

**HENDERSON STATE**



**UNIVERSITY**

***The Arkansas Graduate/Undergraduate  
Conference on Literature, Rhetoric, and  
Composition***

***and***

***The Arkansas Undergraduate/Graduate  
Philosophy Conference***

**Conference Program**

**November 14-15, 2009  
Henderson State University  
Caplinger Airway Sciences Center**

**Organizer**

**Kevin K. Durand, Ph.D.**

**Registrar**

**Mary K. Leigh**

**Sponsors**

**Henderson State University Foundation  
Department of English, Foreign Languages, and Philosophy  
Master of Liberal Arts Program**

# Arkansas Undergraduate/Graduate Conference on Literature, Rhetoric and Composition

Henderson State University  
Caplinger Airway Sciences Building  
November 14-15, 2009

## Program Schedule

Saturday, November 14, 2009

8:00 a.m. – 1:00 p.m. Registration

9:00 – 10:15

Session 1 (Caplinger 211)

Qualls, Kathy (Henderson State University) – Session Chair, “Lee Smith’s *Saving Grace* and Religious Extremism and Perversion”

Kelly, Joy (Ouachita Baptist University), “A Closer Look at ‘A Good Man is Hard to Find:’ The Children”

Elledge, Jean (University of Texas, Tyler), “Iris: Victim and Assassin”

Session 2 (Caplinger 213)

Ritter-Maggio, Amanda (Henderson State University) – Session Chair, “American Grammar Instruction: Past, Present, and Future”

Long, Matthew (Southeast Missouri State University), “Introducing Your World: Effective Use of World Building in Fiction”

Rose, Brandon (University of Texas, Tyler), “‘In order to *be*, it must *become*’: Writing as Consciousness of Self in the Freshman Composition Classroom”

10:30 – 11:45

Session 3 (Caplinger 211)

Dr. Stephanie Barron, Session Chair

Wakefield, Ashley (Austin Peay University), “Utopia for One: Scott, Swift, and the Question of Human Nature”

Elledge, Jean (University of Texas, Tyler), “Jane Austen and the Patriarchal Expectations of Regency Society”

Shepard, Iris (University of Arkansas), “Organized Resistance in *Harry Potter and the Order of the Phoenix*”

Session 4 (Caplinger 213)

Brent Linsley, Session Chair

Burkett, Jennifer, (University of Southern Mississippi), "More Than Meets the Eye: A Study of Susan Sontag's *On Photography*"

West, Howard (Arkansas Tech University), "Nature, Metaphysics, and Rhetoric: The Lacanian Signified in Emily Dickinson's Poetry"

Nelson, Jaime (Arkansas Tech University), "Erotic Emily: Dickinson's Use of Sexual Imagery"

12:00 – 1:15 Lunch (area restaurants)

1:30 – 2:45 Keynote Address (Caplinger Airways Sciences Lecture Hall)

"Listening to Shakespeare"

Dr. Joseph Candido, Chair

Department of English

University of Arkansas

3:00 – 4:15

Session 5 (Caplinger 211)

Brent Linsley, Session Chair

Brown, Angela (University of New Orleans), "'All forms, moods, shapes of grief': An Ecocritical Perspective on Hamlet's Melancholy"

Latta, Corey (University of Southern Mississippi), "'Living Life All the Way Up': Hemingway's Modernist Depiction of Morality"

Contos, Ashlie (University of Texas, Tyler), "The Whoreson"

Session 6 (Caplinger 213)

Dr. Stephanie Barron, Session Chair

Finley, Allison (East Central University), "Our Monolingual Society: Facing the Consequences"

Sanchez, Jennifer (East Central University), "What It Means to be Mexican-American: History, Language, and Culture"

Cantu, Mary A. Beiber, (University of Arkansas), "Felisberto Hernandez and the Discursively Fantastic"

4:30 – 6:00 Reception (Caplinger Airway Sciences Center, Lobby)

Sunday, November 15, 2009

8:00 a.m. – 9:00 a.m. Registration

9:00 – 10:15

Session 7 (Caplinger 211)

Byrd-Pharr, Ashley (University of Central Arkansas) – Session Chair, “The Rise of the Bourgeois and Escape from *Wonderland* by Means of Natural Selection”

Adams, Jack L. (University of Texas, Tyler), “Ancient Taboos, Modern Societies: Love, Loss, and Incest in *The God Of Small Things*”

Khan, Saira (Arkansas Tech University), “Thought Liberty: The Freedom to Choose One’s Fate in Imprisonment”

Session 8 (Caplinger 213)

Leigh, Mary K. (Henderson State University) – Session Chair, “Victorian Idealism and George Eliot’s *Middlemarch* as Social Critique”

Zelinski, Raina (University of New Orleans), “On Connecting”

Session 9 (Caplinger 215) – Session Cancelled

Ramirez, Matthew (University of Texas), “Inverting Script and Scripture: Shakespeare’s Innovations of Biblical Chiasmus”

Kotterman, Kathrin (University of New Orleans), “Richard the Animist: Humanism’s Triumph over the Natural World in Shakespeare’s *Richard II*”

Frederickson, Desiree (Texas Women’s University), “William Shakespeare’s *Romeo and Juliet*: The Convenience of Love”

10:30 – 11:45

Session 10 (Caplinger 211)

Albright, Rebecca (Henderson State University) – Session Chair, “Women’s Societal Persecution in Sexton’s ‘Her Kind’ and Piercy’s ‘Barbie Doll’”

Sesser, Deborah (Henderson State University), “Mimicking Dr. Frankenstein in *Windchill Summer* and *Farther Along*”

Session 11 (Caplinger 213)

Stark, Sarah (Ouachita Baptist University), “Modernity in the Anthills of Frost”

Holloway, Nathan (Henderson State University), “Indecision and Isolation in ‘The Love Song of J. Alfred Prufrock’”

Session 12 (Caplinger 219)

Dr. Clinton Atchley, Session Chair

Neimneh, Shadi S. (University of Oklahoma), “The ‘Postmodern Body’ in J. M. Coetzee’s *The Life and Times of Michael K*”

Strout, Irina (University of Tulsa), “The Construction of Masculinity and Manhood, its Ambivalences and Limitations in John Fowles’s *The Magus*”

Chalk, Andrew (Ole Miss University), “Leadership and Limitation: The Hero’s Death in *Beowulf*”

# Arkansas Undergraduate/Graduate Philosophy Conference

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## Program Schedule

Saturday, November 14, 2009

8:00 a.m. – 1:00 p.m. Registration

9:00 – 10:15

Session A (Caplinger 219)

James Ward (Henderson State University), Session Chair

Cash, Cody (University of Arkansas), “The Unreasonableness of Final Ends”

Zawisza, Kathryn (University of Arkansas), “Aristotelian Distinction between Poetry and History”

Fritsch, William (University of Chicago), “Aristotle’s *Nicomachean Ethics*, Plato’s *Charmides*, and Shame”

Session B (Caplinger 221)

Rosenthal, Becky (University of Tennessee), “Kant and the Good Will: On the possibility of Losing Humanity “

McKinzie, Kasey (East Central University), “Genius”

McNutt, Josh (University of North Texas), “Methodological Similarities between Kant and (Early) Wittgenstein”

10:30 – 11:45

Session C (Caplinger 219)

James Ward (Henderson State University), Session Chair

Story, Matt (University of North Texas), “The Mask of Caesar: Overcoming Subject-Centered Metaphysics Through Nietzsche, Derrida, and Vattimo”

Ford, Casey (DePaul University), “Foucault and the Problem of Modern Power: Against the Fixation of the Subject”

Russo, Marcella (Saint Xavier University), “Maintaining First-Person Authority in Finkelstein’s Expression and the Inner: The Question of Intimacy”

Session D (Caplinger 221)

Leigh, Mary K. (Henderson State University) – Session Chair, “C.S. Peirce and Justified True Belief: Is Knowledge Possible?”

