



New Voices 2022: RE: Recreation, Revisiting, and Reassessing

Thursday February 10th- Friday, February 11th, 2022

Hosted virtually via WebEx

With thanks to Georgia State University, the New Voices 2022 Planning Committee, the Graduate English Association, and WebEx.

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New Voices 2022 Conference Program

Thursday 2/10 9am-10:15am

Panel 1 : Re-examining Memory, Mental Illness, Trauma, and Healing in Literature and Personal Narrative

Moderator: Em Gates

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=mcb529be498b9foa095baa5842aa39912>

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Panelists:

- Andreea Moise, University of Bucharest
- Makhalath Fahiyim, Georgia College & State University
- Fariha Hossain, Georgia State University
- Zenobia Lee-Nelson, James Madison University

Abstracts:

Renegotiating Incomprehensibility and Re-Reading Psychosis in *To the Lighthouse*

Andreea Moise, University of Bucharest

In accordance with the commonly held assumption that illness has influenced Woolf's life to the point where symptoms and impressions of her mental affliction have seemingly entered the outlines of her characters and impacted the very stream of

consciousness which moves her novels forward, my presentation ties in with an autobiographical reflection of Woolf's manic depression as the beginning point for a narratological narrativization of mental illness in her novel *To the Lighthouse*. By employing depersonalization as a psychopathological – as well as phenomenological – standpoint for the narrative process of catharsis, I analyse the auctorial understanding of psychosis as one that fashions – metaphorically – the character of Mrs. Ramsay. Maurice Merleau-Ponty's phenomenology, as well as R. D. Laing's theorisation of unembodiment, provide the methodology for delineating depersonalization as a phenomenological mechanism whereby Mrs. Ramsay's lack of bodily immateriality is reconfigured in relation to the object of the lighthouse. Mental illness is narrativized in the novel as a dissociation from the body and its temporal and spatial markers, and it opens up a discussion on matters of writing while ill and on the importance given by the author to "incomprehensibility" ("On Being Ill") as a standard of decoding the Woolfian stream. By re-reading *To the Lighthouse* in a key that prioritizes personal trauma and mental plight, one renegotiates the oppressive standards of *readability* of experimental novels written by authors with a mental condition, and thus configures *unreadability* as an inherent paradigm that does not seek to annihilate that which signifies most prominently in Woolf's fiction.

Memory, Collective Trauma, & Artistic Ethos in Octavia Butler's *Kindred* and Charlotte Smith's *The Emigrants*

Makhalath Fahiyim, Georgia College & State University

This presentation will examine the aesthetics of empathy employed by the contemporary Afrofuturistic speculative fiction writer Octavia Butler and the English Romantic poet Charlotte Smith. This aesthetic, or artistic ethos, cuts across time and identity to connect their bodies of work. Both authors use literature as biblio-therapeutic expression that engages with collective trauma and responds to societal pressure to repress historical or cultural memory. Butler's novel *Kindred* explores the psychological horrors and traumatic experience of slavery through use of the speculative as a method for imaginative recovery of the past. Smith makes the trauma of war, death, and exile post-French Revolution visible and shareable in her two-volume poem *The Emigrants*. This presentation argues that Butler and Smith seek to magnify empathetic imagination within the reader through an intentionally affective approach that creatively revisits and persistently confronts collective trauma. It asserts that these works by Butler and Smith peel back the layers of individual difference to shine a light on the universality and complexity of the human experience and encourage a pathway to heal.

The Abjection of Memory Loss: A Comparative Study of *The Giver* and *The Memory Police*

Fariha Hossain, Georgia State University

In revising Jacques Lacan's framework for psychosexual development, philosopher Julia Kristeva formulates the concept of abjection—a prelinguistic void instituting subjectivity before endangering the resulting ego. Despite this initial necessity, I argue that prolonged exposure to the abject prompts a regression into a pliant, childlike state, as outlined in Lauren Berlant's theory on citizenship. The outcome is a contradiction; as abjection cleaves meaning from language, the Lacanian Symbolic Order is stimulated yet subverted. To demonstrate this phenomenon, I refer to Yōko Ogawa's *The Memory Police* and Lois Lowry's *The Giver*, where authoritarian governing bodies abjectly weaponize memory loss as a means of control. Immobilized by state-sponsored (par)amnesia and euphemisms, citizens are infantilized by the paternalistic Memory Police and community Elders, respectively. Lost memories, severed from linguistic referents, free-float as, what I term, the abjected objet petit a—the burden of desire without a host. Ejected from memory, these physical objects, sensations, and feelings occupy distant or obscured sites within the texts. Protagonists confronting these receptacles may reach jouissance, thereby reinstating subjectivity. As a comparative literature project, this essay uses two different developmental theories (psychosexual vs. political) on two texts: *The Memory Police*, a translated novel, and *The Giver*, a popular young adult novel, to coalesce literary theory and phenomenology.

