

### FROM THE PRESIDENT

Rudyard Alcocer, *University of Tennessee*

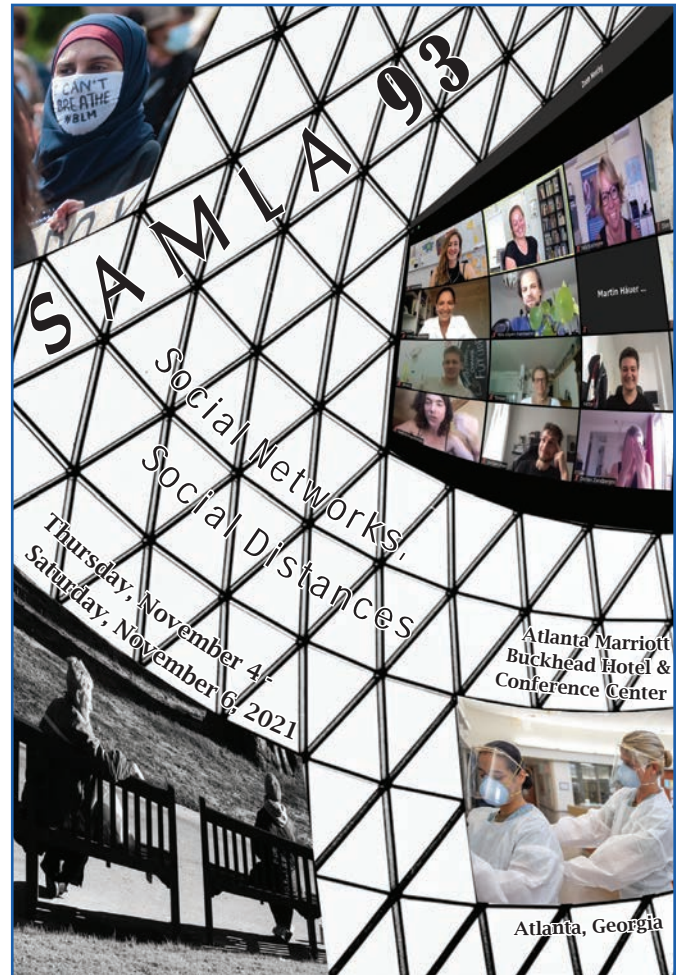


Dear Colleagues and Friends,  
As I write these lines, the SAMLA Executive Committee and Staff are working diligently to ensure that our conference is held as schedule in Atlanta this November. Currently, we are optimistic about a return to an in-person format, but we must remain flexible in case it is again necessary to move online. What is not in doubt, however, is that

SAMLA 93 will happen, and I look forward to your participation.

When I first entertained the notion of eventually becoming President of our organization—through several phone calls with Dr. Elizabeth West (conversations that I remember fondly)—I did not know initially when it would fall on me to actually take this office, nor did I know what theme I would propose for the conference. Neither did I know (nor did anyone else) that SAMLA 93, just as the previous conference, would take place during a pandemic.

[\*\(continued on page 18\)\*](#)



### FROM THE EXECUTIVE DIRECTOR

LeeAnne M. Richardson, *Georgia State University*



Dear SAMLA Members and Friends,

What a year it has been! We have all experienced upheaval and uncertainty due to the pandemic, and I begin with my sincere wish that you and your loved ones are safe and well, and my ardent hope that better times are soon to come.

Thanks to the creativity, initiative, and hard work of Dr. Dan Abitz and his team of GSU graduate student workers, SAMLA convened its 92<sup>nd</sup> annual conference despite the global pandemic. Dr. Abitz anticipated the length and severity of the health crisis and quickly began preparing to take SAMLA 92 virtual. The success of this venture was, in large measure, thanks to him.

We also thank Dr. Adrienne Angelo, who as SAMLA president in 2020 proposed the theme *Scandal! Literature and Provocation: Breaking Rules, Making Texts*. The provocative

theme and the online format allowed nearly 600 SAMLA members to come together in November 2020 for stimulating conversation, despite travel bans and restrictions on large gatherings. One benefit of this format was increased attendance from scholars across the globe, as well as easier participation from those without subsidized travel benefits.

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## SOUTH ATLANTIC REVIEW UPDATE

### R. Barton Palmer, *Clemson University*



With the recent publication of our spring issue, *SAR* 86.1, *SAR* has marked five full years of maintaining its quarterly production schedule, an achievement made possible by the membership, who have 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 has received to its calls for submissions and the willingness with which many have taken 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 has assisted us in the curation of book reviews relevant to the SAMLA community. We would encourage you to continue to submit notices of your book publications to us in the coming year.

In 2020, we were honored to publish one open issue and three wide-ranging special issues: one devoted to the work of Lorraine López, another to the practice of everyday writing, and a third to old cinematic masterpieces. This June, we look forward to the publication of an entire issue dedicated to book reviews and in the fall we will be publishing another open issue. Within these issues, we are excited to publish works from the recipients of SAMLA’s graduate student creative writing and essay awards.

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 Nicholas Vazsonyi, Dean of the College of Art, Architecture and Humanities; Robert Jones, Provost; and Susanna Ashton, chair of the Department of English. *SAR* would not be possible without the hard work of our wonderful team: Allison Wise as managing editor and Marta Hess, associate editor. And *SAR*, of course, could not run without the continuing cooperation and help of all kinds provided by the SAMLA office at GSU. LeeAnne Richardson 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.



**Guest Editors: Horacio Sierra, *Bowie State University* & Austin Svedjan, *Louisiana State University***

What is queerness's relation to normativity today? In the nearly thirty years since Michael Warner's seminal definition of "queer" as a "more thorough resistance to regimes of the normal," queerness has come to bear a plethora of political uses and identitarian definitions. Popularly, queerness encompasses the broad swath of gender and sexual minorities seeking solace in those same regimes, motivated by what David Halperin has called the "drive to social acceptance and integration into society as a whole." This special issue of *South Atlantic Review* seeks to explore the possibilities of going "post-normative" as a method of radical queer theorizing and practice. Our preference for the "post" prefix gives queerness a number of potential definitions in relation to Warner's "regimes of the normal." Is queerness in excess of or somehow beyond whatever is deemed "normal"? Does queerness, to think with José Esteban Muñoz, come after the normal "here and now"? Is "normativity" as a term of socially routine behavior becoming—as a *Vice* article asks—something of the past? Through the investigating of these (and more) questions, this issue attempts to theorize what queerness offers (what forms it takes, what types of being it makes possible) in the wake of normativity.

The question mark in the title of this special issue additionally signals our attentiveness to critiques of "normative" as a coherent object of analysis, such as Robyn Wiegman and Elizabeth A. Wilson's claim that queerness's fundamental rivalry with normativity has become so accepted that it limits our understanding of queerness, as well as Cathy Cohen's assertion that what might be initially considered "normative" can still be an aspect of marginalization (i.e., the heterosexuality of Black women). Therefore, we also welcome contributions exploring the doubts of going "post-normative." How might "queer" identities need "norms" to define themselves against? Can we ever be "post-normative"? Are there "post-normative" recreations of normativity?

This special issue seeks to reflect on the intellectual history of queer studies, taking "normativity" (that which has arguably remained its disciplinary foundation) as its primary object. Prospective contributions may be from any textual archive, discipline, or historical period. We also welcome interrogations of various cultural and historical artifacts, ranging from literary texts, films, albums, and video games to social media networks, legal codes, and performance art.

Possible topics may include but are by no means limited to:

- temporal/spatial normativities vs queer times/queer spaces (i.e. Jack Halberstam's "metronormativity")
- the South in/as/against normativity (i.e. E. Patrick Johnson and John Howard)
- queer anarchism
- queer theory/studies in the normative university
- Hispanic/Latino cultures' negotiation of queer identity and normativity
- Black/African diaspora/pan-African cultures' negotiation of queer identity and normativity
- Asian/South Asian/Pacific Ocean cultures' negotiation of queer identity and normativity
- disability and conceptions of queerness/normativity
- crip theory and normativity
- queer of color critique/queer theory's normativity
- queer normativities
- normative queerness (i.e. Lisa Duggan's "homonormativity")
- trans\*studies and antinormativity/gender "trouble"
- "blackness" in/as/against queerness
- queerness and anti-colonialism
- queer futures/queer futurity/utopianism
- queer theory's "antisocial thesis"
- "failure" and queerness

**Prospective contributors should submit <500-word abstracts to [Horacio Sierra \(hsierra@bowiestate.edu\)](mailto:hsierra@bowiestate.edu) & [Austin Svedjan \(asvedj1@lsu.edu\)](mailto:asvedj1@lsu.edu) with "Post-Normative Submission" in the subject line by June 15, 2021. Contributors will need to have an active SAMLA membership at the time of publication.**

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## SAMLA STAFF PROFILES



### SHARI ARNOLD

Shari is a Literary Studies PhD student and Graduate Teaching Assistant at Georgia State University. Her research examines diasporic and rhizomatic connections among women of color in the US South. She is

specifically interested in Christina Sharp's theorizing of "the wake" and how African American women draw from ancestral experience concerning their self-conceptualization. Shari also teaches first-year composition and literary theory at Clark Atlanta University with an emphasis on critical race and third-wave feminist theory.



### ESTHER STUART

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

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



### DONNA PENNINGTON

In addition to her duties as SAMLA's Production and Design Manager, Donna's current mission is to figure out that ever-precarious balance between work and family; she and her husband welcomed their first child just a few days

before SAMLA 92 last November. Donna is pursuing a PhD in Literary Studies at Georgia State, specializing in Renaissance English literature. She is also proud to teach first-year composition as a Graduate Teaching Assistant.

### I-HSIEN "SHANNON" LEE

Originally from Taiwan, Shannon is a doctoral student in the Literary Studies Program at GSU. Her primary fields of interest are 20<sup>th</sup>-century and contemporary American fiction, Asian American and multi-ethnic literature, and immigrant narratives. Before attending GSU, Shannon taught as a university English lecturer in Taipei, Taiwan, as well as worked as a research assistant at Academia Sinica, Taiwan. She joined SAMLA in Fall 2018 and was extremely happy for the chance to put her accumulated years of hands-on conference experience to use by helping out at SAMLA. As the Membership Manager, Shannon thoroughly enjoyed working at the onsite conference registration desk as well as meeting scholars from all around. She is very grateful to be part of the SAMLA community!



### MIKE SAYE

Mike grew up in rural North Georgia. He has a BA in English from Kennesaw State University and an MFA in creative writing from Georgia State. He is currently finishing up the fourth year of the PhD program in creative writing at GSU. His focus is poetry. Aside from trying to write poems, he teaches freshman composition and serves as SAMLA's Assistant Membership Manager, which means he helps with registration and membership records. Writing is a solitary endeavor, so getting to work alongside and commune with other dedicated, literary-minded folks at SAMLA has been a genuine pleasure and a welcome addition to his academic experience.



# 2020 COMMITTEE ACKNOWLEDGEMENTS

## SAMLA STUDIES AWARD

SAMLA would like to thank the members of the 2020 SAMLA Studies Book Award Committees for their thoughtful deliberations and thorough and conscientious review of the nominated essays. SAMLA continues to receive an impressive slate of a diverse array of monographs and edited collections, and our Committee members commit a significant amount of time reading members' publications. The Monograph Committee comprised Carmela Mattza, Chair; Christopher Cairney; Kelly C. Walter Carney; Kajsa Henry; and Ellesia Blaque. The Edited Collection Committee comprised Jennifer Fuller; Ignacio F. Rodeño; Shahara'Tova Dente; and Emanuelle Karen Oliveira-Monte.

The SAMLA Studies Award focuses on books published in the previous calendar year by members of the organization. These books can be either monographs or edited collections. We accept self-nominations. All authors and editors must be current SAMLA members to have their work considered for this award. Nominations for this year's award have closed.

## SAR ESSAY PRIZE

SAMLA would like to thank the members of the V.83 and V. 84 SAR Prize Committees for their thoughtful deliberations and thorough and conscientious review of all the essays appearing in both volumes. This group was able to review two volumes of *SAR* in order to finally bring the award up-to-date with *SAR*'s publication timeline. The members of the this intrepid committee were Stephanie Rountree, chair; 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.

## HARPER FUND GRADUATE STUDENT TRAVEL GRANT

SAMLA would like to thank the members of the 2020 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were Christina McDonald, Chair; Lisa Hinrichsen; Wendy Pearce Miller; Melissa Johnson; and Sohini Banerjee, recipient of the SAMLA 91 George Mills Harper Graduate Student Travel Fund Award. Full details for submitting an application for the SAMLA 93 Harper Fund Graduate Student Travel Grant may be obtained at [samla.memberclicks.net/harper-fund-award](https://samla.memberclicks.net/harper-fund-award). Harper Fund applications will be accepted until July 20, 2021.

## GRADUATE STUDENT ESSAY AWARD

SAMLA would like to thank the members of 2020 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were Grant Gearhart, chair; R. Barton Palmer;

Gina Stamm; Christina Romanelli; and Alexander Ashland, winner of the SAMLA 91 Graduate Student Essay Award

Nominations come from either session chairs or attendees who heard excellent graduate student papers at sessions during the previous year's conference. The winner selected by the committee will receive a \$250 honorarium and complimentary registration for the 2021 SAMLA conference. The winning essay will be published in the *South Atlantic Review*. Nominations for this year's award have closed.

## GRADUATE CREATIVE WRITING AWARD

SAMLA would like to thank the members of the 2020 Graduate Student Creative Writing Award Committee for their thoughtful deliberations and enthusiastic and thorough reviews of the nominated prose. The 2020 Committee was Leslie Bickford, chair; Candace Nadon; Ángel Luis Jiménez; Horacio Sierra; and Michele Shaul.

SAMLA is pleased to accept nominations of outstanding poetry written by a graduate student for the 2021 Graduate Student Creative Writing Award. The award includes a \$250 honorarium, publication of the winning work in the *South Atlantic Review*, and complimentary registration for SAMLA 93 in Atlanta, GA (Nov. 4-6, 2021). 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 15. Please submit 3–5 poems totaling no more than 10 pages. All work must be unpublished at time of submission. <https://samla.memberclicks.net/graduate-student-creative-writing-award>

## UNDERGRADUATE ESSAY AWARD

SAMLA would like to thank the members of the 2020 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 Jody Marin, Chair; Caitlin Sumner; and Jenny Crisp.

The Undergraduate Student Essay Award includes a \$125 honorarium, publication in *SAMLA News*, and complimentary conference registration for SAMLA 93 in Atlanta, GA (Nov. 4-6, 2021). Nominations for this award are closed.

## HONORARY MEMBER COMMITTEE

The SAMLA 2020 Honorary Member committee was Rudyard Alcocer, Chair; Pearl McHaney; Ana Corbalan; E. Nicole Meyer; and Clark Barwick.

SAMLA established the SAMLA Honorary Member Award as a way to recognize individuals for significant scholarly work, professional contribution in their respective fields of study, and a long-term commitment to our organization. The Honorary Members Committee receives the nominations and makes recommendations to the SAMLA Executive Committee. If an Honorary Member is nominated, this nomination is ratified by membership vote at the Business Meeting held during the annual conference. Nominations are open for this Award until May 1. <https://samla.memberclicks.net/honorary-member-award>

## NOMINATING COMMITTEE

The SAMLA 2020 Nominating Committee was Deborah Coxwell-Teague, Chair; Helen Diana Eidson; Sarah MacDonald; Lisa P. Diehl; and Margit Grieb.

SAMLA's Nominating Committee receives and makes nominations for Executive Committee appointments. Each year, the Committee nominates a member for the role of Second Vice President and one-to-three members for the role of Member-at-Large. Nominations made by the Committee are ratified by membership vote at the Business Meeting held during the annual conference. The Nominating Committee is still accepting recommendations for nominations. Please contact the SAMLA Office at [dabitz1@gsu.edu](mailto:dabitz1@gsu.edu) or [samla@gsu.edu](mailto:samla@gsu.edu).

## PROGRAM COMMITTEE

The SAMLA 2020 Program Committee was Lisa Nalbone, Chair; Loretta Clayton; Josef Vice; John Lamothe; and Michael J. Blouin.