Benetreau-Dupin, Yann (Boston University), “Physical Multiple Realizability”

Benjamin, Yael, (University of Massachusetts, Dartmouth), “A Reply to Stewart Cohen on the Rule of Resemblance”

Bogosian, Chad (University of Arkansas), “What God Just Might Know About Us”

12:00 – 1:15 Lunch (area restaurants)

1:30 – 2:45 Keynote Address (Caplinger Airways Sciences Lecture Hall)

“Listening to Shakespeare”

Dr. Joseph Candido, Chair

Department of English

University of Arkansas

3:00 – 4:15

Session E (Caplinger 219)

Roman Briggs (University of Arkansas), Session Chair

Hake, Stephanie E. (University of Missouri, Columbia), “Food for Thought: The Moral Failings within the Factory Farming Ideology”

Nicolls, Ben (East Central University), “Nietzsche’s Morality”

Roelofs, Luke (University of Toronto), “Moral Facts, Natural Facts, and Facts about Others”

Session F (Caplinger 221)

Juenemann, Charity (Henderson State University) – Session Chair, “Find Yourself in Oz”

Brandt, Tiffany (Henderson State University), “Symbolism and Representations in *The Wizard of Oz*”

Holloway, Nathan (Henderson State University), “Friends with Benefits: Aristotle and L. Frank Baum”

4:30 – 6:00 Reception (Caplinger Airway Sciences Center, Lobby)

Sunday, November 15, 2009

8:00 a.m. – 9:00 a.m. Registration

9:00 – 10:15

Session G (Caplinger 219)

Brown, Justin (University of Texas, Tyler) – Session Chair, “Political and Social Power and the Individual”

Bundy, Rheuben (University of Texas, Tyler), “Political and Social Power and the Individual”

Session H (Caplinger 221)

Moore, Ian Alexander (University of North Texas), “The Dreyfus/McDowell Debate: An Alternate Proposal”

Ogle, Joshua T. (University of Arkansas, Little Rock), “Language, Rules, Mistakes, and Understanding: Attempts to Solve a Quinean Puzzle”

Phillips, Austin (Ouachita Baptist University), “Two Options for the Eliminativist”

10:30 – 11:45

Session I (Caplinger 221)

Briggs, Roman (University of Arkansas) – Session Chair, “A Sheep in Wolf’s Clothing: Legal Postivism in Hobbes’s *Leviathan*”

Holmes, Amanda (Saint Xavier University), “The Possibility of Freedom for the Multitude in Spinoza’s Political Thought”

Gomez, John (Ouachita Baptist University), “Newtonian Indifference”

## Abstracts

**Albright, Rebecca** (Henderson State University) ra159142@reddies.hsu.edu

“Women’s Societal Persecution in Sexton’s ‘Her Kind’ and Piercy’s ‘Barbie Doll’”

Throughout history, women who have not met society’s unrealistic standards have been both literally and figuratively “burned at the stake.” This societal condemnation generally stems from people’s obsession with the “perfect woman.” This ideal varies from culture to culture, but in the United States, women have been typically stereotyped as subservient homemakers and mothers who are trained from birth to assume these traditional roles. In the poem “Her Kind,” Anne Sexton uses rich metaphoric imagery, for the same purpose that Marge Piercy uses symbolism and bold diction in her poem “Barbie Doll,” to show how society sees it necessary to alter or eradicate any woman it deems undesirable and imperfect. Although both Piercy and Sexton present the reader with strong female characters who suffer the devastating effects of society’s scrutiny, the characters react to this judgment differently.

**Adams, Jack L.** (University of Texas, Tyler) jadams22@patriots.uttyler.edu

“Ancient Taboos, Modern Societies: Love, Loss, and Incest in *The God Of Small Things*”

According to Dr. Elisabeth Hofst etter of the University of Vienna, as an infant, a child thrives in an “undifferentiated” state of existence; the distinction between “I and not I” does not exist (195). It is the physical connection between the child and his or her mother which brings the child into “differentiated” reality. By being given and sharing in a nurturing relationship, children learn to love themselves. This form of narcissism is separate from the generally accepted, yet negative, Western concept. Narcissism in its purest form is a healthy self-esteem, self-love. Only in a healthy, non-pathological situation will the narcissist mature into a wholly integrated and well-rounded adult. Yet, what happens when something breaks down in the process of personal development? The repercussions of a failed shift from infancy and adolescence into adulthood, combined with difficult and unnerving life experiences, can be traumatic for both the individual and those around them. Arundhati Roy’s novel, *The God of Small Things*, addresses this difficult question in, to many Western minds, an unsettling response. Utilizing Sudhir Kakar’s theory of Maternal Entrhralment, I will argue that an intimately close physical connection between mother and child directly applies to the relationship between Estha and his mother, Ammu; and through transference, this relationship is projected onto his sister, Rahel.

**Ben treau-Dupin, Yann** (Boston University) yannbd@bu.edu

“Physical Multiple Realizability”

The thesis of Multiple Realizability states that if a given property can be realized by distinct physical properties or processes, then it is not physical itself. In the case of psychological predicates, for which this argument has been put forth by Putnam and then widely used in philosophy of mind, we could assert that different living beings, with no structurally equivalent neurological systems, can experience similar states. Then the thesis of multiple realizability makes it that these states are not physical. This thesis asserts something about the physicality of multiply realizable states and properties. We can show that, from the point of view of physics, multiple realizability does not entail non-physicality, thereby questioning the relevance of the use of physics for non-physical purposes, e.g. in philosophy of mind.

**Benjamin, Yael** (University of Massachusetts at Dartmouth) Ybenjamin@umassd.edu

“A Reply to Stewart Cohen on the Rule of Resemblance”

David Lewis presents a contextualist theory of epistemology that aims to solve the puzzling epistemological problems such as the lottery, Gettier, and skeptical problems by instructing the epistemologist on which epistemic possibilities he may (properly) ignore. Stewart Cohen argues that Lewis does not solve the Gettier problem on account of the speaker-sensitivity of the rule of resemblance. In this paper I support Berit Brogaard’s claim that most other forms of contextualism do not satisfy the Gettier problem either, including Cohen’s own theory. First I will first introduce the problem as set forth by Edmund Gettier followed by an exposition of how Lewis attempts to treat the problem. I will then explain Cohen’s main concerns with Lewis’ methodology, and finally I will defend Brogaard’s thesis that most other forms of contextualism are guilty of Cohen’s accusations.

**Brandt, Tiffany** (Henderson State University) tb153085@reddies.hsu.edu

“Symbolism and Representations in *The Wizard of Oz*”

“The Wonderful Wizard of Oz” is an amazing children’s book written by L. Frank Baum that was published in 1900. The main characters represent the journey from childhood to adulthood as well as each prop symbolizing a different aspect of the journey to self reliance and self discovery. Also, Baum incorporated some of the current events at the time, primarily women’s rights and the last spark of the gold rush, into “The Wizard of Oz”. “The Wizard of Oz” is still very widely known today and often used for allusions in commercials or to make jokes. Like with many children’s books, a lesson is to be learned within the story and it is incorporated as such so that children would not realize the significance behind the characters or their actions. However, the adults reading these books could interpret the meaning as a brilliant way to portray the current events of the time and relate to the extraordinary journey that Dorothy embarks on. Each character in “The Wizard of Oz” is dynamic in the sense that they each portray a different trait associated with different stages of life as well as symbolizing some of the current events of the time. Even the props such as the tornado, the axe, the yellow brick road, and the silver slippers signify the events one must go through in order to move on to the next stage of life.

**Briggs, Roman** (University of Arkansas) rnbriggs@uark.edu

“A Sheep in Wolf’s Clothing: Legal Positivism in Hobbes’s *Leviathan*”

In recent years there has been much debate regarding just where to locate Hobbes with respect to jurisprudential matters – some philosophers claiming him for the legal positivist camp, some for the legal naturalists. Here, I will consider Hobbes’s conception of civil law against the backdrop of Austin’s legal positivism; I will draw chiefly from Austin’s *The Province of Jurisprudence Determined*. I will trace the development of the notion, civil law, in Hobbes’s *Leviathan*, noting precisely where – if at all – there exists a divergence between his and Austin’s theories. In allowing the interplay of these theoreticians to fuel my treatment, I will proceed by considering their respective positions as they pertain to (1) civil law *qua* species of command and (2) the role played by the sovereign with respect to the import of proper pedigree. In attending to (1) and (2), I hope to sketch a rudimentary positivism which captures the spirit of Austin’s thought, and to successfully demonstrate exegetically that, while Hobbes certainly harkens to the dictates of natural law (or, at least, ‘natural law’-speak) in his analysis of human motivation, he is much more at home amid the early positivists as regards those things pertaining to matters of civil jurisprudence. I will close by attempting to harmonize Hobbes’s proto-positivism with the natural “liberties” made mention of in Chapter XXI of the *Leviathan*.

