

CALL FOR PAPERS: (dis)junctions (grad) (2/27/09; (dis)junctions, 4/3/09-4/4/09)

GENERAL CFP

(dis)junctions 2009: Brave New Worlds

For (dis)junctions 2009, we are seeking papers that explore the construction and definition of "the world," in all its various permutations. Papers may address topics such as imperialism, postcolonialism, travel narratives, medieval mappae mundi and philosophy, creation narratives and mythology, science-fiction planet-building, fantasy literature, narrative representations of the natural or sociopolitical world, and/or questions of identity and self in relation to the ever-changing global landscape. We are interested in how the idea of "the world" crosses boundaries of space and time, as well as the ways in which diverse participants construct, and relate to, ever-changing conceptions of what "the world" entails. As always, (dis)junctions welcomes papers from all areas of the humanities, social sciences, and creative disciplines; participants may submit to a specific panel or in response to the general call for papers.

Abstracts of 250-300 words should be emailed to **disjunctions09@gmail.com** by February 27, 2009 (text in the body of the message; please no attachments).

SPECIFIC CFPs; PROPOSED PANELS

MEDIEVAL LITERATURE

This panel welcomes papers investigating any aspect of medieval literature.
Possible topics include, but are not limited to:

The spaces and landscapes of the medieval world
Medieval mythology
Malory and other Arthurian literature
Early medieval poetry, epic, and saga
Chaucer
Anachronism and historical representation
Medievalism and adaptations
Religion and magic

Abstracts of 250-300 words should be emailed to Tom Schneider at thomas.schneider@email.ucr.edu by 2/27/2009. Please indicate any A/V needs you may have.

AFFECTIVE INVESTMENTS/AFFECTIVE STRATEGIES: REPRESENTATIONS OF EMOTIONS IN 20TH- AND 21ST-CENTURY AMERICAN CULTURAL PRODUCTIONS

In recent years, a body of research has emerged on the social and political implications of emotions. Scholars such as Lauren Berlant, Daniel Gross and Ruth Gilmore have argued that emotions are socially constituted and institutionally regulated and managed. Viewed through this critical lens, feelings are not only private and individual but are often public and political. This panel seeks papers that explore the ways in which representations of emotions in 20th- and 21st-century American literary, aural, and/or visual texts intersect with social and political categories such as race, gender, class, sexuality, citizenship, and/or (post)coloniality. Possible topics may include but are not limited to:

- Emotions in ethnic American literature/film/performance art
- Emotions and the production(s) and/or representations of race
- Narrative strategies used by marginalized groups to represent emotions
- Emotions and gender and sexuality
- Emotions and American empire
- Emotions and performativity
- Social and/or psychic processing of emotions
- Emotions and 9/11
- Emotions and nationalism
- Emotions and globalization
- Emotions and transnational economy and cultural exchange

Abstracts of 250-300 words should be emailed to Nan Ma at nanma22@gmail.com by February 27, 2009.

DIGITAL WORLDS

Contributors are invited to submit critical works that consider digital worlds. In keeping with this year's conference theme, this panel is interested in how users interact with these constructed environments. How do virtual worlds complicate notions of embodiment and identity? How do users participate in the creation of digital worlds? How do they effect our perceptions of the so-called real world? Possible topics (though contributors are not limited to these) may include:

- On-line games
- Fan communities
- Avatars
- Gender
- Relationship Formation
- Mythology and history in game worlds
- Role-playing in digital environments
- Digital world creation and design

Abstracts of 250-300 words should be e-mailed to Jennifer Kavetsky (jennifer.kavetsky@ucr.edu) by February 27, 2009.

“SEPARATE SPHERES?” ROMANTIC WOMEN WRITING POLITICS:

Contributors are invited to submit critical works on the topic of women's writing during the British Romantic period. As Anne Mellor argues, women such as Hannah More and Charlotte Smith, among others, wrote across the genres in a very public fashion and with real political impact on the British nation and its citizens, including other writers. We welcome any paper developing a topic that focuses on these women and their work.