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

## A SINCERE THANK YOU TO OUR OUTBOUND COMMITTEE MEMBERS

Ren Denton, *East Georgia State College*, Executive Committee

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Candace Nadon, *Fort Lewis College*, Graduate Student Creative Writing Committee

Ángel Luis Jiménez, *Saint Leo University*, Graduate Student Creative Writing Committee

Horacio Sierra, *Bowie State University*, Graduate Student Creative Writing Committee

Michele Shaul, *Queen University of Charlotte*, Graduate Student Creative Writing Committee

Grant Gearhart, *Georgia Southern University Armstrong Campus*, Graduate Student Essay Award Committee

Christina McDonald, *Virginia Military Institute*, Harper Fund Award Committee

Lisa Hinrichsen, *University of Arkansas*, Harper Fund Award Committee

Rudyard Alcocer, *University of Tennessee, Knoxville*, Honorary Member Committee

Deborah Coxwell-Teague, *Flagler College*, Nominating Committee

Helen Diana Eidson, *Auburn University*, Nominating Committee

Lisa Nalbone, *University of Central Florida*, Program Committee

Carmela Mattza, *Louisiana State University*, SAMLA Studies Award Committee—Monographs

Jennifer Fuller, *Jackson State University*, SAMLA Studies Award Committee—Edited Collections

Stephanie Rountree, *University of North Georgia—Oconee Campus*, SAR Prize Committee

Jody Marin, *Texas A&M University—Kingsville*, Undergraduate Student Essay Award Committee

## 2020 AWARD WINNERS

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### UNDERGRADUATE STUDENT ESSAY AWARD

**Maggie Miller, Dalton State College**

“Not A Chaos’: The Intentionality of Music in the Gothic Novel and Film”

### GRADUATE STUDENT CREATIVE WRITING AWARD – PROSE

**Regina Yoong, Ohio University**

"Dragon Year"

### GRADUATE STUDENT ESSAY AWARD

**Hannah Burdge, Florida Gulf Coast University**

“Morrison's Call for Sisterhood and Unity in *God Help the Child*”

### GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

**Nathan Fleeson, University of Georgia**

“C.S. Lewis’s Reimagining of the Judas Scene in *The Voyage of St. Brendan*”

**Aviv Hilbig-Bokaer, New York University**

“A Public Diagnosis: Destabilizing Scandal, Anxiety, and Medicine in Klaus Mann’s *Barred Window*”

**Madison Mainwaring, Yale University**

“Gender Politics and Authorship on the Paris Opera Stage, 1830-1870”

**Jessie McCrary, Georgia State University**

“Construction of ‘Self’ Using Foucault’s Lectures at the Collège de France and Implications and Use in Composition Theory”

**Tessa Nunn, Duke University**

“Consent to Waltz in Novels of George Sand and Marie d’Agoult”

### SOUTH ATLANTIC REVIEW ESSAY PRIZE – VOLUME 83

**M. Irene Morrison, Independent Scholar**

“Pan-Africanism, Transnationalism, and Cosmopolitanism in Langston Hughes’s Involvement in the First World Festival of Black Arts” (Volume 83, Issue 3)

### SAMLA STUDIES AWARD – MONOGRAPH

**Elizabeth Outka, University of Richmond**

*Viral Modernism: The Influenza Pandemic and Interwar Literature*  
Columbia University Press

### SAMLA STUDIES AWARD – EDITED VOLUME

**Regina Galasso, University of Massachusetts Amherst**

**Evelyn Scaramella, Manhattan College**

*Avenues of Translation: The City in Iberian and Latin American Writing*  
Bucknell University Press

Maggie Miller, Dalton State College

Gaston Leroux's *Le Fantôme de l'Opéra* and Victor Hugo's *Notre-Dame de Paris* are two works of French Gothic fiction that have each served to establish their actual settings as icons of European art and architecture, as the works are intentionally inseparable from the edifices upon which they are inspired: Notre-Dame Cathedral and the Opéra Garnier in Paris. Surpassing the bounds of historical fiction, both *Le Fantôme* and *Notre-Dame* are unified in the musical context of their settings as well as the musical elements that are woven throughout each text. The architectural structures, musical elements, and narratives of the works are linked together in a literary triad that provides the foundational structure for each novel.

The triad of architecture, music, and narrative is evidenced in each novel within the characters. As Leroux's Phantom and Hugo's Quasimodo use music as a form of communication within each of the architectural spaces in which they are confined, music becomes a form of narrative dialogue. Within the cathedral, Quasimodo uses music produced within the cathedral's bell-towers to communicate with Paris and with the cathedral itself. Inside the Opéra Garnier, the music created by Erik within the hellish underground beneath the opera climbs up into the symbolic heaven that is the stage of the opera house, and the music is channeled through Erik's metaphorical angel: Christine Daaé. Using translated editions of both works, I will argue that the combined function of music and architectural space thus serves both dialogic and religious, transcendental purposes within each novel. Additionally, I will examine the musical adaptations of each novel that illustrate the narratives of both works using audible music. What results in both works and their adaptations is not only a total enmeshment in the architectural space, but a stunning union of narrative, architecture, and music that fills those spaces. Hugo and Leroux weave music, architecture, and narrative into an intricate triad that presents both music and architecture as forms of literature along with the narrative.

“A vast symphony in stone, so to speak; the colossal work of a man and a people, at the same time one and complex.”

Victor Hugo, *Notre-Dame de Paris*

In both *Notre-Dame* and *Le Fantôme*, the architecture of each setting lays the tangible framework for the ascendant, descendent, and transcendental elements; the music completes the religious effect in each novel. However, whereas Leroux uses the opera house to mirror the religious geographical regions of heaven and hell in its design, Hugo uses the cathedral as a manifestation of humanity itself and as a personification of his titular character.

In *Notre-Dame de Paris*, Hugo depicts the cathedral as “a sublime and majestic building...harmonious parts of a magnificent whole...a vast symphony in stone” (119). Hugo claims that the cathedral reflects the “dual character” of “the divine creation”: humanity (120). Hugo elaborates on this “dual character” and presents the central religious function of architecture in the novel as he contrasts Notre-Dame's vitality in

the 15th century with its dereliction in the 19th century:

Notre-Dame today is deserted, inanimate, dead. There is the feeling that something has gone. That immense body is empty; it is a skeleton; the spirit has left it. You can see where it was, and that is all. It is like a skull which has eyeholes but no longer any eyes to see. (Hugo 170)

For Hugo, architecture functions religiously when it is joined together with character in a metaphorical dichotomy of a mortal body and an immortal soul: the cathedral is “a skeleton” unless it's “spirit,” Quasimodo's “breath of life,” is contained therein (169-70).

In the chapter entitled, “A Bird's-Eye View of Paris,” Victor Hugo as the narrator looks down upon Paris from one of the towers of Notre-Dame and writes, “Geometry is a matter of harmony... the churches [were] one more harmony among this mass of harmonies” (Hugo 136-37). Hugo, although using the term aesthetically, articulates the chief spiritual objective intended by the architectural precision of Notre-Dame as a Gothic cathedral: harmony; not merely artistic harmony of individual parts, but harmony between those joining together in worship, and harmony between God and man. Regarding Augustine's mathematical principles concerning harmony, Otto von Simson writes, “Music and architecture are sisters...architecture mirrors eternal harmony...[and] music echoes it” (von Simson, *The Gothic Cathedral: Origins* 23). The acoustics that fill Notre-Dame are “unique to the building itself,” as “the building [continues] to sing its response” to music played within “for many seconds” (Wells 13). The architecture of Notre-Dame, even outside of Hugo's novel, is engaged in a dialogic and religious relationship with music.

“This city transformed into an orchestra; this symphony of tempestuous sound.”

Victor Hugo, *Notre-Dame de Paris*

Music itself fills la cathédrale de Notre-Dame de Paris as a form of worship. Much of the music that Notre-Dame is known for originates not with instruments or voices, but with the bells that hang in the cathedral's towers. In his detailed depiction of the city of Paris, Hugo describes what he calls “the waking of the bells” within Notre-Dame, as well as from the many churches scattered throughout the city:

See, at a signal from the heavens, for it is the sun that gives it, these hundreds of churches start as one from their sleep. At first scattered tinklings go from one church the other... then all of a sudden...there rises a pillar of sound, a smoke-cloud of harmony. At first the vibration of each bell rises... in isolation from the others...Then gradually as the sound increases they merge, blend, coalesce, all combine in one magnificent concert. It is now a single mass of sound-waves ceaselessly pouring from the countless steeples...swirling over the city and extending far beyond the horizon the deafening eddies of its oscillations. However, this sea of harmony is by no means chaotic...You can see the separate

undulations of each group of notes escaping from the peals; you can follow the dialogue, alternately deep and shrill... you can see the octaves leap from one belfry to the next; you can watch them spring winged, light, and whistling, fall broken and lame from the wooden one...you can see clear, rapid notes running across like three or four bright zigzags and vanishing like lightning flashes...The royal carillon of the Palais casts in all directions resplendent trills, on to which fall at regular intervals the heavy strokes from the belfry of Notre-Dame, striking sparks from them like the anvil under the hammer...Now and then you can see passing by sounds of every shape...Then again from time to time this mass of sublime sounds...bursting and sparkling like a plume of stars...here it is the city singing. Lend an ear...to this chorus from all the steeples...and then say whether you know anything in the world more rich, joyful, golden, dazzling than this tumult of bells and chimes; this furnace of music; these ten thousand brazen voices singing at once in stone flutes three hundred feet high; this city transformed into an orchestra; this symphony of tempestuous sound. (Hugo 151)

In *Notre-Dame de Paris*, music goes beyond filling the interior of the cathedral to physically “leap,” “spring,” and “fall” across the surrounding rooftops (151). The “city” is “transformed into an orchestra” as the music travels “over the city and... far beyond the horizon,” carrying the people of Paris into the heavenly sphere (151). The music soars upwards in a continuous crescendo as it fills the city surrounding the cathedral, thus serving a religious, transcendental purpose within the novel. Architecture, for Hugo, functions as a landscape for music to traverse, in the same way that written notes process across the staff on a score of music; the music functions transcendently and combines with the religious function of the cathedral’s architecture, linking the religious and transcendental purposes of both music and architecture in *Notre-Dame de Paris*.

“Mysterious lady, into what hell are you going? Or to what heaven?”

Gaston Leroux, *Le Fantôme de l’Opéra*

Corresponding with Hugo’s unification of music and architecture, both function transcendently in *Le Fantôme de l’Opéra* through the narratives of Erik and Christine. Erik, Leroux’s titular antagonist, is born with a facial deformity that has rendered him incapable of communicating with or relating to other human beings throughout his entire life. Treated as an oddity and a social pariah, Erik eventually settles in the subterranean cellars beneath the opera house, where he establishes his home. However, after having “had enough of...living like a charlatan at the bottom of a double-bottomed box,” Erik desires to be “like the rest of the world” (Leroux 287). Erik finds a way to climb out of his hellish domain and into the heavenly realm above: his relationship with Christine Daaé. Erik’s relationship with Christine architecturally spans from his chthonic empire beneath the opera to her divine realm of the stage and rooftops aboveground. Leroux designates everything above the stage as “[Christine’s] entire empire,” making the opera house one “empire” that both Christine and Erik share, and making Erik and Christine archetypes of a devil and angel, respectively (156).

The transcendental function of architecture in *Le Fantôme de l’Opéra* is primarily symbolic because, unlike *Notre-Dame*,

the opera house is a secular building. Leroux converts the architecture of the Opera Garnier in *Le Fantôme* into a religious landscape that begins in the depths of hell, Erik’s home, and carries up to the heavenly realm, Christine’s stage and the rooftops of the opera. Leroux describes the opera house as “the Phantom’s vast domain, that formidable building in which he had constructed his empire,” but Erik’s “home” lies “underground,” under the stage and the building itself (24, 162). Catherine Gorman writes: “Erik’s ability to move within his Gothic landscape goes beyond typical Gothic backgrounds. The walls ‘obey’ him because he built them and employs them in his illusions and sabotage” (10). Gorman says that Erik has a “command over music and space” in Leroux’s novel; it is this architectural sovereignty of Erik’s that allows him to physically manifest himself anywhere within the opera house. Architecture thus functions as a mode of transcendence for Erik.

“Its soul lived in my mouth, breathing harmony.”

Gaston Leroux, *Le Fantôme de l’Opéra*

Music, even as it is treated as public entertainment within the secular environment of the opera house, also functions as religious transcendence in Leroux’s novel. Erik, depicted as a “cadaverous being” and “a living corpse,” stands in severe contrast to Christine’s celestial presence (Leroux 56, 158). Yet, in spite of his corporeal body being deformed and emaciated to the point of resembling a corpse, Erik’s mastery of music transcends him from the realm of hell to heaven, where he can temporarily unite with Christine. Erik claims music for himself, as music, like religion, is something that those above him would feel that he has no right to. Erik’s virtuosity confounds those who hear his music, as music is considered something of a holy thing which he is unworthy of. Leroux describes Erik’s voice as “a tranquil stream of pure harmony at which the faithful could drink devotedly and with the certainty that they were imbibing musical grace” (142). Erik’s voice could, “by mere virtue of...being heard, rouse lofty strains in mortals” (142). As a mode of transcendence, music not only transports Erik from hell to heaven, but it allows him to unite with the angelic Christine in that sphere.

“Because he sings. And I listen—and I stay.”

Gaston Leroux, *Le Fantôme de l’Opéra*

Dialogically, music functions as a tool of communication and manipulation in *Le Fantôme de l’Opéra*. Music allows Erik to communicate with and through Christine Daaé, and it allows him to temporarily leave his infernal dominion and join together with Christine in her heavenly realm. Erik’s deformity, resulting in his concealment from humanity, renders him incapable of communicating with or relating to other human beings. However, Erik is able to establish a method of communication through his relationship with Christine Daaé. Erik gives Christine vocal training from behind the walls of her dressing room, manipulating her into believing that he is “the Angel of Music” sent down from heaven to teach her (Leroux 138). Through Christine, Erik is able to use his own musical talent to communicate with and through her to the people of Paris.

Gorman writes, “Erik possesses listeners with his vocal gift and allows his musical voice to serve as his...humanizing function within society...Erik becomes an angelic noise that moves his audience to deeper feelings and passions” (18-19). Just as Erik “becomes an angelic noise” when he engages with music

and harnesses it, Christine is transfigured into an angel when she uses music as communication. This transfiguration occurs literally when Christine, singing the role of Marguerite in Faust, “invoke[s] the angels,” and “she led the entire quivering audience on a new flight until each of them believed they had wings” (Leroux 194). Symbolically, Christine is transfigured into an angel simply by Erik’s decision to view her this way. Additionally, Leroux consistently uses divine and ethereal language in reference to Christine. Leroux describes her “seraphic” voice that is a “sacred intoxication of the pure soul” (Leroux 41; 43).

In significant contrast to Christine’s use of music as pure and seraphic communication, Erik uses music as a communicative tool for manipulation. Erik, under the guise of the “Angel of Music,” trains Christine, and her transformation into prima donna also is her transformation into a mouthpiece for Erik to use to communicate with the people of Paris. Even in the eyes of those around her, Christine “was undoubtedly under the influence of [a] mysterious and invisible master,” and her voice is not viewed as being her own (Leroux 142). Towards the beginning of the novel, a critic asks: “What, then, is the source of [Christine’s] sublime performance? If it does not come down from heaven on the wings of love, I would have to suppose that it rises from hell and that Christine...had made a pact with the devil” (43). Even while being completely unaware of Erik’s presence or his relationship with Christine, the Parisian public immediately assumes that someone is speaking through her. Through music, Erik is able to communicate and manipulate not only Christine, but the Parisian public as well.

When communicating with Christine directly, Erik is able to manipulate her into believing that he is a divine being sent to earth by her deceased father. In the vocal lessons, Erik uses his knowledge of magic and trickery to throw his voice around the room and mask his humanity, and, after gaining her trust, Erik becomes possessive of Christine’s time and attention. Under the threat that “the voice” would leave Christine should she devote her attention to anything but her singing, Christine submits to whatever Erik demands of her, and he manipulates her “with such skill that [she becomes] in his hands a helpless instrument that he [can] play at will” (134).

“Everything under the earth belongs to him!”

Gaston Leroux, *Le Fantôme de l’Opéra*

As music is Erik’s spoken dialogue, architecture is Erik’s unarticulated dialogue. Erik seems to possess dominion over the architecture of the opera itself, his relationship with the opera house being like that of a king with his kingdom. Leroux mentions that Erik came to live beneath the opera only after contracting himself out to Charles Garnier and helping to construct the opera house. After construction was finished, Erik remained in the subterranean cellars beneath the Opera. Leroux writes that Erik “dreamed of creating a secret home for himself which unknown to the rest of the world would hide him forever from the eyes of mankind” (329). The Opera Garnier becomes such a home, and Erik its master.

