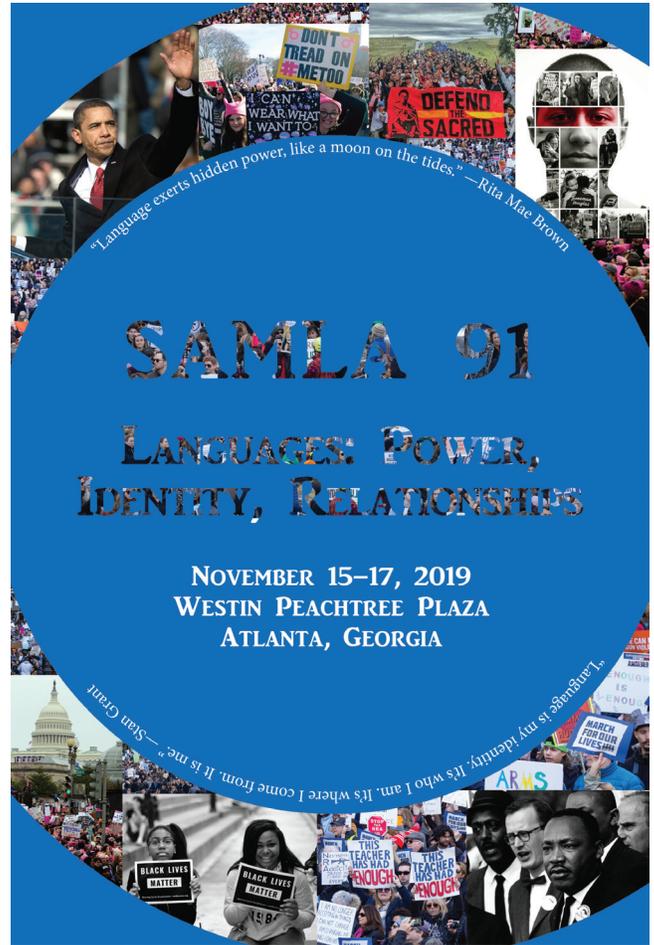
Those of us who make up the South Atlantic Modern Language Association are, according to our website, “dedicated to the advancement of literary and linguistic scholarship and teaching in the modern languages.” Our areas of study range from African/African American, American, Asian/Asian American, Caribbean, English, French, German, Hispanic, Italian, Luso-Portuguese, and Slavic—to studies in Creative Writing, Film, Gender and Sexuality, Interdisciplinarity, Pedagogy, and Rhetoric and Composition. We are undergraduate and graduate students; fulltime and part-time instructors and lecturers; assistant, associate, full, and retired professors. While we are a diverse group of individuals from all parts of the globe, there is something huge that we have in common: We are scholars who are fascinated by and passionate about languages.

We resonate with Virginia Woolf’s statement, “When I cannot see words curling like rings of smoke round me I am in darkness—I am nothing.” We nod our heads in agreement with Jacques Derrida’s edict, “What cannot be said above all must not be silenced but written.” We shout out a hearty “Amen!” when we hear Melina Marchetta declare: “Without our language, we have lost ourselves. Who are we without our words?” And we applaud Gloria Anzaldúa’s declaration: “So, if you want to really hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity—I am my language. Until I can take pride in my language, I cannot take pride in myself.”

We believe in the power of language to change lives and make our world a better place for all. We understand that our language is our identity, and we know that language is the key to building healthy, strong relationships with others near and far.

During SAMLA 91, we will celebrate languages, the ways we use them, the ways they use us, the ways they shape our realities. Presenters are invited to speak on any aspects associated with the miracle of language.

To submit a Call for Papers for SAMLA 91, [click here](#).



**LANGUAGES: POWER, IDENTITY, RELATIONSHIPS**  
**November 15–17, 2019 | Westin Peachtree Plaza | Atlanta, GA**

**SAMLA 91**  
**LANGUAGES: POWER, IDENTITY, RELATIONSHIPS**  
**NOVEMBER 15–17, 2019**

**CALLS FOR PAPERS**

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**AFRICAN / AFRICAN AMERICAN STUDIES**

**JESMYN WARD**

Jesmyn Ward writes with a power that is transformative for all who read her works. Using myths of the near past and ancient past, Ward creates stories of contemporary families struggling to maintain their humanity while trying to stay alive. In *Salvage the Bones*, motherless, pregnant Esch, and her father and brothers sit directly in the path of Hurricane Katrina, and they sit directly in the path of extreme poverty. Using this little community, Ward presents scene after dramatic scene connecting the ancient mythology of Jason and Medea to the modern reality of impoverished heroes. In her second National Book Award novel, *Sing Unburied, Sing*, Ward describes vivid and unforgettable characters. Pop, Mam, Jojo, and Leonie struggle with grace and dignity to hold their little family together even as they are confronted with a past so deeply embedded with cruelty and discrimination. Ward uses the dead to haunt the undead and creates characters who need to be heard and, as Ward says, have some agency. Papers that address these issues or other themes in Ward's work are welcome. Please send a 200-word abstract to Mary Willingham, Mercer University, [willingham\\_m@mercer.edu](mailto:willingham_m@mercer.edu), by May 15, 2019 along with presenter's academic affiliation, contact information, as well as a short biography and A/V requirements.

**THE LANGUAGE OF BLACK WOMEN WRITERS: POWER, IDENTITY, AND RELATIONSHIPS**

**AFRICAN AMERICAN LITERATURE**

In her 1977 essay "Toward a Black Feminist Criticism," Barbara Smith says, "The use of Black women's language and cultural experience in books by Black women about Black women results in a miraculously rich coalescing of form and content and also takes their writing far beyond the confines of white/male literary structures." Smith uses "black women's language" to make the case that a black feminist framework would have much in common with a rapidly expanding black women's literary tradition. An unending source for "cultural manifestations" of

black womanhood, literature from black women has a critical value outside of white/male literary structures. To celebrate black women's language, old and new, this panel seeks papers that examine literary, creative, or theoretical works from Black Women Writers. All papers should address the conference theme: Languages: Power, Identity, and Relationships. Please send a 250-300 word abstract and brief bio, by June 1, 2019, to Dr. Shahara'Tova Dente, Mississippi Valley State University [dente.shaharatova@mvsu.edu](mailto:dente.shaharatova@mvsu.edu).

**NOT ONE WORD FROM THE SOLD: CRITICAL APPROACHES TO ZORA NEALE HURSTON'S BARRACOOON**

**AFRICAN AMERICAN LITERATURE**

Originally named Kossola, Cudjo Lewis was illegally brought to America on the last slave ship, the Clotilda. Zora Neale Hurston completed the manuscript about his life story in 1931, but it was not published until 2018 as *Barracoon, The Story of the Last Black Cargo*. Critics praised this text as evidence of Hurston's anthropological skills, yet it also serves as a rejoinder to the skewed white-washed history of slavery in the popular imagination.

This panel solicits papers on Hurston's groundbreaking text. Kossola's story is not only important because his is the sole and last voice from the Middle Passage, but he also offers a *new* and different take on history. Given the conservative and monolithic views of enslavement highlighted in history books, Kossola's narrative offers a new and provocative take on enslavement, freedom and surviving the Middle Passage.

Individual papers can focus on any aspect of the book, including but not limited to, its publication history, how it fits within Hurston's oeuvre and/or African American Literature, pedagogical approaches to the text, and close readings/theoretical approaches to the work.

Since the conference theme is "*Languages: Power, Identity, Relationships*," papers that demonstrate the ways in which Kossola's language helps to expand narratives of slavery, Africa, literature, and/or early Black settlement are

especially welcome. Please submit a 250-word abstract, with a short biography and A/V requirements, to Donovan Ramon, Kentucky State University, ([donavanramon@gmail.com](mailto:donavanramon@gmail.com)) by May 24, 2019.

### **POWER, IDENTITY, AND RELATIONSHIPS IN THE WORK OF AUGUST WILSON**

#### AUGUST WILSON SOCIETY

August Wilson's plays are powerful in their ability to center marginalized histories through performance and language. With the recent release of Denzel Washington's award-winning film production of *Fences* (2016), and the award-winning Broadway production of *Jitney* (2016-2017), there has been renewed focus and interest in not only Wilson's work, but also the Hill District, where Wilson lived and where all but one of his plays are set.

The August Wilson Society seeks conference papers for our SAMLA panel that focus on how Wilson's work defines power, relationships, and identity, both communally and individually. Topics that deal with August Wilson's personal legacy in regard to the Hill District and his work are also welcome. All accepted presenters must be members of the August Wilson Society to participate. To become a member, please visit <http://library.howard.edu/augustwilsonsociety/>.

Please submit a 250 word abstract and a brief bio to Chelsea Adams, University of Nevada Las Vegas, [chelsea.adams@unlv.edu](mailto:chelsea.adams@unlv.edu), by May 25, 2019.

### **AMERICAN STUDIES**

#### **ELIZABETH MADOX ROBERTS: INSIGHT AND REFLECTION**

#### ELIZABETH MADOX ROBERTS SOCIETY

Papers for this session may deal with all aspects of Roberts' work and life. Suggested topics include, but are not limited to, the following: Roberts and new work; Roberts and manuscripts; Roberts in the context of Southern literature; Roberts and Southern Agrarianism; Roberts' literary and stylistic influences; Roberts and religion; Roberts and Modernism; Roberts and Regionalism; Roberts and the politics of literary reputation; Roberts and feminism; and, Roberts and Kentucky. Papers engaging directly with the conference theme are also strongly encouraged. Abstracts should be 250 words and sent, by May 27th, to Jamie Stamant, Agnes Scott College, at [jstamant@agnesscott.edu](mailto:jstamant@agnesscott.edu).

#### **FLANNERY O'CONNOR: LANGUAGES AND POWER, IDENTITY, AND RELATIONSHIPS**

#### FLANNERY O'CONNOR SOCIETY

The Flannery O'Connor Society invites papers on topics relevant to the SAMLA 91 conference theme: "Languages: Power, Identity, Relationships," especially those that examine the ideas of political, religious, or spiritual power, race and/or dialect, irony and parody, the grotesque, low and high art, disability, or language and religion in the life and works of Flannery O'Connor. Please, send 300-word abstracts by May 15, 2019, to Cameron Lee Winter, University of Georgia, at [clw23543@uga.edu](mailto:clw23543@uga.edu). Please also include a brief bio and any A/V requirements in your abstract.

#### **FLANNERY O'CONNOR: OPEN TOPIC**

#### FLANNERY O'CONNOR SOCIETY

The Flannery O'Connor Society invites papers on any topic in the life and works of Flannery O'Connor. Please, send 300-word abstracts by May 15, 2019, to Cameron Lee Winter, University of Georgia, at [clw23543@uga.edu](mailto:clw23543@uga.edu). Please also include a brief bio and any A/V requirements in your abstract.

#### **GET UP, STAND UP: THEMES OF PROTEST IN LITERATURE, FILM, AND MUSIC**

Elie Wiesel believes that "We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented." With these words in mind, this panel invites abstracts for papers that consider themes of protest in literature, film, and music. Prospective panelists may consider, but are not limited to, texts from authors such as W. E. B. Du Bois and James Baldwin, the impact of larger movements such as the Beats, and/or films like *Fahrenheit 451* and *V for Vendetta*. Speakers may also examine lyrics and music from musicians and groups such as the Ramones, Bob Marley, The Beach Boys, and the Geto Boys. What is the continued relevance of these voices? Who has picked up these ideas and continues to speak in opposition to our oppressors? Please submit a 150-word abstract to William Nesbitt at [wnesbitt@beaconcollege.edu](mailto:wnesbitt@beaconcollege.edu) along with a brief biographical statement and any A/V requirements.