Abstracts of 250-300 words should be e-mailed rory.moore@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

VICTORIAN GENDER CULTURE

Contributors are invited to submit critical works on Victorian gender culture. Topics may include:

Manliness vs. Masculinities
Domestication of gender
Cultural gender representations and class
Empire and gender

Abstracts of 250-300 words should be e-mailed rory.moore@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

THE BRONTË'S

Contributors are invited to submit critical works on any aspect of the Brontë's, including:

Life writing and Elizabeth Gaskell
Feminism
Class
Religion
Gender
Empire
Genre studies

Abstracts of 250-300 words should be e-mailed rory.moore@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

REVISITING LITERARY WORLDS: PREQUELS, SEQUELS, AND SPIN-OFFS

In keeping with that theme, this panel seeks papers that consider works—likely written, though appropriate film, television, and other media may be analyzed—that *return* to already-existing fictional worlds and approach and re-imagine them with new eyes and new purpose. These may include prequels concerned with the time prior to a well-known work's events, such as Jean Rhys' *Wide Sargasso Sea* or John Clinch's *Finn: A Novel*, which explores the life of Huck Finn's father. It may also include sequels (even those done by the same author, especially after the passage of some years) that carry the story or follow its characters beyond the bounds of the original tale, that provide new adventures, that present new characters in the same world, or those that rewrite the same events from a new perspective; examples include the various reincarnations of the Sherlock Holmes stories, or fantasy writers Robin McKinley's and Peter S. Beagle's respective returns to the land of their earlier novels.

Despite the difficulty, perhaps, in drawing such a line, this panel specifically does not seek papers on adaptations of other literary works.

Analyses of the merits and function of the "new" works in themselves are certainly welcome and encouraged, but of particular interest are papers that relate them in some significant way to the original works from which they arose and that deal with the implications, whatever those may be, that writing such stories have for issues of authenticity and as reflections on the merit of those original tales. Potential panelists should certainly not feel limited by these possible topics; surprises and the unforeseen are hoped for. Consideration of works from all genres, lengths, and media are encouraged.

Please send abstracts of 200-250 words to Susana Brower at susana.disj_at_yahoo.com by February 27, 2009. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

FANTASY AND FANTASTIC LITERATURE

This panel seeks papers on any aspect of fantasy and fantastic literature, from its modern inception with George MacDonald to its links with ancient and medieval epics, and its continued and growing presence in recent years with the *Harry Potter* books and in film and television, as well as anything in between. Other possible topics include, but are not limited to, issues of genre (e.g., the apparently permeable border with science fiction, or mainstream fiction); fantasy and children's literature; fantasy and social critique or allegory; or analyses of specific works or

series of works. Of special interest, in keeping with this year's conference theme, are papers dealing with the creation of fantastic worlds.

Please send abstracts of 200-250 words to Susana Brower at susana.disj_at_yahoo.com by February 27, 2009. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

ILLUSTRATING LITERARY WORLDS

Expanding on that theme, this panel seeks papers that consider literary works and their relationship to the illustrations that represent their worlds, whether these illustrations are published with the written works, follow them, or are created for a private, limited audience (often the author him/herself, as is the case with many of Tolkien's Middle Earth drawings). Possible topics include children's literature and illustration, illumination, engraving, cover art, maps, created script, the author's own renderings of the world (perhaps in contrast to another artist's portrayal), or any other possible manifestation of this topic. Again, the emphasis sought is on the relationship between the written and the visual worlds.

Please send abstracts of 200-250 words to Susana Brower at susana.disj_at_yahoo.com by February 27, 2009. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

MARK HELPRIN'S WORLDS

This call is a broad search for papers on the works of the contemporary American author Mark Helprin, who, despite having won various awards for his novels and other stories, including *A Soldier of the Great War*, sadly receives relatively little attention from the literary community. Consequently, any and all aspects of Helprin criticism shall be considered for this panel.

Possible topics include but are not limited to:

- Analyses of individual novels
- The trajectory of his oeuvre
- His place in the canon of contemporary writers
- The Swan Lake series, and his role as a children's writer
- Issues of genre (magical realism, fairy tale, heroic epic, etc.)
- Nostalgia and hope
- Beauty and loss
- Language and imagery

Please send abstracts of 200-250 words to Susana Brower at susana.disj_at_yahoo.com by February 27, 2009. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

GREEN POETICS

Contributors are invited to submit critical works on the topic of so-called 'Green' writing in any genre. Potential variants include:

- Ecopoetics
- Ecotheater
- Ecocriticism
- Biocentrism
- Landscape architecture
- Cultural geography
- Comparative literature
- Borderlands writing
- Travel writing
- Scientific research and writing
- Animalism
- Environmental rhetoric

Abstracts of 250-300 words should be e-mailed to alan.lovegreen@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

THE ROGUE SEA

Contributors are invited to submit critical works on the sea and its literary, cinematic, and/or cultural adaptations or mutations. Potential topics might intersect:

- Maritime themes
- Environmental rhetoric
- Exploration narratives
- Freudian readings
- Historic or modern aspects of piracy
- The ocean as territory
- The sea in literature, myth, and folklore
- Transatlantic studies