Looking at a similar underground structure, Victor Hugo’s infamous description of the Parisian underground in *Les Misérables*, Stephen Sawyer says, “Hugo...has aestheticized the underground into a written language that becomes entirely

incomprehensible when it is encountered from above” (Sawyer 162). Sawyer goes on to say that the “illegibility” of the “written language” of the “underground...is the product of the position from which it is observed” (162). Sawyer argues that the “underground when grasped from above obscures and inspires, but it does not speak” (162). In order for the language of the Parisian underground to be understood, this language must be “read” on its own level. For Leroux, the cellars beneath the opera house are Erik’s “written language,” one that only he can read and understand. Christine, along with everyone within and without the Opera aboveground, cannot communicate with or understand Erik because they are looking down on him from above. Thus, Erik is left to find a way to communicate with those above him from beneath the surface.

“It was as if he made the immense building breathe.”

Victor Hugo, *Notre-Dame de Paris*

The dialogic purposes that are served by the architecture in both *Notre-Dame* and *Le Fantôme* are extremely similar. Both the Opera Garnier and the cathedral serve as protective shelters for Erik and Quasimodo from the outside world. However, while Leroux’s Erik demonstrates an authoritative relationship with the opera house, like that of a king with his kingdom, Quasimodo’s relationship with the cathedral is that of a child to its parent. Hugo describes the cathedral as “the maternal building,” saying that although the ringing of the cathedral’s bells has made him deaf, “mothers often show most love for the child who has made them suffer most” (Hugo 167).

The architecture’s dialogic function in *Notre-Dame* is a result of Quasimodo’s “long and intimate...cohabitation” with the building (164). After years of ringing the bells “ruptured his eardrums,” and “he had become deaf,” Quasimodo turned to the cathedral as his sole receptor and tool of communication, spending “hours at a time...in solitary conversation” with the statues and gargoyles (165, 166). Quasimodo was abandoned as an infant, when Frollo, a priest in the cathedral, takes pity on him and adopts him. Quasimodo is deformed from birth, and the people of Paris scorn him almost immediately. As a result, Quasimodo is raised within the cathedral in isolation, under the guardianship of Frollo and with the sole companionship of the bells and the gargoyles; the music and the architecture. Hugo writes that “there was some sort of mysterious preexistent harmony between [Quasimodo] and the building” (163). As a child will grow to resemble one or more of their parents, Quasimodo comes to “resemble” the cathedral (163). His “protruding angles fitted...the concave angles of the building,” and he “[takes] its shape” (163-64). Quasimodo lives in such isolation within Notre-Dame that he is “developing in tune” with it, “living, sleeping there, almost never leaving it” (163-64). The cathedral is Quasimodo’s “nest, his home, his country, [and] his universe” (163). Quasimodo thus becomes “an integral part” of the architecture of the cathedral (163-64).

Just as with music, Quasimodo uses his symbiotic relationship with the cathedral itself to communicate. Hugo writes that, when Quasimodo dwelt there, the people of Paris believed that a “mysterious emanation” came from Quasimodo that “brought to life all the stones of Notre-Dame and stirred the inmost vitals of the old church” (169). The cathedral “was possessed and filled by Quasimodo as by a familiar spirit” (169). After the end of the

novel, and the death of Quasimodo, Hugo writes that Notre-Dame “is deserted, inanimate, dead...[it’s] immense body is empty; it is a skeleton; the spirit has left it” (170). Hugo asserts that although “the Middle Ages thought [Quasimodo] was [Notre-Dame’s] demon,” Quasimodo was the cathedral’s “soul” (170). Thus, as with *Le Fantôme*, Quasimodo uses the cathedral’s architecture to communicate in a way that is explicitly religious. Rather than tangibly speaking through the architecture, Quasimodo embodies the architecture and becomes its “soul,” allowing Quasimodo to transcend into the heavenly sphere with the cathedral.

“And assuredly there was some sort of mysterious pre-existent harmony between that creature and the building.”  
Victor Hugo, *Notre-Dame de Paris*

Just as Quasimodo communicates through the architecture of the cathedral as he personifies it, the “bell-ringer of Notre-Dame” communicates through the music that he produces inside the cathedral. Hugo refers to the music produced by the bells as a “dialogue” that “you can follow,” and “see” (151). Hugo’s “bell-ringer of Notre-Dame” uses music that he produces inside the cathedral as a form of language to communicate with the people of Paris in his isolation (163). Hugo writes that when Quasimodo rang the bells for the first time as a child, “the effect it produced... was of a child whose tongue is loosened and who begins to talk” (163). Because he was sheltered by his guardian and shunned by the outside world, Quasimodo is unable to verbally communicate with the people of Paris. The music produced by the bells is Quasimodo’s “dialogue” that he uses to communicate (151).

Besides using the music produced by the bells to communicate with others, Quasimodo communicates with the bells themselves, and thus with music itself. Quasimodo “loved,” “fondled,” “talked to,” and “understood” the bells (167). Hugo writes, “What [Quasimodo] loved above all...what awoke his soul...were the bells” (167). Even the love that Quasimodo has for his cruel guardian, Frollo, originates from the fact that Frollo “had made him a bell-ringer” (171). Hugo writes that “giving the great bell in marriage to Quasimodo was like giving Juliet to Romeo” (171). The dialogic relationship that Quasimodo has with music in Notre-Dame is romantic, even at times sexual.

“Open up your mind, let your fantasies unwind  
In this darkness which you know you cannot fight  
The darkness of the music of the night.”  
Andrew Lloyd Webber, “The Music of the Night”

I will now turn to the film and musical adaptations of *Le Fantôme* and *Notre-Dame*. Because of the prominent role that music plays in each novel, translation into film and musical for both novels was not difficult. Although there have been multiple film adaptations of each work, I will be focusing on the film adaptation of Andrew Lloyd Webber’s musical, *The Phantom of the Opera* and Disney’s original film, *The Hunchback of Notre Dame*, as both of these adaptations most prominently utilize the musical elements of each novel. The advantage to seeing or listening to musical adaptations of both of these novels is the ability to actually hear the music that has been crafted to fit the narrative. The result is that the story can be perceived within both the score and the lyrics.

The music of *Phantom* was written by Andrew Lloyd Webber, with lyrics by Charles Hart. With respect to the instrumental score

of the musical, the “Overture” and the final song, “Down Once More,” most strongly demonstrate the presence of the narrative within the instrumental music. “Down Once More” will also be used to examine the presence of the narrative within the lyrics, along with the song “Masquerade.”

The opening two measures of the “Overture” begin with a C minor chord that descends toward and ends on an A flat minor chord. In contrast to the dark, minor descent of the opening chords, the musical ends on the ascending final chords of “Down Once More” that end on a D flat major chord. The result is a hopeful, resolute sound. The contrasting descension and ascension of the chords at the open and close of the musical symbolically illustrate the audience descending into Erik’s underworld and then ascending with Erik to the heavenly sphere at the conclusion.

The song “Masquerade” is performed by the entire company at the opening of Act II. The characters parade around a masquerade ball in various costumes and masks that hide their faces. The lyrics read: “Masquerade! Hide your face so the world will never find you,” “Look around, there’s another mask behind you,” and later, “Seething shadows breathing lies...Run and hide, but a face will still pursue you” (Lloyd Webber). The symbolism is far easier to observe in the lyrics than the score, and it is plain that the lyrics reference Erik’s constant looming presence over the characters in the story. Towards the climax of “Down Once More,” in which Christine takes pity on Erik even as he holds her lover, Raoul, captive and threatens him, Lloyd Webber layers three previous songs from the show on top of one another in a trio to illustrate the story as told from three different perspectives: Erik sings “The Point of No Return,” Christine sings “Angel of Music,” and Raoul sings “All I Ask of You.” The first, “The Point of No Return,” is a passionate duet sung by Christine and Erik in disguise just before he kidnaps her for the show’s dramatic conclusion. Erik sings the following lines from the piece to Christine in “Down Once More”: “Too late for turning back, too late for prayers and useless pity!... For either way you choose you cannot win! So, do you end your days with me, or do you send him to his grave?” (Lloyd Webber).

While Erik sings these lines, Christine pleads with Erik using an altered version of her lyrics sung to him earlier from “Angel of Music”: “Angel of Music, who deserves this? Why do you curse mercy? Angel of Music, you deceived me, I gave you my mind blindly” (Lloyd Webber).

On top of Erik and Christine accusing and pleading with each other, Raoul addresses Christine with altered lyrics from his earlier love duet, “All I Ask of You,” adding the final layer to the trio: “Say you love him and my life is over. Either way you choose, he has to win.” Then, addressing Erik directly, Raoul sings, “Why make her lie to you to save me?” (Lloyd Webber). The genius of these layered pieces of music lies not only in the fact that each song was written to perfectly harmonize with the other songs, but in the fact that each character’s perspective is being presented simultaneously: Erik, the threatening executioner; Christine, the deceived victim of her “angel”; and Raoul, the helpless observer of Christine’s victimization.

“But she will be mine, or she will burn!”  
Alan Menken, “Hellfire”

The score of Disney’s *The Hunchback of Notre Dame*, written by

Alan Menken, is also exceptionally dramatic, using a full orchestra with a pipe organ and large bells. The score draws heavily upon Catholic liturgy, invoking latin prayers such as “Kyrie eleison,” meaning “Lord have mercy”; “Sanctus, sanctus in excelsis,” meaning “Holy, holy in the highest”; and “Gloria, gloria semper,” meaning “Glory, glory forever.”

Extremely similar to *Phantom*, Menken’s score uses an ascending chord pattern in the opening piece of the film, “The Bells of Notre Dame.” However, Menken’s score differs from Webber’s in that it does not use a descending chord pattern to contrast. Instead, Menken alternates between using a major ascending chord pattern and a minor chord pattern to illustrate darkness versus light and conflict versus resolution. The opening ascending chord pattern is minor, which opens the gateway for the conflict of the film, while the closing ascending chord pattern is major, illustrating the resolution that is achieved when Quasimodo is accepted by the people of Paris at the end of the film.

The Latin liturgical phrases layered on top of the dramatic orchestra adds a layer of religious depth to the film adaptation, and the phrases become invocations of the characters themselves. Just before Frollo sings his villainous song, “Hellfire,” there is a latin invocation sung by the priests within the cathedral: “Confiteor Deo Omnipotenti,” meaning “I confess to God almighty.” The invocation becomes the prelude to Frollo’s confession of his lust for Esmeralda, and makes everything that Frollo sings in the song part of that confession. Additionally, as Frollo proceeds through the song, declaring that his lust for Esmeralda is “not his fault” and is the result of Esmeralda and Satan tempting him, a latin chorus repeatedly chants: “Kyrie eleison,” which appears to reveal his inner conflict of knowing that he is the one at fault and begging God to forgive him (Menken).

As Frollo ties Esmeralda to a pyre and attempts to execute her, the latin invocations in the piece entitled “Sanctuary” become Esmeralda’s plea to God to save her and her people. The lyrics chant: “In te, Domine, speravi,” which translates to: “In You, Lord, have I trusted.” The Latin lyrics that follow, “Non confundar in aeternum / Salvum fac populum tuum,” translate to “Let me not be damned for eternity / Save Your People” (Menken).

As Quasimodo descends from the cathedral to save Esmeralda from the burning pyre, and as he then climbs back up the side of the cathedral with her in his arms, the latin chorus sings: “Libera me domine de morte aeterna,” meaning “Free me, Lord, from everlasting death” (Menken). Quasimodo lifts Esmeralda’s unconscious form high into the air in front of the infamous Rose Window, declaring her immunity granted to her by the cathedral. He cries out “Sanctuary!” as Esmeralda’s pose mimics that of Christ on the cross, and the latin chorus proclaims: “Gloria, gloria semper! Sanctus in Excelsis!,” meaning “Glory, glory forever. Holy, holy in the highest” (Menken).

Through both the Latin incantations and praises, as well as the massive sound of the orchestra and pipe organ coming together, the narrative of the characters in *The Hunchback of Notre Dame* is told through the music.

Both *Le Fantôme de l’Opéra* and *Notre-Dame de Paris* are inseparable from the music and architecture that supports the narrative structure of each novel. Additionally, the

interwoven musical elements of the works paved the way for musical adaptations to be crafted after each novel. Music and architecture are used for dialogic and transcendental purposes within the literature. Regarding architecture, Quasimodo becomes synonymous with the cathedral as its “soul,” while Erik commands the opera house as his own dominion. Regarding music, Quasimodo uses the bells to communicate with the people of Paris, as Erik uses music to manipulate Christine Daae, and to communicate with those who hear her sing. The use of music and architecture as dialogue and religious transcendence is foundational to the two works. Additionally, the scores and lyrics of the musical adaptations of each work have the narratives of the works interlaced throughout. Through Hugo and Leroux, music and architecture are realized as key elements of Gothic literature, and both are presented as forms of literature themselves.

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## Eudora Welty Review

The *Eudora Welty Review*, formerly the *Eudora Welty Newsletter*, is an annual journal published each spring. The Review publishes scholarly essays, announces new books, and runs regular features including news and notes, textual analyses, and checklists. Previously featured authors include: John Bayne, Stuart Kidd, Michael Kreyling, Noel Polk, Peggy Whitman Preshaw, Elizabeth Spencer, Lois Welch, and Susan Wood.

*EWR* Vol. 12 (2020) was guest-edited by Adrienne Akins Warfield and Sarah Gilbreath Ford and sourced from presentations at "The Continuous Thread of Revelation", Eudora Welty Reconsidered: An International Welty Conference." It also features an interview with Hunter McKelva Cole about Welty's *Country Churchyards*; reviews; practical matters; and the checklist of scholarship.

The deadline for submissions for notes and reviews for *EWR* Vol. 13 (2021) is December 15, 2020. Please see submission guidelines on our website.

Subscriptions to the *Eudora Welty Review* are \$15 per year in the United States and Canada and \$25 outside of North America. Please make all checks out to Georgia State University. To order *EWR* or to contact the editors, write to:

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## SAMLA 93

### SOCIAL NETWORKS, SOCIAL DISTANCES



As the experiences of the last year or two have taught us, social networks and social distances are in some respects two sides of the same coin: two opposites (“networks” and “distances”) held together by “social,” their common denominator. Along these lines, the tools we use to come together can be the same ones we use to keep ourselves apart. Viewed historically, if ten or fifteen years ago the mantra was “social networks,” given the community modern telecommunications platforms promised to deliver or solidify, that mantra has been replaced with “social distances,” on account of the health protocols we need in combatting COVID-19. Ironically, however, one of the ways we are able to maintain social distance is through the use of the modern telecommunications platforms that can also be used to divide us. Looked at from yet a different angle, we have also seen that the tools and platforms that can bring one group into closer community often do so at the expense of community with a different group. As such, in some ways, rather than being opposites per se, networks and distances can also be thought of as complementary: a network implies distance, and vice versa. SAMLA 93 invites inquiry into these and related questions and concerns, most of which are probably barely suggested by the foregoing. At stake are all the issues central to our membership: language, representation, location, technology, education, and how each (or all) of these interact with society at large.

**[Calls for Papers](#)** will be accepted from prospective Session Chairs through June 28.

Individual abstracts will also be accepted for the **[General Call](#)** through July 31.

**[Conference Registration](#)** is now live. Don't forget to renew your **[Membership](#)**, as well.



**Thursday, November 4 -  
Saturday, November 6, 2021**

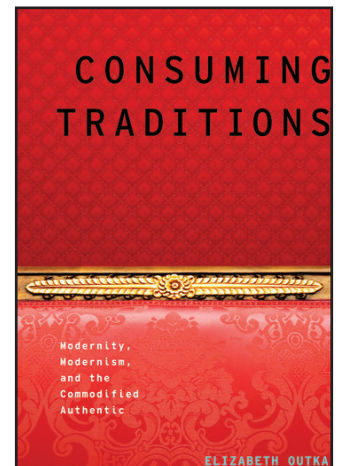
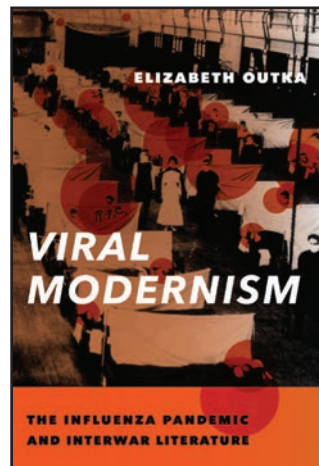
**Atlanta Marriott Buckhead Hotel & Conference Center | Atlanta, Georgia**

## SAMLA 93 PLENARY SPEAKER ELIZABETH OUTKA

Elizabeth Outka is Professor of English at the University of Richmond. Her latest book, *Viral Modernism: The Influenza Pandemic and Interwar Literature* (Columbia University Press 2020), investigates how one of the deadliest plagues in history—the 1918-1919 influenza pandemic—silently reshaped the modernist era, infusing everything from T. S. Eliot’s *The Waste Land*, to the emergence of viral zombies, to the popularity of séances. She is the recipient of numerous awards and grants, including a Fellowship from the National Endowment for the Humanities and the 2020 SAMLA Studies Book Award —Monograph.