#### **THE MANY LANGUAGES OF AMERICAN HUMOR**

#### AMERICAN HUMOR STUDIES

In *Reinventing Comics: The Evolution of an Art Form* (2000), Scott McCloud, speaking specifically of comics art, wrote, "Comics is a language. Its vocabulary is comprised

of the full range of visual symbols [alphabetic, typographic, and pictorial] ... both apart and in startling combinations" (1). Thinking broadly, for the purposes of this panel, we will consider languages as including those expressed verbally, visually, gesturally, or in any "startling combination." This panel welcomes papers on any aspect of the many languages of American humor during different time periods, across different genres, as produced by varying cultures, as conveyed through any media or format, and as speaking to questions of power, identity and relationships ... or not! By May 15, 2019, please submit a 250-word abstract, brief biographical statement (including academic affiliation and contact information), and A/V requirements to Anne Anderson, University of South Florida, at [awanderson@mail.usf.edu](mailto:awanderson@mail.usf.edu).

### **POWER: ELEMENTS, ASPECTS, AND INSTANCES, IN MARK TWAIN STUDIES**

#### THE MARK TWAIN CIRCLE OF AMERICA

The Mark Twain Circle invites papers for a panel at the SAMLA 2019 convention that analyze elements, aspects, and instances of power in Mark Twain's works, including but not limited to his fiction, essays, or autobiography. This panel seeks papers that explore how power is presented in Twain's works, who holds power, how it is maintained, how power is reinforced, challenged, subverted, or undermined. Other areas of interest include how power is determined or denied based on wealth, occupation, political advantages or disadvantages, gender, race, social status, or other factors, and how characters who lack power navigate within, around, or under powerful characters or institutions. Additional inquires might explore questions regarding the extent to which power contributes to a sense of personal, regional, or national identity, or whether language functions as an indication of power or powerlessness? Other inquiries regarding power are welcome as well. Please send a 150-250 word-abstract, short bio, and A/V requirements, by May 1, 2019, to Gretchen Martin, The University of Virginia's College at Wise, [gim5v@uvawise.edu](mailto:gim5v@uvawise.edu).

### **POWER, IDENTITY, AND RELATIONSHIPS IN PRE-1900 AMERICAN LITERATURE**

#### AMERICAN LITERATURE (PRE-1900)

This panel welcomes paper proposals on any aspect of Pre-1900 American Literature, although proposals addressing the SAMLA 91 conference theme of Languages: Power, Identity, and Relationships are especially welcome. The SAMLA 91 conference will take place in Atlanta, Georgia, November 15–17, 2019. By June 1, 2019, please submit an abstract of 250 words, a brief bio, and any A/V requests to Caitlan Sumner, University of Alabama, at [casumner@crimson.ua.edu](mailto:casumner@crimson.ua.edu).

### **POWER, IDENTITY, AND RELATIONSHIPS IN THE WORKS OF CARSON MCCULLERS**

#### THE CARSON MCCULLERS SOCIETY

The Carson McCullers Society is pleased to invite paper proposals for SAMLA 2019 on the conference theme of "Language: Power, Identity, and Relationships." Proposals addressing any aspect of McCullers' life and works are welcome, especially those that contribute new understandings of how McCullers deploys language to institute, reify, challenge, and/or reconfigure power relations at the individual, communal, societal, national, or geopolitical levels. If interested, please submit a 300-word abstract and brief bio to Amber P. Hodges, Carson McCullers Society Secretary, at [ahodge@go.olemiss.edu](mailto:ahodge@go.olemiss.edu) by Monday, May 20, 2019.

### **SHIRLEY JACKSON: POWER, IDENTITY, RELATIONSHIPS**

With the recent film and television adaptations of *The Haunting of Hill House* and *We Have Always Lived in the Castle*, as well as the 2010 Library of America edition of her work, there is renewed popular and scholarly interest in Shirley Jackson and her Gothic feminist treatment of power (often expressed through control of language), identity (usually unstable or enforced by violence), and relationships (among family members and between outcasts and the communities than shun them) in mid-twentieth-century American culture. This panel welcomes submissions on any aspect of the work of Shirley Jackson, especially those in line with the conference theme.

By May 1, 2019, please submit an abstract of up to 250 words, a brief biography, and any A/V requests to Dr. Hugh Davis, Piedmont College, at [hdavis@piedmont.edu](mailto:hdavis@piedmont.edu).

### **STORIES OF INDIANNESS: "GOOD" INDIANS, "BAD" INDIANS**

This panel welcomes submissions on any aspect of narrative bodies that challenge Native and Eurowestern notions of indigeneity, to include genre conventions and misconceptions of authenticity exploring the subversive power of problem(atic) representation on issues both personal and political.

Please submit an up to 250-words abstract, brief bio (to include academic affiliation and contact information), and A/V requests to Dr. Maria Orban, Fayetteville State University, at [morban@uncfsu.edu](mailto:morban@uncfsu.edu) by June 2nd, 2019.

**STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE**

TRUMAN CAPOTE LITERARY SOCIETY

This panel welcomes abstracts on the works and life of Truman Capote. By June 1, 2019, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Stuart Noel, Georgia State University, at [snoel1@gsu.edu](mailto:snoel1@gsu.edu).

**WALKER PERCY**

Papers for this session may focus on any aspect of Walker Percy's life and works, either fiction or non-fiction. Especially welcome are topics relevant to the SAMLA 91 conference theme: "Languages: Power, Identity, Relationships." For Percy, the human capacity for language and for naming gives us our identity and is only possible through relationships of intersubjectivity. Percy wrote extensively on language, creating his "radical anthropology" based on his unique semiotic, with these themes pervasive in his novels. Please send 300-word abstracts by May 15, 2019, to Dr. Karey Perkins, Institute for Studies in Pragmaticism, [kareyperkins@gmail.edu](mailto:kareyperkins@gmail.edu). Please also include a brief bio and any A/V requirements in your abstract.

**WALKER PERCY AND WENDELL BERRY: PATTERNS OF IDENTITY AND RELATIONSHIP**

This panel welcomes abstracts on the works of Walker Percy, novels and essays, and Wendell Berry, novels, essays, or poetry. Proposals may address the SAMLA 91 theme, "Languages: Identity, Relationships, Power," but all topics are considered. By May 15, 2019, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Stephen Whited, Piedmont College, at [swhited@piedmont.edu](mailto:swhited@piedmont.edu).

**"YOU MARK MY WORDS": EUDORA WELTY, DIALECT, AND RELATIONSHIPS**

EUDORA WELTY SOCIETY

Eudora Welty used dialect in her stories to reproduce the full performance of power and identity associated with language. Of her early stories, Welty herself said in 1982, "I love to write dialogue but it's very hard to prune it and make it sharp and make it advance the plot and reveal the characters—both characters—the one listening and the one talking. You can use it to do all kinds of things. I like to do it because it's hard, I guess. I really like it. I laugh when I write those things."

Today, the southern dialect invokes a region that is notorious for slavery, Jim Crow, the struggle for equality, poverty,

and resistance to social progress. Thus, listeners (or here, readers) often have negative connotations influencing their impressions of a southern speaker's ethics, politics, socio-economic status, and intellect. However, within the south, native southerners can hear the differences in dialects that signal much more specific markers of identity. The delta dialect is noticeably different than the Appalachian dialect that is different from the southern coastal dialect. Likewise, southerners of the upper classes carry their own "monied sounds" that melodiously tell listeners that the speaker comes from the wealthy, ruling class. Thus, one's dialect and grammar structures place speakers regionally as well as in such ready-made identity markers as race and class. Perhaps because of these ready-made identities built into dialects, Eudora Welty uses dialogue and dialect to capture the power dynamics at play in the South, even as she layers her characters with the assumed identities that dialects carry.

In Welty's short stories and novels, her use of dialogue is key to interpreting her characters as fully-rounded people. For example, in *Delta Wedding* and *Losing Battles*, a great proportion of the text is dialogue, and that dialogue works to show interpersonal relationships between and among more- and less-established members of the Fairchild or Vaughn family. In the story "Petrified Man," dialogue establishes rank within the social hierarchy of a women's beauty salon.

To explore the loaded assumptions of identity that language carries, this panel seeks papers that focus on Welty and her masterful work in the context of languages, power, identity, and relationships. Papers may focus on this constellation of themes in any of Welty's works. This panel also welcomes papers focusing on the nonverbal «language» of Welty's photography.

Send abstracts of around 300 words to Susan Wood ([swood1@go.olemiss.edu](mailto:swood1@go.olemiss.edu)) or Ren Denton ([gdenton@ega.edu](mailto:gdenton@ega.edu)).

**ASIAN / ASIAN AMERICAN STUDIES****ASIAN/ASIAN AMERICAN VOICES OF THE PAST, PRESENT, AND FUTURE**

This panel welcomes research papers on any aspect of studies in literature, language, rhetoric, and arts within the realm of Asian / Asian American Studies, with a special focus on how language shapes constructions of power, identity, and/or relationships. Comparative or interdisciplinary studies, transnational, multiethnic, and cross-cultural research that are related to the SAMLA 91 theme, Languages: Power, Identity, Relationships, are especially welcome. Please submit a 250-300-word abstract/proposal, a brief bio or CV, and any A/V

requirements to Shannon I-Hsien Lee, Georgia State University, at [ilee11@gsu.edu](mailto:ilee11@gsu.edu), by May 30, 2019.

## CREATIVE WRITING

### SAMLA POETS ON POWER, IDENTITY, AND RELATIONSHIPS SAMLA POETS

This Regular Session welcomes poetry submissions on any aspect of Power, Identity, and/or Relationships. Proposals addressing the conference theme are especially welcome. By May 10, 2019, please submit an abstract or letter of interest of no more than 250 words, a brief bio, 3 to 5 poems, and any A/V requests to Sara Pirkle Hughes, University of Alabama, at [sphughes1@ua.edu](mailto:sphughes1@ua.edu).

### WORLD POETRY IN TRANSLATION

The special focus for SAMLA 91 is Languages: Power, Identity, and Relationships, an exploration of how language shapes our lives, selves, and communities. We anticipate having guest poets from Spain, Mexico, Colombia and Central America. Please send presentations that will fit within the framework of this theme. Presentations that relate poetry to electronic publishing, the visual arts, music and social media will receive special consideration; however, the program will be crafted from the submissions received. The number of presenters will determine the length of the presentations; they are usually 15-20 minutes.

Please send proposals and representative selections to: Dr. Gordon E. McNeer at [gordon.mcneer@ung.edu](mailto:gordon.mcneer@ung.edu).

## ENGLISH STUDIES - UK & IRELAND

### EROTICISM, POWER, AND IDENTITY IN THE EARLY MODERN DRAMA OF JOHN WEBSTER

This panel concerns the circulation of power, identity, and eroticism in John Webster's drama. By May 1, 2019, please submit a 250-word abstract, a brief bio, and any A/V requests to William Rampone, South Carolina State University, [regrampone@yahoo.com](mailto:regrampone@yahoo.com).