Abstracts of 250-300 words should be e-mailed to alan.lovegreen@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

POETICS OF SPACE

While its title is borrowed from Gaston Bachelard's work, this CFP broadens its focus to include not only theories or politics of domestic spaces, but asks contributors to also interrogate how larger, more abstract "spaces" are thought of, constructed, arranged, and removed in a wide array of literature, media, and/or other terrains. Possible topics may include:

Physical, theoretical, and corporeal spaces
City planning or infrastructure
Urban/suburban space in theory or literature
Surplus / excess
Psychological implications of space
Space in rural settings
Social displacement
Non-fictional uses of waste
Space and cultural construction

Abstracts of 250-300 words should be e-mailed to alan.lovegreen@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

MELVILLEAN MOVEMENTS

Contributors are invited to submit critical works on Herman Melville. Papers may examine any aspect of the writer's work, study the emergence of his use as a cultural apparatus, or engage spin-offs that use themes or elements of his work or image. We are interested in the politics that allow Melville's works and ideas to 'transcend' boundaries of space, time, and media to retain their appeal. Possible topics may include:

Gender
Melville's reemergence in the 1920s
Melville's works in popular culture; art
Whale Lore
Critical history or popular culture response
Performance, music and song in the texts
Use of myth and history

Abstracts of 250-300 words should be e-mailed to alan.lovegreen@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

IDENTITY FORMATION IN 19th C. AMERICAN CULTURE

Contributors are invited to submit critical works that examine issues on identity in the “long” 19th century in any genre of American literature, film, media, etc. Some potential topics include:

Slave trade/reconstruction as identity forming
Film technologies and the role of images
Transatlantic pressures and mimicry
Intersections of nostalgia and jeremiads
Science
The church
Transcendentalism / mysticism

Abstracts of 250-300 words should be e-mailed to alan.lovegreen@email.ucr.edu by February 27, 2009 (text in the body of the message; please no attachments).

WORLDS OF HORROR

Contributors are invited to submit critical works on world-building in horror literature and film. While fantasy and science-fiction are well known for constructing fictional worlds, horror is less so. Are there examples of “horror worlds”? This may also include fictional locals in horror, such as Stephen King’s Castle Rock, Derry, and Salem’s Lot, or H. P. Lovecraft’s Arkham, Dunwich, or Innsmouth. What is the purpose of such fictional geographies? Why do they seem to be more common than complete fictional worlds in horror literature and film?

Abstracts of 250-300 words should be emailed to David Bañuelos, (banuelos.david@gmail.com), by February 27, 2009 (text in the body of the message; please no attachments).

THE HORROR OF IT ALL

Contributors are invited to submit critical works on existential and anti-world themes in horror literature and film. In H. P. Lovecraft: Against the World, Against Life, Michel Houellebecq argues that Lovecraft’s work is characterized by “Absolute hatred of the world in general, aggravated by an aversion for the modern world in particular” and the idea that “something is hiding beneath the surface of reality. . . . Something truly vile.” Is this an accurate description of Lovecraft’s work or of horror in general? To what extent does horror fiction demonstrate a fear or hatred of the world, life, or humanity? Can horror be seen as life-affirming?

Abstracts of 250-300 words should be emailed to David Bañuelos (banuelos.david@gmail.com), by February 27, 2009 (text in the body of the message; please no attachments).

ENLIGHTENMENT PHILOSOPHY

A call for papers interested in the social and historical impact of Enlightenment philosophers on the formation of a global, national, communal or even individual psyche. Papers for this panel will look at how Enlightenment philosophers were influential in the reimagining of the social "world", market, and religious institutions of the (but not limited to) 18th and 19th century. Additionally, the ways these philosophies have marked the age with signature conceptions of gender, race, and ethnicity that still influence conceptions of the social "world" today.

Abstracts of 250-300 words should be emailed to amore001@ucr.edu by February 27th, 2009.

THE WORLD OF THE DETECTIVE

Contributors are invited to submit critical works on any aspect of representations of the detective in fiction, film, television, and other media. The world the detective moves within is often confusing and constrained. This panel will consider the different environments featured in detective fiction and the relationship of the detective to the larger world he or she moves within. Potential topics may include but are not limited to the following:

Classic Detective Fiction

Sherlock Holmes

Agatha Christie

The Detective and the urban landscape

Detective fiction and national boundaries

The detective and the country house

Hardboiled Detective Fiction

Crime television series (e.g., *CSI*, *NCIS*, *Law and Order*, *Pushing Daisies*)

Noir and Neo-noir

Humorous revisions of the detective or crime fiction

Detective Games

Abstracts of 200-300 words should be emailed to Gretchen Bartels (g.bartels@gmail.com) by February 27th, 2009. Please include the abstract in the text of the email (no attachments). Indicate any audio/visual needs you may have.