She has written on topics ranging from consumer culture, to postcolonial representations of trauma, to disability studies. Her first book, *Consuming Traditions: Modernity, Modernism, and the Commodified Authentic* (Oxford University Press 2009; 2012) explored the marketing of authenticity in turn-of-the-century British literature and culture. Her essays have appeared in *Modernism/modernity*, *NOVEL*, *Contemporary Literature*, *The Paris Review Daily* and many edited collections.

She teaches courses on modernism, twentieth- and twenty-first century Anglophone literature, the contemporary novel, the literatures of war, environmental literature, social change and modern drama, and women in literature. She received her BA from Yale University and her MA and PhD from the University of Virginia.



### SAMLA 93 POSTER SESSION VISUAL REPRESENTATIONS OF SCHOLARLY WORK

#### Call for Proposals

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

**By October 1, 2021, please submit a brief description of the project and visual design to Dan Abitz, SAMLA's Associate Director, at [samla@gsu.edu](mailto:samla@gsu.edu).**

Prior to the pandemic I had begun transitioning my research from one project to another. My current project explores the notion of solitude (or *soledad*), particularly as it has been imagined in Latin American letters. At SAMLA 91 in Atlanta (i.e., prior to the pandemic), I presented on Gabriel García Márquez’s deployment of *soledad* in his acclaimed *One Hundred Years of Solitude* (aka *A Very Long Time Alone*). Thus, pandemic or not, the conference theme I would eventually propose would likely have been related to the notion of solitude. It just so happens that through the pandemic I (and you, I would venture to presume) have been in contact with solitude in unexpected and perhaps new ways.

In an effort to make my interest in solitude more broadly appealing, I chose the theme ***Social Networks, Social Distances*** for our conference: four words in total, one of which is repeated. “Networks” and “Distances” are in some regards opposites, held together by the third word “Social,” but they are very much opposite sides of the same coin. Ying and Yang, as it were. Although the particular phrasing of the theme may have been my proposition, it was undoubtedly influenced by Octavio Paz, the Mexican poet, whom I was reading at the time. For Paz, who was fascinated by Asian religions, and for many similar thinkers, everything has an opposite; indeed, in some ways everything contains its opposite and *is* its opposite. We think we are with others, but we are alone. Similarly, we may be alone, but we are not the only ones alone. If these ideas interest you, stay tuned: in two or three years my study on solitude should appear in print.

These ideas, however, are more than just ideas: they can have very tangible manifestations. The tools we use to bring us together can also separate us. Examples of such tools are the technologically-advanced social media that have grown exponentially in a single generation; one could, however, make the argument that language itself can both unite and divide us; it can, in short, speak to how we are networked and how we are distanced, sometimes simultaneously.

I am pleased to report that [Dr. Elizabeth Outka](#) will be our plenary speaker; thus we will have the privilege of listening to her observations on the conference theme. Elizabeth is a longtime supporter of SAMLA and a recent recipient of our book studies award for her study *Viral Modernism: The Influenza Pandemic and Interwar Literature*. As such her thoughts not only on the conference theme but on our present pandemic experience in general promise to be uniquely informed and engaging. She will, I am sure, help remove me from the solipsism I can easily fall prey to when I am immersed in a research project. Her participation, along with yours, will be a healthy step in the direction of the first half, and away from the second half, of our conference theme.

**Rudyard Alcocer**

*University of Tennessee, Knoxville*

And after nine months of enforced isolation and lockdowns, we all benefitted from the energizing exchange of ideas that conferences engender. Despite my screen-fatigue, I was thrilled to attend and be reminded of the intellectual energy, the diversity of interests, and the variety of perspectives provided by our SAMLA members. It was a bright spot of connection in a long, socially-distanced year.

Additionally, I’d like to thank those who continue to donate to SAMLA: your contributions help us to maintain our awards programs that provide opportunities to recognize and celebrate the exceptional work of our members at both the graduate and professorial levels.

Special thanks also go to Barton Palmer, who has so skillfully led the *South Atlantic Review’s* return to on-time production, which is a boon to all of SAMLA. Not only can we all read the excellent peer-reviewed essays published there; those submitting essays are pleased to be notified of an editorial decision on their work within two to three months of receipt. The Spring 2021 issue (volume 86, number 1) represents the talents and diversity of the SAMLA membership, with thought-provoking essays on writers from medieval England to contemporary Spain, and on genres from novel, drama, and fictional metabiography, to long-term and limited television series.

We are grateful to everyone who responded to our SAMLA 93 Attendance Survey; your responses will be integral in our decision-making process as we move forward with our conference planning efforts. SAMLA is eager to return to its traditional in-person format, and I hope that you will join us this year in Atlanta. We acknowledge, however, that planning a conference during an ongoing pandemic means we must remain attuned to the health, safety, and wellbeing of our members and communities.

SAMLA President Rudy Alcocer’s conference theme ***Social Networks, Social Distances*** will provide an occasion for vital, provocative, and timely intellectual conversation among our diverse membership.

We look forward to seeing you in November.

Sincerely,

**LeeAnne M. Richardson**

*Georgia State University*

**Calls for Papers will be accepted from prospective  
Session Chairs through June 28, 2021.**

**AFRICAN / AFRICAN-AMERICAN STUDIES**

**BONDS FORGED IN FIRE!!: EXPLORING THE  
SOCIAL NETWORKS AND SOCIAL DISTANCES IN  
THE HARLEM RENAISSANCE ERA AND BEYOND  
THE LANGSTON HUGHES SOCIETY**

Because there was not one core goal advanced at its center, the Harlem Renaissance, for many, was a disparate literary and cultural movement that even figures such as James Weldon Johnson felt had failed. After all, divisions formed among thinkers on the ideal direction for Black art, as indicated by the 1926 Crisis survey, and artists often found themselves bickering over what constituted an authentic representation of Blackness at a time when the United States was still consumed with monolithic visions of “the Negro” (see, for instance, “Negro Character as Seen by White Authors” by Sterling A. Brown or Ethnic Notions by Marlon Riggs). And yet, despite these divisions, the Harlem Renaissance, or New Negro Movement, was also marked by deeply intricate social networks that enabled Black art to thrive. Literary salons, for instance, were commonplace for the era, offering necessary space where Black “artists and intellectuals came together to encourage each other, share and develop their work, and immerse themselves in black culture, philosophy, and politics” (Williams 1080). The most famous of these was perhaps the weekly salons of Georgia Douglas Johnson, who opened her home to central figures such as Langston Hughes, Alain Locke, Jessie Redmon Fauset, W.E.B. Du Bois, Richard Bruce Nugent, Zora Neale Hurston, and so many others whose work defined this groundbreaking moment in time (Williams 1081).

Revealed here are both the social networks and social distance at work during a formative time in African-American literary history. While the salons offered one of many collaborative spaces in which Black artists convened to discuss the very nature of Black art and theories for Black community development (often centered around the socialist socioeconomic and political agenda), there was also a heavy spirit of individualism. As Langston Hughes noted in his brief response to the *Crisis* survey, “[T]he true literary artist is going to write about what he chooses anyway regardless of outside opinions. You write about the intelligent Negroes; Fisher about the unintelligent. Both of

you are right...It’s the way people look at things, not what they look at, that needs to be changed” (“The Negro in Art” 192). Therefore, to gain a better understanding of the Harlem Renaissance era (and the African-American literary tradition at large), we must be willing to examine both the undeniable spirit of collaboration that has fostered so many lasting ideals and perspectives on Black art as well as the equally powerful spirit of individualism that enabled Black artists to pursue their own paths, even if criticized for their “spiritual truancy.”

For this session at the ninety-third annual South Atlantic Modern Language Association (SAMLA) convention, the Langston Hughes Society is pleased to accept abstracts of no more than five hundred words (for a fifteen- to twenty-minute presentation) on these important topics. Interested participants are asked to consider, for instance, the nature of collaborative work during the Harlem Renaissance era and beyond, how these vital networks contributed to the intellectual and ideological arcs of this time, and literary representations of social networking in the African-American community as a vehicle for cultural and ideological exchange. Participants may also consider the ways in which Black artists flourished under social distance, venturing out from Harlem—the epicenter of Black cultural life at the time—to explore the Black condition in other sectors of the United States and across the globe. Some topics for consideration include but are not limited to:

- the production of the infamous journal *FIRE!!* by Wallace Thurman in 1926
- the collaborations between composer Margaret Bonds and Langston Hughes on works such as *Don’t You Want to Be Free?*, *Shakespeare in Harlem*, *Tropics After Dark* (with Arna Bontemps), and *the Ballad of the Brown King*
- representations of the “Niggerati” and life in “Niggerati Manor” in works such as Wallace Thurman’s 1932 roman à clef, *Infants of the Spring*, and Richard Bruce Nugent’s *Gentleman Jigger*, not published until 2008
- the complex collaboration between Langston Hughes and Zora Neale Hurston on the 1930 folk comedy, *Mule-Bone*
- the impact of Walter Jekyll on the poetry of Claude McKay and his decision to employ Black vernacular expression in his 1912 collections, *Songs of Jamaica* and *Constab Ballads*

- the under-examined collaborations between Arna Bontemps and Langston Hughes with the 1932 *Popo and Fifina* and the 1958 *Book of Negro Folklore*
- points of convergence between the Harlem Renaissance and the earlier years of the Chicago Black Renaissance
- the text and image collaboration between Langston Hughes and Roy DeCarava in the 1955 *The Sweet Flypaper of Life*
- the correspondence and collaboration between Langston Hughes and Margaret Danner, including the 1970 spoken-word album *Poets of the Revolution* (recorded in 1964)
- the exploration of Black intellectual vagabondage in the novels of Claude McKay and his decision to explore the Black condition abroad while literature of the era focused predominantly on the African-American experience in the United States
- the fictional depictions of collaboration among unlikely counterparts to challenge U.S. racism, such as W. E. B. Du Bois' 1920 short story "The Comet," or Western imperialism, such as his 1928 novel *Dark Princess*
- the efforts of Zora Neale Hurston to gather African-American stories in the South, collecting folklore and cataloguing folk culture in areas largely neglected by other writers of her time, as evidenced by her 1935 *Mules and Men* and *Barracoon: The Story of the Last "Black Cargo,"* not published until 2018
- the satirical critique in George Schuyler's 1931 *Black No More* of not only race relations and racial politics in the United States but also organizations such as the NAACP that Schuyler contended openly promoted a Black agenda while secretly flourishing on Black pain

While papers need not be centered on Langston Hughes or thinkers of the Harlem Renaissance era and while we encourage interested participants to consider how these issues unfolded in the African-American literary tradition at large, special consideration will be given to proposals with an emphasis on the work and/or legacy of Hughes.

The deadline for abstract submissions for this panel is Friday, June 4, 2021. Please send, as (an) e-mail attachment(s), your abstract along with a brief CV and 100-word biographical statement to Dr. Christopher Allen Varlack, President ([lhsociety.president@gmail.com](mailto:lhsociety.president@gmail.com)); to Dr. DeLisa D. Hawkes, Vice President ([lhsociety.vp@gmail.com](mailto:lhsociety.vp@gmail.com)); and to Dr. Richard Hancuff, Secretary ([lhsociety.secretary@gmail.com](mailto:lhsociety.secretary@gmail.com)). Indicate, if applicable, any audio-visual needs. Note also that in addition to the membership and registration fees required for SAMPLA, presenters on

this session must also be current members of the Langston Hughes Society by the time of the conference in order to present.

For more information on the Langston Hughes Society and our mission, please visit us online at [www.langstonhughessociety.org](http://www.langstonhughessociety.org).

#### Works Cited

"The Negro in Art: How Shall He Be Portrayed." *The New Negro: Readings on Race, Representation, and African American Culture, 1892-1938*, edited by Henry Louis Gates, Jr., and Gene Andrew Jarrett, Princeton UP, 2007, pp. 190-204.

Williams, Carmaletta M. "Salons." *Encyclopedia of the Harlem Renaissance*, edited by Cary D. Wintz and Paul Finkelman, Routledge, 2004, pp. 1080-1083.

### RACIAL CROSSING IN THE 21<sup>ST</sup> CENTURY AFRICAN AMERICAN LITERATURE

During the Jim Crow era, racial crossing in the United States was officially regulated through legal, economic, religious, and socio-cultural means. When African Americans and other people of color strategically chose to pass, they undermined, often at great risk to themselves, white hegemony, and the fantasy of a definitively either-or color line. Following *Brown vs. Board of Education* and the Civil Rights accomplishments of the 1960s, racial crossing, including disguise and transformation, cross-racial interaction, relationships, and friendships, continued to be prevalent as it also manifested in new, productive, and sometimes strange forms. For example, *Loving v. Virginia* legalized interracial marriage and gave rightful acknowledgment to Mixed Race unions and families. Yet, in other instances, whites were now the ones, "caught," or "outed" as passing, both in terms of artistic production and also in real life. With this SAMPLA panel, we ask: how can we interrogate racial crossing in the 21st Century? Questions to consider include, but are not limited to: How does racial crossing revise and/or complicate conventional definitions of racial passing? How can we understand the history of passing as Black, i.e. the recent examples of Rachel Dolezal, Jessica Krug, or CV Vitolo-Haddad who were forced to admit their whiteness after passing as Black? How is racial crossing expressed in creative works, such as literature, film, music, etc.? What about our current century has impacted racial crossing and given it unique contours? How does racial crossing intersect with other aspects of identity, such as class, sexuality, gender, religion, etc.? How can we contextualize racial crossing? What are literary and/or historical examples of racial crossing that tell us something about racial crossing today? How does racial crossing help us understand various institutions, such as education, the law, incarceration,

etc.? We solicit papers on any aspect of racial crossing as defined above, which would entail not only passing as white, but more generally, any act of crossing the boundaries of race in the twenty-first century.

Potential panelists can send 300-word abstracts and 150-word bios to both Donovan Ramon, Ph.D. at [donavanramon@gmail.com](mailto:donavanramon@gmail.com) and Clark Barwick, Ph.D., at [mbarwick@indiana.edu](mailto:mbarwick@indiana.edu) by July 1, 2021.

## AMERICAN STUDIES

### GLOBAL ANGLOPHONE LITERATURE AND ITS MARKETS

Since the 1970s, anglophone literature has increasingly been defined through global circuits of culture and commerce. Although some authors may still claim an autonomy from the logic of the market, scholars in postcolonial and global modernist studies today emphasize how contemporary literature remains inevitably entangled in commercial life: from funding, publishing, and advertising; to the battles for cultural capital among awards committees, universities, and nonprofit institutions. This panel aims to explore the relationship between contemporary anglophone literature and its markets. Papers might consider how clusters of authors have reconciled commercial recognition with their cultural identities; how editors, magazines, and publishing houses contributed to the shaping of contemporary literary history; and how the shifting market for anglophone literature continues to shape our understanding of terms like “modernism.” Priority will be given to papers that can move beyond one author’s personal record and link a granular attention to everyday life with large-scale questions in intellectual history. Please send 250-300 word abstracts to Ian Afflerbach at [ian.afflerbach@ung.edu](mailto:ian.afflerbach@ung.edu) by July 10, 2021.

### MUSLIMS IN AMERICA

This panel intends to examine the works of Muslim American poets, novelists, playwrights, jazz musicians, punks, hip hop artists, filmmakers, and visual artists. Papers are invited that explore the diverse compositions of Muslim American identities in cultural texts as they challenge and engage with the canonical codes and sociopolitical norms of national, theoretical, literary, and aesthetic spaces. With the theme of SAMLA 93, *Social Networks, Social Distances*, panelists are asked to consider how these writers and artists employ different media in their articulation of social networks and distances as Muslim Americans to deal with issues of language,

representation, location, technology, and education. 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 July 4.

### NEW DIRECTIONS IN MARK TWAIN STUDIES THE MARK TWAIN CIRCLE OF AMERICA

This traditional format session (20-minute papers) welcomes submissions on any aspect of Mark Twain’s life or work. Abstracts addressing the conference theme, *Social Networks, Social Distances*, are especially welcome. By June 18, 2021, please submit an abstract of 250-500 words, a brief bio, and any A/V or scheduling requests to John Bird, Winthrop University, at [birdj@winthrop.edu](mailto:birdj@winthrop.edu).