### JAMES BOND AS POPULAR ICON: GOLDFINGER AT 60 (AND 55)

*Goldfinger*—the seventh James Bond novel by Ian Fleming published in 1959—has achieved an iconic status in the series. The novel brings together many of Fleming's chief strengths as a writer—such as his vivid creation of larger-than-life-villains, suspenseful description of competitive games, and evocation of the power of precious metals and stones. The novel also introduces key “gadgets” such as the Aston Martin DBIII, and explores key Fleming themes

such as organized crime, homosexuality, and American culture. Equally, if one film can claim to have established the identity of Bond as a global cinematic icon, that film is *Goldfinger*. Guy Hamilton's 1964 adaptation set the formula of the Bond movie for decades, complete with thrilling pre-title sequence, dazzling opening credits and powerful theme song (sung here by Shirley Bassey), deadly henchman (Oddjob) and the gadget-laden car (the Aston Martin DBV). This panel will use the 60<sup>th</sup> and 55<sup>th</sup> anniversaries of novel and film in 2019 as an opportunity to examine the enduring power of various elements of the Bond “formula” created by Fleming and the filmmakers, and to reevaluate the continuing popularity of Bond in popular culture. Paper proposals are invited on any aspect of Fleming's novel, Hamilton's film, and the relationship between the novel and its adaptation. Given the conference theme of “Languages: Power, Identity, Relationships,” papers that explore the language of Fleming, and/or issues of power, identity, and relationships in *Goldfinger* are especially welcome. Please send 250-word proposals, brief bios, and A/V requirements to Oliver Buckton ([obuckton@fau.edu](mailto:obuckton@fau.edu)) and Matt Sherman ([baconbond@gmail.com](mailto:baconbond@gmail.com)) by May 15<sup>th</sup>, 2019.

### JAMES BOND'S IDENTITY CRISIS: ON HER MAJESTY'S SECRET SERVICE AT 50

In 1969, the world of film was presented with an almost unthinkable breach of protocol: in the new James Bond film, *On Her Majesty's Secret Service (OHMSS)* the familiar face of Sean Connery was no longer James Bond, instead; the global icon 007 was represented by an unknown Australian actor/model, George Lazenby. As Lazenby's only Bond film, *OHMSS* has been neglected—and maligned—as a “misfit” in the James Bond series. Not only does the film begin with Bond attempting to resign from the Secret Intelligence Service, but it is the only film in which Bond—the permanent bachelor—does the unthinkable and gets married to Tracy di Vincenzo (powerfully played by Diana Rigg). The tragic conclusion of the film and escape of Ernst Stavro Blofeld also makes it an anomaly, a radical departure from the “Bond defeats the villain and gets the girl” formula. The time has come, at this 50<sup>th</sup> anniversary of the film, to reevaluate it and examine the “identity crisis”—both that of James Bond himself and of the Eon Bond film series—it represented. This panel welcomes papers on any aspect of the 1969 film of *OHMSS*, directed by Peter Hunt, and/or the novel by Ian Fleming, published in 1963, of which it is a surprisingly close adaptation. Please send 250-word proposals, brief bios, and A/V requirements to Oliver Buckton ([obuckton@fau.edu](mailto:obuckton@fau.edu)) and Matt Sherman ([baconbond@gmail.com](mailto:baconbond@gmail.com)) by May 15<sup>th</sup>, 2019.

**JOHN MILTON: IDENTITY, RELATIONSHIPS, POWER**

MILTON

This session invites submissions for twenty-minute, scholarly presentations on any aspect of John Milton. Especially welcome are proposals addressing the conference theme, “Languages: Power, Identity, Relationships.” From Adam and Eve in *Paradise Lost* to Satan and Jesus in *Paradise Regain’d* to the Lady and Comus in *A Masque*, Milton encouraged readers to think power, identity, and relationships in many forms and in many contexts. What might these intersections of power, identity, and relationship reveal to us about Milton as a poet and political activist? By Friday, May 25, please submit an abstract of 200 words, a brief bio, and any A/V requests to Dr. Christopher Koester at [cwkoester@ua.edu](mailto:cwkoester@ua.edu) and Geoffrey Emerson at [dgemerson@crimson.ua.edu](mailto:dgemerson@crimson.ua.edu).

**THE LANGUAGE OF TRUTH ON THE EARLY MODERN**

**STAGE** This session will respond to the conference theme of “languages” by addressing the language of truth on the early modern stage. How do characters identify and categorize “truth”? What is “truth,” how does one identify it, and what value is ascribed to it? The panel welcomes a variety of approaches to the topic. Please send title, abstract (350 words max), and abbreviated cv by April 19, 2019 to Dr. Katie Smith at: [katiek@usca.edu](mailto:katiek@usca.edu).

**LAWRENCE’S LANGUAGE**

D. H. LAWRENCE SOCIETY OF AMERICA

This panel welcomes abstracts on any aspect of D.H. Lawrence. By May 1, 2019, please submit 200-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Adam Parkes, University of Georgia, at [aparkes@uga.edu](mailto:aparkes@uga.edu).

**MEDIEVAL TEXTS UTILIZING LANGUAGE IN POWER, IDENTITY, AND RELATIONSHIPS**

ENGLISH I (MEDIEVAL)

SAMPLA 91’s English I (Medieval) panel invites papers addressing the works of any Medieval text (500-1500 CE) related to the conference theme of languages: power, identity, and relationships. Reflections on the power of language are welcome from any perspective, including comparative literature, English literature, history, religion, etc. By June 1, 2019, please submit a 250-word abstract, brief biographical statement (including academic affiliation and contact information), and A/V requirements to Drew Craver, University of Georgia, at [craver@uga.edu](mailto:craver@uga.edu).

**POWER, IDENTITY, RELATIONSHIPS, AND T.S. ELIOT**

T. S. ELIOT SOCIETY

This special panel sponsored by the International T. S. Eliot Society invites papers on Eliot’s life and work. The SAMLA 91 theme – *Languages: Power, Identity, and Relationships*– invites us to examine in particular Eliot’s work in the context of questions of power and identity, but also where and how those questions intersect with relationships – with other people (individual and group), other cultural contexts, various ideas or disciplines, etc.

The recent watershed of previously unpublished material from Eliot offers rich ground for exploring these “relationships,” and gives particular promise to this year’s topic. It is an exciting time for Eliot scholarship, and we want to continue to build momentum.

By June 1, 2018, please submit, please submit a 300-word abstract, brief bio, and A/V requirements to Craig Woelfel, at Flagler College ([cwoelfel@flagler.edu](mailto:cwoelfel@flagler.edu)).

**THE RHETORIC OF INNOCENCE**

ENGLISH II (1500-1600)

In *Songs of Innocence and Experience*, William Blake displays parallel stories through the dichotomy of innocence and experience. Similarly, this panel invites proposals that analyze the rhetoric of authors and characters in displays of innocence in medieval and early modern literature. Papers of particular interest might demonstrate the difference between the rhetoric of innocent and experienced characters. Please submit a 250 word abstract and brief bio by April 30, 2019 to [fernandezca0256@marybaldwin.edu](mailto:fernandezca0256@marybaldwin.edu).

**FILM STUDIES****THE AMERICAN WESTERN: COWBOYS VS. INDIANS: IS SOMETHING WRONG WITH THIS IMAGE?**

During a debate with William F. Buckley, Jr. in 1965, James Baldwin observed that it came as a great shock to realize, as he did, that when you were watching an American Western and were rooting for Gary Cooper killing the Indians, you were, in fact, one of the Indians. Baldwin went on to question how it is possible for one civilization to justify its subjugation of another, citing, of course, the treatment of both Native Americans and African Americans not simply in films, but in reality. Baldwin’s observations were not original at the time and in fact echo an ongoing debate about the role of the American Western in popular culture, specifically in the

genre's representation of Native Americans. Directors of classics in the genre such as John Ford have been frequently criticized for the way they either demean or patronize Native Americans in their often larger than life and even romanticized versions of the west and its supposed "winning." The Western film has thus become a site where broader issues of power, authority, legitimacy, and the function of popular culture in both creating and communicating cultural values have been studied and debated. Papers discussing, exploring and/or defending/countering these claims are welcome. Please send 250-300-word abstract, a brief biographical sketch, and any audio/visual needs by 31 May 2019 to [lbyrne@barry.edu](mailto:lbyrne@barry.edu).

## FRENCH STUDIES

### ALONE! MARGINALITY OF WOMEN'S VOICES TODAY

#### WOMEN IN FRENCH

Since the emergence of Femen or the #Me Too campaign, the collective feminist movements have taken over new ways and forms of expression. While these discussions are now even more accessible to people and often appear universal, this panel will investigate the special case of intentionally marginalized feminine speaking, in its form and content, in the contemporary French and francophone literature. Examining singular identities revealed by such writings, the papers will consider the strength of the words, expressed not in the interest of a group but for the sake of an individual. What is characteristic of the language of these women, authors and characters, when they state isolated claims? What is the nature of their complaints and accusations? How do the deeds become words and what are their consequences? Do these women's voices find in their marginality, assumed or endured, a positive source of power or, on the contrary, does this power play out in a negative way? Finally, do these writings echo (maybe despite themselves) the collective feminist movements or, on the contrary, do they find a legitimacy asserting their unique story? These are some questions this panel proposes to consider. Please send a 250-word abstract in English or French to Julie Crohas Commans, Auburn University, [jcc0116@auburn.edu](mailto:jcc0116@auburn.edu) by May 15, 2019 along with presenter's academic affiliation, contact information, as well as a short biography and A/V requirements.

### BITING BACK: EMPOWERMENT IN THE WORKS OF FRANCOPHONE WOMEN WRITERS

#### WOMEN IN FRENCH

In keeping with the purpose of SAMLA 91 to "celebrate languages, the ways we use them, the ways they use us,

the ways they shape our realities," this Women in French panel welcomes papers that investigate how Francophone writers employ French—the language of the oppressor but also a language of liberation—in order to reclaim their own cannibal(ized) language, identity, and power. As Valérie Loichot contends in *The Tropics Bite Back*, "While cannibalism is one of the main controlling images forced onto the Caribbean and its inhabitants, Caribbean writers have also reclaimed it as a privileged mode of cultural resistance, or eating back" (xxvi). Of particular interest in this panel are papers that examine how Francophone women writers have cannibalized French language, history, and literature to rewrite and reimagine the lives of their predecessors and give them the personal voices and subjectivities History denies them. How have they used the power of language to rewrite history and re-affirm a tradition of resistance? How is writing in French, refusing to write in French, or crafting a unique language a means to chart new territories for Francophone women writers? Please send a 250-word abstract in French or English to Delphine Gras ([dgras@fgcu.edu](mailto:dgras@fgcu.edu)) by May 15, 2019.