Radical Holistic Healing and Reclaiming of Joy

Zenobia Lee-Nelson, James Madison University

In recent years, there has been a massive shift in the attitudes and perceptions of holistic practices and in reclaiming one's own agency in the healing and performance of their identities (Muse, 2018). Holistic care is a radical form of care that addresses the wellbeing of one's mind, body and spirit guided by culturally competent and culturally congruent providers while respecting spirituality and spiritual health (Muse, 2018). This research will analyze this shift by exploring how a holistic lifestyle and practices (to include the use of cannabis, music, friendships, and sex) are positive reinforcements in the healing process for a first generation Black queer woman student. Specifically, this research analyzes intersecting wholeness practices: the use of cannabis to ease the symptoms of depression and anxiety, the power in relatability of messages within music, the role of intimacy within friendships to dismantle internalized trauma responses, and the centrality of sex as a form of self-care, self-exploration, and reclaiming of one's sexual agency. Nested in an autoethnographic method, this project will be accomplished by recording personal narratives and accounts while taking into consideration one's

identities and how these identities play a key role in our experiences. As a Black queer woman and a first-generation college student using my own narrative as locus of inquiry, I will incorporate intersectionality, Black feminist theory, critical race theory, queer theory, and student development theory to explore how one's blackness, womanhood, and queerness are developed while breaking generational curses and dealing with traumas associated with attending a predominately white institution. The intended outcomes include providing scholarship on how these concepts can be used as positive reinforcements for healing from generational trauma, using student development theory to highlight the importance of recognizing and respecting student's unique experiences and intersecting identities and how these things affect a student's performance throughout their collegiate career, while shifting the taboo narrative related to the power and influence of the concepts within the Black community.

Black women are socially and historically advised to construct their identities around what they shouldn't be in an attempt to avoid shame and discardment, while being told what they should be in order to be received by others. This leads to the erasure of authenticity, leaving little room for a genuine sense of self to develop.

Panelist Bios:

Andreea Moise is a Master's student in the British Cultural Studies programme at the University of Bucharest, Romania. Her BA thesis analysed the experience of depersonalization in Virginia Woolf's *To the Lighthouse* from a perspective blending phenomenology within psychiatry. She has presented at a number of graduate conferences in Romania and abroad. Her interests are Modernist and contemporary female literature, Queer Studies, Trauma Studies, Mad Studies, and Phenomenology.

Fariha Hossain is a 2021 English graduate from Georgia State University's Honors College, aspiring to attend law school. Currently, she is in her gap year, working in freelance editing. As a literary critic, she employs psychoanalytic criticism, affect theory, and phenomenology to examine dystopian literature. Fariha has received several awards for her writing from her undergraduate institution, notably the Eleanor M. Pratt Endowment and the Pamela Hecht Memorial Scholarship. Alongside her research, she is a published amateur poet and lyrical essayist. She plans to expand her Kristevan "choral regression" argument in a broader context and consider psychoanalysis in legal theory.

Makhalath Fahiyim is a second-year English MA student at Georgia College, where she also completed her undergraduate studies. Her research interests include women's literature and media studies with an intersectional feminist critical approach. She is currently writing her graduate thesis on the black femme in post-millennial zombie horror. While at Georgia College, Makhalath has served as the Graduate Assistant of

Andalusia, the Home of Flannery O'Connor, and has written for its academic blog *Assorted Regards*. She is the current president of Georgia College's Sigma Tau Delta chapter.

Zenobia Lee-Nelson, She/Her pronouns, is a first-year graduate student in the College Student Personnel & Administration Program at James Madison University. She is currently a mentor and graduate assistant for the Centennial Scholars Program, co-founder and president of non-profit organization Student Coalition Against Racial Injustice, and the founder of Shades of Pride, the first and only black and brown queer-based organization at JMU. During her time in undergrad, also at JMU, she has served on over 10 executive boards, task forces, and advisory councils while working as a diversity educator and advocate.

Thursday 2/10 9:00am-9:45am

Experiences of the marginalized in Shailja Patel's *MigrITUDE*

Marietta Kosma, University of Oxford

Moderator: Calabria Turner

Session Link:

<https://gsmeetings.webex.com/gsmmeetings/j.php?MTID=m1acaa14d9651bb4d01923bb2a353753b>

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Abstract:

Shailja Patel's *Migritude* focuses on the placement and re-placement of black African women and diasporic communities in the discourse of international concern. I demonstrate how Patel brings to the forefront histories of the subaltern otherwise silenced with the employment of decolonization. This paper consists of a reconceptualization of what is considered to be home in terms of the queer imaginary by addressing the silenced discourse of the subaltern. In this context there is no ideal sense of the queer self, as the discourse that queerness falls into is challenged by an intricate system of mobility. The female body's queer identification falls into a transgressive dialogue in which identity norms are challenged, as the strictures of traditional normativity are broken by the constant movement of the East African Asian female subject that operates within and outside the framework of the traditional home. The performance work I analyze focuses on what it means to experience an in-betweenness. The unique experiences of belonging of these female subjects, place them into a new multidimensional locus, where a different consciousness of identity arises. Patel's narrative signals towards an innovative recuperation of female diasporic subjectivity that is evidently progressive. The queer female South-East Asian subject becomes the center of attention and the space it occupies becomes a terrain of possibility. The subaltern's concerns are brought to the forefront, as the reproduction of systemic violence upon its body is questioned through language. Attentive to the multiplicity of voices, Patel engages with transnational political discourse as she achieves a new form of solidarity among the dispossessed, while contesting imperial remains.

Presenter Bio:

Marietta Kosma is a second year DPhil student in English at the University of Oxford at Lady Margaret Hall. Her academic background includes a master in English from JSU and a master in Ancient Greek Theater from the University of the Aegean. Her research interests lie in twentieth-century American literature, postcolonialism and gender studies. She has published articles, interviews, and reviews in Cambridge Scholars Publishing, H-Net, *Cherwell* and *Transatlantica* among others. She is Editor of the *Journal of Gender, Ethnic, and Cross-Cultural Studies*. She has presented her work in various academic conferences.