LOST

Contributors are invited to submit critical works on any aspect of the television show *Lost*. Potential topics may include but are not limited to the following:

Lost and philosophy
The epistemology of the flashback
Allusion
Online Communities
Insular representations of the world

Abstracts of 200-300 words should be emailed to Gretchen Bartels (g.bartels@gmail.com) by February 27th, 2009. Please include the abstract in the text of the email (no attachments). Indicate any audio/visual needs you may have.

RHETORIC AND COMPOSITION

Contributors are invited to submit critical works on any aspect of rhetoric and composition. Potential topics may include but are not limited to the following:

Writing Pedagogy
Writing across the Disciplines (WAC) / Writing in the Disciplines (WID)
Post-process theory
Writing Centers
Visual Rhetoric
Political Rhetoric
Aristotelian Rhetoric
Plato and Rhetoric

Abstracts of 200-300 words should be emailed to Gretchen Bartels (g.bartels@gmail.com) by February 27th, 2009. Please include the abstract in the text of the email (no attachments). Indicate any audio/visual needs you may have.

QUEER ASIAN AMERICA

In 1996, Dana Takagi in “Maiden Voyage” wrote: “many of us experience the worlds of Asian America and gay America as separate places—emotionally, physically, intellectually. We sustain the separation of these worlds with our folk knowledge about the family-centeredness and supra-homophobic beliefs of ethnic communities. Moreover, it is not just that these communities know so little of one another, but, we frequently take great care to keep those worlds distant from each other.” In other words, Takagi underscores a pattern of maintaining distance between private (sexual) expression and public expression that is not just encouraged from the outside in one’s ethnic community, but also self-imposed as a result of “folk knowledge” or guarantees of filial piety, respect, and continuity with respect to the past.

Thirteen years later, has much changed in Asian America? Does Asian America continue to consider queer sexuality *their* problem, that of the non-Asian American community, or is it beginning to see the oppression of variant sexuality as another aspect of racial and gender oppressions? The Advocate noted in an October 17th issue that Asian Americans “overwhelmingly” oppose Prop 8, the ballot measure to overturn gay marriage in California. Does this signal a moment of shifting attitudes towards queer Asian America or a continued bifurcation of ethnicity and sexuality? In what arenas do we see shifts in perceptions of gay, lesbian, and queer lives in Asian America? Have film, literature, and new media provided new and interesting forums for queer expression? This panel proposes to explore the state of queer Asian America in multiple dimensions and facets.

Papers and performance pieces (film and new media) are requested about any of the following topics so long as they focus specifically on Asian American and Pacific Rim queer lives:

Private vs. public lives

Queer interpretations of canonical work (how might a queer modality exist in John Okada’s No-Boy?)

Queer interpretations of historical moments

Transnational migrations of attitudes about the g/l/q community

Queer legal scholarship

Readings of new literature, film, and media involving the queer community

Distinctions between queer and “lesbigay” scholarship

Critical theory

Autobiography, poetry, short films

Queer Asian America and religion

Ethnography

Please email abstracts of 250-300 words to crystal.brownell@email.ucr.edu by February 27, 2009.

NEW CONVERSATIONS WITH AUDRE LORDE, GLORIA ANZALDUA, AND ADRIENNE RICH

Three women associated with “second-wave” feminism of the seventies and eighties continue to invigorate multiple and divergent fields such as gender studies, women’s studies, postcolonial studies, ethnic studies, and gay, lesbian, and queer studies. These three pioneers have left enduring legacies about the situatedness of our knowledges and the then frequently unacknowledged locations and biases of what we “know” for certain due to our racial, gender, and economic position. How do Audre Lord, Gloria Anzaldua, and Adrienne Rich continue to chart new intellectual terrain in a time of uneven globalization, labor migration, new diasporas, and in response to imperialist and colonial forces? How has their work influenced later figures and contemporary theorists of race, labor, gender, and whiteness? Do they cast a spectral shadow

in surprising and unforeseen ways on contemporary academic discussions? How do they continue to serve as intellectual fodder for later generations and new scholars.