### CONFRONTING LANGUAGE FACE-TO-FACE: PEDAGOGICAL ROUNDTABLE ON CRITICAL REFLECTION

#### WOMEN IN FRENCH

"Reflection makes all of us self-aware. It challenges us to think deeply about how we learn and why and why not. [It] deepens ownership [and] helps us get comfortable with uncomfortable. Perhaps most importantly, reflection helps us advocate for ourselves and support others." —Angela Stockman

The language classroom is a site of multiple encounters where successes and failures emerge when instructor, student, and language come face-to-face with each other. At their best, the outcomes can be sweet and inspirational, but at their worst, they can be discouraging and even disheartening. Critical reflection can be an effective tool to help both instructor and student navigate the waters of language learning and process their encounters. It can guide students to better understand the transformations within themselves, as well as others, so that they become more responsible, more open-minded, and more compassionate citizens of the world.

In this session, participants will present the ways that they implement critical reflection in French language classes, as well as the results that ensue. Questions to be considered can include, but are not limited to, the following: How is critical reflection implemented in language courses? What methods are used, and why? What challenges arise when students confront their experience with language face-to-face? What constitutes a successful confrontation? When is this practice unsuccessful?

Please send a 250-word abstract in English or French by 15 May 2019 along with the presenter's academic affiliation and contact information to Jodie Barker: [jodiebarker@unr.edu](mailto:jodiebarker@unr.edu).

### FRANCOPHONE CINEMA: RETROSPECTIVE AND PROSPECTIVE

#### FRENCH III (NINETEENTH AND TWENTIETH CENTURIES)

African cinema is relatively very young. The first productions began in the 1950s with directors like Oumarou Ganda, Soumanou Vieyra and Ousmane Sembène, who are today considered as the Francophone pioneers of the African Cinema in the southern part of the Sahara.

The Panafrican Festival of Cinema and Television of Ouagadougou (Fespaco) is celebrating this year, its 50th anniversary with the theme titled: "Memories and Futures of African Cinema".

This panel aims to take the opportunity of this International event to discuss topics pertaining to the past and the aesthetic aspects of the Francophone African cinema. The panel will also examine how the future of cinema can be foreseen in the francophone world.

Please send a 300-word abstract in French or English to Karim Simpore ([ks1590@msstate.edu](mailto:ks1590@msstate.edu)) by May 15, 2019.

### GIVING VOICE TO THE VOICELESS

#### WOMEN IN FRENCH

This session aims to interrogate how French and Francophone women's narrative (texts or films) portrays the marginalized, the repressed, and/or the underrepresented. Presentations will investigate works of authors/filmmakers who made themselves a spokesperson for the voiceless, casting light on stories that otherwise would have remained unheard within their own communities as well as globally. What does it mean to be "voiceless," and how do these authors/filmmakers give value to the experiences of these people who, for lack of authority, education, or economic means, are not able to convey them on their own? Topics may include but are not limited to life-writing, translation, postcolonial and gender studies. Please send a 250-word abstract in English or French to Viviana Pezzullo, [vpezzullo2016@fau.edu](mailto:vpezzullo2016@fau.edu) by May 15, 2019, along with presenter's academic affiliation, contact information, and A/V requirements.

### LANGUAGE AND LIFE WRITING: WOMEN'S WORDS TO SAY IT IN CONTEMPORARY FRENCH AND FRANCOPHONE LITERATURE

#### WOMEN IN FRENCH

Marie Cardinal's 1975 autobiographical novel, *Les Mots pour le dire*, marked a turning point in the landscape of women's life-writing projects within French culture. By employing a first-person voice to document the narrator's analysis while at the same time to re-create or re-imagine her memories, this narrative broke the silence, shame, and guilt of a complicated mother-daughter relationship and, in so doing, allowed the author/narrator insight into her corporeal and subjective truths. *Les Mots pour le dire* also tied the personal to the political. All of these narrative pathways have since been explored to different ends by contemporary women writers who turn to life-writing projects to speak their truths about their identities, their families, their bodies, and their culture(s). This panel will consider the legacy of Cardinal's text—the power of language in/and life-writing endeavors—in the domain of contemporary French and Francophone literature. How do contemporary women authors articulate "it" and in what words? What other types of voices (or languages) are woven into these stories of selfhood? Whom do these self-narratives address? To what extent do these literary examples offer catharsis? What can be said about women's life writing and resistance as it pertains to language? Can the language of curative writing serve as a form of resistance? Please send 250-word proposals, in English or French, to Adrienne Angelo [ama0002@auburn.edu](mailto:ama0002@auburn.edu) by May 15, 2019.

### LANGUAGE, GENRE, FORM, AND THE POETICS OF FRANCOPHONE FEMININE POWER

#### WOMEN IN FRENCH

How do published books or studio-funded films, YouTube videos or online blogs, engage with existing power structures, fail to engage with them, or deliberately sidestep them? How do these issues become even more complicated for female storytellers? Language has long been accepted in French and Francophone studies as tied to questions of power, identity, relationships and politics: French vs. English in Quebec, French vs. local languages in former colonies, the role of French as adopted tongue of immigrant writers, the creolization of languages in the Caribbean, the gendering of mother tongues and learned French. However, if one also understands language as a way of expressing oneself, of communicating ideas and feelings, then one must recognize that the form that language takes, through genre or media, is as meaningful as the word choices themselves. How do authors or storytellers follow or subvert generic conventions of

poetry, novel, autobiography, essay, BD, oral folktale, etc? Whose generic conventions? How do these choices express identity, political opinions, or relationships between individuals or groups? How do female authors or storytellers in particular use language to disrupt or reify genre and/or form? How do they demonstrate their choices and what are the implications of those decisions? What does it mean to think about genre and form or media as kinds of language? This panel will explore how female authors of French expression use language—tongue, genre and/or form—to communicate and navigate these complicated questions of power, identity, and politics. Submissions from any time period and any part of the French-speaking world are welcome. Please send a 250-word proposal, in English or French, to Bethany Schiffman ([blms@ucla.edu](mailto:blms@ucla.edu)) by May 15, 2019.

- Language and politics
- Language and minorities
- Representations of indigenous languages in France or other French-speaking countries
- Relationship between French and Creole
- Language and art in Francophone countries
- Language and Francophone music
- Creole influence in literature
- Language and Colonialism/Postcolonialism
- Creole and indigenous languages in the society

### LANGUAGE IN THE FRANCOPHONE SPACE

*Sentez-vous cette souffrance*

*Et ce désespoir à nul autre égal*

*D’apprivoiser, avec des mots de France,*

*Ce cœur qui m’est venu du Sénégal? »*

(L. Laleau)

Language is a crucial aspect of the Francophone world, on the threshold between French and Creole, or other indigenous languages. The decision to write in a certain language can be simply dictated by the author’s feelings, or it can become a true political statement. As well, choosing one does not always mean that the other will remain silent: whether such process is carefully crafted, or on the contrary happens on a subconscious level, languages influence one another, and such influx tend to surface in poems, novels, songs, and other forms of expression.

This panel proposes to analyze the relationship between the Francophone author and the language he/she uses, how the language shapes identity and vice versa, how the message of literature and other forms of expression is vehiculated through the use of a certain language, and how the production of multilingual spaces such as the Francophone countries is conceived. We welcome proposals dealing with Francophone, Creolophone, and other literatures and arts produced in the Caribbean, Africa, Canada, Louisiana, French Polynesia, and other regions directly influenced by France and the French language.

Topics include, but are not limited to:

- Language and Francophone literature
- Language and identity

Please send a 200-word abstract in English or French to Georgia Cristiani, Tulane University, [gcrystiani@tulane.edu](mailto:gcrystiani@tulane.edu), by April 30, 2019 along with presenter’s academic affiliation, contact information, as well as a short biography and A/V requirements.

### GENDER & SEXUALITY STUDIES

#### CHOSEN ONCE, TWICE BLESSED: A DISCUSSION OF GAY AND LESBIAN JEWISH LITERATURE

*The Amazing Adventures of Kavalier and Klay* by Michael Chabon, *Light Fell* by Evan Fallenberg, *Dictation: A Quartet* by Cynthia Ozick, *Angels in America* by Tony Kushner, *Beyond the Pale* by Elana Dykewomon, and the critically acclaimed *Call Me By Your Name* by Andre Aciman – among others – are titles prominent in the realm of gay and lesbian Jewish Literature, yet how do these novels, and these authors, utilize that combination in the production of narrative, and what does this combination even mean, if anything?

This panel seeks papers and presentations that address this question and others similar or parallel to the topic that is the unique intersection of being gay and lesbian and Jewish and the impact these coupled origins of identity have on concepts inherently recurrent to Jewish Literature from the ancient Biblical era until modern times and today. Papers and/or presentations with an additional focus on gay and lesbian literature from Israel and other Jewish communities beyond the United States and North America are especially encouraged.

Please submit a 300-500 word abstract, a brief bio and/or resume or CV, as well as A/V requirements by June 1<sup>st</sup>, 2019, to Dr. David C. Muller at Georgia Southern University: [dmuller@georgiasouthern.edu](mailto:dmuller@georgiasouthern.edu).

## CONSIDERING POWER AND IDENTITY THROUGH THE LANGUAGE OF WOMEN'S WORK

### FEMINIST LITERATURE AND THEORY

Katie Tosum, a writer, activist, and lawyer, writes in a recent article for *Everyday Feminism* "In the legal field, one of the worst things you can do as a woman is to cry in court. However, being able to empathize with others is actually a huge strength in most industries. Yet it is often devalued and almost never taught, aside from fields that are already gendered 'feminine.'" This panel seeks proposals that examine the language used to describe women at work. How does language shape perceptions of women at work and women's relationships with work? How does language affect what is perceived as work, what work is compensated, and what work is most valued? This panel welcomes submissions from a range of perspectives, including proposals that focus on depictions of women in the workplace in popular culture and literature, women in politics, women as mothers, women in the context of social justice movements, and the divisions of domestic and emotional labor. Proposals for creative works that address this topic and proposals focused on pedagogy are also welcome. Please submit an abstract of no longer than 250 words, AV requirements, and a brief bio by May 25th, 2019 to Laura Beasley at [lbeasley@westga.edu](mailto:lbeasley@westga.edu).

### ON THE ROAD WITH THE MARVELOUS MRS. MAISEL

In the first season of *The Marvelous Mrs. Maisel*, the Amazon Prime series followed Midge Maisel's struggle to discover and develop her comedic voice while navigating the rules (written and unwritten) of her gender, her marriage, her class, and her family. The series also explored voice and power through the show's other characters (both major and minor, fictional and historical), who must locate their voices within rapidly changing social and relational contexts. In its second season, the series expands this exploration of voice, as the characters move into unfamiliar physical and social spaces (Paris, the Catskills, the Rockaways, the telethon, the comedy circuit, the New York art scene). These new spaces inspire or illuminate complexity in the characters' voice and language. This panel welcomes submissions on any aspect of voice in *The Marvelous Mrs. Maisel*. Possibilities include, but are not limited to, feminist or activist voices, women's comedic voice, subversive humor, obscenity, the expression of masculinity, the relationship between voice and physical or social space, voice and nostalgia, voice and ethnicity, Jewish humor, queer voice/voicing, or the relationship between voice and technology. Proposals addressing the interplay between language and power/identity/relationships are especially welcome. By May 31,

please submit an abstract of not more than 300 words, a brief bio, and any A/V requests to Angela Ridinger-Dotterman, Queensborough Community College, CUNY, at [aridingerdotterman@qcc.cuny.edu](mailto:aridingerdotterman@qcc.cuny.edu).