Thursday 2/10 10:30am-11:15am

Navigating Uncertainty, Communicating Complexity: An ANT-Informed Approach to Assessing Writing Center Space-Use Policies

Moderator: Em Gates

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=m5f11065a1a1c9b500b24d4c07e31dca6>

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Presenter: Logan Clem, Miami University of Ohio

Abstract:

Writing Program Administration (WPA), like most knowledge work, is increasingly uncertain, distributed, and complex. Following COVID-19, as the material conditions of academic work remain in flux, Writing Centers are especially vulnerable to space-use policy changes. Space is intertwined with institutional power dynamics (Porter et al.), and space-use policies impact Writing Center pedagogies and practices (Sabatino & Herb). To cope with such complexity and uncertainty in other contexts, WPAs have developed mapping approaches as methodologies for navigating complex institutional ecologies. Peeples proposes postmodern mapping for understanding the interplay of social and material factors in writing programs; Cox et al. and Peters use complexity theory to assess and plan for sustainable WAC initiatives; and Pinkert and Moore use programmatic mapping to solve problems and engage institutional stakeholders.

This presentation builds on this lineage of mapping as methodology for navigating uncertainty and complexity by focusing on spatial and material dimensions of Writing Center administration work. Based around a case study of an ongoing space move experienced by one Writing Center, this work in progress explores an Actor-Network Theory (ANT)-informed mapping approach to assessing the impact of space-use policies on Writing Center work. Extending Pinkert and Moore's programmatic mapping via an adaptation of Lisa Potts's ANT diagramming, this ANT-informed mapping methodology can serve WPAs as both an assessment tool and as a visual rhetorical text for communicating programmatic needs and outcomes to various stakeholders. Taking up

the methodologies of writing studies' "material turn" (Micciche) in WPA work gives WPAs a tool to make visible "the nonhuman objects that have always already been shaping our field's pedagogies" (Rutherford and Palmeri) and to assess programmatic policies for if they "create environments that enrich--instead of inhibit--our creative practices" (Alexis). In the presentation, I discuss the theoretical underpinnings of the methodology and demonstrate its policy assessment texts.

Presenter Bio:

Logan Clem is a Ph.D. student in Composition and Rhetoric and a teacher at Miami University of Ohio. His research interests include posthuman and materialist research methods in Writing Program Administration, adult learning theory and age studies, place-conscious education, two-year college writing programs, and transfer of digital literacy learning.

Thursday 2/10 10:30am-11:15am

Panel 2: Reapproaching Gender and Sexuality in 19th-Century British Literature

Moderator: Calabria Turner

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=m7529986f9c32db39e1e550086ac3b9d2>

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Panelists:

- Keith Derrick, Georgia State University
- Matthew Friedman, Northern Arizona University

Abstracts:

Asexual Aurora: Re-evaluating Elizabeth Barrett Browning's *Aurora Leigh* through the Lens of Asexuality

Keith Derrick, Georgia State University

Queerness as a concept is often difficult to define. Quantifying it into measurable metrics would, in some ways, de-queer queerness. However, as long as we are mindful of the subjective nature of queerness and its relationship to the status quo as a natural disruptor of normative forces surrounding gender and sexuality, we can still critically explore the queer. This will be helpful when applying a working definition of a-spectrum identities as a separation of the metaphysical want and the physical want that society assumes is inherently resolved through sexual and/or romantic fulfillment. When reading Elizabeth Barrett Browning's epic poem through this lens, we can plainly see that Aurora resides somewhere on the asexual spectrum. Throughout the open verse novel, there are several instances where Browning generates a disruption that extends beyond the mere conflict that is anticipated in fiction and becomes a more natural disruption of the normative, a disruption that can be described as queer. That is not limited to just the character of Aurora herself, either, but also includes aspects of *Aurora Leigh* like the form and narrative employed. *Aurora Leigh*, as evidenced by the following analysis, is a queer narrative.

Searching for Salvation: External Angels and Internal Demons in *The Picture of Dorian Gray* by Matthew Friedman

Matthew Friedman, Northern Arizona University

The Picture of Dorian Gray has long been read as a queer text, with most scholarship focusing on the triumvirate of male characters at the center of its story. Yet what has been overlooked and minimized is the only explicitly romantic relationship in the book, which is straight passing. While most scholars have dismissed this relationship as an attempt by Dorian to hide his queerness, the relationship is actually far more complex. This presentation will argue that Dorian's relationship with Sybil Vane functions not as a mask for his queerness, an effort to pass as straight, but rather an honest, though misguided, attempt to purify himself from what he perceives of as his "sin" of queerness. Dorian does this by leaning on the Victorian trope of the angel of the home, forcing Sybil into a role in which she is doomed to fail, with ultimately tragic results for both of them.

Panelist Bios:

Keith Derrick is a Ph.D. candidate at Georgia State University. His research focuses on identifying asexual characters and narratives in literature from the British Long Nineteenth Century. His publications include his novella *One Hand Clapping* and a scholarly edition of Oscar Wilde's *Lord Arthur Savile's Crimes and Other Stories*. For more on his work, please visit his [website](#).

Originally from Philadelphia, Matthew Friedman has spent the last ten years teaching English in Henderson, Nevada, where he lives with his wife and three children. He is currently a graduate student studying literature at Northern Arizona University.