**Brown, Angela** (University of New Orleans) aebrown4@uno.edu

“‘All forms, moods, shapes of grief’: An Ecocritical Perspective on Hamlet’s Melancholy”

Through an ecocritical lens, I anatomize the character of Hamlet and his melancholy in relation to nature. Wit, which Elizabethan medical discourse linked with natural melancholy, plays a large role in *Hamlet*, inasmuch as in evolutionary terms, survival of the fittest becomes survival of the quickest wit. While almost everyone dies by the end of the play, Hamlet survives entrapment, trickery, and an assassination plot by making use of his quick wit and fast thinking before his ultimate death. Further, from an ecocritical view, I explore the nature of suicide. Self-preservation, as a rule, defines human nature, and so suicide is a biologically unnatural impulse. However, psychologically speaking, it would seem almost natural that in the throes of intense emotional pain, one would want to end the suffering. Hamlet seems suicidal as well as melancholy in the beginning of the play because of the death of his father, but subsequently warns Horatio and others that he may “put an antic disposition on” (*Hamlet* 1.5.173). His propensity toward the theater calls into question the extent of the madness stemming from Hamlet’s initial melancholy. If Jaques’ assertion in *As You Like It* is correct, and “[a]ll the world’s a stage,/And all the men and women merely players” (2.7.138-39), it would follow that acting is a very natural part of the human experience. However, in the case of professional actors, like the traveling troupe in *Hamlet*, the conscious putting-on of another’s persona, taking on another’s characteristics and in the process masking their own, seems quite unnatural. Hamlet’s actual melancholy coupled with his keen acting skills raise ambiguities concerning the relationship between nature and artifice and illustrates how death, murder, and revenge affect the natures of men.

**Burkett, Jennifer L.** (University of Southern Mississippi) jenniferburkett@hotmail.com  
“More Than Meets the Eye: A Study of Susan Sontag’s *On Photography*”

Since Ralph Waldo Emerson wrote in *Nature* that we shall come to look at the world with new eyes, there has been a search for beauty in American culture. Susan Sontag’s collection of essays, *On Photography*, creates and invents beauty through the lens of a camera. The result is an American art form which perverts beauty and imposes a distorted sense of reality and truth upon America and the World. The act of photographing does not reflect beauty, but instead, produces a degraded representation for the authentic.

Based on Sontag’s essays, I argue that photography is deceitful and becomes a substitution for language and imagination. A horde of mechanically reproduced images becomes the proof of life’s experiences, thereby negating memory. The act of taking a picture becomes more important than the activity or subject being photographed. Therefore, the photograph creates both gratification and commodification. Consequentially photography is perverted by the masses, creating a chronic sense of voyeurism. By reading Sontag’s essays in the context of Emerson, I show how the ideas of beauty, imagery, and language morph into an art form that must be viewed through a camera lens and cannot be seen with the naked eye.

**Byrd-Pharr, Ashley** (University of Central Arkansas) ashes165418@yahoo.com  
“The Rise of the Bourgeois and Escape from *Wonderland* by Means of Natural Selection”

For centuries, British society was divided into “two—or even more—distinct nations,” “nations” usually classified as either upper aristocratic or lower servile (Porter 257). However, capitalism, urbanization, and the Industrial Revolution contributed to the rise of a middle working class in Europe, and, with the 1859 publication of Charles Darwin’s *On the Origin of Species by Means of Natural Selection*, class-consciousness was rendered in a new light. Traditional class divisions were used to support the notion of “survival of the fittest,” but the rising middle class espoused the bourgeois social Darwinian idea that society was evolving with the weakening of the monarchy and the rising of the oppressed lower classes. As evidenced in Lewis Carroll’s writings on governmental representation and majority rule (MacLean and Urken 52-57), the Victorian author was interested in class structure and chose to ground his fictional *Wonderland* within the structure of the post-Darwinian society of this time.

In his 1865 tale *Alice’s Adventures in Wonderland*, Carroll restructures Victorian society by employing animals (in their primal, non-animal states) primarily as lower class members and by using cards and degenerate humans (in their artificial, ineffective states) as the aristocracy. He does this in order to depict his protagonist Alice as the embodiment of middle-class spirit—of open-mindedness and ability to change—so that she is able to successfully communicate and interact with characters of other classes while escaping their class constraints. My paper chiefly traces Alice’s class position in terms of her size changes in relation to her experiences in *Wonderland* and interactions with creatures therein. Finally, looking at the work of Victorian and Carroll scholars, I show how the author uses Alice to convey the order, logic, civility, and tolerance so often suppressed, but needed, within the evolving Victorian society.

**Cantú, Mary A. Bieber** (University of Arkansas, Fayetteville) mcantu@uark.edu  
“Felisberto Hernández and the Discursively Fantastic”

Tzvetan Todorov in *The Fantastic: A Structural Approach to a Literary Genre* proposes that fantastic literature is regarded as such because of the presence of the uncanny within it, and more importantly, because of the effect that uncanny produces in the reader. Sigmund Freud defines the uncanny as what used to be familiar but is no longer so, when reference points vanish to what was once considered normal or taken for granted. In this paper, I explore how 20<sup>th</sup>-century Uruguayan writer Felisberto Hernández produces writings that firmly situate him as a writer of the Fantastic.

In Hernández’s works, the uncanny emerges through language rather than through themes, through the narrative itself instead of the apparitions that inhabit it. Hernández’s writings exhibit the breaking of the common experience, the blurring of the boundaries of dream and reality. Utilizing Tzvetan Todorov, Michel Foucault, and Sigmund Freud to establish the theoretical basis of the argument, I show how Hernández accomplishes the writing of the fantastic through discursive elements rather than through the use of magical themes or by way of fantastical creatures. This paper explores the following creative texts: two of Hernández’ novellas – *Lands of Memory* and *Around the Time of Clemente Colling* – and his short story “The Crocodile.”

**Cash, Cody** (University of Arkansas) [codydcash@gmail.com](mailto:codydcash@gmail.com)

“The Unreasonableness of Final Ends”

Commonly described as an instrumentalist, Hume had a very specific view on our ability to deliberate about ends. Namely, that we can't. As famously quoted, Hume thought that our ability to deliberate, or reason, “ought only to be the slave of the passions.” Our passions or desires are what we pursue, and their satisfaction is directly related to our ultimate ends. Practical reasoning helps by telling us the proper means to satisfying these desires. But reason does not dictate our passions—it only assists them (slavishly) by either exciting a passion and making us aware of one of its objects, or by discovering the causal relations we need for means-end reasoning. This is a surprise to absolutely no one who has read Hume. But surely he can't be right. Can we not reason about ends?

To address this question, this paper looks at how Hume's view stands up against arguments put forth by Elijah Millgram and David Schmidtz—particularly the role of novelty in Millgram's practical induction and Schmidtz's idea of maieutic ends, and how each appears to play a part in a specific situation where the overall circumstance is relatively new, or novel, and where the goal is seemingly a chosen, maieutic end. Then, I discuss whether or not this effectively refutes Hume's belief that ends cannot be deliberated. Ultimately, showing that maieutic ends are only a misperception about where the final ends truly lie, and that if we take final ends to the very highest, most true form, we should agree with Hume that they are not subject to reason.

**Chalk, Andrew** (University of Mississippi) [adchalk@olemiss.edu](mailto:adchalk@olemiss.edu)

“Leadership and Limitation: The Hero's Death in *Beowulf*”

Subsequent to *Beowulf's* battle between its eponymous hero and the dragon, both the hero and his foe lie stricken with mortal wounds, the latter dead and the former dying. Before perishing, the king of the Geats delivers his final speech to the only thane who remained at his side during the battle. This article examines how the hero's death scene in *Beowulf* develops three major themes from the poem. First, it establishes or strengthens comparisons between Beowulf's rule of the Geats and the rulership of the Danish kings Heremod, Scyld Scefing, and Hrothgar, thereby demonstrating the quality of Beowulf's kingship. It also demonstrates the consequences Beowulf's rule has for the Geatish people, showing by extension the consequences heroic kingships have for their subjects. The hero's death scene also establishes a further link between heroic society and human life in general: the hero's potential and limitations—clearly demonstrated within the poem—serve to exemplify the potential reach and limitations of secular society as a whole.

**Contos, Ashlie M.** (University of Texas, Tyler) [ashliecontos@yahoo.com](mailto:ashliecontos@yahoo.com)

“The Whoreson”

Devil. Scandalous. Adulterer. Mongrel. Counterfeit. Monstrous. All these adjectives and more have been used to describe one of Shakespeare's most diabolical characters – Edmund, the bastard son of the Earl of Gloucester. Edmund strives for a position not attainable to illegitimate children, yet through manipulation and deceit he reaches a height of power he might not have achieved if left to the care of societal customs. Because he cannot get ahead by the traditions of society, he seeks to elevate himself by natural means. Edmund uses his intellect, cunning, and detachment to gain “legitimacy.” His desires eventually spiral out of his control, causing all those he loves to perish. Because of Edmund's unnatural yet conscious behavior, he “represents a violation of traditional moral order.” His deficiency in interpersonal relations causes him to lose all that could have saved him, emotionally and corporally.