## QUEERING LANGUAGE: CODES, COMMUNITIES, AND (NON)CONFORMITY

### GENDER & SEXUALITY STUDIES

This panel invites participants to consider how language is used in literature, film, music, video games, graphic novels, politics, and/or performance art to create, challenge, and codify queer identity.

From the queer codes used in the works of William Shakespeare, Margaret Cavendish, Sor Juana Inés de la Cruz, Oscar Wilde, Willa Cather, and Langston Hughes to the confrontational language of ACT UP protests to the poetic portrayal of sexuality and gender identity in the works of post-Stonewall authors such as Leslie Feinberg, Reinaldo Arenas, André Aciman, Jeffrey Eugenides, Justin Torres, and Tommy Pico, how are words used to explore and create queer identities and cultures? How has the language of coming out narratives shifted over the years? How did Karl-Maria Kertbeny's coining of the terms "homosexual" and "heterosexual" set the ground for other labels and linguistic markers of sexuality and community? How did the Kinsey Scale influence the cultural, medical, and political language used to discuss sexuality? How do acronyms (LGBT, LGBTQ, LGBTQIA, LGBTQIA+) and organization names (Human Rights Campaign, Gays Against Guns, PFLAG, Sylvia Rivera Law Project) enhance and limit queer identity and activism?

Please email a 200-word abstract, CV, and A/V needs to [hsierra@bowiestate.edu](mailto:hsierra@bowiestate.edu) by May 31, 2019.

### SILENCED MASCULINITIES

This panel welcomes submissions on any aspect of masculinities that have been left on the margins of mainstream literary narratives, pop culture, and scholarship, including but not limited to: race, class, and/or privilege; body integrity, aesthetics, age, and/or health; masculine relationships and roles; and sexuality. Proposals addressing the conference theme are especially welcome. By Thursday 9th May 2019, please submit an abstract of up to 250 words, a brief bio, and any A/V requests to Dr. Catherine Mainland, NC State University, at [cmmainla@ncsu.edu](mailto:cmmainla@ncsu.edu), and Dr. Gene Melton, NC State University, at [hgmelton@ncsu.edu](mailto:hgmelton@ncsu.edu). Please use the subject line "Silenced Masculinities."

## GERMAN STUDIES

### GERMAN LANGUAGE AS A SOURCE OF POWER, IDENTITY AND RELATIONSHIPS: WHERE DO WE STAND?

AMERICAN ASSOCIATION OF TEACHERS OF GERMAN (AATG)

The AATG hosts a panel for the SAMLA 91 conference on “German Language as a Source of Power, Identity and Relationships: Where do we stand?” Writing, speaking, studying, teaching and translating German is connected to a multitude of questions concerning power, identity and relationships. Speakers, writers, translators, teachers and students of German must continuously reflect upon and negotiate these matters when engaging with the German language inside and outside of the classroom. What is the influence of power, identity and relationships in the German language and culture context? We want to look at a variety of examples.

Please submit a 200-word abstract, brief bio and A/V requirements by June 2, 2019, to Angela Jakeway, [ajakeway@unc.edu](mailto:ajakeway@unc.edu) with “SAMLA 91: “German Language as a Source of Power, Identity and Relationships: Where do we stand?” in the subject line.

## HISPANIC STUDIES

### EARLY MODERN WOMEN’S SPACE IN THE IBERIAN WORLD: POWER, IDENTITY AND RELATIONSHIPS

This panel takes on the gendered and spatialized themes of the Early Modern Iberian Woman. How did the social and physical confines that women occupied differ from those of their male counterparts? What were some of the idiosyncrasies particular to female space borne out vis-à-vis relationships of power? How were women’s identities formed, both actively and passively, due to a presumably more restricted space than that inhabited by men? These questions, along with all issues related to female space, identity and power relationships will be considered for inclusion on this panel.

Some of the more salient themes among literary studies may relate to authors along the lines of Ana Caro, María de Zayas y Sotomayor or St. Teresa de Ávila. Female picaresque characters in the way of *La Pícaro Justina* or *La hija de la Celestina*, although authored by male novelists, may also portray contrastive points of discussion concerning male/female character development. Likewise, treatises, city or local ordinances and all manner of material seeking to limit women’s space will be welcome for consideration on this panel.

Please send a 150-word abstract to Brian M. Phillips by May 31<sup>st</sup>, 2019: [brian.m.phillips@jsums.edu](mailto:brian.m.phillips@jsums.edu).

### LATINX LITERATURES AND ARTS: POWER, IDENTITY, RELATIONSHIPS

Echoing the words of Jacques Derrida, “What cannot be said above all must not be silenced but written,” as well as those of Chicana thinker Gloria Anzaldúa, “Ethnic identity is twin skin to linguistic identity-I am my language. Until I can take pride in my language, I cannot take pride in myself,” the diverse Latinx literary and artistic traditions seek to give voice, empower, and provide a platform for Latinx subjects to assert and showcase their identity.

Nowadays, one can safely affirm that Latinx cultural expressions (whether through letters or other arts) are consolidated in the US cultural milieu, albeit they still are regarded as the voice of a minority vis-à-vis the US dominant culture. In some cases, Latinx are also regarded as minority/outside with regards to the cultural discourses of their Latin American cultures of origin. So, while Latinx ‘have arrived,’ there is still a persisting contestation of the different mainstreams in their pursuit of a topos of enunciation.

This panel welcomes papers that address the notion and/or praxis of Latinx Literatures and Arts as cultural and socio-political activism of empowerment and affirmation of identity that foster a betterment of Latinx relationships with the rest of US cultures and literary and artistic traditions, as well as with those traditions in their Latin American cultures of origin.

Presentations should be a maximum of 20 minutes long, in English or Spanish. Please submit a 250-word abstract, current CV, and A/V requirements as an attachment by May 10, 2019 to Ignacio F. Rodeño, The University of Alabama, at [ignacio.f.rodano@ua.edu](mailto:ignacio.f.rodano@ua.edu).

### LITERATURE AND GEOGRAPHY IN LATIN AMERICA

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

This panel welcomes papers that study the role of physical spaces and related geographical concepts in the political, social, and cultural structures and processes of Latin American countries and its literary traditions in the twentieth and twenty-first centuries.

Please submit a 200-words abstract through the SAMLA website until June 3, 2019. Questions? Email Cinthya Torres at [ctorres@shc.edu](mailto:ctorres@shc.edu).

**MEXICAN LITERATURE, CULTURE, AND FILM****MEXICAN LITERATURE AND CULTURE**

You are invited to present an aspect of Mexican literature, film and culture, for example, you can compare and contrast a specific literary work, which has been taken to cinema. You can also choose a Mexican film and make a presentation on its importance on various aspects of literature, history and culture. By May 15, please send a 200 word-abstract to Jose A. Cortes-Caballero, Georgia State University – Perimeter College, [jcortes3@gsu.edu](mailto:jcortes3@gsu.edu).

**THE POWER OF LANGUAGE TO CREATE IDENTITIES AND RELATIONSHIPS IN SPANISH, LATIN AMERICAN AND LATINX LITERATURE AND CULTURE**

We would like to receive works that analyze relationships between the power of languages and the possibility / reality of creating identities through this power, as well as the possibility / reality of creating relationships. We accept papers in English and Spanish. Please send your abstract of 300 words to [rsanchez@sewanee.edu](mailto:rsanchez@sewanee.edu).

**THE POWER OF PERFORMING AND VISUAL ARTWORKS IN AFRO-HISPANOPHONE/LUSOPHONE CULTURE**

African dance, theater, music as well as photography, paintings, handcrafts and so on are powerful tools of expression of African(s) culture(s) within its continent and in the continuous movement through past and present diaspora and/or migration. With a specific focus on performing and visual arts, as a form of knowledge and narration of local and global realities, this session seeks to explore how Afro-Hispanophone/Lusophone artists in Europe, Latin America, USA and Africa express the essence of their traditions and their identity. An interdisciplinary or comparative approach is also encouraged.

Please send a 200-word abstract in English, Spanish or Portuguese by May 31, 2019 along with a short bio and A/V requirements to Stefania Licata: [Stefania.licata@converse.edu](mailto:Stefania.licata@converse.edu).

**THE POWER OF THE WRITTEN WORD IN COLONIAL SPANISH AMERICA****SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE)**

This Regular Session Panel welcomes submissions on any aspect of Colonial Spanish American literature. Proposals addressing the role of written texts as mediators of power relationships within colonial societies are especially welcome. Possible topics within this broad purview include texts that address conflicts or discord between local and metropolitan officials, Church-State relations, race relations, issues relating to gender or sexuality, relations

between competing European colonial powers, indigenous societies and languages, slavery, familial relationships and structures. If sufficient proposals are received, two sessions may be organized.

Please submit an abstract of between 200-250 words (in Spanish or English) by May 24, 2019, a brief bio, and any A/V requests to Dr. Eric Vaccarella, Associate Professor of Spanish, University of Montevallo at [vaccarella@montevallo.edu](mailto:vaccarella@montevallo.edu). Please do not hesitate to send inquires or requests for additional information.

**SPANISH I PENINSULAR: RENAISSANCE TO 1700**

Spanish I Peninsular: Renaissance to 1700 welcomes submissions on any aspect of the topic of “The Conundrum of Language in Spanish Golden Age Literature”. Proposals addressing the conference theme are especially welcome. By May 1, 2019, please submit an abstract of 200-250 words (in Spanish or English), a brief bio, and any A/V requests to Linda Marie Sariego, Neumann University at [sariego@neumann.edu](mailto:sariego@neumann.edu).

**SPANISH-AMERICAN LITERATURE OF THE TWENTIETH AND TWENTY-FIRST CENTURIES (OPEN TOPIC)**

This panel welcomes abstracts on any aspect of Spanish America and the United States. By May 31, 2019, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Rudyard Alcocer, University of Tennessee, Knoxville, at [ralcocer@utk.edu](mailto:ralcocer@utk.edu).

**THEMES OF POWER, IDENTITY, AND RELATIONSHIPS IN THE WORKS OF MIGUEL DE CERVANTES****CERVANTES SOCIETY**

Cervantes’s life and works inspire a wide variety of theoretical approximations, some of which focus on themes such as power, identity, and relationships. Within these approximations, more specific analyses investigate the powerful vs. the powerless, subjective vs. objective identities, hegemonic vs. subaltern or marginalized figures, and the complexities of interpersonal, cultural, class, race, professional, and other relationships. These are very timely topics for today’s societies, and when thematically framed by the blurring of reality and fantasy, particularly poignant Cervantine themes begin to resonate.

Considering how these and other academic and popular culture resonances have manifested over the past four hundred years, how did Cervantes approach power thematically within his work and how has his work been classified as powerful? How did he utilize, manipulate, hide, or define identities and how have Cervantine

narrative identities been manipulated or changed, especially in imagery and cultural production? How did he render relationships within his works and how has the concept of relationships—as defined by present-day theories—been interpreted within Cervantine works?

The Cervantes Society of America at SAMLA 91 welcomes papers that examine ways in which Miguel de Cervantes's works can be explored through the themes of power, identity and relationships.

Please submit, by e-mail, a 200-word abstract, brief bio, and A/V requirements by May 31, 2019 to the chair, Daniel Holcombe ([daniel.holcombe@gcsu.edu](mailto:daniel.holcombe@gcsu.edu)).