### THE QUEEN OF SOCIAL DISTANCING? EMILY DICKINSON INTERNATIONAL SOCIETY

Social isolation appears to have brought about a renewed interest in poetry as people seek solace in the written word. Emily Dickinson’s work has proved particularly apt, perhaps because the myth of Amherst has long been associated with reclusiveness and perhaps because her prolific use of “I” makes her seem to speak to us, for us, and with us, allowing us to feel less alone during lonely and uncertain times. Long before the computer, Dickinson created a social network that aligned with nineteenth-century practices, she wrote letters to connect and to console, and she incorporated hundreds of her poems within them. Readers during a pandemic in the twenty-first century see themes of isolation, resilience, resolution, and despondency in Dickinson’s work. The Emily Dickinson International Society seeks presentations that explore these “pandemic themes,” proving or challenging the idea that Dickinson is the queen of social distancing. We welcome traditional as well as creative papers, and graduate students are particularly encouraged to apply. Please send a CV and abstract to Dr. Trisha Kannan at [trisha@concisionmatters.com](mailto:trisha@concisionmatters.com) by July 1, 2021.

### THE SOUTH AND SCIENCE FICTION SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE (SSSL)

The Society for the Study of Southern Literature invites papers on the South and science fiction for a panel at the South Atlantic Modern Language Association’s 93rd Annual Conference from November 4-6, 2021 in Atlanta, GA. Papers may discuss any of the subgenres of science fiction, including alternate history, afrofuturism, post-apocalyptic, scifi gothic, traditional, “hard” or “soft” science fiction, scifi horror, etc., and may focus on any form of media as long as the South or issues related to the southern experience

is a central locale or focus of the work. For example, we accept investigations of works like James VanderMeer's *Annihilation*, the movie or the book, Terry Bisson's *Fire on the Mountain*, Octavia E. Butler's *Kindred*, Jordan Peele's *Get Out*, the comic or TV series *The Walking Dead*, and many others. Please, submit abstracts of 200-500 words to Cameron Lee Winter (he, him, his), at [CLW23543@uga.edu](mailto:CLW23543@uga.edu), a short biography that includes preferred pronouns, educational background, relevant awards or publications, and current research interests, and any A/V requirements. The deadline for these submissions is Monday, May 31, 2021.

### **SOUTHERN NETWORKS, SOUTHERN DISTANCE SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE (SSSL)**

Playing on the SAMLA 93 conference theme of *Social Networks, Social Distances*, the Society for the Study of Southern Literature invites papers on topics relevant to questions and issues of Southern networks and distance. A region often rendered into a single, monolithic entity, the South as articulated in various literatures rests at intersections of global politics, culture, economy, and history, which are often overlooked in traditional Southern studies. With those concerns in mind, this panel seeks submissions that investigate questions of Southern canon and the expansion thereof through Critical Race Theory, Circum-Caribbean Studies, Diasporic Studies, and the "South" in the 21<sup>st</sup> century. We also welcome investigations related to ideas explicitly mentioned in the SAMLA conference themes of disease and crisis, community solidarity, online communities, conspiracy theories, racial and economic justice, regional politics, and many others, and especially welcome the perspectives of those that consider themselves emerging scholars in the field. If you have any questions, please contact either Cameron Lee Winter ([clw23543@uga.edu](mailto:clw23543@uga.edu)) or Shari Arnold ([sarnold10@gsu.edu](mailto:sarnold10@gsu.edu)). Please, submit abstracts, biographies, and A/V requirements via the following link by Monday, May 31, 2021: <https://forms.gle/eiGUzZPYhGevzwd16>

### **THE USES OF HUMOR TO MUDDLE THROUGH THE COVID PANDEMIC** AMERICAN HUMOR STUDIES ASSOCIATION

The whole world has suffered the ravages of the COVID-19 virus. More than half a million Americans have died after contracting the virus. As grim as that sounds, pundits, comedians, cartoonists, and TV talk shows, among other media, have used humor to cope with this tragic pandemic. The chair of this traditional format session welcomes submissions on any aspect of "The Uses of Humor to

Muddle through the COVID Pandemic." By June 18, 2021, please submit an abstract of 500-1,000 words, a brief bio, a commitment to attend the conference, and any A/V or scheduling requests to Joe Alvarez, Independent Scholar, at [jalvarez@carolina.rr.com](mailto:jalvarez@carolina.rr.com).

### **WALKER PERCY: NETWORKING, DISTANCING, AND MORE**

Papers for this traditional 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 93 conference theme: *Social Networks, Social Distances*. How are Percy's novel's characters networked and connected, or conversely, distanced and alienated, whether socially or other ways, such as existentially? Percy also wrote extensively on the human capacity for language, or "symbol-mongering," as he called it. Percy's semiotic viewed human communication as a "tetradic event," one that is necessarily a social event, requiring a community of speakers, with these themes pervasive in his novels as well as his philosophy, his scientific research, and his other interdisciplinary research. Please send 300-word abstracts on these topics or any aspect of Percy's fiction or non-fiction by June 6, 2021, to Dr. Karey Perkins, South Carolina State University, at [kperkin1@scsu.edu](mailto:kperkin1@scsu.edu). Please also include a brief bio and any A/V requirements in your abstract.

### **WELCOME TO THE MICROCOSM: COMMUNITY AS SYNECOCHE IN TWENTIETH-CENTURY AMERICAN FICTION**

Throughout literary history, the synecdoche has been employed as a trope of representation. In "Four Master Tropes" from *A Grammar of Motives*, Kenneth Burke defines the synecdoche as a "part for the whole, whole for the part, container for the contained, [and] sign for the thing signified [...]" (Burke 508). To this extent, both matters of scale, "the part" and "the whole," are interchangeably comparable. When this definition is applied to the structure of a community, a community represents a whole, and its members represent the parts that comprise it. As such, an examination of this part-to-whole framework offers insight into the ways in which community members' individual experiences, beliefs, and identities inform collective networks of culture, the ways in which customs and traditions associated with a collective culture prioritize or distance individual members (or sub-cultures), and the ways in which the conditions of a given community may mirror or contrast the holistic condition of a nation. Correspondingly, in twentieth-century American fiction, the rise of realism, and the inception of narrative modes such as free indirect discourse and stream of

consciousness, provide insight into the networks of sociocultural experiences that reiterate collective forms of American culture while offering voice, representation, and structure to a nexus of sub-cultures and communities. Accordingly, when applied to the favorable conditions of fictional narrative realities, a part-to-whole framework enables reduction, corresponding to the function of a metonym. Authors reduce components of reality to construct fictional stand-ins, thus isolating parts of regional American culture to better examine the holistic condition of national American culture. This traditional panel seeks papers that employ a part-to-whole community framework to examine representations of race, class, gender, and sexuality in twentieth-century American fiction. Please send an abstract of up to 350 words, a brief bio, and any A/V or scheduling requests to Hannah Roberts, University of North Carolina at Greensboro, at [hmrobert@uncg.edu](mailto:hmrobert@uncg.edu) by July 1, 2021.

## ASIAN / ASIAN-AMERICAN STUDIES

### EXPLORING SOCIAL NETWORKS, SOCIAL DISTANCE IN ASIAN / ASIAN AMERICAN STUDIES

This panel welcomes presentations on any aspect of studies in literature, language, rhetoric, and arts within the realms of Asian / Asian American Studies, and aims to take a close look at how ideas of social networks and social distances may be interpreted in studies within these fields. Comparative or interdisciplinary studies, multiethnic, transnational, and cross-cultural research related to the SAMPLA 93 theme, *Social Networks*, *Social Distances*, are especially welcome. Please submit a 250-300 word abstract/proposal, a brief academic bio, and any A/V or scheduling requests to Shannon I-Hsien Lee, Georgia State University, at [ilee11@gsu.edu](mailto:ilee11@gsu.edu), by June 30, 2021.

## CREATIVE WRITING

### ISOLATION AND CONNECTION: CREATIVE WORK FOR THE POST-MILLENNIAL, POST-PANDEMIC, POST-IRL WORLD CREATIVE WRITING

This regular session welcomes submissions of creative work in any genre exploring any aspect of "Isolation and Connection: Creative Work for the Post-Millennial, Post-Pandemic, Post-IRL World." Published work, work whose publication is forthcoming, and work-in-progress are all welcome to be read. Please submit an abstract of 150-250 words describing the work that will be read at the conference, a brief bio, and any A/V or scheduling requests

to Dr. Candace Nadon, Fort Lewis College, at [canadon@fortlewis.edu](mailto:canadon@fortlewis.edu) by June 1, 2020.

## ENGLISH STUDIES (UK & IRELAND)

### BOND NETWORKS: CONNECTING FLEMING, 007, AN THE SPY WORLD

In light of the conference theme of *Social Networks*, *Social Distances*, we are inviting paper proposals on any aspects of Bond, Fleming, and Networks. This could include the way James Bond interacts with and/or distances from various spy networks, such as the Soviet noire SMERSH, the international terror organization SPECTRE, and the Cambridge Spy ring (relevant to some Fleming novels). It could also address the way Bond forges "networks" with allied spy organizations like the Deuxième Bureau (René Mathis) the Japanese secret service (Tiger Tanaka) and of course the CIA (Felix Leiter). Papers could also explore the various "networks" of spy fiction and film that provide contexts for discussing Fleming's novels and the Bond films, or the networks of the Bond films as they evolve and expand over time. We are open to proposals on Bond and Fleming that address this broad theme in a variety of specific ways. Please send 250-word paper proposals, brief bios, and A/V requirements to Oliver Buckton at Florida Atlantic University ([obuckton@fau.edu](mailto:obuckton@fau.edu)) and Matthew B. Sherman ([baconbond@gmail.com](mailto:baconbond@gmail.com)) by June 1, 2021.

### COMMUNITY AND ISOLATION IN 19<sup>TH</sup> CENTURY ENGLAND

#### ENGLISH IV (ROMANTIC & VICTORIAN)

This traditional session welcomes submissions on any aspect of the Conference theme. By May 30, please submit an abstract of 300-500 words, a brief bio, and any A/V or scheduling requests to Dr. Anita Turlington, University of North Georgia, at [anita.turlington@ung.edu](mailto:anita.turlington@ung.edu).

### EARLY MODERN ENGLISH DRAMA EXCLUSIVE SHAKESPEARE

#### ENGLISH II

Early Modern English Drama Exclusive of Shakespeare welcomes abstracts on any aspect of early modern English drama. Abstracts concerning the works of dramatists such as Massinger, Middleton, and Marston, whose plays are underrepresented, are especially encouraged. By July 1, please submit an abstract of 300-500 words, a brief bio, and any A/V or scheduling requests to W. Reginald Rampone, Jr., Ph.D., South Carolina State University, at [regrampone@yahoo.com](mailto:regrampone@yahoo.com).

**THE IDEA OF THE ENLIGHTENMENT**

ENGLISH III (RESTORATION &amp; EIGHTEENTH-CENTURY)

Like it or not, we are all children of the Enlightenment. The Enlightenment is a term for the eighteenth-century intellectual and social movement that valorized facts, progress, scientific rationality, and the use of one's reason in public debate without fear of political reprisal. Immanuel Kant defined the Enlightenment as the "progress of mankind toward improvement" through the "freedom to make public use of one's reason on every point." Enlightenment ideas and criticism were able to muster the passions of large populations and improve the lives of the oppressed yet, the place of the Enlightenment in public debate today has all but disappeared as a large segment of the public has become distrustful of facts and reason. Perhaps this movement has receded from public consciousness for good reason: trust in reason can bleed into blind faith, which, in turn, can transform into irrationality and cruelty. The dark side of reason has built systems of oppression for animals, the disabled, and people of color. These systems include animal farming, eugenics, and slavery, to name just a very few. Which is to say, Enlightenment reason has turned out to be a two-edged sword, a blessing and a curse. This traditional session welcomes any submission that examines present-day debates about the Enlightenment as well important eighteenth-century texts to better understand what the movement's architects had in mind and what we have actually inherited. In other words, how do enlightenment texts construct, disrupt, and/or inform the idea of enlightenment? How do "social networks" and "social distances," systems of liberation and control, complement and/or conflict with one another in the Enlightenment? By July 1, please submit an abstract of 150-500 words, a brief bio, and any A/V or scheduling requests to Jared Hines, Session Chair, at [N00976788@unf.edu](mailto:N00976788@unf.edu).

**INTIMACY AND ALIENATION IN D.H. LAWRENCE**

D. H. LAWRENCE SOCIETY OF NORTH AMERICA

This traditional session welcomes submissions that address questions of intimacy and/or alienation, broadly conceived, in D.H. Lawrence's poetry, short fiction, novels, essays, or other writing. How do Lawrence's texts illuminate or complicate our understanding of our current moment, in which we are both more connected to others than ever while at the same time being forced to keep our physical distance? By June 1, 2021, please submit an abstract of 200-300 words, a brief bio, and any AV requirements or scheduling requests to Tonya Krouse, Northern Kentucky University, at [krouset@nku.edu](mailto:krouset@nku.edu).

**JOSEPH CONRAD NETWORKED WITHIN THE CLASSROOM AND WITHOUT**

JOSEPH CONRAD SOCIETY OF AMERICA

Joseph Conrad's biographical social and literary networks, as well as within his works—Polish, French, English, global—have been well-mapped by Conrad scholars. This panel invites further explorations of such traditional literary examinations of social networks and social distances but extends conceptualization to less well-travelled connections. Papers on the topic Conrad's distance and closeness from contemporary audiences are especially welcome, particularly on teaching Conrad in today's classroom. What strategies have been effective in your classroom for introducing a new generation of readers and students to Conrad's explorations of global imperialism? What pedagogical resources, methodologies, and approaches ameliorate the impasse that his intricate and challenging texts often present to the newcomer? What intertexts, such as the video game *Spec Ops: The Line* (2012) based on *Heart of Darkness*, the documentary *King Leopold's Ghosts* (2006), or film adaptations such as *The Duellist* (dir. Ridley Scott, 1977) or *Almayer's Folly* (dir. Chantal Ackerman, 2011) can bridge the gap between early-twentieth and early-twenty-first century audiences, between written texts and new media formations? Finally, in light of pressing needs to diversify curricula—and Michael Eric Dyson's call to demote *Heart of Darkness* from the canon (*New York Times*, 7 June 2020)—carefully researched and reasoned examinations of whether, why, and what Conrad should continue be taught are also invited. Papers on the topic of teaching Conrad may be considered for a proposed special issue of *Conradiana*. Please submit proposals of 300 words and 100-word biographies by June 1, 2021 to Jana M. Giles, [giles@ulm.edu](mailto:giles@ulm.edu).

**LITERATURE AND POPULARITY IN THE GEORGIAN/REGENCY ERA**

This traditional panel session welcomes submissions on readership and literature, especially popular literature, during the Georgian or Regency period, approximately 1795 to 1837. Abstracts addressing the conference theme, *Social Networks*, *Social Distances*, are especially welcome and a good fit for the period, when authors and readers can be seen aligning and networking through books. By June 1, 2021, please submit an abstract of 300 words, a brief bio, and any A/V or scheduling requests to Dr. Margie Burns, University of Maryland, Baltimore County, at [mburns@umbc.edu](mailto:mburns@umbc.edu).

**MATTHEW ARNOLD: POETRY AND PROSE**

The Poetry and Prose of Matthew Arnold reflect an array of influences, perhaps accounting for the range of conflicting conclusions reached and approaches taken to his work.

To address some of these critical conflicts, this panel will address the intellectual influences that inform Arnold's complex approach to his own literary aspirations early in his life and to the prose criticism (literary, social, political, and theological) that occupied him until his untimely death. By June 1, please submit a 300-word abstract, brief bio, and A/V requirements to Stephen Whited, Piedmont College, at [swhited@piedmont.edu](mailto:swhited@piedmont.edu).

**MEDIEVAL TEXTS ACROSS DISTANCES****ENGLISH I (MEDIEVAL)**

This traditional panel invites submissions on any aspect related to Medieval (400-1400 CE) English or Irish Studies, including texts in Old English, Middle English, Latin, Irish, Gaelic, Welsh, etc. Abstracts addressing the conference theme of *Social Networks, Social Distances* are especially welcome, but not required. This might include medieval texts that bridge physical distances or that explore the distance of time between the text and our present day. By July 1, 2021, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Nathan Fleeson, English I (Medieval) Chair, at [nfleeson@uga.edu](mailto:nfleeson@uga.edu).