Thursday 2/10, 1pm-2:15pm

CRW Reading 1: "Revision: Holy City and The Sugar Shack" by Valerie Smith and "Oblong Thoughts: The Future, the Present, and the Human Experiment" by Cornelius Fortune

Moderator: Scarlett Peterson

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=mb85dec9bdcd12de299e5549ee3afca7f>

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Presenters:

- Valerie A. Smith, Georgia State University
- Cornelius Fortune, Bowling Green State University

Presenter Bios:

Valerie A. Smith speaks on behalf of those who do not have a voice. Poetry is her highest form of expression. She studies poetry in the Ph.D. program at Georgia State University. She earned her Master's at Kennesaw State University where she is currently a Lecturer of English. Above all, she values spending quality time with her family.

Cornelius Fortune's work has appeared in *Yahoo News*, *CinemaBlend*, *The Advocate*, *The Novel & Short Story Writer's Market*, *Midwest Living*, *In the Fray*, and others. He holds an MA in English Literature and has taught composition, technical writing, as well as poetry and drama. He is a part-time faculty member of WCC (Washtenaw Community College) and has taught correctional facility English classes as an adjunct professor with Jackson College. Before going into education, he served as managing editor of the *Michigan Chronicle* -- the state's oldest weekly black newspaper -- and senior editor of *BLAC Detroit magazine*. He is currently pursuing a Ph.D. in American Culture Studies at Bowling Green State University.

Thursday 2/10, 4:00pm-5:15pm

CRW Panel 1: Revision and the Novel

Moderator: Drew Jordan, Georgia State University

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=me438fc9b0fa1fc8550a576f210cbbb42>

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Panelists:

- Lindsey Baker Bower, Georgia State University
- Drew Jordan, Georgia State University
- Dylan Fisher, Georgia State University
- Wanjikū wa Ngūgĩ, Georgia State University

Abstract:

Often when writers discuss the process of revision within their novels it is a conversation that occurs at the end of their process, and the process is given a more retrospective lens. This retrospective lens runs the risk of minimizing the role revision plays in the process of developing and fleshing out a novel. This panel attempts to demystify the revision process within novels by bringing together four writers at different stages of their novels-writing process. The goal of this panel is to discuss the multifarious paths that writers take in the process of revising novels and how revision helps to further uncover the story being told. In conversation will be Lindsey Baker Bower, whose upcoming MFA thesis will be a draft of her novel *Apricot City*, Dylan Fisher, who participated in the Fall 2021 novel workshop where his novel *In Emergency, the Devil Eats Flies*, was workshopped, and Wanjikū wa Ngūgĩ, whose second novel *Seasons in Hippoland* was published Fall 2021 and who is currently working on her third novel. Each writer will discuss the origins of their novel projects, how these projects have changed during the various drafts, what their revision process has looked like, and what future revision practices they might attempt. Drew Jordan, a fourth-year Fiction Ph.D. student at GSU whose novel draft *Vanished Worlds* will serve as his dissertation, moderates the discussion.

Panelist Bios:

Lindsey Baker Bower's fiction has appeared in *Bodega*, *SmokeLong Quarterly*, Third Point Press, and elsewhere. She is pursuing her MFA in fiction at Georgia State University, where she is a Paul Bowles fellow.

Dylan Fisher's first book, *The Loneliest Band in France*, was the recipient of Texas Review Press's 2019 Clay Reynolds Novella Prize, a Coups de Coeur from The American Library in Paris, and the Colorado Book Award in Literary Fiction. Dylan holds an MFA in Creative Writing from the University of Nevada, Las Vegas, and he is currently pursuing a Ph.D. in Creative Writing at Georgia State University in Atlanta.

Wanjikū wa Ngūgĩ is the author of two novels: *Seasons in Hippoland* and *The Fall of Saints*. She is a Visiting Faculty member at Vermont College of Fine Arts (VCFA) MFA in writing. Her short stories and non-fiction essays have appeared in *Nairobi Noir*, *Houston Noir*, *New Daughters of Africa*, *The Barelife Review*, *St. Petersburg Review*,

Wasafiri Magazine, Auburn Avenue, Cunning Folk Magazine, and Chumurenga amongst others. Wanjikū received her MFA at the University of Houston and is currently a Ph.D. Candidate in English and Creative Writing at Georgia State.

Drew Jordan is pursuing his Ph.D. at Georgia State. His work has appeared or is forthcoming in *The Bitter Southerner, Carve, The Greensboro Review, New South, Quarterly West, The Saturday Evening Post Online, and The Trinity Review* among others. A recipient of the Paul Bowles Fellowship and member of the Peauxdunque Writers Alliance, he received his MFA from the University of New Orleans.

End of Conference Day 1

Friday 2/11, 9am-10:15 am

Panel 3: Desai, Kang, Shakespeare, and *Snowpiercer*: Revisiting the Subaltern in Literature and Film

Moderator: Liping Yang, Georgia State University

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=mb8bde6db656fb9f116381bf3030f807d>

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Panelists:

- Sonakshi Srivastava, Indraprastha University
- Kieran Binney, Georgia College & State University

- Tara Heimberger, Georgia College & State University

Abstracts:

Arboreal Entanglements and Regeneration in Han Kang and Kiran Desai's Fiction

Sonakshi Srivastava, Indraprastha University

Published almost a decade apart, Desai's *Hullabaloo in the Guava Orchard* and Kang's *The Vegetarian* seem to be stitched together in an organic similarity.