### WORLD POETRY IN TRANSLATION

The special focus for SAMLA 91 is Languages: Power, Identity, and Relationships, an exploration of how language shapes our lives, selves, and communities. We anticipate having guest poets from Spain, Mexico, Colombia and Central America. Please send presentations that will fit within the framework of this theme. Presentations that relate poetry to electronic publishing, the visual arts, music and social media will receive special consideration; however, the program will be crafted from the submissions received. The number of presenters will determine the length of the presentations; they are usually 15-20 minutes.

Please send proposals and representative selections to: Dr. Gordon E. McNeer at [gordon.mcneer@ung.edu](mailto:gordon.mcneer@ung.edu).

## INTERDISCIPLINARY SESSIONS

### ADAPTATION STUDIES

#### ASSOCIATION OF ADAPTATION STUDIES

This session welcomes submissions on any aspect of adaptation studies. This year's SAMLA theme is LANGUAGES: POWER, IDENTITY, RELATIONSHIPS, which seems wonderfully in harmony with adaptation studies. Certainly, a text and another text that adapts it are part of a linguistic relationship of power and identity, reveals new dimensions, meanings, nuances, and revelations among texts. Proposals addressing the conference theme are especially welcome, but by no means required. By May 25, 2019, please submit an abstract of 75 words, a brief bio, and any A/V requests to Dennis R. Perry, Adaptation Studies, at [dperry@byu.edu](mailto:dperry@byu.edu).

### CONTEMPORARY ANGLOPHONE LITERARY FICTION (2009-2019)

This panel welcomes presentations on literary fiction produced in the last decade (2009-2019). As we come to the end of the 2010s, what do different works of literary fiction represent, problematize, and critique? How has contemporary literary fiction continued to shift political, social, and cultural questions? As the SAMLA 91 conference description notes, "we believe in the power of language to change lives and make our world a better place for all." How has literary fiction of the 2010s produced such language and power? Arising in contemporary studies is the phrase "literary activism." How is this playing out in pieces of literary fiction produced in the last decade? Abstracts (100-250 words) may be submitted to Preston Taylor Stone (Univ of Miami) at [pts25@miami.edu](mailto:pts25@miami.edu) with the subject "SAMLA 91."

### DARWINIAN LITERARY THEORY

Proposals for papers exploring any aspect of Darwinian Literary Studies, theoretical or applied, are invited. Textual analyses should be grounded in contemporary research from relevant areas of evolutionary biology and/or evolutionary psychology. Submit 250-word abstract and brief bio by May 25 to [judith.saunders@marist.edu](mailto:judith.saunders@marist.edu), with cc. to [ceduncan@cau.edu](mailto:ceduncan@cau.edu)

### THE HOLOCAUST AND LANGUAGE, POWER, AND IDENTITY

#### HOLOCAUST LITERATURE AND FILM

This panel invites papers on representations of the Holocaust in 20th and 21st-century texts or films. Topics might include but are not limited to power dynamics between marginalized groups in camps and ghettos, relationships of survivors to their children and grandchildren, and language as a means of sustaining connection to one's identity. Paper proposals addressing the SAMLA91 theme, "Languages: Power, Identity, Relationships," are especially welcome. By May 31, please submit an abstract of 200-300 words, a brief bio, and any A/V requirements to Courtney Ferriter, University of North Georgia, [courtney.ferriter@ung.edu](mailto:courtney.ferriter@ung.edu) and Luke Wilson, Florida Atlantic University, [wilsonlf74@gmail.com](mailto:wilsonlf74@gmail.com).

### LANGUAGE AS AN INFLUENCE ON ATTITUDES, VALUES, AND SELF IN FILM, LITERATURE, DRAMA, AND POPULAR CULTURE

Language can be a powerful force: it has the ability to gain power over others, be it political or personal; it can be manipulated to show how we want others to view and evaluate ourselves and how others perceive us; and it can

demonstrate how a reader or viewer evaluates a character. Factors exerting such influence include diction, accent, and dialect. This panel will explore how language choice, spoken or written, is used by authors, playwrights, or screenwriters, with special emphasis on how language can influence readers' or viewers' perceptions and evaluations of characters. This session welcomes submissions on any aspect of language including considerations of reification, discourse analysis, accent perception, conversational analysis, and sociolinguistics. Please submit an abstract of 200-350 words, a brief bio, and any AV requests by May 30<sup>th</sup> to [sdugan@mercy.edu](mailto:sdugan@mercy.edu).

**THE LANGUAGE OF FLÂNERIE: FORGING POWER, IDENTITY, AND RELATIONSHIPS ON THE CITY STREETS**

FLÂNERIE IN LITERATURE & POPULAR CULTURE

Celebrating its fifth consecutive year at SAMLA, this regular session on flânerie will continue to explore the topic of urban walking in literature, art, and popular culture. As a concept that emerged in 19th-century accounts of the modern European metropolis, flânerie is a practice rooted in the effort to enjoy, better understand, and improve the city experience. Walking and moving through urban spaces are also techniques that facilitate self-knowledge, reflection, and awareness. This panel seeks papers that examine how flânerie intersects with one or more of the SAMLA 2019 conference themes—language, power, identity, and relationships. Possible questions to address are:

Language

- What is the particular language of flânerie?
- How is flânerie narrated or captured in words and texts?
- What is the relationship between walking and words?

Power

- How is flânerie an exercise in power?
- What is the power-relation between the flâneur/flâneuse and the city?
- What is the power-relation between the flâneur/flâneuse and the crowd?

Identity

- How does the flâneur/flâneuse figure define his/her identity vis-à-vis the city, the crowd, commodity culture, etc.?
- What is the flâneur/flâneuse's identity in terms of gender, class, age, nationality, sexual orientation, political orientation, etc.

- When and how is flânerie an act of self-creation, self-erasure, or self-transformation?

Relationships

- How do alternative forms of flânerie (running, cycling, locomotion, driving) produce different kinds of relationships between the flâneur/flâneuse and the city or the crowd?
- What forms of art (literature, graphic, digital, media, dance, fashion) express flânerie as a means of transforming the world, on a global or local level?
- What is the relationship between the flâneur/flâneuse and the marketplace? Does flânerie require a productive or consumptive relationship to the marketplace or the multitude?

DEADLINE JUNE 1, 2019. By this date, please send abstracts of 250-500 words along with AV requests and a short bio to Kelly Comfort, Georgia Tech, [kcomfort@gatech.edu](mailto:kcomfort@gatech.edu) and Marylaura Papalas, East Carolina University, [papalasm@ecu.edu](mailto:papalasm@ecu.edu).

**THE LANGUAGES OF FASHION: STYLE, EXPRESSION, AND IDENTITY**

This panel explores fashion as a system of language, expression, production and consumption. Examining both textual and graphic representations of fashion, we seek papers that engage with the 2019 SAMLA conference themes of language, power, identity and relationships. Approaches that examine how fashion, dress, design and style are a means of exercising and maintaining power, forging identity, and affecting relationships are welcome. Papers on gendered dressing, (un)fashionable identities, anti-fashion, and various kinds of fashion (or fashionable) relationships during the Victorian, Modern, or contemporary eras are welcome. We also encourage submissions that examine sartorial themes in literature, theater, art, film, photography, design, periodicals, digital media, and other aesthetic modes of expression. Questions that might be addressed include:

- What are the languages of fashion, and what do they communicate? In addition to textual and visual, what other expressions of fashion exist?
- How effective is fashion as a form of power? What are the movements and social formations showing meaningful connections between aesthetics and politics, particularly as related to dress and style?
- How have artists and writers incorporated fashion

and dress in their work as a means to express identity, both on a personal and on a collective level?

- How has fashion shaped relationships or emerged as an important component of relationships?

By May 24, 2019, please send abstracts of 250-500 words along with AV requests and short bio to both Loretta Clayton, Middle Georgia State University, at [loretta.clayton@mga.edu](mailto:loretta.clayton@mga.edu) and Marylaura Papalas, East Carolina University, at [papalasm@ecu.edu](mailto:papalasm@ecu.edu).

### THE LANGUAGE OF THE VISUAL AND TWENTIETH-CENTURY TRANSATLANTIC VANGUARDISMS

This panel explores the power of image culture in shaping the visual identity of twentieth-century transatlantic vanguardisms. Since the inception of European experimentalism during the first decades of the twentieth century, a series of art movements engaged in radical art production that defied conventions. From the Cubist adoption of multiple viewpoints, through the Futurist celebration of technology and speed, the Expressionist distortion of form, to the Dadaist sense of provocation and the irrational juxtaposition of images in Surrealism, visual art has set precedents for literature on an international level of exchanges. Thanks to venues that exhibited the work of European expatriates, namely the Armory Show and Alfred Stieglitz's gallery 291, along with journals such as *Camera Work*, American Modernists reinvented their own expressive language by rethinking the sense of place. Meanwhile, the Argentinian *ultraístas*, the Mexican *estridentistas* and *muralistas* as well as the Peruvian group of the journal *Amauta*, among others, took advantage of European experimentalism and their pre-Columbian past to reflect on the convulsive reality of Latin America. Based on the ideas of vision, visuality and visualization, topics might include, but are not limited to the following:

- The visual content of the manifesto as a revolutionary form of protest.
- Cinema celebrity culture and the male gaze.
- The fusion of verbal and visual codes: photo-poetry and cinempoetry.
- The literary adaptation of the snapshot, the montage and the close up.
- Ekphrastic literature on films, photographs and comic characters in the Hollywood industry.
- The visual provocation of avant-garde soirees.

- Transatlantic vanguardism and print culture.
- Underlying ideologies of public images.
- Graphic humor and the grotesque in the avant-garde.
- Mass media and consumer society.

By May 31st, 2019, please submit a 300-word abstract in English or Spanish along with a brief bio and A/V requirements to Leticia Pérez Alonso ([leticia.p.alonso@jsums.edu](mailto:leticia.p.alonso@jsums.edu)), Jackson State University.

### 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 20, 2019 to Kelly Saderholm at [ksaderholm@gmail.com](mailto:ksaderholm@gmail.com). SAMLA will be held at the Westin Peachtree Plaza Atlanta, Georgia this year from November 15-17. Those accepted must be members of SAMLA to present.

### THE MODERN INDIGENOUS NOVEL: WHAT'S THIS ABOUT, WHO WROTE IT, AND WHY?

This panel seeks papers and presentations about novels written by Indigenous authors that focus on any aspect of Indigeneity related to modern or recent times. Scholars with an interest in literature written by Indigenous authors writing about indigenous issues exceptional and unique to Australia, New Zealand, Europe, Latin America and Asia, along with Canada, Mexico, the United States and other parts of North America are especially encouraged to submit abstracts.

Please submit a 300-500 word abstract, a brief bio and/or resume or CV, as well as A/V requirements by June 1<sup>st</sup>, 2019, to Dr. David C. Muller at Georgia Southern University: [dmuller@georgiasouthern.edu](mailto:dmuller@georgiasouthern.edu).