**Elledge, Jean** (University of Texas, Tyler) [jeanelledge@yahoo.com](mailto:jeanelledge@yahoo.com)

“Iris: Victim and Assassin”

Assassin. The very word connotes an evil deed, a *scelus*. Can a victim of society also be a doer of evil? Margaret Atwood explores this premise in *The Blind Assassin* through her protagonist, Iris Chase. Iris grows up in Port Ticonderoga during the post-Victorian 1920s. In this small Canadian town, women's roles are defined by the private space of the home, and their options in life are limited. While Iris is a victim to these limited options, she also plays the role of assassin in victimizing others of her own gender. By taking an in-depth look at Iris, the patriarchal society surrounding her, and the women in her life and their influence upon her, the argument for Iris as both victim and assassin will be proven.

**Elledge, Jean** (University of Texas, Tyler) jeanelledge@yahoo.com  
“Jane Austen and the Patriarchal Expectations of Regency Society”

As a reactionary stand against Enlightenment reformists, the British government, patriarchal in its structure, pursued and prosecuted non-conformists in an attempt to repress the Enlightenment movement in Great Britain. Catherine Macaulay and Mary Wollstonecraft, champions of women’s rights and once seen as having legitimate arguments for the equality of women, were now viewed as insurrectionists against the establishment. Their works, once praised, were now seen as going against the natural order as established by society. While their unorthodox lifestyles aided in the demise of their works, the repressed atmosphere during this period served to quash the voices of women seeking reform. Within this stifling atmosphere, Jane Austen’s *Northanger Abbey* was first penned in 1798, the same year as the publication of *Memoirs*, the scandalous exposé of Wollstonecraft’s life by her grief-stricken, widower, William Godwin. The enemies of reform painted all radical female writers with the same condemning brush stroke as Mary Wollstonecraft. The *Anti-Jacobin Review*, a popular journal during this period, wrote “in the index for 1798 under the heading ‘Prostitution,’ ‘see Mary Wollstonecraft’” (Eger 112). Jane Austen, an avid reader, had to be aware of this sentiment, and could not afford to openly challenge the system as Wollstonecraft had done. “As a member of a clerical family,” writes one author, “she [Austen] was anxious to spare herself and her family any ugly notoriety, and so she adopted policies of thematic and rhetorical caution and hid behind anonymity of authorship” (Sulloway 4). In *Northanger Abbey*, *Emma*, and *Sense and Sensibility*, Jane Austen uses her characters to portray the reality of England’s treatment of the female gender in the Regency period. This paper will focus on how Austen exposes the ill-treatment of innocent young women and spinsters through the limited education afforded young girls, the different types of schooling available to girls, and the subjects they were allowed to learn in order to attain the ultimate goal of marriage.

**Finley, Allison** (East Central University) allrfin@email.ecok.edu  
“Our Monolingual Society: Facing the Consequences”

Our American culture is driven by one language, and as Americans we need realize that this view is detrimental to our growth as a nation. It’s time to face the consequences. The purpose of this paper is to demonstrate the advantages that we would have if we chose to become a bilingual society. By looking at the benefits that Language Immersion programs have had on students in the past and capitalizing on these programs we can help broaden our children’s futures. It discusses the need for these programs to be established early on in a student’s life, and talks about the possible outcomes, both positive and negative, on the individual student and the student body as a whole. Overall, this paper supports Language Immersion programs, stating that they are a positive thing and that by implementing them into our monolingual society, we will build a better, more understanding country.

**Ford, Casey** (Depaul University) cas.ford@gmail.com  
“Foucault and Modern Power: Against the Fixation of the Subject”

This paper begins with a problematic raised in Michel Foucault’s first volume of *Histoire de sexualité*, namely the effect of modern power structures in binding sexual subjects to fixed identities, whether these are fixed sexual identities or desires. By considering this tendency of subjection within a general critique of subjectivity, I argue that Foucault’s critique of the subject hinges on two concerns: rendering the subject transcendental and unified masks the essential heterogeneity and multiformity of the subject throughout history, and the endeavor itself is a restraint on the freedom of the subject insofar as it binds the subject to an artificial whole. As an alternative methodology for approaching the analysis of the subject, genealogy is able to account for the relations of power which produce specific types of subjects, and can be used as a tactic for resisting the totalizing effects of modern power, for demanding the right to be differently and to have access to ontological and experiential possibilities denied by the confines of a fascistic form of identity. The concepts of difference, mobility, and metamorphosis can provide the subject weapons against forces that attempt to bind her to a rigid self-truth. Lastly, the discourse on the subject, in addition to the way the subject relates to herself, can function as an aesthetic practice by being creative with ourselves and not subjugated to our own being.

**Fritsch, William C.** (University of Chicago) williamcfritsch@gmail.com  
“Aristotle’s *Nicomachean Ethics*, Plato’s *Charmides*, and Shame”

In my reflections on Aristotle’s *Nicomachean Ethics*, Plato’s *Charmides*, and Greek shame, I am largely concerned with Aristotle’s denial of shame’s status as a virtue yet his concession that we duly praise the youth for possessing shame. Aristotle’s point, I argue, rests on the individual’s ethical considerations of his practical conduct, more specifically, how his reflections on his previous misdeeds may elicit his shame and how such reflective confrontation may steer him toward the acquisition of *φρονήσις* (“practical wisdom”), precluding the performance of future disgraceful conduct. My muscular claim focuses on the connection between the two aforementioned texts: (1) shame is neither a virtue, (2) nor a fear, but (3) shame is appropriate for male adolescents. In consolidating the latter two, what I end up showing is that (i) the second part is derived from the third and (ii) the source of normativity for the propriety claim is an idealized paragon of decency. The source of coherence for this Platonic-Aristotelian tripartite concomitance is this personified abstraction. Both texts, I propound, match the following: Shame is not a virtue but we praise the young for having shame because shame restrains them from doing disgraceful deeds; decent adults do not feel this passion because their judgment is such that they know better than to engage with disgrace and thereby incur the feeling of shame. This knowledge that adults have about the decent grows, presumably, from habituation to standards of propriety so that a properly habituated adult performs decent actions. The sensible man’s actions, thus, arise from a kind of wisdom and understanding. But how do the youth rid themselves of shame and thus become sensible men?

**Gomez, John** (Ouachita Baptist University) gom46575@obu.edu  
“Newtonian Indifference”

It is said that aside from his brilliance, Isaac Newton was noted for pursuing his work with an indifference to pleasure. This piece of lore is the inspiration for the title of this paper in which I argue that Newtonian indifference, i.e. indifference to pleasure, is the greatest virtue a person could possess because of the manner in which such indifference directs one’s ethical decisions. Before logically supporting this claim, I clarify what is meant by ambiguous terms such as “greatest” and “pleasure.” With the groundwork being thus laid, I then examine several major problems for humanity, such as poverty and all types of crime, and provide arguments showing that these issues would be rectified by adopting an attitude of indifference to pleasure. In the last half of the paper I confront possible objections to Newtonian Indifference such as the “human needs and desires argument” which bases at least some virtuous activity on striving for human pleasure. Among those activities considered are human social activities and studying the fine arts. In conclusion, I suggest just how Newtonian Indifference may be feasibly attained, and thus address the person who accepts that indifference to pleasure may indeed be good yet questions whether or not one is actually able to *make* him or herself indifferent to pleasure.

**Hake, Stephanie E.** (University of Missouri – Columbia)  
“Food for Thought: The Moral Failings within the Factory Farming Ideology”

This essay demonstrates not only why and how nonhuman animals innately possess moral standing, but also that, because this is the case, contemporary factory farming is immensely unethical. I begin with Tom Regan’s radical notion of an all-encompassing animal liberation, pointing out that while I admire many aspects of his essay, he falters significantly when he asserts that recreational hunting is analogous to free range farming, as the distinction between hunting and farming makes the difference regarding ethical permissibility. I continue with Peter Singer’s notion of speciesism, whereby human beings ought not to express bias towards nonhuman animals merely because of the difference in species. This notion is particularly relevant because of its many ingenious implications, such as, for instance, the similarities between both sexism and racism to speciesism. Henceforth I proceed by challenging the idea that nonhuman animals owe their lives to humans. I believe this to be the most fallacious assertion of all because it is simply not true that any living being owes its life to another for any reason. This notion exemplifies the epitome of moral injustice; it is simply erroneous, as I illustrate that nonhuman animals do indeed possess moral standing equivalent to that of human beings. The actuality that factory farming is the only economical method of providing meat to urban cities is a reality we must face as a global society. Optimistically, there exist measures that we can and MUST collectively execute in order to reform the factory farming ideology from a dishonorable practice into one that accurately represents the morality and values that we claim to stand for as an ethically conscious society.