**SHAKESPEARE AND EROTIC DESIRE**

Shakespeare and Erotic Desire welcomes any submissions on any aspect of eroticism in Shakespeare's plays and poetry. By July 1, please submit an abstract of 300-500 words, a brief bio, and any AVV or scheduling requests to W. Reginald Rampone, Jr., South Carolina State University, at [regrampone@yahoo.com](mailto:regrampone@yahoo.com).

**T. S. ELIOT: NETWORKING AND DISTANCING****T.S. ELIOT SOCIETY**

The International T. S. Eliot Society invites submissions for its panel at SAMLA 2021 in Atlanta, GA, from November 4-6. The conference theme is *Social Networks, Social Distances*, and this makes excellent fodder for considering Eliot's own efforts to develop networks (aesthetic, critical, personal, ideological, etc.) and/or to distance himself from various ideas, people, movements, etc. throughout his complex career. The panel falls on the 100<sup>th</sup> anniversary of the publication of *The Waste Land*, itself an excellent subject for the theme; but the panel invites papers on any subject related to Eliot. Please submit a 250-word abstract and brief bio to Craig Woelfel ([cwoelfel@flagler.edu](mailto:cwoelfel@flagler.edu)) by June 15.

**FRENCH STUDIES****COMPLICATED FRENCH AND FRANCOPHONE WOMEN****WOMEN IN FRENCH**

This panel welcomes papers focused on the exploration of the ways in which French and Francophone women's writing, film, and other art forms initiate, navigate, and complicate notions of distance and network. How do these women create new understandings of social order and contest inequities? Especially welcome are the examination of the liminal spaces between tradition and new order and the ways in which these texts question conceptions of identity, privilege, ethnicity, class, race, sex, gender, and language. Papers may be in French or English and may not exceed 20 minutes. Please send a 250-word abstract, brief bio and A/V requests to Susan Crampton-Frenchik, [scramptonfrenchik@washjeff.edu](mailto:scramptonfrenchik@washjeff.edu), by May 15, 2021.

**FOR A MULTICULTURAL HISTORY OF FRANCE: REPRESENTATIONS OF DIVERSITY IN FRANCE FROM WWI TO TODAY**

In *A Different Mirror: A History of Multicultural America*, historian Ronald Takaki presents a new and inclusive view of American history that establishes new networks and reconsiders certain distances between groups: "[r]ace... has been a social construction that has historically set apart racial minorities from European immigrant groups" (10). In the spirit of this book, this session wishes to contribute to a multicultural history of France by accepting papers on the literary and cinematic representations of diversity in France (including beyond the Hexagon) about the multiple groups making up the French mosaic and participating in its history, from World War I to today: (post)colonial, European, Latin American, North American or other groups. Please submit a 250-word abstract and a brief bio in French or English to Martine Fernandes Wagner at [martinef@usf.edu](mailto:martinef@usf.edu) until June 15, 2021.

**FRANCOPHONE WOMXN CREATING APART AND CONNECTING TOGETHER****WOMEN IN FRENCH**

The theme of this year's SAMLA conference, *Social Networks, Social Distances*, invites us to reflect on the contradictory challenges that we have faced in these pandemic times. How do we connect with others in solitude? How might isolation foster a sense of connection or community? As a Women in French panel, this session will explore these questions in the context of French

and Francophone womxn artists and writers. Proposals on examples of womxn who create apart and connect together in literature, film, theatre, and other modes of creation from all time periods and all areas of Francophone culture are welcome. Possible topics might include but are not limited to illness, disability, incarceration, injustice, difference, trauma, family, and exile. Please send 250-word proposals in English or French along with presenter's name, academic affiliation, and email to Adrienne Angelo ([ama0002@auburn.edu](mailto:ama0002@auburn.edu)) by May 15, 2021.

**FROM SOCIALLY MARGINALIZED WOMEN TO THRIVING WRITERS: OVERCOMING CLASS AND GENDER BARRIERS THROUGH LITERARY NETWORKING—SUCCESS STORIES FROM NINETEENTH-CENTURY FRENCH ACTRESSES**  
WOMEN IN FRENCH

Zola's novel *Nana* presents in typical naturalist manner a rather misogynist portrayal of a nineteenth-century vari theatre actress, who ascends from streetwalker to high-class courtesan yet remains destined to fail because of hereditary and social determinants. The novel mirrors, to an extent, late nineteenth-century French society's perception of actresses, whose amorous affairs were seen as a professional attribute that enabled these women to support their lifestyle, providing them with financial support and beneficial social relationships. Several contemporary actresses, who eventually embraced a journalistic or literary career, played with this cliché and used it for their own benefit, and that of other female stage performers, artists and writers. They parodied the existing gender-bias, frequently pursued a feminist agenda, all the while drawing on their seduction techniques acquired on and off stage. Roberts illustrated this convincingly in *Disruptive Acts*, her book about the former actress and future journalist Marguerite Durand, founder of the feminist newspaper *La Fronde*. Other examples might be Séverine or Marie Colombier; but they certainly were not the only ones. This panel seeks to look at (former) nineteenth-century actresses turned journalist/writers who were able to network successfully with female colleagues to strengthen each other's careers, preventing a naturalist "fail." Please send your 150-200 words paper proposal, contact information, and a 50-word biographical statement to Elisabeth-Christine Muelsch, Angelo State University, [emuelsch@angelo.edu](mailto:emuelsch@angelo.edu). Due date is May 15, 2021.

**REVISIONING NARRATIVE (IDENTITIES) AND SPACE**

**WOMEN IN FRENCH**

The current pandemic offers us the possibility of (re) viewing identity, disidentification, and, most importantly, new ways of articulating becoming. As we physically distance and redefine ourselves as well as our relationships with others, we discover new angles. Social distancing risks dislocation. It may, however, bring intimacy within ourselves as well as connection to others in new ways. We seek to explore how this plays out. No limits apply. These questions resonate through narrative (literary, film, etc.) and in our classrooms. We welcome examining identity, disidentity, or other positionings within and through everyday life and narrative in the broadest sense. Like our experience of time during the pandemic, such concepts expand, contract, in a continual (de)centering of text and existence. Perhaps this means the current actuality of a Zoomified world that ruptures our contact with the physical object, such as book and paper, as we engage with the keyboard and bright light of the screen. How is the contemporary moment represented in text or classroom, past or present? We look forward to adding your voice to the discussion. Please send an abstract of 200-250 words to both E. Nicole Meyer, [nimeyer@augusta.edu](mailto:nimeyer@augusta.edu), and Kiki Kosnick, [kikikosnick@augustana.edu](mailto:kikikosnick@augustana.edu), by May 15, 2021.

**WOMEN/MAPPING/OTHER: WOMANIST/ FEMINIST MAP-MAKING AND CARTOGRAPHIES OF CHANGE**

**WOMEN IN FRENCH**

The aim of the session is to explore women's and/or feminist map-making and its effects on social networks through various facets including, but not limited to, the geographic, literary, philosophical, political, artistic, pedagogical, architectural, and the every-day. Possible questions of interrogation could be the following: What do feminist or woman-made maps look like? In what spaces do they emerge? How do women's or feminist perspectives in mapping intersect, parallel, or diverge, geographers Meghan Kelly and Britta Ricker enquire, from conventional cartographic practices? What risks do these maps entail? What is seen and what is not seen, and why? What are their effects on *Social Networks*, *Social Distances*, and society at large? Since this session is part of the Women in French panels, papers that focus on French-speaking peoples and spaces (i.e., cities, texts, artworks, classrooms, etc.) are invited; those from diverse approaches, perspectives and disciplines are especially welcome. Please send an abstract of approximately 150 words in either French or English and a brief bio to Jodie Barker ([jodiebarker@unr.edu](mailto:jodiebarker@unr.edu)) by 15 May 2021.

## GENDER & SEXUALITY STUDIES

### CONTROLLING WOMEN: SOCIAL NETWORKS AND SELF-EXPRESSION

Women's narratives, who gets to tell them, how they are told, and why they are important, remain a source of contention in society. Historically, the style in which women write, as well as their choices in reading material, have been critiqued in an attempt to control narratives about who women are—or who they are “supposed to be.” Even as women gain access to forums for self-expression, including self-publishing and managerial jobs in film and television studios, the social networks that permit a wider variety of voices to express themselves often suppress women's efforts. This traditional panel examines how narratives about who women are and how they should be represented have taken form over time. The panel will discuss the attempts to control women's self-expression over the years: what (and how) women read, watch, and write, in any format. Many of these formats now overlap; films written and/or directed by women face possible issues not only in the studio, but also in the reception of those films by film critics, audiences, and bloggers. Language itself is another possible form of control: from damning with faint praise, to the patronizing characterization of many female authors as “middlebrow” to the internet's reactions to films with female protagonists. Presenters must be SAMLA members to attend and may read only one paper at the convention. Please submit by e-mail a 250-word abstract, a brief bio, and A/V requirements by May 21, 2021, to Dr. Laura J. Getty, University of North Georgia ([laura.getty@ung.edu](mailto:laura.getty@ung.edu)).

### INCLUSION, DIVERSITY, AND EQUITY IN POETRY AND PROSE WOMEN'S STUDIES

The nation's first-ever Youth Poet Laureate, Amanda Gorman, spoke at the recent Inauguration and addressed the nation through her reading of “The Hill We Climb.” Her work exemplifies the necessity of poetry and prose to continue progress in areas of diversity, equity, and inclusion. The title of her poem attests to the need for progress as a global community, highlighting both transformation and collective involvement. In this panel, we invite papers that explore the ways in which poetry and prose can be used as pedagogical tools for change in the areas of inclusion, diversity, and equity. Potential interdisciplinary topics might include: primary sources; cultural texts; historical writings; recent technologies; global approaches. These examples of poetry and prose can help to ground students' awareness and involvement

in all areas of cultural and identity studies. Poetry and prose not only reflect emotion and imagination but also are evocative of the ways in which social groups interact, particularly through social networks. Through such networks, individuals reduce “social distancing” in support of a DIE-integrated future. With this knowledge, a community of students may break from inherited concepts, while at the same time, promoting collective social changes. Please send abstracts of 250 words to Dr. Petra M. Schweitzer ([pschweit@su.edu](mailto:pschweit@su.edu)) and Dr. Casey R. Eriksen ([cre4hf@virginia.edu](mailto:cre4hf@virginia.edu)) by June 15, 2021.

### TRANSCENDING SPACE AND TIME: QUEER COMMUNITIES AND IDENTITY FORMATION QUEER STUDIES

This year's SAMLA theme, *Social Networks, Social Distances*, asks us to consider how societies use networks to find unity and create division. SAMLA's Queer Studies group welcomes presentations that interrogate how queer individuals, communities, and spaces have functioned to coalesce and fragment LGBTQ identities. From lesbian bars and Gay-Straight Alliances to the queer leitmotifs of nineteenth-century literature and films that center on transgender experiences, how have LGBTQ individuals created and used networks to create a sense of community? How have queer spaces and networks also served to reify longstanding forms of systemic discrimination while maintaining a facade of diversity and inclusivity? Whether your analysis focuses on identity formation in 21<sup>st</sup>-century digital dating apps and 20<sup>th</sup>-century M4M/F4F AOL chat rooms or the wordplay of queer poets ranging from Ancient Greece's Sappho and 17<sup>th</sup>-century Mexico's Sor Juana Inés de la Cruz to Federico García Lorca, Audre Lorde, Kay Ryan, and Tommy Pico, we welcome scholars from all fields and perspectives. The Queer Studies group at SAMLA employs the term “queer” as an inclusive noun, adjective, and verb that highlights intersections between sexuality, gender, race, religion, ethnicity, education, economic background, political affiliation, and temporal and spatial realities. Please send an abstract 200-300 words in length along with a one-paragraph academic bio and A/V requests to [hsierra@bowiestate.edu](mailto:hsierra@bowiestate.edu) by July 1.

## HISPANIC STUDIES

### MASKS AND POINTS OF CONTACT BETWEEN SOCIAL GROUPS IN THE WORKS OF MIGUEL DE CERVANTES

SPANISH I (PENINSULAR: RENAISSANCE TO 1700)  
CERVANTES SOCIETY

Early modern Spain was characterized by many effervescent points of contact between social, political, and religious groups. Interactions in Cervantes's society could require generating new relationships, distancing oneself from others physically or intellectually, and even masking or unmasking one's identity to achieve specific goals, such as securing access to a richer social network. Indeed, such interactions were particularly consequential between those in power and those not in power. The potential benefits and risks to one's status and position arising from opportunities for social contact were of paramount consideration for social interactions in Golden Age Spain. As such, they were often represented by Cervantes in his works.

Taking into account the nuanced complexities of social interactions ruled by cultural, political and religious expectations and regulations, how did Cervantes engage in the possibilities and limitations of social connections? How did he bring characters of similar or different walks of life together, or keep them apart? How did social distancing, social contact, and masking identities frame human relations in his stories?

The Cervantes Society of America at SAMLA 93 welcomes papers that examine ways in which Miguel de Cervantes tackled these tensions within and between social networks in Golden Age Spain to represent different forms and permutations of social contact during early modernity.

Please submit by e-mail a 200-word abstract, a brief bio, an abbreviated one-page CV, and A/V requirements by June 1, 2021 to the chair, Xabier Granja ([xgranja@ua.edu](mailto:xgranja@ua.edu)). All presenters must be [members](#) in good standing of the [Cervantes Society of America](#) to be able to participate in this session.

### SOCIAL NETWORKS, SOCIAL DISTANCES IN LATINA/O CULTURAL PRODUCTIONS

The current times of crisis and seclusion allow us to reconsider the field of Latina/o Literatures and Cultures in terms of segregation and isolation but also of association and networking. This panel invites papers in English or Spanish on any aspect of Latina/o cultural production that examines concrete instances that reflect this current situation within the field of cultural studies.

Please submit a 250-word abstract, a brief academic bio, A/V requirements and contact information in a single Word document by June 1, 2021. Materials and/or questions should be sent via email to Ignacio Rodeño ([ignacio.f.rodano@ua.edu](mailto:ignacio.f.rodano@ua.edu)).

### SOCIAL NETWORKS, SOCIAL DISTANCES: THE CLASSROOM, THE CONTENT, THE SETTING

This session is open to teachers and scholars interested in the general topic of the conference, but also to those that have found new ways of teaching and found new content for their literature classes related to the general topic. Papers can be in English or in Spanish, no more than 15 minutes. Please send an abstract, a short bio and any A/V or scheduling requests to Ruth Sánchez Imizcoz, The University of the South, [rsanchez@sewanee.edu](mailto:rsanchez@sewanee.edu).

### SPANISH II (PENINSULAR: 1700 TO PRESENT) QUADRUPLE SESSION

SPANISH II (PENINSULAR: 1700 TO PRESENT)

Abstracts for sessions A, B, and C will reflect any theme related to Peninsular Literature and/or Culture from 1700 to the present. It is hoped that these sessions will explore a wide range of topics from different periods. Abstracts for session D should reflect the 2021 conference theme, *Social Networks, Social Distances*. This is a quadruple session with a maximum of three presenters per session, with presentations not to exceed 20 minutes. Presenters must be SAMLA members to attend and may read only one paper at the convention. Interested participants are urged to send a 250-word abstract in Spanish or English, a short academic bio (approximately 100 words), and contact information via email in a single Word document at their earliest convenience. Deadline for abstract submission: May 21, 2021. Please send materials and/or questions via email to Dr. Stacey E. Mitchell at [staceymitchell1@gmail.com](mailto:staceymitchell1@gmail.com).

### TRANSATLANTIC, TRANSCULTURAL, AND TRANSNATIONAL DIALOGUES ON IDENTITY, CULTURE, AND MIGRATION IN LATIN AMERICA

In this special session, we seek to challenge the hegemony of official discourses by elucidating cross-cultural influences on transcultural and transnational identities. In Latin America and the Hispanic Caribbean, these shifts reflect interconnected histories, economies, ideas, and institutions that stem from colonial clashes between heterogeneous diasporic societies born of hybrid mestizo nations. This panel seeks to examine marginalized voices in Latin America to foster cross-cultural dialogues about the assumptions surrounding migration, migratory subjects,

and hegemonic discourses. The essays can analyze literature, performance, film, art, music, and travelogues to shed light on these patterns through unofficial narratives that permit the study of “culture(s) from below.” Deadline for abstract submission: June 5, 2021. Please send materials and/or questions via e-mail to Dr. Sonja S. Watson at [sonja.watson@tcu.edu](mailto:sonja.watson@tcu.edu).