## MUSLIMS IN AMERICA

This panel intends to examine the works of Muslim American poets, novelists, playwrights, jazz musicians, punks, hip hop artists, mipsters, filmmakers, and visual artists, through the lens of polylingualism. Papers are invited that explore the diverse compositions of Muslim American identities in cultural texts as they engage with the multiple vocabularies of national, theoretical, literary, and aesthetic spaces. With the theme of SAMLA 91, Languages: Power, Identity, Relationships, panelists are asked to consider how these writers and artists employ different languages in their articulation of assimilation, alterity, dissent, and transgression as Muslim Americans in high or low art forms. Please submit a 300-word abstract, with a short biography and A/V requirements, to Mahwash Shoaib ([mahwashshoaib@hotmail.com](mailto:mahwashshoaib@hotmail.com)) by June 1.

## NEOLIBERALISM IN LITERATURE AND MEDIA STUDIES

Once considered a fringe movement, neoliberalism has steadily become a central tenet of American life. Neoliberal thought subsequently spread across the globe in a variety of forms (via channels including Hollywood and regulatory bodies such as the International Monetary Fund). Promises of privatization today trump collective action in virtually every aspect of life. This epistemic shift can be felt far and wide, from politicians to postmodern theorists. This panel will investigate symptoms of – and responses to – this shift in the areas of literature and media studies. Given the conference theme, papers of particular interest might address the intersection of neoliberalism and issues of language, identity, power, and/or relationships. By June 1st, please send a 250-word abstract, brief bio, and A/V requirements to Michael Blouin, Milligan College, [mjblouin@milligan.edu](mailto:mjblouin@milligan.edu).

## ON ENDS AND ENDINGS

This panel aims to explore the rhetoric of ends and endings, whether they be concrete and material (the end of a book) or more contentious and conceptual (the end of an era). How do we talk about endings when they arrive? And how can language claim power over events by pronouncing them finished? Potential paper topics might include periodization and historiography, “late” style, life-writing and reflections on mortality, apocalyptic fiction and the anthropocene, or simply the famous last words to a novel. Ideally, the ends and endings we discuss will not be presumed and treated simply as content, but will instead help us think about our desire for (and fear of) the sense of an ending.

Abstracts, limited to 300 words, should be sent along with a c.v. to Ian Afflerbach at [ian.afflerbach@ung.edu](mailto:ian.afflerbach@ung.edu).

## OUR AMERICA AND THE REVOLUTIONARY SEMIOTIC

This panel hopes to illuminate the ways in which revolutions have been aesthetically rendered and to what effect. It considers what icons, mythoi, tropes, genres, and narrative tactics have been employed and what emancipatory desires and ethical addresses they bespeak as well as foreclose. Submissions on literature, film, music, monuments, historiography, etc. are welcome. Any number of sites and subjects could include: the Mexican Revolution, the Cuban Revolution, Bolivarian Venezuela, Sandinista Nicaragua, New Jewel Grenada, the Haitian Revolution, the Tricontinental, the Zapatistas, the Black Panthers, Third Cinema, liberation theology, etc. Send brief 50-word bio and 250-300 word abstract to [emf@uga.edu](mailto:emf@uga.edu).

## SPEAKING OF GOD: POWER, IDENTITY, RELATIONSHIPS

### SOUTHEAST CONFERENCE ON CHRISTIANITY AND LITERATURE

The nature of language has been an ongoing debate in philosophy and literary studies for decades. “Language speaks . . . Mortals speak insofar as they listen,” said Heidegger in 1950. Fifteen years later, Oedipa Maas (in Pynchon’s *The Crying of Lot 49*) found herself haunted by the prospect of “having lost the direct, epileptic Word, the cry that might abolish the night.” The issue of language is nothing new for Christians, who have long (at least since Pseudo-Dionysius) wrestled with the relationship between words and the Word. “In the beginning was the Word,” our life and light, and yet our access to it remains constrained by our languages, conditioned and fluid as they are.

This year’s SECCL-affiliated SAMLA panel will focus on the role of language in the divine-human relationship. Papers might focus on the following: the power and/or limits of language to speak about or commune with the divine; literary engagements with divine revelation; the relation between language and sacrament; language and idolatry; or other relevant topics. The panel welcomes papers from any theoretical approach. Creative writing submissions addressing the panel theme are also welcome.

Please send a 250-word proposal, a CV, and any A/V requests to Jordan Carson, Baylor University, [Jordan\\_Carson@baylor.edu](mailto:Jordan_Carson@baylor.edu). (For creative writing submissions, please submit the full work to be read and not an abstract). All abstracts or creative writing submissions are due May 31.

## 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 20, 2019 to Lisa Wenger Bro, Middle Georgia State University, at [lisa.bro@mga.edu](mailto:lisa.bro@mga.edu).

### THE UNCERTAINTY SOCIETY

The Uncertainty Society is a reflection of our times. The poets involved in the Uncertainty movement first made themselves known in the USA in the anthology *Poetry Facing Uncertainty*, published in 2012. This year, we anticipate having guest poets from Spain, Mexico, Colombia and Central America. Presentations that deal with the poetry of uncertainty as it relates to societal issues, social media, electronic publishing, the visual arts and music will receive special consideration.

The special focus for SAMLA 90 is Languages: Power, Identity, and Relationships, an exploration of how language shapes our lives, selves, and communities. Please send presentations that will fit within the framework of this theme. The program will be crafted from the submissions received. The number of presenters will determine the length of the presentations; they are usually 15-20 minutes.

Please send proposals and representative selections to: Dr. Gordon E. McNeer at [gordon.mcneer@ung.edu](mailto:gordon.mcneer@ung.edu).

### WHAT IF HILARY HAD WON? A UCHRONIC EXPLORATION OF THE ALTERNATE HISTORY GENRE

What if Islam dominated the globe? What if Japan conquered Australia? What if the Martin Luther King, Jr. had survived assassination? What if the South won the American Civil War? What if the Nazis had won World War Two? Indeed: what if Hillary had won?

This panel will discuss the Uchronic genre as it pertains to alternate history narratives, particularly those focused on Asia, Australia, India, Africa, the Middle East and Latin America. This panel invites papers that address issues such as what is an alternate history narrative? What is meant by the term “Uchronic”? How are alternate history novels different from dystopian/utopian novels, fantasy or science fiction? How do prominent examples of the genre such as *Lion’s Blood* and *Zulu Heart* by Stephen Barnes,

Abdourahman Waberi’s French novel *In the United States of Africa, It Can’t Happen Here* by Sinclair Lewis, Philip Roth’s *The Plot Against America* or Michael Chabon’s *The Yiddish Policemen’s Union* relate to and intersect with the modern political climate and/or inform our understanding of the Uchronic alternate history genre.

Papers that address the titular question – What if Hillary had won? – or any others issues or themes related to Uchronic alternate history narratives and counterfactual essays are sought after, as well as critiques and analysis of page-to-screen adaptations of alternate history narratives such as Philip K. Dick’s *The Man in the High Castle*, Len Deighton’s *SS-GB* and Robert Harris’ *Fatherland*. Of particular interest are papers that address alternate history Uchronic narratives focused on Africa, Asia, Australia, the Middle East and/or Latin America, and/or on Muslim-centric worlds. Papers and presentations that discuss issues beyond alternate histories of the American Civil War and World War Two are especially encouraged.

Please submit a 300-500 word abstract, a brief bio and/or resume or CV, as well as A/V requirements by June 1<sup>st</sup>, 2019, to Dr. David C. Muller at Georgia Southern University: [dmuller@georgiasouthern.edu](mailto:dmuller@georgiasouthern.edu).

## ITALIAN STUDIES

### ITALIAN IDENTITY: POWER AND RELATIONSHIPS

Considering the nation as an “imagined community” this interdisciplinary panel seeks to investigate how Italianess is represented within and beyond the Italian borders. Specifically, we seek to investigate how through any sort of cultural production an Italian identity is expressed and how this differs in its interpretation. What relationships this identity creates across the different social realities and geographies? We look at possible answer to this and other questions from any possible perspective and realities. This session welcomes any cultural production included but not limited to literature, poetry, films and media, artifacts, photography, plays and more. An interdisciplinary approach is also encouraged. This panel accepts presentations of any time period related to the Italian Identity, power and relationships and a comparative approach is also welcome especially with other nationalities/cultures involved with Italy. The presentations may include but are not limited to the following topics through any **theoretical approach**:

Italian Migrants abroad (e.g. USA, Canada and so on)  
Immigrants in Italy

Italian Postcolonial Legacies  
Italian/Italophone Jews communities

Globalization, Glocalization and Transculturalism Italy and  
its Borders Italy and Mediterranean studies

Please submit via email a 200-250 words abstract of the  
presentation along with, a brief bio, and requests for  
audio-visual equipment to Rosario Pollicino: [rpollici@utk.edu](mailto:rpollici@utk.edu)  
by **May 31th, 2019**.

### LUSO-PORTUGUESE STUDIES

#### CLAIMING CENTER STAGE: LUSOPHONE WOMEN WRITERS

LUSO-AFRO-BRAZILIAN STUDIES

This panel welcomes papers on topics relevant to the  
SAMPLA 91 conference theme, *Languages: Power, Identity, Relationships*, that examine the work of women writers  
from the Portuguese speaking world. Please send 250-  
word abstracts by May 15, 2019 to Cecília Rodrigues,  
University of Georgia, at [ceciliar@uga.edu](mailto:ceciliar@uga.edu). Please also  
include a brief bio, academic affiliation, and any A/V  
requirements in your abstract.

#### GENERAL MEETING OF MULHERIO DAS LETRAS - USA CHAPTER

LUSO-AFRO-BRAZILIAN STUDIES

The recently created *Mulherio das Letras - USA Chapter* invites Lusophone women writers and female  
scholars to a general meeting where topics such as future  
events, collaborations, and publications will be discussed.  
Please send a short paragraph describing your work and  
your interest in this Lusophone women's collective to  
Cecília Rodrigues, University of Georgia, at [ceciliar@uga.edu](mailto:ceciliar@uga.edu).  
Please also include a brief bio.

#### WHEN REALITY AND FICTION OVERLAP: READINGS FROM LUSOPHONE WOMEN WRITERS

LUSO-AFRO-BRAZILIAN STUDIES

This panel invites Lusophone female writers to read from  
their own published or unpublished creative work (all  
genres are welcome). By May 15, 2019, please submit the  
piece, brief biographical statement, contact information,  
and A/V requirements to Cecília Rodrigues, University of  
Georgia, at [ceciliar@uga.edu](mailto:ceciliar@uga.edu) or Cris Lira, University of  
Iowa, at [cris-lira@uiowa.edu](mailto:cris-lira@uiowa.edu)

### OTHER LANGUAGES AND LITERATURE

#### THE KINGDOM OF THIS WORLD: HEGEMONY AND THE CARIBBEAN

Given its history of violence, transitions in ownership,  
and economic exploitation, the Caribbean has become a  
fertile, discursive construction that is rich in the separation  
of the "Self" and the "Other." Ironically enough, however,  
the Caribbean is a multicultural entity in which the  
identity of the "Self" and the "Other" continually becomes  
exceedingly unclear. This panel will explore dialogues  
engendered through hegemonic and counter-hegemonic  
representations of the Caribbean.

We invite submissions in Spanish, French, and English. By  
June 1, 2019, please send a 250-word abstract, brief bio,  
and any A/V requirements to Forrest Blackbourn, Dalton  
State College, at [fblackbourn@daltonstate.edu](mailto:fblackbourn@daltonstate.edu).