**Holloway, Nathan** (Henderson State University) nh153492@reddies.hsu.edu  
“Friends with Benefits: Aristotle and L. Frank Baum”

In the paper it is shown that Aristotle’s opinions on friendship, as exhibited in the *Nicomachean Ethics*, are easily applicable to the relationship among Dorothy, Scarecrow, Tin Man, and the Cowardly Lion in *The Wizard of Oz*. Discussion of possibilities of the type of friendship displayed is provided, and an argument is made that the friendship is a pop culture example of a virtuous, perfect friendship via Aristotelian terms.

**Holloway, Nathan** (Henderson State University) nh153492@reddies.hsu.edu  
“Indecision and Isolation in ‘The Love Song of J. Alfred Prufrock’”

Discusses T. S. Eliot’s “The Love Song of J Alfred Prufrock” through the titular character’s narrative by using diction, imagery, repetition, and various allusions to form this painfully honest and self-conscious character whose internal conflict stifles any attempts to interact with the external world as more than a scrutinized patient. Mainly focuses on his frequent indecision and his self-induced isolation from those around him, which are shown to be traits avowed in humanity.

**Holmes, Amanda** (Saint Xavier University) a.holmes.2@mymail.sxu.edu  
“The Possibility of Freedom for the Multitude in Spinoza’s Political Thought”

In chapter twenty of the *Theological-Political Treatise* Spinoza claims, “the purpose of the state is, in reality, freedom.” Yet, owing to the success of modern liberal political theory, it is strange to think that freedom is something to be given by the state rather than a kind of human condition that is only imposed upon by the laws of the state. This paper examines Spinoza’s understanding of how it is that freedom is provided by the state.

In order to understand what Spinoza means by freedom, I examine his account of the transfer of sovereign right from individuals to the collective sovereign right of the state. Spinoza’s answer to this question regarding the allotment of freedom to the multitude by the state looks classically democratic upon first reading. This reading is however complicated by assertions made in the *TTP* regarding the incapability of the multitude to achieve freedom through the life of reason because they are enslaved by the passions. Indeed many scholars have argued that Spinoza’s dark view of the multitude suggests that he does not believe that it is possible for the multitude ever to be truly free.

Contrary to these interpretations, I will show that, while Spinoza does maintain that one must live a life of reason in order to achieve genuine freedom, he also believes that a transfer of state sovereignty to the multitude is more conducive of this possibility than other forms of political organization. Consequently, I will show that, although Spinoza’s analysis of democracy does not advocate a utopian vision of the liberation of the masses, he does provide a powerful means of diagnosing conditions which, by limiting the sovereignty of the multitude, would otherwise imperil genuine freedom.

**Juenemann, Charity** (Henderson State University) cj154020@reddies.hsu.edu  
“Find Yourself in Oz”

This paper discusses the dynamics of *The Wizard of Oz* as exhibited in the characters’ interactions and perceptions. An attempt is made to compare and relate Dorothy’s journey through Oz to a process to which all humans can relate. The paper takes an internal view of Dorothy’s perceptions as well as that of the observer.

**Kelly, Joy** (Ouachita Baptist University) kel44962@obu.edu  
“A Closer Look at ‘A Good Man is Hard to Find:’ The Children”

For well over fifty years, Flannery O’Connor’s distinguished work “A Good Man is Hard to Find” has been acknowledged and studied as an exemplar piece of literature. The most prominent character within the story is undoubtedly the grandmother, and as such she is the primary subject of scholarly examination. What scholars often fail to notice is the significance that the other characters, in particular the grandchildren, play within the story. My essay explores how the narrative employs the children to inform the plot and how the children provide a rich source to explain the story’s intricate symbolism. Through a careful analysis of the work, paying particular attention to the attitudes and actions of the children, as well as the events triggered by these actions, I contend that O’Connor’s piece does not merely center on the grandmother, but rather also contains many elements that focus on Bailey’s son and daughter.

**Khan, Saira** (Arkansas Tech University) skhan@atu.edu

“Thought Liberty: The Freedom to Choose One’s Fate in Imprisonment”

The return to prison rate continues to escalate, as society wonders at whose expense the trend falls under. What is the appeal of a place that supposedly strips someone of his or her rights and identity? Society has long held the notion that prisons are places of punishment, hard labor, and reform, while the “free” world gives an individual certain liberties that prisons do not allow. My paper affirms that prisons can have the reverse effect on its prisoners; that prisoners, instead, are in the ideal environment for enlightenment through physical and mental pains, which may lead to spiritual endowment. Through examining the works of Victor Frankl, Plato, and Alan Moore, and drawing parallels between the discovery-of-self theme in each, I will show the relevance of how being tried beyond the comfort level of society can elevate, rather than persecute, an individual.

**Latta, Corey** (University of Southern Mississippi) latta.corey@gmail.com

““Living Life All the Way Up’: Hemingway’s Modernist Depiction of Morality”

Literature, as an authorial and cultural representative, records and reflects shifts in collective cultural viewpoints and worldviews. Modernism is both a transition in worldviews and a worldview itself, specifically reflected in the writings of the first half of the 20<sup>th</sup> century. Among those writers from this period, Ernest Hemingway stands out as the most famous and arguably most exemplary modernist author. Hemingway’s works demonstrate the mores of modernism, and his writings represent a significant change in collective perceptions of authority and morality.

While there have been countless scholarly works on Hemingway, there are still excavations to be made in the area of modern’s literary manifestations of morality. I will examine Hemingway’s portrayal of man and morality in modernism and argue that, for Hemingway, both are products and reflections of a larger modernist worldview that demonstrate a move away from other traditional authoritative morality models. Through character study, an intertextual close reading, and critical analysis I will discuss Hemingway’s works as both cultural mirrors and philosophical treatments of modernism. Selected passages from Hemingway’s *The Sun Also Rises*, along with his short stories *A Clean, Well-Lighted Place* and *In Another Country*, will serve as paradigmatic examples for the analysis of modernism’s morality.

**Leigh, Mary K.** (Henderson State University) mary.k.leigh@gmail.com

“Victorian Idealism and George Eliot’s *Middlemarch* as Social Critique”

Born Mary Ann Evans, George Eliot, the renowned Victorian novelist, took a pseudonym to allow her the freedom to publish her works and give them the possibility of being judged for their own merits, not simply dismissed as the work of a female author. Her novel *Middlemarch: A Study of Provincial Life* both reflects and critiques the ideology of Victorian England. While this work is certainly an example of the Victorian-style novel, it does not endorse the societal ideals of the patriarchy of the Victorian age as it critiques the codes of conduct applied to feminine behavior as well as the strictures placed on human relationships and concludes that this ideology ultimately fails its people.

**Leigh, Mary K.** (Henderson State University) mary.k.leigh@gmail.com

“C.S. Peirce and Justified True Belief: Is Knowledge Possible?”

By Charles Sanders Peirce’s theory of belief acquisition with the Justified True Belief model of knowledge, it can be established that the respective pieces of each theory do not correlate to one another. One finds no stable theory of truth upon which to base Peirce’s claims to belief, nor does his habituation equate with the idea of justification. Consequently, one may conclude that it is not possible to attain knowledge through Peirce’s concept of belief.

**Long, Matthew** (Southeast Missouri State University) mklong1s@semo.edu

“Introducing Your World: Effective Use of World Building in Fiction”

World Building, or the establishment of the background and back story of the world a work of fiction is set in, is important to any story not set in modern, everyday life. However, not effectively informing your reader of this information about the story’s world, as many beginning writers do, can kill reader interest and the flow of a story. Through examples, this paper shows the common follies associated with informing readers about the world of a story. It then shows how to get all the World Building details into a story without losing your reader by focusing on characterization and the characters themselves as the key means of conveying this information.

**McKinzie, Kasey** (East Central University) kasey\_mckinzie@yahoo.com  
“Genius”

The term “genius” within the philosophy of art is, like art itself, nearly indefinable and often disputable. This essay will define genius by hybridizing different ideas from Immanuel Kant, Arthur Danto, and Constant Nieuwenhuys. Each has a different perspective on genius or art history and by bringing the three together, the fusion of ideas will create a new definition of genius. Kant believes genius to be a natural ability that is found in few people. Danto focuses on artistic identification, which allows readers to conceptualize his theory about the artworld. And Constant, opposing most of Kant’s claims, believes genius is actually hidden within many people. Keeping a small part of Kant’s foundation for genius, namely nature, and hybridizing it with Danto’s idea of the artworld and Constant’s more inclusive notion of genius, an alternative definition of genius has been created. This broader perception will allow the average person to become a genius if he or she is willing to be nurtured from the artworld and then rise above it to find on original aesthetics. This definition will strive to make genius available to more people so that they might be more aware of their creative ability.