This panel requests work that engages in serious ways with the works of Audre Lorde, Gloria Anzaldua, and Adrienne Rich (although not all simultaneously, meaning a proposed paper can address one or two theorists in isolation). Of particular interest are essays on Lorde's "The Uses of the Erotic: The Erotic as Power," Anzaldua and Moraga's *This Bridge Called My Back*, Anzaldua's *Borderlands / La Frontera*, and Rich's "Of Woman Born." Some suggested topics:

Life-writing

Butch / lesbian / dyke mommies ("Of Woman Born")

Erotic practice in professional life

Women of color in professional spheres ("A Letter to Mary Daly")

Autobiography and ethnography

Border theory

Please send a 250-300 page abstract and one page CV to crystal.brownell@email.ucr.edu by 2/27/09.

QUEER UTOPIAS AND DYSTOPIAS

At the 2005 MLA convention a debate raged around Lee Edelman's controversial work *No Future*. In it he argues in a vein similar to Leo Bersani in *Homos* that queers are under no imperative to be good citizens. Edelman argues that queers are the very figure of "nonproductivity" and a bold critique of humanism. He advises the utter rejection of current gay and lesbian "fads" such as equal rights to marriage and family. If queers reject the trend for reproductive equality, they also reject the idealizing impulse that the future in the place of the Child represents, in essence revealing the perverse core of an incoherent exploitative civility/civilization built on negativity.

Despite the excitement generated by Edelman's argument, other queer theorists have argued the inverse—queers have nothing but a future. Jose Munoz argues that queers, particularly the queer child of color, have yet to achieve the level of human that a certain kind of humanism would laude and protect. Munoz's most recent text, *Cruising Utopia*, is a rumination on this thesis and one we're particularly interested in having represented on this panel although all sides of the anti-social thesis both pro and con are welcomed.

Papers are requested about any of the following topics (although not limited to them):

Queer utopias (spaces, geographies, historical movements, theoretical pieces)

The antisocial thesis as represented by Lee Edelman

The antisocial thesis as represented by Judith Halberstam

Leo Bersani's work *Homos*

Jose Munoz's work on utopia
Sexual utopias and dystopias
Queer feminisms
Queer of color communities and humanism
Queer politics and humanist ideals
Queer citizenship
New media, gaming, and queer "identity politics"

Please send a 250-300 word abstract and a one page CV to crystal.brownell@email.ucr.edu by 2/27/09.

MAPPING MIDDLE-EARTH: TOLKIEN'S FANTASTIC GEOGRAPHY

This panel is interested in exploring ways in which Tolkien creates a grounded, self-consistent fantastic world in Middle Earth. Papers may focus on topics such as: his relationship with nature and the natural world; the relationship of Middle-Earth to England and to JRRT's life experiences; the sense of history in Middle-Earth and how it shapes the identities of characters such as Aragorn, Frodo, and Sam; the treatment of maps and geography in his writings; film adaptations of his works; and any other related topics.

Email abstracts of 200-300 words to Kristin Noone (kristin.noone@email.ucr.edu) by 2/27/09. Please indicate any A/V needs you may have.

MYTH-CONCEPTIONS: MYTHOLOGY, FOLKLORE, AND THE WORLD

Myth, fairy tales, and folk heroes are an indelible part of global culture. In keeping with this year's conference theme, this panel is interested in how mythologies or mythical heroes function as cultural markers—creating relationships between this world and the fairy world, between the past and the present, between one culture and another. Possible topics (though contributors are not limited to these) may include:

Comparative mythology
Folk heroes in popular culture
Reading mythology in terms of cultural capital
Film or other adaptations
Heroism
Cross-culture comparison/transmission
Children's fairy tales

Email abstracts of 200-300 words to Kristin Noone (kristin.noone@email.ucr.edu) by 2/27/09. Please indicate any A/V needs you may have.

LAW AND THE OUTLAW

This panel is interested in concepts of the “law” and what it means to be an “outlaw,” literally outside of the law, and how these definitions relate to identity and society. Paper topics are open to any related subjects, from Robin Hood ballads to Joss Whedon’s Firefly.

Email abstracts of 200-300 words to Kristin Noone (kristin.noone@email.ucr.edu) by 2/27/09. Please indicate any A/V needs you may have.

RENAISSANCE LITERATURE

Contributors are invited to submit papers investigating any aspect of Renaissance or Early Modern literature. In keeping with this year's conference theme, we are especially interested in exploring early modern conception and depictions of the world, but papers dealing with any Renaissance or Early Modern themes and texts are welcome. Some possible topics (though contributors are not limited to these) might include:

- drama and the stage
- Shakespeare and other authors
- desire and eroticism
- gender identity and performativity
- magic and magicians
- markets, commodities, and exchange
- early imperialism and colonial tendencies

Email abstracts of 200-300 words to Kristin Noone (kristin.noone@email.ucr.edu) by 2/27/09. Please indicate any A/V needs you may have.