In the former's work, a young Sampath seeks solace from the clamour of incomprehensible existence in a guava orchard – a rather incidental incident after failing to make a mark in the commercial and familial world. Pre-destined to be 'different' (his mother Kulfi has rather uncommon cravings during pregnancy – almost bordering on the absurd), his retreat into the guava orchard – his arboreal kingdom inaugurates a series of adventurous events for the entire town of Shahkot.

In the latter, Yeong-hye believes that she is turning into a tree, and that trees are her 'brothers and sisters'. She dreams the most lucid of dreams that trigger her to give up meat and other animal products like milk and eggs, resulting in her estrangement from the familial and public spheres.

The two novels have their protagonists share uncanny affinities between themselves (the references to dietary choices, their reconciliation with a female figure in their family, and madness), and with the arboreal kingdom. While Sampath lapses into the company of the trees, Yeong-hye is in the state of 'becoming' a tree. Moreover, the protagonists share a linguistic, rather a prelinguistic bond with the trees – silence. The two, divorced from the human world seem to chart a territory of their own on their own terms, and their only ally is the trees. This hinging on the arboreal imagery seems to convey a sense of assurance to their existence, their being and this idea forms the crux of this paper.

Through a close reading of the two texts, I will attempt to unravel how the arboreal imaginations at work in and within the texts function as the exponents of existential and personal navigation for the protagonists. Their metamorphosis – their 'becoming' a guava (in Sampath's case), and a tree (in Yeong-hye's case) as radical understandings of regeneration and re-membering. The aim of the paper is to offer a reconciliatory reading of the texts and the arboreal imaginaries by rooting them primarily in the existential philosophy of Heidegger, and Sontag's aesthetics of silence, thereby delineating and bringing to the fore the politics of existence, and solidarity between (subalterned) humans and trees.

Reimagining *The Tempest*: “Snapshots of Caliban” and Gendered-Environmental Tensions

Kieran Binney, Georgia College & State University

Ariel, the nature spirit from Shakespeare’s *The Tempest*, exists at the nexus of ecocriticism and postcolonial theory: his subaltern status is innately tied to his relationship to the natural world. In this paper, I examine both *The Tempest* and a contemporary adaptation, the poem cycle “Snapshots of Caliban” by Suniti Namjoshi, to show how personhood is granted or denied to characters through their connection to the natural world. Namjoshi reimagines Caliban as a queer woman and gives the character significantly more agency than the original, and I believe her work is valuable because of that, but I also seek to challenge her treatment of Ariel. Through close-reading descriptions of Ariel and Caliban in *The Tempest* and “Snapshots of Caliban,” I will examine how Namjoshi gives Caliban ownership of the island by linking her body to the island’s ecosystem, but at the expense of Ariel’s land rights. While “Snapshots” is a work of feminist reclamation, it falls short of giving justice to all of *The Tempest*’s marginalized characters and raises questions about the limits and responsibilities of adaptation when it comes to representing and uplifting marginalized perspectives.

Marxist Theory & the Subaltern in *Snowpiercer* (2013)

Tara Heimberger, Georgia College & State University

A frozen landscape after a failed attempt to reverse climate change, a silver bullet train unable to stop, and a society divided into economic factions not unlike those before the global catastrophe, Bong Joon-ho’s *Snowpiercer* (2013) depicts a bleak future in 2031 in which the underprivileged seek to revolutionize the “new” world order. *Snowpiercer* is above all a social commentary on climate change, the potential results of late-stage capitalism, and the depravity of human nature in terms of survival as a result of these preventable conditions. The film’s relevancy to the impending threshold of climate change irreversibility occurring in as soon as 20 years makes it a damning commentary on the relationship between capitalism and climate change. As the wealth gap continues to increase, the depictions of the dangers of late-stage capitalism increase, as we see with the release of the film *Snowpiercer* in 2013 and its television adaptation of the same name in 2020. Though social commentary through media is not new, these condemnations of capitalism serve as a warning to our society of what could be if drastic changes are not enacted. Both Bong Joon-ho and Gayatri Chakravorty Spivak make political and social commentaries on the cyclical nature of marginalization. I will argue that *Snowpiercer*’s “Tailies”, which are representative of “subalternity” as defined by Spivak, and Bong Joon-ho’s Marxist commentary contribute to a depiction of dystopian colonialism and a possible future if society continues towards an ever-increasing wealth

gap and environmental destruction. Using Spivak's concept of "subalternity" and Chandra Mohanty's application of the Subaltern to capitalism, I plan to create a Marxist and decolonist analysis of *Snowpiercer* that offers a new perspective on the film that takes into consideration the representations of the voiceless within the flawed system of capitalism.

Panelist Bios:

Sonakshi Srivastava graduated from the University of Delhi in 2020, and is a graduate candidate at Indraprastha University, Delhi, where she researches on the Anthropocene, Ethics, and Discard Studies. She was also an Oceanvale Scholar for the Spring-Autumn session at Kirori Mal College, University of Delhi, where she researched the representation of dis/abilities in the face of unnatural disasters.

Kieran Binney is a first-year MFA poetry candidate at Georgia College & State University.

Tara Heimberger graduated from the University of North Georgia in 2018 with a Bachelor's degree in English Education. After teaching English and Theatre at a public high school for a few years, she recently decided to return to school to get her Master's degree in English. She plans to pursue a Ph.D. in the fall of 2022, with an interest in feminist theory, horror films, and adaptation studies in the hopes of teaching at the collegiate level.