**McNutt, Josh** (University of North Texas) JoshMcNutt@my.unt.edu  
“Methodological Similarities between Kant and (Early) Wittgenstein”

Numerous authors have suggested that there are significant similarities between the thought of Immanuel Kant and that of Ludwig Wittgenstein. As Hans-Johann Glock has rightly observed, however, many of these “alleged similarities have either been left unsubstantiated at a detailed exegetical level, or have been confined to highly general points.” For this reason, writes Glock, “this debate has often been unilluminating.” I think Glock’s point is a good one, and in the paper I attempt to further this “unilluminating” debate by providing the sort of close exegetical analysis that seems to be lacking here. Taking the similarities between the young Wittgenstein’s “metaphysical subject” and Kant’s “transcendental subject of apperception” noted by Henry Allison<sup>4</sup> as my clue, I focus on Wittgenstein’s treatment of the problem of solipsism in the *Tractatus Logico-Philosophicus* in order to bring to light some of the similarities between the approach taken by Wittgenstein in his attempts to dissolve traditional philosophical problems in this work and that taken by Kant in his attempts to do the same in the *Critique of Pure Reason*. Drawing on the work of Glock and Allison as well as on that of Graham Bird, D. F. Pears, and others, I argue that Wittgenstein’s criticism of the solipsist’s attempts to say what cannot be said on the basis of the proposition “the world is my world” in the *Tractatus* closely resembles Kant’s criticism in the Paralogisms of the rational psychologist’s attempts to transcend the limits of cognition on the basis of the proposition “I think.”

**Moore, Ian Alexander** (University of North Texas) ianalexandermoore@yahoo.com  
“The Dreyfus/McDowell Debate: An Alternate Proposal”

In their recent debate, the primary matter about which Hubert Dreyfus and John McDowell disagreed is whether or not concepts are in play in the daily, non-contemplative activities of human beings. While there are clearly many dimensions to these activities, the main issue that I will focus on in this paper concerns the status of conceptual mindedness in highly skilled, absorbed coping. I have two reasons for doing so. First, by understanding how conceptual capacities bear on complex forms of coping, understanding more common forms of coping that, as Dreyfus maintains, we share with non-human animals, could, in part, follow. Second, I will argue that the capacity for highly skilled coping is precisely what makes humans stand out from non-human animals. In order to do so, I will draw on arguments made by Dreyfus and McDowell, arguing that Dreyfus is correct to say that absorbed coping, whether of the highly skilled or common types, does not contain concepts. However, Dreyfus’ claim that motor intentionality is the foundation upon which “all forms of conceptual intentionality are based” ignores the influence that conceptual mindedness has on higher forms of motor intentionality. McDowell can help us to see that the relationship between ground-floor motor intentionality and upper-story conceptual intentionality is not unidirectional, but rather reciprocal—even though his notion that mindedness is all pervasive will not work, which I will attempt to show.

**Neimneh, Shadi S.** (University of Oklahoma) shadistar2@ou.edu  
“The ‘Postmodern Body’ in J. M. Coetzee’s *The Life and Times of Michael K*”

Coetzee’s 1983 novel has as its protagonist a hare-lipped, emaciated gardener in a future South Africa ravaged by civil war. The novel has been criticized for its dislocation of apartheid realities through shifts in time and a refusal to identify the protagonist as a racial victim of apartheid (by giving him a last name) or make him an active opponent of injustice. I argue that examining the body in the narrative can give it more political relevance within a context of apartheid writing. K lives as a marginalized material body. He starves his body and is preoccupied with the biological processes of such a body. The body becomes the center of his consciousness and an existential reality.

From the perspective of a historical materialism necessary for political relevance in South African apartheid writing, I argue that the material body is politically significant. Such a deformed body like K's is a product of stunted relations and violations of political oppression; its undeniable existence is intertwined in power relations. In this sense, it is a trope, an allegorical representation of oppressed bodies in history. The body, however, is discursively treated beyond its unique materialism in that it is a text to be inscribed with power relations. It is disciplined via travel permits, labor camps, rehabilitation camps, check points, and is thus socially constructed as a text to be deciphered by the state. Hence, this Foucauldian body loses its materialism and becomes part of a collective social body marked by discursive power relations. It is this interaction between material bodies and textualized/discursive bodies that makes the body in this novel postmodern. Using Ihab Hassan and Linda Hutcheon, among others, I argue that the contradictions of postmodernism account for this dual conception of the body and that postmodernism is not devoid of political potential. If postmodernism uses history historiographically and as a discourse/text, then the material body is bound to be effaced in favor of a discursive one. In line with postmodern leanings and contra accusations of postmodernism for political quietism, I conclude that the political oppressions of apartheid are allegorically enacted on this material body but that the only way we can access such a historical materialism of the body is in a textualized/figurative form.

**Nelson, Jaime** (Arkansas Tech University) jnelson2@atu.edu  
"Erotic Emily: Dickinson's Use of Sexual Imagery"

In my paper, I explicate a number of her poems to examine the nature of the sexuality evident in her work. I propose questions and possible solutions as to the reasoning behind possible interpretations of a number of poems, as well as literary argument and evidence supporting my claims.

**Nicolls, Ben** (East Central University) bendnic@email.ecok.edu  
"Nietzsche's Morality"

This paper focuses primarily on Nietzsche's theories on the Übermensch, as well as his thoughts on morality. It also argues that in order to fully understand not only the principles of this philosophical theory, sufficient example must be given. It focuses mainly on Dostoyevsky's *Crime and Punishment*, specifically how similar Raskolnikov's theory is to Nietzsche's thoughts on the Übermensch. Raskolnikov also serves as a median example for Nietzsche's Übermensch theory since he struggles with the murder of the old lady but is not fully consumed by it. For an example of a man completely consumed by the guilt of his actions, the paper refers to Edgar Allan Poe's "The Tell-Tale Heart". The way he hears the dead man's heart beating through the floor board better represents the average reaction to committing a murder by somebody more bound to traditional morals. The third reference, in order to gain an example of somebody on the opposite end of the moral spectrum, is *The Stranger* by Albert Camus. Meursault's ideas on what is absurd with regards to crime and punishment put him almost in the shoes of the Übermensch himself. These three famous works of literature help illustrate Nietzsche's ideas as well as their consequences.

**Ogle, Joshua T.** (University of Arkansas at Little Rock) josh.ogle@gmail.com  
"Language, Rules, Mistakes, and Understanding: Attempts to Solve a Quinean Puzzle"

In his article, "Ontological Relativity," W.V. Quine makes the assertion that, as interpreters, we use both homophonic translation and the principle of charity during communication with others. That is we assume those speaking the same language as us will use language in a similar way, but when a speaker seems to be mistaken or using language incorrectly, we will yield to the principle of charity to discover what the speaker actually means. This leaves an unanswered question: how do we determine when someone is speaking a language that is very similar but subtly different than our own versus when someone is speaking the same language as ourselves and is mistaken?

In his article, "Following a Rule," Ludwig Wittgenstein discusses what it means to follow a rule, and how to determine when one is breaking a rule. His discussion of rule following seems to be insufficient for answering our original question because anytime a person uses language differently than we do, they are no longer following our rules and are mistaken. Donald Davidson's view seems to provide more insight regarding our question. In "A Nice Derangement of Epitaphs," Davidson proposed an alternative view of language that is very different from our typical view, but that approaches answering our question. Davidson arrives at the conclusion that our traditional conception of language (as a set of rules, symbols and idioms) is not the best conception of language, and that linguistic ability lies in being able to understand others and make oneself understood. In this case, no one is speaking the same language (or any language at all), and mistakes only occur when a speaker fails to make herself understood. This view of language would allow us to identify cases of mistakes, eliminates questions about speaking similar languages, and meets our requirements of language.

**Phillips, Austin** (Ouachita Baptist University) phi42289@obu.edu  
“Two Options for the Eliminativist”

The paper will critically examine the eliminativist position as defined in Trenton Merricks’ book, *Objects and Persons*, outlining his main arguments in favor of eliminativism and offering some critiques.

Merricks claims that no nonliving macrophysical objects (like tables, baseballs, and windows) exist, whereas humans (and likely other complex organisms) do exist. His main arguments involve (1) the compatibility of eliminativism with observations, (2) the solution of the Sorites Paradox with eliminativism, and (3) the causal overdetermination that results in eliminativism. Merricks then shows that these three arguments do not apply to the elimination of humans.

This paper raises problems concerning his defense of human existence, and its conclusion is that the eliminativist must take one of two courses: (a) Eliminate humans along with nonliving macroscopia, or (b) Define “humans” so that their existence can be defended given the nonexistence of nonliving macroscopia.