## INTERDISCIPLINARY STUDIES

### ALL THINGS ADAPTATION

#### ASSOCIATION OF ADAPTATION STUDIES

For its sessions at the South Atlantic Modern Language Association, the Association of Adaptation Studies welcomes proposals on all aspects of adaptation: analyses of specific adaptations of novels, plays, poems, histories, comics, movies, paintings, operas, and the like; presentations on adaptation theory and its relation to theories of translation, illustration, remediation, and intermediality; and, in conjunction with the emphasis of this year’s conference of social networks and social distances, presentations that emphasize the importance adaptation in understanding the relationship between social networking and social distancing, whether that relationship is understood as oppositional, complementary, or dialectical. As in the past ten years, the Association plans a series of networked yet distanced panels on these and related questions. Please send queries, suggestions, or 300- to 500-word abstracts, along with A/V requirements and brief bios, to Thomas Leitch (University of Delaware) at [tleitch@udel.edu](mailto:tleitch@udel.edu) by 4 June 2021.

### ALONE OR IN THE CROWD: NEW PERSPECTIVES ON URBAN WALKING

#### FLÂNERIE IN LITERATURE & POPULAR CULTURE

The theme for SAMLA 93 is *Social Networks, Social Distances*. This panel will dissect those terms to examine the idea of social distance/stance and social network/work in relation to global flânerie. We aim to examine a tension inherent in flânerie since its inception: is the flâneur/flâneuse a solitary wanderer or part of the crowd? Is flânerie guided by an aim to keep socially distant and observe in isolation, or is it a practice in the development of a social theory or stance, which connects the stroller to his/her environment? This play between social distance and stance, and between social network and work (both intellectual, physical or other), reveals a delicate balance in our understanding of urban walking. Seeking to highlight this push and pull, this panel calls for papers that explore literary, mediatic, cinematic, journalistic, and aesthetic representations of flânerie involving any of the following topics:

- Social Distance/Stance: walking alone or in the crowd, as an observer or a participant; the effects of the Coronavirus pandemic on urban strolling with lockdowns, empty city streets, social distancing requirements, and masked flâneurs and flâneuses; the shrinking spaces for strolling due to lack of sidewalks and boulevards, poor urban planning, the dominance of car travel, increased indoor living, more online shopping, etc.; the urban walker as taking a stance; flânerie as social protest; the intersection of politics and flânerie; the flâneur/flâneuse as a representative minority in terms of race, ethnicity, gender, sexual orientation, class, religion, nationality or citizenship status, etc.
- Social Network/Work: the flâneur/flâneuse as idle or engaged; flânerie as leisure or work; the flâneur/flâneuse as part of a social network, group, or community; the commodification of time; increasing demands on work productivity; decline in leisurely peripatetic acts; cyber flânerie and engagement with the digital “network,” video games, virtual reality, online strolling and trolling, GPS and other navigation technologies, etc.

While we are particularly interested in the analyses of contemporary material culture, we will consider proposals from any time period, region, or cultural tradition. Please note this special Roundtable format, where participants will share papers one week ahead of the scheduled conference and discuss the papers during the Roundtable discussion. By July 1, 2021, please send abstracts of 250-500 words along with A/V requests and short bio to both Kelly Comfort at [kcomfort@gatech.edu](mailto:kcomfort@gatech.edu) and Marylaura Papalas, East Carolina University, at [paplasm@ecu.edu](mailto:paplasm@ecu.edu).

### ANXIETY AND DEPRESSION IN MULTICULTURAL ART, LITERATURE, AND MEDIA

Andrew Solomon, author of *The Noonday Demon: An Atlas of Depression* (2015), delivered a Ted Talk in October 2013 that provided the audience with a compelling, expository testimonial of life with depression. He states that “depression is the flaw in love,” which creates a binary ethos in which depression manifests itself as the absence of love. However, anxiety and depression flourish on a complicated and often ambiguous spectrum. The intensity with which one can experience joy may mirror the degree to which one can experience despair, or it may not. Those who experience extreme occurrences of depression do not necessarily experience profound levels of happiness. Mental health or illness are certainly influenced by genetic predisposition and environmental factors. This can be exacerbated in contexts of multicultural identity, such as those that involve migration, life transition, and intersectionality.

We invite submissions in Spanish, French, and English. By July 10, 2021, please send a 250-word abstract, brief bio, and any A/V requirements to Forrest Blackburn, Dalton State College, at [fblackbourn@daltonstate.edu](mailto:fblackbourn@daltonstate.edu).

## THE COMPANY YOU KEEP: READING, WRITING, & SOCIALIZING IN RELIGIOUS LITERATURE

### SOUTHEAST CONFERENCE ON CHRISTIANITY AND LITERATURE

Literature is rife with the concept of the “social,” whether it be through exclusion or connection. The Bible records letters sent, Church History preserves the ways in which communities gathered and encouraged one another regardless of distance, and Christian writers have invested heavily in understanding the topic of community and social structures. This panel welcomes submissions that address the topics of intimacy, community, or exile. We welcome papers exploring literary works that engage with Christianity (or religion broadly) on the idea of the “social.” Papers might consider one or more of the following:

- Definitions of community in the writings of A. J. Mojtabai
- Social networks, broadly conceived, in the writings of Walker Percy
- Letter writing between authors as a source for inspiration (i.e. the letters of Ernest Hemingway)
- News or gossip in relation to community connections (i.e. gossip in the works of William Faulkner or the importance of the news in James Fenimore Cooper’s writing)
- Exile and reconciliation in American Catholic fiction (i.e. J. F. Powers and Harry Sylvester)
- The nature and definition of exilic literature (or literary depictions of characters in exile) •The question of authenticity in religious literature
- Ways that literary texts comfort the reader or challenge religious traditions
- The conventions and techniques of religious literature and their adaptation over time and distance
- How religious writers turn to other religious traditions for resources of community or inspiration
- The relationship between society and exile in religion
- Pedagogical approaches to religious literature
- The nature of communities built around the reading of good books
- Creative writing submissions addressing the panel theme are also welcome

Please send a 250-word proposal, a CV, and any A/V requests to Sean C. Hadley at [sean.hadley@faulkner.edu](mailto:sean.hadley@faulkner.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.

## COMMUNITY AND COMICS

This panel session welcomes submissions on any aspect of comics and comic studies. Papers addressing the unique communities of comics fandom, the collaborative nature of comics creation, the representation of community within comics, or any other attempt to address the conference theme are especially welcome. By June 1, 2021, please submit an abstract of 200-300 words, a brief biographical sketch, and any media or scheduling requests to Jason S. Todd, Xavier University of Louisiana, at [jtodd1@xula.edu](mailto:jtodd1@xula.edu).

## FASHION, DRESS, AND STYLE AS SOCIAL NETWORKS

Engaging with the 2021 SAMPLA conference theme of *Social Networks, Social Distances*, this panel explores the ways that fashion, dress, and style are embedded in social networks and can serve to unify communities, increasingly, perhaps, in “socially distanced” ways: through social media and all manner of virtual connections. Thus, we invite papers devoted to fashion as experienced in our digital, “new media,” era, but we also welcome papers devoted to fashion during the Victorian and Modern eras that investigate the “social networks” of those periods. We are interested in how the communication of particular modes of dress and the expression of style within such networks can collapse distance and forge community or, conversely, emphasize isolation and individuality. We seek papers on both textual and graphic representations of fashion, and we encourage submissions that examine sartorial themes in literature, theater, art, film, photography, design, periodicals, digital media, and other aesthetic modes of expression. Topics that might be considered include:

- Telegraphing individual and/or group identity through dress.
- Fashion and style crossing/creating “boundaries” of social class, gender, age, region, etc.
- Social media and fashion.
- Fashion models and/vs. “influencers” as purveyors of style.
- Virtual and other unconventional fashion shows.
- Socially distanced fashion (alone at home, on the video conference call, with a mask, etc.).
- Fashion and transportation/communication/information technologies

By June 25, 2021, 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).

### “IMAGINED COMMUNITIES”: SOCIAL NETWORKS AND CULTURAL DISTANCING IN REPRESENTATIONS OF SOUTHERN NATIONHOOD

Benedict Anderson, in *Imagined Communities*, defines nationhood as “an imagined political community...imagined as both inherently limited and sovereign,” positing that “nationality...nation-ness, as well as nationalism, are cultural artefacts of a particular kind (Anderson 3-4). As such, one can define any community that bonds human beings together, positively, or negatively, as a nation. This definition becomes especially significant in light of the current pandemic, where the need for social distancing has made it harder than ever to connect emotionally with those we love, causing us to cling more tightly to communities, social networks, or nations that we are part of. At the same time, however, nationhood has become ever more complex, especially during the pandemic, where membership in one group can isolate an individual from a host of others. This complexity is no more apparent than in Southern literature, where communities bonded by one set of beliefs, traditions, or practices can easily become isolated from other local, regional, or national groups, though they may live in close proximity to one another. Some topics for consideration include but are not limited to:

- Literary representations of Southern communities in the United States
- Multi-ethnic literature of the United States
- Literary representations of Global Souths
- Southern trauma narratives
- Cultural artefacts of a particular Southern nation, such as foodways, religion, technology usage, or communication
- Communities and the media (television, music, computers, photography or film)
- Depictions of Southern nations in film or visual art

This traditional panel session welcomes submissions on any aspect of Southern literature, especially literature that explores aspects of global, regional, or communal Souths as cultural artefacts. Abstracts that fit within this year’s conference theme, *Social Networks*, *Social Distances* and discuss the cultural, traditional, religious, or otherwise unifying bonds of Southern communities are especially welcome, as are explorations of ways in which these nations fit within larger societal organizations, and/or

simultaneously distance themselves as subcommunities of existing Souths. By June 1, please submit an abstract of 250-300 words, a brief bio, and any A/V or scheduling requests to Em Gates, Georgia State University, at [egates7@gsu.edu](mailto:egates7@gsu.edu).

### LIFE WRITING

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

### LITERARY 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- to 300-word abstract, a brief bio, and any A/V needs by May 21, 2021, to Crystal O’Leary Davidson, Middle Georgia State University, at [crystal.odavidson@mga.edu](mailto:crystal.odavidson@mga.edu). SAMLA’s 93<sup>rd</sup> annual conference, *Social Networks*, *Social Distances*, will be held at the Atlanta Marriott Buckhead Hotel & Conference Center in Atlanta, Georgia this year from November 4-6. Those accepted must be members of SAMLA to present.

### NEOLIBERALISM IN LITERATURE AND MEDIA STUDIES

Over the past seventy years, neoliberal thinkers have strategically reinvented classical liberal ideals in order to privilege a sense of personal freedom over the perceived overreach of government intervention. Once considered a fringe movement, neoliberalism has steadily become the central tenet of American life. It is now nearly impossible, for example, to imagine any mainstream voice espousing tax

hikes or championing the sorts of policies enacted under Franklin Delano Roosevelt or Lyndon Johnson. 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. The panel will investigate symptoms of/responses to this ideological shift, particularly in the areas of literature and media studies. Please submit a 300-word abstract, brief bio, and A/V requirements to Michael Blouin, Milligan University, at [MJBlouin@milligan.edu](mailto:MJBlouin@milligan.edu) by no later than July 1, 2021.

## NETWORKING, DISTANCING, ADAPTING ASSOCIATION OF ADAPTATION STUDIES

As the description of *Social Networks, Social Distances*, the topic for this year's SAMPLA convention, indicates, "networks and distances can be thought of as complementary: a network implies distance, and vice versa." One of the most common ways of connecting texts in ways that are marked by both distance and intimacy is adaptation, which produces new versions that are both the same and different as the old versions, and incidentally marks those once-definitive versions as versions. This roundtable, whose formal presentations will be limited to 5-7 minutes each, seeks to use textual adaptation to explore the foundational relations between social networking and social distancing. Please send queries, suggestions, or 300- to 500-word abstracts, along with A/V requirements and brief bios, to Thomas Leitch (University of Delaware) at [tleitch@udel.edu](mailto:tleitch@udel.edu) by 4 June 2021.

## NETWORKS OF KNOWLEDGE: REPRESENTATIONS OF POWER, CONTROL, AND PRIVILEGE

Among the many lessons learned in the past year is how the gap between those with access to technology can manipulate information and therefore assume leadership, along with the possibility of attendant corruption and abuse. Those without access are aware of the divide but also often powerless to rectify the situation, or at least this is perceived to be so, until an individual or individuals rebel against the status quo. This session welcomes submissions on research, scholarly or pedagogical, that explores how the individual, represented in literature, film, or popular, can regain agency by rebelling against the society's technological elite. Please submit an abstract of 250-300 words, a brief bio, and any A/V or scheduling requests to Sean Dugan, Mercy College, at [sdugan@mercy.edu](mailto:sdugan@mercy.edu).

## THE PROFESSION OF ARTS & HUMANITIES: "LIFE HACKS" FOR THOSE ON BOTH SIDES OF THE DESK

How did you get your position as a professor, department chair, or university administrator? How did you achieve

tenure and promotion? How do you maintain a healthy work-life balance? How did you get your book published? How did you become an established scholar in your field? How did you achieve academic accolades, maintain your sanity, and still enjoy life? The metaphor of "Both Sides of the Desk" is an image of looking at something from two different vantage points; in this case, how do veterans of the academy view certain topics, and what can newcomers to academic life learn from those who have spent decades in the profession of Arts and Humanities? Whether you are conducting a job search or chairing a department, whether you are a student, instructor, professor, or administrator, this panel is designed to support your professional development and to make your life in the university easier, too. Potential panelists are asked to share their favorite strategies (or "academic life hacks") on topics related to how to succeed as a professional in Arts & Humanities. Topics may include:

- Favorite "life hacks" for grading papers?
- Best strategies for CVs?
- How to avoid a "melt-down" when feeling overwhelmed by your "to do" list?
- Balancing life and work in the university?
- Student engagement in the virtual world?
- Success in the academic job search?
- How to deal with difficult colleagues?
- Success with publishing and book proposals?
- How to keep an element of wonderment and fun in your work life?

This panel invites presentations that will help newcomers to the profession of Arts and Humanities succeed as scholars, teachers, academic citizens, and members of a department. Please submit abstracts for papers or posters (250 words) related to the profession of Arts and Humanities to [creneelove@gmail.com](mailto:creneelove@gmail.com). Abstracts are due by July 15, 2021.

## THE RACIAL POLITICS OF WORLDBUILDING IN MEDIA

In all media, building a vivid world requires the creation of unique, but recognizable characters and settings. Often, creators make characters legible by leaning into existing, racialized stereotypes. In terms of character creation in tabletop role playing games (ttrpgs), there is an assumption that the races available to players are based on or in dialogue with Tolkien essentialism-- dwarves coded as Jewish, orcs as black, halflings an idyllic call to England, humans as white. These stereotypes are not only present in the physical descriptions of the races, but in the

histories, traits, and cultures supplied by the game. These races serve as symbols for quick audience assumptions and moral decision-making. For example, half-orcs tend towards chaotic and evil while being physically dominating; halflings are smaller, more courageous, and morally good. Humans are able to choose a moral path. In video games, even in this moment of supposed diversity, video game developers still rely on stereotypical elements of character creation and worldbuilding. For example, solely giving a video game character a brown skin tone does not offer the nuance and context that makes race meaningful as a sociopolitical category in the video game world. With very few exceptions, players are left with black characters that basically exist as a form of digital black face, because video game producers are more focused on using stereotypes to give black characters a kind of legibility that centers on the white male gaze. For this session at the ninety-third annual South Atlantic Modern Language Association (SAMMLA) Convention, this panel welcomes submissions on any aspect of the racial politics of worldbuilding in tabletop games, video games, novels, and film. Abstracts addressing tabletop games and video games are especially welcome. By July 1, 2021, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Regina Hamilton at [regina.hamilton@uky.edu](mailto:regina.hamilton@uky.edu) or Mark Hines at [mark.hines@uky.edu](mailto:mark.hines@uky.edu).

## ROUNDTABLE NARRATIVES AND MENTAL HEALTH

Narratives and stories are ambivalent tools of empowerment, a pharmakon that is potentially a remedy as well as a poison. They are both able to bridge social distances and to divide social networks. The events of the last year have exacerbated the roles of narratives for mental health, specifically. Although the intersection of narratives, story-telling and mental health has been widely discussed across various disciplines, only one side tends to be focused on. In mental health specialties and in narrative medicine, the positive aspects of sense-making and identity-formation are stressed, while the inherent power-relations and ethics are overlooked. In literary, media and cultural studies, the discourses and representations of mental health are often under critical scrutiny, while the positive outcomes of narrative experientiality are rarely considered. This roundtable welcomes papers that reflect on the ambivalent aspects of narratives, on narrative ethics and biopower in connection to mental health. Please note this special Roundtable format, where participants will share papers one week ahead of the scheduled conference and discuss the papers during the Roundtable discussion. Please send a 250- to 500-word proposal, a CV, and any A/V requests to Ronja Tripp-Bodola, [rbodol@lsuhsc.edu](mailto:rbodol@lsuhsc.edu).