#### REPRESENTING HUMAN RIGHTS VIOLATIONS IN LITERARY LANGUAGE

COMPARATIVE LITERATURE

This panel welcomes papers analyzing representations  
of human rights violations in literary language, to be  
presented at the 2019 SAMPLA Conference (Westin  
Peachtree Plaza, Atlanta, Georgia, November 15-17,  
2019). Paper proposals addressing human rights violations  
in postcolonial or transnational fiction are especially  
welcome. By May 27th, please submit a 300-word abstract,  
brief bio, and A/V requirements to Laura Barberan  
Reinares, Bronx CC (CUNY), at  
[m\\_laura.barberan@bcc.cuny.edu](mailto:m_laura.barberan@bcc.cuny.edu).

#### SCANDINAVIAN LITERATURE AND CULTURE

This panel welcomes abstracts on all aspects of  
Scandinavian literature and culture. By May 15, 2019,  
please submit a 250-word abstract, brief biographical  
statement (inclusive of academic affiliation and contact  
information), and A/V requirements to Jay Lutz,  
Oglethorpe University, at [jlutz@oglethorpe.edu](mailto:jlutz@oglethorpe.edu).

### PEDAGOGY

#### CEA AT SAMPLA

COLLEGE ENGLISH ASSOCIATION (CEA)

The College English Association solicits abstracts from  
its members on the special focus of the 91st SAMPLA  
conference from November 15-17 in Atlanta: "Languages:  
Power, Identity and Relationships." Presentations that  
celebrate "the power of language to change lives and make  
our world a better place for all" are particularly welcome.

Proposals can be pedagogical in nature or relate to any aspect of English studies. Scholars may also submit papers that are beyond this scope and/or unrelated to the SAMLA theme.

Please send abstracts and any A/V requirements to Marissa Glover McLargin, Secretary, Florida CEA, at [marissa.mclargin@saintleo.edu](mailto:marissa.mclargin@saintleo.edu) by May 17, 2019. More information on the SAMLA conference may be found at <https://samla.memberclicks.net/>.

Steve Brahle, CEA Director of Technology, is also soliciting original works of fiction, poetry, or non-fiction for a second panel. Kindly send proposals directly to him at [brahleks@palmbeachstate.edu](mailto:brahleks@palmbeachstate.edu) by May 17.

### **INNOVATIVE PEDAGOGIES AND APPROACHES TO LANGUAGE ACQUISITION IN THE ITALIAN CLASSROOM WITH AUTHENTIC AND/OR TECHNOLOGICAL MATERIAL**

PEDAGOGY POTPOURRI / AMERICAN ASSOCIATION OF TEACHERS OF ITALIAN (AATI)

This panel welcomes submissions on any aspect of innovative pedagogies and approaches to language acquisition in the Italian classroom. Projects and activities that utilize authentic and/or technological are welcome as well as new approaches and best practice to any aspects of teaching language, culture and literature. Proposals addressing the conference theme are especially welcome. By May 31, 2019 please submit an abstract of 250 words, a brief bio, and any A/V requests to Angela Margherita Bozano, Victory, Milwaukee Italian Immersion School, at [bozanoi@milwaukee.k12.wi.us](mailto:bozanoi@milwaukee.k12.wi.us), and Silvia Giovanardi Byer, Park University, at [silvia.byer@park.edu](mailto:silvia.byer@park.edu).

### **LANGUAGE TEACHING AND LEARNING**

PEDAGOGY POTPOURRI

This traditional session welcomes submissions from all aspects of language teaching and research, including, but not limited to, the integration of culture and literature into language teaching, first and second language acquisition, second language pedagogy, and linguistics or literature studies with application to language teaching or learning. We welcome submissions from the study of all languages, but the abstract must be in English. By May 15, 2019, please submit an abstract of 350 words (excluding references), a brief bio, and any A/V requests to Dr. Jing Z. Paul, Agnes Scott College, at [jpaul@agnesscott.edu](mailto:jpaul@agnesscott.edu) and Dr. Hong Li, Emory University, at [hli01@emory.edu](mailto:hli01@emory.edu). Please attach a Word document that includes your abstract, a brief bio and any A/V requests.

### **PEDAGOGY OF THE LITERATURE CLASSROOM: THE POWER OF LANGUAGE**

PEDAGOGY OF THE LITERATURE CLASSROOM

SAMPLA's conference theme *Languages: Power, Identity, Relationships* calls for us to explore the power and impact of language. This panel looks to examine language, specifically considering pedagogical approaches to teaching various aspects of language and the power of language in literature classes, from introductory survey classes to comprehensive seminars.

Topics include, but are not limited, to the following:

- Teaching how language forms identity in literature
- Examining the role of literature and language to form personal relationships
- Considering literature as an avenue for the study of language's power
- Identifying literature that uses language to build and limit relationships
- Exploring the impact of current pedagogical trends on the teaching of language and literature (i.e. the flipped classroom, distance learning)
- Creating identity through various critical lenses, such as Marxist criticism, psychoanalysis, and poetics
- Incorporating interdisciplinary approaches to teach the connection of literature and language
- Applying the language of literary works to current political rhetoric

Submit 200-250 word abstracts to [annmarie.francis@ung.edu](mailto:annmarie.francis@ung.edu) by April 10. Please include any A/V requests. SAMLA 91 will be Nov. 15-17, 2019 in Atlanta. All panelists must be SAMLA members before the registration deadline. Presentations should be in English but work on language traditions is welcome.

### **TEACHING DIFFERENCE**

As educators, we have a unique privilege and responsibility to teach our students skills beyond our course content, including empathy, tolerance, and curiosity. As world language educators, we are perfectly suited to teach our students about the incredible variation in the world, and the validity of all kinds of expression. This roundtable session welcomes submission on any aspect of teaching difference through the language classroom. By June 1st, 2019, please submit an abstract of 250 words and any A/V requirements to Rachel Perry, Auburn University,

## TEACHING SPANISH THROUGH COMMUNITY ENGAGEMENT

PEDAGOGY POTPOURRI

This regular session welcomes submissions on any aspect of community engagement for teaching Spanish language and culture. By May 1, 2019, please submit an abstract of 150 words, a brief bio, and any A/V requests to Rosario Vickery, Clayton State University, at [RosarioVickery@clayton.edu](mailto:RosarioVickery@clayton.edu).

### WAC: PRIMARY RESEARCH AND INVENTION RHETORIC AND COMPOSITION

This roundtable discussion welcomes submissions relating to Writing Across the Curriculum pedagogy including but not limited to rhetorics of invention, primary research, and critical thinking. We welcome submissions from writing program administrators as well as other fields relating to or benefitting from WAC pedagogy. By April 30, 2019, please submit an abstract of 300 words, a brief bio, and any A/V requests to J.A. Gunn, Georgia State University, at [jgunn1@gsu.edu](mailto:jgunn1@gsu.edu).

## RHETORIC & COMPOSITION

### THE AGENCY OF LANGUAGE IN CONTEMPORARY GLOBAL DISCOURSE

Language appears in various aspects and many facets of communication. However, the growing concern of encountering a language characterized by and constructed around an inherent ferocity highlights the strong interface between language and cultural, political, and sociological objectives and ideologies. The linguistic compositions that produce strategically vicious discourses communicated via digital media emphasize the heterogeneity within this conceptual framework. Apart from the consequences of what such strong rhetoric can invoke, such as crimes or suicides, the questions arise: To what extent is it possible to counteract such violent rhetoric in the articulation of humanitarian voices? How can language be used to advance new collaborative discourses?

In an interview with Jacques Derrida (1930-2004), Julia Kristeva questions him on the notion of 'meaning.' Derrida responds: "It is true that at first the phenomenological extension of the concept of 'meaning,' appears much wider, much less determined. All experience is experience of meaning. Everything that appears to consciousness, everything that is for consciousness in general is meaning. Meaning is the phenomenality of the phenomenon." Ednie Kaeh Garrison likewise notes: "[L]anguage has the power

to shape consciousness." Therefore, metaphors provide a conceptual frame that embed underlying power structures and ideologies.

This session is dedicated to exploring language that counteracts the linguistic construction of a violent rhetoric in all of its iterations. We invite papers that look at the agency of language in a humanitarian sense as it emerges in diverse cultural, political, or linguistic forms. What role does consciousness take in the structure of language?

Possible topics might include, but are not limited to:

- Gender, identity, and Intersectionality
- Contemporary political dialogues and debates
- Language theory
- Responses to acts of violence
- Psychology and psychoanalysis

Please send abstracts (250 words) and a short biography to Dr. Petra M. Schweitzer ([pschweit@su.edu](mailto:pschweit@su.edu)) and Dr. Casey R. Eriksen ([ceriksen@su.edu](mailto:ceriksen@su.edu)) by May 31, 2019.

### TEACHING WRITING IN THE FYC CLASSROOM

Teaching writing has always existed in the intersection of language and activism. Writing instructors encourage their students to attend to style, voice, and other aesthetic elements of their text. Writing instructors also encourage their students to think of their work as socially situated and able to effect change in the "real world" outside of the classroom. The Teaching Writing in College section welcomes all submissions but is particularly interested in those that consider writing instruction in relation to language, identity, power and relationships in and outside the writing classroom. Possible topics include but are not limited:

- Presentations that draw on student texts or amplify student voices
- Pedagogies using a civic engagement/service learning approach
- Pedagogies foregrounding the role of social justice in writing
- Writing projects and/or assignments which address creative uses of language, voice, and identity
- Projects examining the creativity and/or voices of student writing
- Examinations of language difference

- Activist/alternative approaches to writing assessment

This session encourages presentations that draw on student work as a primary text as well as interactive presentations that engage audience members. Please send a 500-word abstract to Lisa Diehl, University of North Georgia, [lisa.diehl@ung.edu](mailto:lisa.diehl@ung.edu), by March 15, 2019, along with presenter's academic affiliation, contact information, as well as a short biography and A/V requirements.

#### **VOICE, IDENTITY AND CONFIDENCE IN WRITING: WAC STRATEGIES THAT WORK**

This panel welcomes presentations that examine effective strategies for building writing confidence, voice, and identity in writing intensive courses or Writing Across Discipline courses. The panel is particularly interested in strategies used by teachers of courses other than first year composition itself but that are possibly transferable to the FY composition classroom. Interactive presentations are a plus!

Please submit a 300-word abstract, by March 29, 2019 along with presenter's academic affiliation, contact information, as well as a short biography and A/V requirements to Josef Vice of Purdue University Global at [jvice@purdueglobal.edu](mailto:jvice@purdueglobal.edu).

#### **VOICES FROM THE 21ST CENTURY COLLEGE COMPOSITION CLASSROOM**

##### **RHETORIC & COMPOSITION**

This panel welcomes presentations about any aspect of 21st Century College Composition. By May 15, 2019, please submit a 200-300 word abstract, brief bio, and A/V requirements to Deborah Coxwell-Teague, Florida State University, at [dteague@fsu.edu](mailto:dteague@fsu.edu).

### **SLAVIC STUDIES**

#### **SLAVIC STUDIES**

Papers are welcome on any Slavic language, literature or culture, and from any theoretical perspective, including film, linguistic and comparative literature topics. By June 1, 2019, please send an abstract of 350 words, a brief bio, and any A/V request to Karen Rosneck, University of Wisconsin-Madison, at [Karen.Rosneck@wisc.edu](mailto:Karen.Rosneck@wisc.edu).