**Qualls, Kathy** (Henderson State University) quallsbooksellers@yahoo.com  
“Lee Smith’s *Saving Grace* and Religious Extremism and Perversion”

The themes of religious extremism and the perversion of well-intended actions run throughout Lee Smith’s *Saving Grace* like Scrabble Creek runs through the Appalachian Mountains where Smith’s main character and narrator, Florida Grace Shepherd, lives. As Grace’s story is that of her own experiences growing up as the daughter of preacher Virgil Shepherd, a charismatic snake-handling holiness preacher, the reader gets a long, hard look at the extremes, both horrific and beautiful, to which religion can take people.

**Ritter-Maggio, Amanda** (Henderson State University) rittera@hsu.edu  
“American Grammar Instruction: Past, Present, and Future”

**Roelofs, Luke** (University of Toronto) luke.roelof@utoronto.ca  
“Moral Facts, Natural Facts, and Facts About Others”

I start from a longstanding worry about the truth of moral claims. If some (but not all) moral claims are true, what are the facts in virtue of which they are true? The problem appears to be that there is no logical contradiction in affirming all the relevant ‘natural’ facts about a situation, but acting in any number of ways, even the most abominable. Should we postulate moral facts beyond natural facts – and if so, how are we to know about them, or explain their existence and motivational force?

In this paper I develop the idea that natural facts about other persons, in particular about their desires, preferences, and experiences, are in themselves moral facts, in a very strong sense. That is not merely to say that they imply moral conclusions when considered with a proper moral understanding – which would push the question back onto the basis of that proper understanding. Rather, I want to argue, such facts about other persons are only properly understood *factually*, when taken as having the motivational role of moral claims.

This position could be paraphrased as ‘malice (along with callousness, cruelty, etc.) is *factually false*’; it is not just bad, or tacky, or common, but embodies a factual falsehood – namely, that the victim of one’s malice is not, in fact, a conscious suffering person. Given that malicious agents appear not only to believe their victim to be conscious and suffering, but to act based on that very belief, this claim might seem incredible.

I do not seek to demonstrate the truth of this position, but to open it as an option, by providing an analysis of second-order thoughts (thoughts about thoughts) which, while not necessarily the correct one, is plausible, and has the conclusion that malice is factually mistaken in precisely the way explained.

**Rose, Brandon** (University of Texas, Tyler) brose@uttyler.edu  
“‘In order to *be*, it must *become*’: Writing as Consciousness of Self in the Freshman Composition Classroom”

My study centers upon both qualitative and quantitative research directed towards suitably understanding Paulo Freire’s “The ‘Banking Concept’ of Education,” and the critical reception of *Pedagogy of the Oppressed*, as an epistemological paradigm that gauges the effects of metacognition in the college freshman composition classroom. In context with the educational research of Sadker and Sadker, who resist unfounded critical conceptions that pedagogical schema and education subsist within an “economic pecking order,” I argue that Freire’s dialogically structured tract deserves reinvestigation into the liberate nature of self-inquiry. While the composition classroom serves as a query into human consciousness, it also provides pragmatic experiential data into the collective unconscious created by the individual, dynamic—often self-creating—classroom. In essence, each student and teacher, or respective datum, inevitably reinforces Freire’s notion that, upon operative recognition, any one student

of composition, regardless of linguistic development, can provide a critical entry into the nature of compositional consciousness. Thus, these students unknowingly act as valuable research into understanding how teachers gain evidential knowledge with which to interpret how psychological and linguistic signifiers underscore specific cognitive awareness. Ultimately, this argument uses as its point of departure a refutation of the problematic discourse that proffers pedagogies and worldviews relative to composition be a matter of conventionalism, rather than a praxis-based process rooted in the transformative relationship between student-teacher, teacher-student, and ontological necessity present within academia.

**Rosenthal, Rebecca** (University of Tennessee) b.m.rosenthal@gmail.com  
“Kant and the Good Will: On the possibility of Losing Humanity”

In this paper I examine Richard Dean’s claim that the Kantian Good Will is in fact equitable with Humanity. After reasoning that the claim allows for a coherent reading of Kant’s work, I argue that humanity is something that can come in degrees and that it is possible to increase one’s humanity by striving towards practical perfection. This seems to be an impossible claim at first, since the good will would then have to be something that exists in degrees. Since Kant claims that the good will is something that is “good without qualification” it seems impossible that one can have a will that has only a degree of goodness. In the *Metaphysics of Morals* Kant explains that a good will needs to be perfected, so it is clear that, despite the good will being good without qualification, the good will can be improved. Through several passages in the *Lectures on Ethics* it becomes clear that not only can the good will be improved, but the good will can be “thrown away” or “cast aside”. Kant cites the example of a law in England preventing butchers from serving on juries. The reason for this is that the butcher would be unable to discern what cruelty is after serving the community as a butcher. This is the clearest example in Kant that supports the thesis that the good will can be diminished. The good will is, then, a work in progress that needs always be attended to, or not only will the good will itself be diminished or lost, but the very humanity of the agent.

**Russo, Marcella** (Saint Xavier University) russo.m11@mymail.sxu.edu  
“Maintaining First-Person Authority in Finkelstein’s Expression and the Inner: The Question of Intimacy”

In his book *Expression and the Inner*, David Finkelstein investigates the first person authority we have concerning the expression of our inner states. In other words, it seems that my access to my own internal states is privileged in a way that my access to the internal states of others is not. Moreover, this seems to suggest that my self ascriptions of, for example, pain are more reliable than similar ascriptions I may make regarding others. Finkelstein’s argument for how we are to understand this first person authority centers on a particular reading of some of Wittgenstein’s remarks occurring, principally, in the *Investigations*. In *Expression and the Inner*, Finkelstein lays out three criteria for an adequate account of our first person authority. According to Finkelstein, “we would like an approach toward understanding first person authority that is strong on intimacy, naturalness and responsibility.” In this paper I argue that while the view Finkelstein offers in an attempt to account for first person authority is strong on “naturalness” and “responsibility,” questions arise regarding how adequately he can account for the “intimacy” of our first person ascriptions.

Finkelstein argues that the meaning of utterances concerning our own internal states is nothing over and above the meaning of our utterances more generally. Drawing on Wittgenstein, Finkelstein maintains that our utterances, generally, acquire their significance through the role they play in a “form of life”. However, this seems to limit the meaning of our self ascriptions to their use within the variety of contexts in which we make them. Here, I will first argue that if this is a fair characterization of Finkelstein’s book then his view is inadequate based on his own criteria. Lastly, I will examine whether this is a fair criticism of Finkelstein’s position.

**Sanchez, Jennifer** (East Central University) jendsan@email.ecok.edu  
“What It Means to be Mexican-American: History, Language, and Culture”

This paper triangulates culture studies, humanities, and literature in regards to Mexican-Americans and their inability to speak their native tongues, and how it affects them and their overall culture, with a specific look into the second, third and subsequent immigrant generational differences and evidence of these changes in literature. The research includes, which primarily involves interviews with Mexican-Americans about their perceptions of language and cultural loss, secondarily analyzes a selection of Chicano literature in order to see if the literature mirrors any cultural changes indicated in the interviews.

**Sesser, Deborah** (Henderson State University) sesserdl@hsu.edu  
“Mimicking Dr. Frankenstein in *Windchill Summer* and *Farther Along*”

Contemporary Arkansas novelists Donald Harington and Norris Church Mailer both use fictional Arkansas towns as settings, but their texts are as different as Harington’s *Stay More* is from Mailer’s *Sweet Valley*.

Harrington's postmodern *Farther Along* is his 2008 addition to the Stay More saga while Mailer's *Windchill Summer* (2000) is a breakthrough first novel, a contemporary mystery and coming-of-age narrative laced with social criticism. In her Foreword to *Windchill Summer*, Mailer suggests a common thread and means of analysis, however, as she describes how the storyteller borrows from research, imagination, and his/her surroundings to construct a narrative, likening this process to that undertaken by Mary Shelley's Dr. Frankenstein. Indeed, both Harrington and Mailer engender life from a dissection of their Arkansas environment and experience, creating characters who do so as well.

**Shepard, Iris** (University of Arkansas)

“Organized Resistance in *Harry Potter and the Order of the Phoenix*”

Despite *The Harry Potter Series*' participation in consumer capitalism and wide popularity, the series, primarily through the fifth work *The Order of the Phoenix*, contains several entry points for subversive readings. The critique of racism, the numerous depictions of political activism, and the inversions of viewers' expectations challenge viewers to question mainstream cultural values.