## SOCIAL DISCOURSE THROUGHOUT TIME AND SPACE

The last three decades have seen major problems in moderation, monetization, and maintenance of communications since the explosion of the internet; increasing international and domestic political dissonance, resultant in part from an ever more connected global community and an ever-widening gap in the distribution of wealth; and a pandemic which sparked global panic and has demanded the world's attention for over a year. In such fraught times, there typically appear three potential courses of dialogic action on the individual, regional, and international levels: the apathetic, the cooperative, and the combative. These have risen and been experimented with over and over again throughout the histories of the various peoples who have inhabited the world. This panel would seek to create temporal and spatial, historical, and globally diverse footholds to supplement the climb out from the pit of dialectical aporia, which so often caves in under societies in times of turmoil, through the provision and discussion of examples throughout time and space. How have different cultures and societies, in forms ranging from familial to imperial units, addressed the greatest problems of their times through discourse? What means did they utilize to bring this about, and under what circumstances? How were they effective, or not? This traditional session invites abstracts for papers dealing with problems, solutions, means, and methods in public discourse around moments of crisis, from any period and culture in world history. Abstracts should be 300-500 words and should include a brief bio and information regarding A/V requirements. Abstracts should be emailed to Andrew Simmons (University of Georgia, Dept. of Comparative Literature and Intercultural Studies) at [andrew.simmons@uga.edu](mailto:andrew.simmons@uga.edu) by June 1, 2021.

## SOCIAL NETWORKS AND SOCIAL DISEASES IN FRENCH, GERMAN, AND SPANISH CONTEXTS SINCE 1900

### STUDIES IN 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY LITERATURE

This panel invites contributions that explore literary texts, cultural objects, films and other forms of material culture originally written or produced in Spanish, German, or French since 1900. Comparative contributions are also encouraged. Potential topics include, but are not limited to: Language, gender and/or performance in the virtual world. Representations of virtual and in-person friendships/relationships. Digital consumer culture and its effects on the traditional marketplace and on society more generally. Writing and artistic practices while social distancing. Literary and artistic networks and their function as catalysts for intellectual production. Networks (social,

media, information) and their ability to engage with, shape or transform the development of 20th and 21st century literature and culture. Papers presented as a part of this panel will receive special consideration for publication in the online, open-access, peer-reviewed journal *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature* (STTCL). Please send proposals of 300 words to Dr. Marylaura Papalas ([papalasM@ecu.edu](mailto:papalasM@ecu.edu)) by July 1, 2021.

## 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- to 300-word abstract, a brief bio, and any A/V needs by May 21, 2021, to Mary Ann Gareis, Middle Georgia State University, at [mary.gareis@mga.edu](mailto:mary.gareis@mga.edu). SAMLA’s 93<sup>rd</sup> annual conference, *Social Networks, Social Distances*, will be held at the Atlanta Marriott Buckhead Hotel & Conference Center in Atlanta, Georgia this year from November 4-6. Those accepted must be members of SAMLA to present.

## STATES OF EMERGENCY: COVID, CLIMATE, CRISIS ASSOCIATION FOR THE STUDY OF LITERATURE AND THE ENVIRONMENT (ASLE)

For the past year, the world has been in the grasp of the ongoing COVID-19 pandemic as climate change continues to bear destructive fruit in the form of environmental degradation and extreme weather events. In fact, deforestation and human encroachment is widely held to be a major contributing factor to the initial emergence of COVID-19 in humans. Adding to these crises, social unrest continues to erupt across the globe, from protests against the murder of African Americans by police and the storming of the capitol building by election deniers in the United States to a military coup in Myanmar and mass farmer strikes in India. As tension continues to build, the lines between these events begin to blur and a single state of catastrophe emerges. Andreas Malm elaborates on this point in writing, “it should now be evident enough that corona and climate do not form separate, parallel lines. Corona can be an effect of climate, not the other way around. More importantly, the two are interlaced aspects, on different scales of time and space, of what is now one

chronic emergency.” As always in times of world turmoil, we must ask how we got here, what can we learn from our present, and where may we be going? This panel seeks proposals that consider the intersection between literature and these overlapping, chronic emergencies. Does literature have a role to play in representing, interpreting, and/or changing these crises? What can we glean from works that attempt to address any or all of these unending problems? How does literature perpetuate or provide a balm for climate nihilism? Presentations may address these and other questions and may focus on any genre and period. Preference will be given to proposals that attempt to maintain the link between literature and environment. By June 1, 2021, please submit an abstract of 300-500 words, a brief bio, and any A/V requirements to Matthew Spencer at [mls0142@auburn.edu](mailto:mls0142@auburn.edu).

## TEACHING ONLINE IN COVID TIMES: A ROUNDTABLE ON INSIGHTS AND APPLICATIONS PEDAGOGY POTPOURRI

This roundtable session welcomes submissions on any aspect of Pedagogical Strategies adopted during the social distancing across disciplines and modalities. Abstracts addressing the conference theme are especially welcome. By June 15, please submit a short abstract, a brief bio, and any A/V or scheduling requests to Silvia Giovanardi Byer, Park University, [silvia.byer@park.edu](mailto:silvia.byer@park.edu)

## ITALIAN STUDIES

### ITALIAN STUDIES: LITERATURE, MEDIA, AND CULTURAL STUDIES ITALIAN II (1600-PRESENT)

This panel welcomes submissions on any aspect of Italian Literature, Cinema, and Cultural Studies from 1600 to present days. Abstracts addressing the conference theme are especially welcome. By June 15, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Silvia Tiboni-Craft, Wake Forest University, at [tibonis@wfu.edu](mailto:tibonis@wfu.edu) and Annachiara Mariani, University of Tennessee Knoxville, at [amariani@utk.edu](mailto:amariani@utk.edu).

## OTHER LANGUAGES & LITERATURES

### DOMESTIC CATS IN LITERATURE

Submissions are invited for a proposed special session of 15-minute traditional papers on domestic cats in literature at the 93<sup>rd</sup> annual conference of the South Atlantic Modern Language Association (SAMLA), scheduled to be held in

Atlanta, Georgia, 4-6 November 2021. Papers may address any aspect of the subject, including, but not limited to the following:

- Cats and social networks and/or social distances (Abstracts addressing the conference theme are especially welcome)
- Cats as characters, symbols, companions, pets, inspiration, environmental pests, guides, thieves, mystical creatures, gods
- Cats and mystery, aesthetics, creativity, abstraction, contemplation, parody, comedy, modernism, myth, the supernatural
- Cats in science fiction, comics, film, young-adult literature, children's literature;
- Cats in the works of specific authors like T. S. Eliot, J. K. Rowling, Lewis Carroll, Edgar Poe, Rudyard Kipling, Mikhail Bulgakov, Stephen King, and others

Please send abstracts of 250 words, a brief bio, and any A/V or scheduling requests to Ben P. Robertson, Troy University, at [bproberson@troy.edu](mailto:bproberson@troy.edu), by 1 June 2021. Please use SAMLA 93 as your subject line. All submissions will be acknowledged. For more information about SAMLA, you may consult the web site at <https://samla.memberclicks.net/>.

## PANDEMICS IN TRANSATLANTIC LITERATURE COMPARATIVE LITERATURE

What evidence do we have for literary facsimiles of global pandemics? With the onset of COVID-19 and its irrevocable effects on the global culture, how can we look at transatlantic texts about epidemics and gain insight as to how the problem has been tackled historically, intellectually, and literarily? We are welcoming texts about transatlantic literature (French, British, Spanish, and American literatures) that tackle this particular problem. I will present a paper looking at pandemics in literature starting with Daniel Defoe's *Journal of the Plague Year* and working up until Albert Camus's *The Plague*. Through looking at the problem in a literary New Critical lens, we hope to be able to solve problems and challenges connected to the global pandemic in the contemporary geopolitical sphere. Literatures in translation from Spanish and French also welcomed. Please send any submissions to Andrew Lamb at [andy.j.lamb@gmail.com](mailto:andy.j.lamb@gmail.com) by July 1, 2021.

## PEDAGOGY

**ACROSS DISTANCES: BUILDING COMMUNITY IN  
THE ONLINE ENGLISH CLASS**  
GEORGIA AND CAROLINA COLLEGE ENGLISH  
ASSOCIATION (GACCEA)

This roundtable welcomes submissions on any aspect of community in the online English class. Abstracts addressing the conference theme are especially welcome. By 30 June, please submit an abstract of 100 words, a brief bio, and any A/V or scheduling requests to Lee Brewer Jones, Georgia State University Perimeter College Online, at [ljones109@gsu.edu](mailto:ljones109@gsu.edu).

## DIGITAL AND DIGITIZED ARCHIVES IN THE FIRST-YEAR WRITING CLASSROOM

How can we use born-digital and digitized archives and archival education resources to support research and instruction in the first-year writing classroom? This roundtable session invites presentations of 5-7 minutes that discuss the practical application of these resources. The conference theme encourages us to consider the "tools we use to come together," and also their related challenges. In this vein, presentations that discuss the use of specific digital and digitized materials and also describe the challenges of working with these resources during periods of remote and/or hybrid teaching are especially welcome. Please submit a 300-word abstract, brief bio, and A/V requirements to Dr. Danielle Gilman ([Danielle.Gilman@lmc.gatech.edu](mailto:Danielle.Gilman@lmc.gatech.edu)), Georgia Institute of Technology, by July 1, 2021.

## "I UNDERSTAND IT, NOW WHAT?": REVISITING READING SKILLS IN THE COLLEGE CLASSROOM

This proposed special panel invites submissions on any aspect of teaching reading skills in the college classroom. From Creative Writing classes to Literature or languages, how can we encourage students to perform close readings, critical readings, and move beyond comprehension? Abstracts addressing the conference theme of *Social Networks, Social Distances* are especially welcome, but not required. Please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Michele Randall, Stetson University, DeLand, FL, at [mrandall@stetson.edu](mailto:mrandall@stetson.edu), by June 1, 2021.

## PEDAGOGY OF THE LITERATURE CLASSROOM: MODELS FOR SOCIAL LEARNING

SAMPLA 93's conference theme, *Social Networks, Social Distances*, calls for us to consider how literature invites, expands or disrupts how we cross social territories and craft virtual worlds to understand human experience. In her essay, "Teaching for Openings," Maxine Greene argues that literature enables us to transcend "the given," but also reminds, "We are moved to do that, however, only when we become aware of rifts, gaps in what we think is reality. We have to be articulate enough and able to exert ourselves to name what we see around us," (*Releasing the*

*Imagination*, 1995, p. 111). In this session, we will discuss the heuristic aspects of literature pedagogy that provide us and students with models and tools for new social learning. We call for papers that investigate sociocultural spaces, texts, contexts to create social networks, or acknowledge social distances.

- How have socially-informed methods provided catalysts for teaching literature in the past few years?
- For instance, have you discovered or invited new social events in your classroom?
- Are survey or seminar literature courses challenged or enriched when students take on roles as discussion designers or community-based learners?
- Have you found touchstone readings or theoretical approaches that nurture students' efforts to identify with social positions or questions?

By June 1, please send a 250-word abstract with audience participation element and brief bio to Stephanie L. Hodde, Assistant Professor of English at Virginia Military Institute, [hoddesl@vmi.edu](mailto:hoddesl@vmi.edu).

### TEACHING OCTAVIA E. BUTLER

SPECIAL SESSION HOSTED BY THE OCTAVIA E. BUTLER LITERARY SOCIETY

SAMLA's 2021 conference theme, *Social Networks, Social Distances*, calls for us to consider how Octavia E. Butler's work challenges us to connect—with people, with new worlds, with histories, with the uncanny, and with ourselves. This panel looks to examine our pedagogical approaches to teaching Octavia E. Butler. For this session, we are interested in how you and why your use of Octavia E. Butler challenges your students to connect. For instance, do you teach an American Literature survey course but avoid the "canonical" works provided in an anthology, choosing to focus on the speculative with Butler? Or do you use Butler in a middle grades or secondary classroom, a religious study group, or an Introduction to Women's, Gender, and Sexuality Studies course? What in-class strategies, tips, and techniques do you use to teach Octavia E. Butler in your classes? Please complete [this form](#) no later than June 30, 2021. If you have any questions, please email the session chair, Dr. Kendra R. Parker, at [kparker@georgiasouthern.edu](mailto:kparker@georgiasouthern.edu).

### THE WORLD OF ALT-AC

This session of SAMLA 93 invites proposals for a roundtable discussion about Alt-Ac (Alternative-Academic) experiences and opportunities. Anyone with a graduate degree working in a career outside of academia or within

the academy and not teaching is encouraged to apply. By July 1, 2021, please send a CV and a brief description of how you would contribute to the discussion to Dr. Trisha Kannan at [trisha@concisionmatters.com](mailto:trisha@concisionmatters.com).

## RHETORIC & COMPOSITION

### 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 July 1, 2021, please kindly submit an abstract of 350 words (excluding references), a brief bio, and any A/V requests to Dr. Jing 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.

### NO WRITER IS AN ISLAND: BUILDING COMMUNITY IN THE WRITING CLASSROOM

Writing, in many emerging writers' minds, is an isolated, solitary process that necessitates social distance. Meaningful writing, though, is actually an act of community and connection with others at all stages of the process itself—a form of social networking. As many schools in the past year have found, creating community and social networks in the online learning environment is particularly challenging. This special session roundtable invites abstracts that address how to overcome the challenges of creating community in online learning with the common goal of collectively reinforcing the value of communication skills and the goal of supporting student writing improvement. Of particular interest are abstracts that address pedagogical approaches for building community in writing-centric classrooms across disciplines, abstracts that discuss strategies for building community in Writing Across the Curriculum programs, and abstracts that explore the creation of a collective university learning community using virtual tools. By May 21, please submit an abstract of 300-500 words, a brief bio, and any A/V or scheduling requests to Josef Vice, Purdue University Global, at [jvice@purdueglobal.edu](mailto:jvice@purdueglobal.edu)

## PEER REVIEW AS SOCIAL NETWORK

This roundtable invites submissions on the use of peer review as an essential part of the writing process. Peer-to-peer and/or small group analysis is a reciprocal process that is beneficial for encouraging clarity of thought in all disciplines. As community or network, students learn to value input from others as well as more accurately critique their own writing. Beyond the classroom, peer review as feedback on job performance is a workplace skill. Abstracts addressing both the benefits and drawbacks of peer review are invited. Please submit an abstract of 200 words, a brief bio, and any A/V or scheduling requests to Karen Holley, Georgia State University Perimeter College, at [kholley4@gsu.edu](mailto:kholley4@gsu.edu).

## RHETORIC IN THE DIGITAL HUMANITIES ARCHIVAL RESEARCH

This roundtable welcomes submissions on the intersections of rhetoric, composition, and the digital humanities. Abstracts addressing how archival research, methods, or tools are affected by “social networks” and “social distances” or how language, representation, location, technology, education, interact with society at large are especially welcome. By July 1, please submit an abstract of 150-500 words, a brief bio, and any A/V or scheduling requests to Jared Hines, Session Chair, at [N00976788@unf.edu](mailto:N00976788@unf.edu).

## VOICES FROM THE 21<sup>ST</sup> CENTURY COLLEGE COMPOSITION CLASSROOM CONFERENCE ON COLLEGE COMPOSITION AND COMMUNICATION (CCCC)

This panel welcomes submissions on any aspect of 21<sup>st</sup> Century College Composition. By May 31, 2021, please submit a 200-word abstract, brief bio, and A/V requirements to Deborah Coxwell Teague, Flagler College, [DTeague@flagler.edu](mailto:DTeague@flagler.edu).

## SLAVIC STUDIES

### SLAVIC STUDIES

Papers are welcome on any Slavic language, literature, or culture, including film and comparative literature topics, treated from any theoretical or pedagogical perspective. By June 1, 2021, please forward an abstract of about 300 words, brief bio, and any A/V requirements to Karen Rosneck, University of Wisconsin-Madison, at [Karen.Rosneck@wisc.edu](mailto:Karen.Rosneck@wisc.edu).

**SAMPLA would like to thank  
Georgia State University's  
Department of English  
for 27 years of support!**