Friday 2/11 10:30am-11:15am

Panel 4: Revisiting Form in Literature

Moderator: Alan Swirsky

Session Link:

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Panelists:

- Dr. Mgr. Pavlína Flajšarová, Ph.D., Palacky University in Olomouc, Czech Republic
- Raja Althobaiti, University of Washington
- Jeffrey Taylor, Georgia College and State University

Abstracts:

Recreating, Revisiting and Reassessing the Novel Genre: Experiments with Form and Content in Bernardine Evaristo's *Girl, Woman, Other*

Dr. Mgr. Pavlína Flajšarová, Ph.D., Palacky University in Olomouc, Czech Republic

Bernardine Evaristo in her award-winning work *Girl, Woman and Other* (2019) tests the ground of the possibilities of the genre of novel. The above mentioned work is not only a novel in verse, but also an example of various possibilities of versology. Evaristo builds upon classical works such as *The Decameron* to experiment with narrative perspectives. The paper also aims to show how postmodern techniques and postcolonial themes such as racism, ethnicity, equality, and identity can be incorporated into the above mentioned frames. In addition, as Evaristo has been acclaimed for her treatment of black British issues, the paper proposes to look at her latest novel *Girl, Woman, Other* (2019) from the perspective of class, gender, and race. Evaristo desires to cast light upon these as she believes that otherwise "it's easy to forget that England is made up of many Englands." The twelve protagonists of the novel represent various classes of contemporary British society. All of them are women experiencing at least double marginalisation based on their gender and ethnicity. The third level of marginalisation relates to their class. Due to the triple oppression, the economic and social stratification that still exists within contemporary British society becomes fully unveiled. The women all wish to climb up the social ladder, however due to their social background, they all have to struggle in one way or another. The paper will therefore discuss the legal and literary issues connected with people of colour in contemporary Britain in relation to their opportunities to succeed in both their personal and professional life, be it business, media or art. Special attention will be paid to the ethnic heritage of the women protagonists and the reasons why they either achieve their desired dream or not. It will be evaluated whether class is one of the decisive factors.

Revisiting the Reception of the *Arabian Nights* in Arab Women Scholarship

Raja Althobaiti, University of Washington

The Arabian Nights frame story features king Shahrayar who is enraged by his wife's extramarital affair. Shahrayar orders his wife be killed. He seeks vengeance against all women. Repeatedly, he marries women to be killed after consummating the marriage. This cycle of marriage and death continues until Shahrazad volunteers to marry Shahrayar to begin a cycle of storytelling that stops the king's violence.

There are two pivotal moments in the history of *The Nights*. First is Antoine Galland's (1646-1715) translation (between 1704-1717). The second is the recovery of the Arabic manuscript by Muhsin Mahdi (1926-2007) between 1984-1994. Mahdi's restoration of the Arabic manuscript revealed many editorial liberties Galland introduced to the text. Galland added a narrative closure to his French translation in contrast to the Arabic manuscript, which is open-ended. In Galland's version, *Arabian Nights* ends when Shahrazad becomes a mother of three children. This narrative closure—which does not exist in the Arabic manuscript—is the key issue that my research paper investigates.

In the 1990s, Arab women writers engaged the implications of *The Nights* on women—primarily in “On Shahrazad and May Ziadeh” (1999) by Nawal el Saadawi (1931-2021) and *Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing* (1991) by Fedwa Malti-Douglas (b. 1946). Both scholars consult Galland's version of *The Arabian Nights*. This leads them to argue that Shahrazad's three children mark the failure of Shahrazad's storytelling and the triumph of patriarchy. My paper *revisits* their conclusions considering the recovery of the open-ended Arabic manuscript—which does not feature offspring. My paper will ask: how can we complicate in critical terms, rather than disprove, their critical articulations? How can we foreground conceptions of hope, liberation, and social transformation in the text's open-ended and fluid structure?

On the River With Henry David Thoreau

Jeffrey Taylor, Georgia College and State University

The first draft of this work was written while the writer was in residence in his self-built hut adjacent to Walden pond. *A Week* becomes far more intelligible when understood as presenting three very different kinds of internal voyages. The intent here will be to provide a good reason why contemporary readers should still read this text.

Henry David Thoreau's first book, *A Week on the Concord and Merrimac Rivers*, is rarely read today. Readers may theorize that this book was written as a memorial to Thoreau's deceased brother. The work doesn't follow the usual pattern of

autobiographies, not only in that it is dedicated to Thoreau's brother rather than to himself but also in that it only covers a two week period of their lives. Nor does it follow the usual trend of travelogues. The work consists of eight chapters, one devoted to the rivers themselves, five and a partial to the outward bound journey and one and a partial to the return. The compression of time for the return seems to turn the reader's focus toward the voyage of discovery rather than the return to their home port so this work appears to be directed toward future discoveries rather than upon a past trip with his brother. The outward portion of the voyage contains extensive digressions that present a narrative of intellectual musings rather than that of a typical travelogue involving physical, geographic discovery. Further, the book mentions neither of the brothers by name, which might be construed as depersonalizing the experience the two are shown as sharing. The reader is thus left to float the river in confusion. This paper will offer an approach to Thoreau's book that hopes to clarify his intent and offers ways to relate the digressions to that intent.