Racial discrimination is one of the major themes of the *Harry Potter* series. The pursuit of racial purity motivates Voldemort and his followers, the KKK-styled Death eaters, to terrorize and murder racially diverse characters in the series and anyone who attempts to protect them. Non-human, marginalized racial groups such as giants, werewolves, centaurs, and House-Elves are heavily discriminated against. The series articulates the experience of powerless groups and explores their abuse by the dominant class. Discrimination against non-human populations is not limited to the evil characters. Ron, Harry Potter's close friend, expresses highly prejudiced sentiments against giants, werewolves, and house-elves. By allowing sympathetic characters to express racist sentiments, the series illustrates the pervasiveness of racism throughout society. Additionally, *The Order of the Phoenix* depicts students organizing against racism, allowing readers and viewers to participate in organized resistance against the dominant ideology simply through engagement with the text.

By providing a grassroots model of resistance, the series has the potential to motivate readers to organize in opposition to the dominant ideology. The resistance organizations in *The Order of the Phoenix* support and protect marginalized, subordinate populations, specifically group marginalized because of race, age, and class. The series' most powerful subversive potential resides in these models of subordinated groups resisting the abusive practices of the dominant ideology. Readers are empowered to challenge and resist elements marginalizing aspects of our society.

**Stark, Sarah** (Ouachita Baptist University) sta43954@obu.edu

“Modernity in the Anthills of Frost”

What makes a good poem? What makes a modern poem? Can a poet live up to his own poetic ideals as well as those of his contemporaries without sacrificing his freshness, the very essence of his creations? This essay seeks to answer such questions in regards to Robert Frost's “Departmental,” a narrative poem which playfully, but honestly, explores the regimented behavior of a hive of ants toward one of their dead. By comparing the work to similar pieces by Frost and by other poets of his day, readers can discover for themselves what it means for a poem to achieve the requisite wildness, wisdom, and delight which make it a modern masterpiece.

**Story, Matt** (University of North Texas) mstory.xiv@gmail.com

“The Mask of Caesar: Overcoming Subject-Centered Metaphysics through Nietzsche, Derrida, and Vattimo”

In the penultimate paragraph of “*The Ends of Man*”, Derrida says that what is required to interlace two prevalent forms of deconstruction is “...perhaps, as Nietzsche said, a change of 'style'; and if there is style, Nietzsche reminded us, it must be plural.” Derrida asserts that a plural writing style would “speak several languages and proclude several texts at once.” This 'style' of language, argues Derrida, will allow for the appropriate discussion of Being to take place by providing the conditions for the possibility of a grounding “which no longer will have the form of the metaphysical repetition of humanism...the form of a memorial or a guarding of Being, the form of the *house* and of the truth of Being.”

Those who wield this kind of 'style' “will dance, outside the house [of Being]”—what Heidegger called Language itself. Derrida is explicit in his assertion that Nietzsche's urge for a particular kind of “style” could provide the conditions for a possible conversation with/around Being—what Derrida calls “*differánce*”. It is only from within Nietzsche's stylistic tradition that the Derridian *differánce* can occur. What are Derrida's foundations for this claim? Is Nietzsche calling for a change in 'style'? If so, what does it mean to produce a “style of plurality”?—what would the results of such a style look like?

I intend to show one can see the results of Nietzsche's style of multiplicity by examining Zarathustra's interpretation of the ‘*folly of Language*’ as an analogy to Nietzsche's programme of rethinking subject-centered metaphysics. By combining Nietzsche's thought with Jacques Derrida's theory of *differánce*, as well as Vattimo's Hermeneutic project, one can sketch an image of Nietzsche's stylistic diversity and the emancipatory possibilities it holds within it.

**Strout, Irina** (Tulsa University) irina-strout@utulsa.edu

“The Construction of Masculinity and Manhood, its Ambivalences and Limitations in John Fowles's *The Magus*”

Western society and its fiction faces the overwhelming problem of masculinity and its modeling. Manhood has been considered an “evolving social construct” which undergoes many changes (Stearns 11). The era of war, capitalism, the challenges of feminism affect the ideology within which men are constructed both as individuals and as a social group. Issues of sexuality, control over self and the ‘Other’, power roles included in the ‘politics of masculinity’ are interconnected in the fiction of many contemporary writers. John Fowles's fiction tackles the crucial issue of male power and control as masculinity is put to test and trial in his 1965 novel *The Magus*. The definition of manhood, male virility and social respectability of the period shape the 20<sup>th</sup> century male characters in Fowles's fiction. His personal background comes out of the same experience. Fowles is aware of the power roles from his life in school and military service as both institutions “impose an especially rigid form of masculinity” (Benton 19). His personal sense of resentment intensify the ambivalent nature of masculinity, threatening and simultaneously attractive. This paper aims to explore how John Fowles investigates the role of masculinity and power myths on the personal level of relationship and a wider scale of war and capitalism in *The Magus*. Notions of masculinity offer the protagonist, Nicholas Urfe, a sense of a superiority and power over women in the course of the novel. Among the goals of the project is to examine the mythical journey of Nicholas, which becomes a testing of his masculinity and maturity, as well his trial and ‘disintoxication’ which is intended to help him to reevaluate his life and relationships with women. One of the issues posed is whether Nicholas Urfe is reborn as a new man at the end in his search for redemption or if he remains the same egotistic ‘lone wolf’ as he appears in the beginning of the novel.

**Wakefield, Ashley** (Austin Peay State University) AshleyJWakefield@gmail.com

“Utopia for One: Scott, Swift, and the Question of Human Nature”

My paper, Utopia for One: Scott, Swift, and the Question of Human Nature, explores the fourth journey of Johnathon Swift's Gulliver's Travels and Sarah Scott's Milenium Hall and how they fit into the tradition of Utopian literature. Both works highlight contemporary social problems by seemingly solving them in a fictional society. Though similar in aim, Scott's and Swift's societies are very different from one another; Scott offers a harmonious group of charitable women who create a safe haven for the poor and undesirable at their country home, while Swift creates a culture based on extreme examples of logic, reason, and justice. The two narratives also differ greatly in tone: Scott is earnest and hopeful, if possibly somewhat naive, while Swift's biting satire leads one to wonder if he believes in any possibility of Utopia at all, let alone his own bizarre version. This difference in tone and treatment of society's potential to improve leads one to the heart of what Utopian literature - these two works in particular - must address: human nature. Scott's solution of Milenium Hall depends upon a group of people who are, in essence, virtuous and kind. Swift seems to feel that all people, even those who point out the world's flaws and seek to change them, are ultimately unfit for a Utopian society because humans can never put aside ego. The reason these pieces of

Utopian literature must exist is also ultimately the reason why they must fail - at least insofar as a large-scale solution is concerned.

**West, Howard** (Arkansas Tech University) hwest1@atu.edu

“Nature, Metaphysics, and Rhetoric: The Lacanian Signified in Emily Dickinson’s Poetry”

The applicable significance of the formed text relative to the formula  $f(S) I/s$  developed by Jacques Lacan and used for delineating the meaning embedded in text is apparent during the critiquing process of text style and content in Emily Dickinson’s poetry. The acceptance and revolution of paradigm for her genre of American literature and what it consists of is, partly, set forth by Dickinson with her choice to incorporate the themes of nature and the metaphysical and is defined by the Lacanian “Signified and the “signifier”. I contend that the “intelligible” intention of the scriptor, i.e. Dickinson, is not the premeditated or reasonable component; it is the rhetorical influence of philosophy and theology and their elements that leads to a positive (reason) or negative (affects) stance on emotive justification for the established ethos, pathos, and logos of the scriptor.

**Zelinski, Raina** (University of New Orleans) rzelinski@uno.edu

“On Connecting”

In the first decade of the 1900s, mathematician and philosopher Bertrand Russell took to language theory in an attempt to establish an intimate bond between logic, language, and the world. Russell, along with many of his intellectual contemporaries, believed that the talented and artistic individuals of the modern era churned in “a widening gyre,” disrupting foundational truths and questioning the true nature of the human heart. In an effort to stabilize human existence for himself and his contemporaries, he grappled with language, even rejecting words as incapable of realistically articulating the vast feeling of change, powerlessness, and despair that marks much of modern thought. Like Russell, Joseph Conrad, E. M. Forster, T.S. Eliot and Virginia Woolf all struggled with the limits of language, with its clearness or vagueness and its capabilities to accurately express a given sentiment. In an attempt to re-code language to better suit it to the modern world, these authors took old words, like “horror,” and used them in entirely new and unexpected ways. And, by placing old words, with old contexts, into new situations, these writers allowed readers to recognize and experience the same feelings of despair and confusion that they feel are created by modernity and which they so longingly wish to share through text. Conrad, Forster, Eliot, and Woolf give their readers an entirely new experience just by placing particularized words in unexpected juxtapositions. Thus, because of these author’s re-envisioning of language, the modern era ushers forth a modern language; a language marked by new artistic evocation and style, opening the artistic experience to the reader, and allowing for a deeper, more personal, *and* more traditional connection among words and individuals.