

Graduate Student Panel Abstracts:

Nick Cialini, “Turning Over a New Utopian Leaf: Delany and Okorafor’s Futurisms as Revisions of the Formula of Speculative Hope”

The Queer, Afrofuturist work of Samuel Delany, specifically his novel *Triton*, troubles the utopian formula used by many contemporary white feminists to resist patriarchal world machines. Similarly, Nnedi Okorafor’s Africanfuturism further permutates the speculative imagination’s capacity for resistance to homogenizing structures in both speculative literary forms and the zero world.

Theodora Sakellarides, “Feelings Work: An Examination of Emotional Labor in Black American Women’s Writing.”

This paper draws on a diverse range of major texts by Black American women writers and explores how they anticipate, access, and advance contemporary conceptions of emotional labor.

SaraGrace H. Stefan, “‘This is a place for the dead’: Specters of Necropolitics in Jesmyn Ward’s *Sing, Unburied, Sing*.”

This paper will explore the various ways Jesmyn Ward interacts with necropolitics and the American history of racial oppression and violence, specifically by depicting the vengeful past and sickly present of Mississippi’s Parchman prison in her 2017 novel *Sing, Unburied, Sing*.