Panelist Bios:

Dr. Pavlína Flajšarová, Ph.D., is an associate professor at the Department of English and American Studies, Faculty of Arts, Palacký University Olomouc, Czech Republic. In 1999–2000, she was a Fulbright visiting researcher at The Catholic University of America in Washington, D.C. She has published four scholarly monographs, *The Bridge and the Eclipse: Metaphor in The Poetry of Samuel Taylor Coleridge* (Palacký University Press, 2004), *Poetry in Great Britain and Northern Ireland after 1945* (Uniprint, 2007), *Diaspora in the Fiction of Andrea Levy* (Palacký University Press, 2014), and *Grace Nichols Universal and Diverse: Ethnicity in the Poetry and Fiction of Grace Nichols* (Palacký University Press, 2016). Furthermore, she has presented many papers on anglophone poetry and fiction at international conferences, has published numerous articles in peer-reviewed journals, and contributed several entries into *The Greenwood Encyclopedia of American Poets and Poetry* (Greenwood Press, 2005). Recently, she co-authored three monographs on Scottish contemporary fiction and a volume of Canadian literary history, all by Palacký University Press. Her current scholarly interest is British ethnic and diasporic literature. At the same time, she serves as the vice-dean of international relations at the Faculty of Arts, Palacký University.

Raja Althobaiti is a Ph.D. candidate in comparative literature at the University of Washington. Althobaiti's research centers around questions of Arabic intellectual history, social transformation, critical thinking, and the literary imagination. His dissertation engages the long history of *The Arabian Nights* by offering a critical history of the text. In his scholarship, Althobaiti offers a genealogy of orientalist discourses on the imagination as he traces the key changes that translators, mainly Antoine Galland (1646-1715) and Sir Richard Burton (1821-1890), introduce to the text of *The Nights*. Althobaiti argues that these earlier translations—from the 18th and the 19th

centuries—impact the works of notable postwar Arab literary critics. By juxtaposing the original Arabic manuscript that was recovered by Muhsin Mahdi (1926-2007) next to European translations, Althobaiti's work locates the literary imagination as a site of struggle over vibrant figurations of social transformation.

Jeffrey Taylor is a non-traditional student, 75, retired, committed to continuous adult education, married with two adult children. He is enrolled in the English, MA program with a primary interest in Antebellum American literature. He has an undergraduate degree in history from College of William and Mary. Jeffrey's last employment was as an Internal Auditor in the purchasing department of an aircraft manufacturing plant. Basically, he graded the buyer's homework.

Friday 2/11 1:15pm-2pm

Panel 5: Re-conceptualizing Romantic and 19th-Century Literature

Moderator: Calabria Turner

Session Link:

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Panelists:

- Peter Doran, Old Dominion University
- Hanna Rosenberg, University of Virginia

Abstracts:

The Frankenstein Myth; or the Modern Epimetheus

Peter Doran, Old Dominion University

This paper aims to challenge several traditionally accepted interpretations of Mary Shelley's 1818 magnum opus *Frankenstein; or the Modern Prometheus*. Criticism of Shelley's novel generally accepts Victor Frankenstein to be the modern avatar of Prometheus, and the "daemon," to be a representation of the empiricist *tabula rasa* theory. My own analysis of the text refutes each of these claims, which affords new possibilities for interpreting the text. This refutation is done through recontextualizing Shelley, her philosophy, and how she accessed the Prometheus myth. I assert that Victor Frankenstein more closely resembles Epimetheus, and that it is the daemon who more acutely represents the Prometheus figure. Furthermore, in my reading the novel actually refutes the empiricist theory of *tabula rasa* and employs a contradicting theory, the Socratic doctrine of recollection. This reimagining of the text is made possible by engaging with Mary Shelley's personal history, and her encounter with primary texts that discuss the Promethean myth. Through her husband and his translations, Shelley can be connected with the dialogues of Plato, where both the myth of Prometheus and the doctrine of recollection are present. A Platonic or Neoplatonic interpretation of *Frankenstein* more adequately addresses Shelley's presupposition of language in the book, and well as her use of myth to estimate truths that lie outside that which may be understood experientially. This recontextualization of the two primary characters in *Frankenstein* equips this paper with the necessary tools to put Shelley's own ideation into conversation with the tradition of Platonic realism, while also analyzing their impact on the symbolism of the myth and mythmaking.

Pirating Byron's Corsair: Romanticism's Afterlife in The Eustace Diamonds

Hanna Rosenberg, University of Virginia

The Romantic impulse, associated with the imagination, a preoccupation with nature, and mythic ambitions, points us obviously enough towards Victorian writers such as Emily Brontë and Alfred Tennyson. Romanticism, however, is rarely thought of in association with the nineteenth-century realist novelists, and perhaps least of all with Anthony Trollope. Though often categorized as "profoundly conventional or at least conservative," Trollope is not a simple, dogmatic writer. In this paper, I give a tour of the Byronic elements and engagements in Trollope's "The Eustace Diamonds" (1872), examining his negotiation of realist and Romantic impulses. I pay particularly close attention to Trollope's handling of Byron's "The Corsair" (1814) in order to trace how interactions with Byronism helped to shape his work.

Panelist Bios:

Peter is a 23 year old student, currently enrolled in the MA program at Old Dominion University. His primary research interests include educational theory, ancient and modern rhetoric, and classical philosophy. In the future he hopes to pursue a doctorate degree and academic career in either rhetoric or social foundations of education.

Hanna Rosenberg is a first-year MA student at the University of Virginia. She received her Bachelor of Arts in English Literature in 2021 from the University of California, Los Angeles. She is a Victorianist at heart and researches the 19th century novel and feminist theory. She is also a research assistant in the digital humanities, working under the instruction of Dr. Alison Booth on her project the *Collective Biographies of Women*.

Friday 2/11 2:15pm-3:30

Panel 6: Re-imagining English Studies: Dispelling Allonormative Assumptions

Moderator: Keith Derrick

Session Link:

<https://gsumeetings.webex.com/gsumeetings/j.php?MTID=moa7fab7056c865d1fa170093d9402e4c>

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Panelists:

- Keith Derrick, Georgia State University
- Dr. Aley O'Mara, Syracuse University
- Marisa Manuel, Georgia State University

- Shira Gottfried, Georgia State University

Abstract:

This panel discussion explores how the emerging field of Asexual Studies can intersect with English Studies and the Humanities overall. Topics will include reading literature through the lens of asexuality, creating asexual-friendly creative writing workshops, curating queer collections of literature for libraries and syllabi, and the importance of asexual representation in academic institutions.

Panelist Bios:

Keith Derrick is a Ph.D. candidate at Georgia State University. His research focuses on identifying asexual characters and narratives in literature from the British Long Nineteenth Century. His publications include his novella *One Hand Clapping* and a scholarly edition of Oscar Wilde's *Lord Arthur Savile's Crimes and Other Stories*. For more on his work, please visit his [website](#).

[Ashley "Aley" O'Mara](#), Ph.D., wrote the first doctoral dissertation on asexuality in early-modern English literature. They are a freelance writer and dramaturg. Their work can be found in [America magazine](#), [Religion Dispatches](#), and [Howlround](#), and they have consulted on productions ranging from Syracuse Shakespeare-in-the-Park's *Richard III* to Emily Claire Schmitt's new play *Absolution* with Xavier Theatre (New York City). With Liza Blake and Catherine Clifford, they are currently compiling and editing *Early Modern Asexualities*, the first collection of scholarly work on the subject.

Marisa L. Manuel (any pronouns) is a Ph.D. student at GSU. She is the founder of Ace Chat, an a-spec visibility platform, and volunteers with IAD and International Ace Con. Her publications are present or forthcoming in *Creative Nonfiction*, *Pleiades*, *HuffPost*, and others.

Shira Gottfried is a recent graduate of Georgia State University. She will start graduate school in the fall with the aim of earning a Master's in Information and Library Science; she hopes to work in an elementary or middle school library. Shira is passionate about increasing diversity in literature and currently runs *The Crooked Canon*, a [website](#) dedicated to discussing the literary canon and highlighting books from diverse authors containing representation of minority identities.

Friday 2/11 3:45pm-6:15pm

CRW Reading 2: Georgia State University Graduate Creative Writing Program Reading

Please join us for a reading from students in the Georgia State University Graduate Creative Writing Program.

Moderator: Scarlett Peterson

Session Link:

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Readers:

- Caroline Chavatel
- Jada Renee Ford
- Emily Lake Hansen
- Scarlett Peterson
- Jillian Smith

Reader Bios:

Caroline Chavatel is a third-year Ph.D. student at Georgia State University studying poetry. She is the author of *White Noises* (Greentower Press, 2019), which won *The Laurel Review's* 2018 Midwest Chapbook Contest and her work has appeared in *AGNI*, *The Missouri Review*, *Foundry*, and *Poetry Northwest*, among others. She works as the Poetry Editor of *New South* and is also co-founding editor of *The Shore* and an editor at Madhouse Press.

Jada Renee Ford is a poet specializing in heartbreak and a writer fascinated with pop culture and Blackness. Her work most often reflects the romance of modern times. As she pursues an MFA in Creative Writing at Georgia State University, she posts regularly on her poetry Instagram @closerbythesecond and talks about her new zine HOT

PROPAGANDA, which focuses on uplifting diverse and southern voices. To find out about her recent publications, check out linktr.ee/jadawrites!

Emily Lake Hansen is a third year Ph.D. student in poetry at Georgia State University. She is the author of the collection *Home and Other Duty Stations* (Kelsay Books) and the chapbook *The Way the Body Had to Travel* (dancing girl press). Her poetry and nonfiction have appeared in *32 Poems*, *Hobart*, *Up the Staircase Quarterly*, *Atticus Review*, and *Glass: A Journal of Poetry* among others. A Best of the Net and Pushcart Prize nominee, Emily also serves as an instructor of English and Creative Writing at Agnes Scott College.

Scarlett Peterson is poet, essayist, and lesbian. She is currently working on her Ph.D. at Georgia State University. She received her MFA at Georgia College. Her work can be found in *Moon City Review*, *The Lavender Review*, *Cosmonauts Avenue*, *Peculiar*, *Gargoyle Magazine*, *Ponder Review*, *Madcap Review*, *Counterclock Journal*, *The Shore*, *Poetry Online*, *Skink Beat Review*, *Eunoia Review*, and more.

Jillian Smith is a poet and teacher living in Marietta, Georgia with her husband Luke, son Neil, and two cats Kayne and Vivian. She is getting her Ph.D. in Poetry at Georgia State. Jill grew up outside Philadelphia, and she has also lived in Tallahassee, Florida. She enjoys spending time with her husband and son, exercising, writing, reading, and cooking.

Friday 2/11 6:30pm-7:30pm

CRW Reading 3: Open Mic Night

Moderator: Scarlett Peterson

Session Link:

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Readers: Open to all conference attendees

Poets and writers of all skill and experience level are welcome to join us for an open mic night hosted by the Creative Writing committee. Bring something to read or just join us to listen!

We encourage you to share anything you're comfortable with—this is a safe, inclusive space. Plan to read for five minutes or less. Please note that any readers sharing works that are inflammatory, degrading, or hateful will be removed from the session immediately.

End of Conference Day 2