

4 September 2015

Dear *Best of Independent Rhetoric and Composition Journals* review committee,

Please find attached submission materials from *Harlot: A Revealing Look at the Arts of Persuasion* ([harlotofthearts.org](http://harlotofthearts.org/index.php/harlot/index)) for Parlor Press’s *Best of Independent Rhetoric and Composition Journals*. As you can see, we have attempted to provide “print” versions of each piece. For the full experience, of course, we invite you to visit the original publications using the links provided.

Thank you for your consideration. We look forward to hearing from you.

Sincerely,

*Harlot* Editorial Board

Journal Mission and Article Descriptions

*Harlot: A Revealing Look at the Arts of Persuasion* is a peer-reviewed digital journal dedicated to exploring rhetoric in everyday life. The journal’s title gestures toward historical references to rhetoric as “the harlot of the arts,” a pejorative perspective that Harlot seeks to challenge. The mission of the journal is to bridge rhetorical scholarship and popular discourse by creating a space for critical—but inclusive and informal—conversations about rhetoric amongst diverse publics. To that end, its peer review process includes reviewers from within and outside academic contexts who prioritize collaboration and revision; accepted submissions are typically succinct, savvy, and richly mediated.

“The Biopower of Zombies: Or, How I Learned to Stop Worrying and Love the Horde,” by Mary Hendegren <<http://harlotofthearts.org/index.php/harlot/article/view/194/158> >

In “The Biopower of Zombies,” Mary Hendegren situates the contemporary resurgence of and fascination with zombies in popular media within a broader cultural history. In the process, she not only illustrates a unique evolution the depiction of zombies, but importantly, also reveals their powerful rhetorical functions. Specifically, Hendegren convincingly argues that the late ‘60s/early ‘70s zombie phenomenon was a reflection of and reaction to collective fear about the “politically ‘infected’ masses, rather than a fear of powerful and purposeful individuals.” The prominence of zombies in our contemporary mediascape and the resonance they’ve triggered in the populace, she argues, is linked up with the “rise of decentralized power” and “decline of the political sovereign” in the 21st century. What we fear today, she writes, is “the widespread networks of people with dangerous convictions, convictions that spread into individual bodies, who existence as a population rebalances the biopower of the world.” We believe Hendengren’s article is an ideal candidate for your collection, as it offers an insightful and unique rhetorical analysis that illuminates important aspects of our contemporary cultural condition.

“Emoji, Emoji, What for Art Thou?” by Lisa Lebduska

<<http://harlotofthearts.org/index.php/harlot/article/view/186/157>>

In “Emoji, Emoji, What for Art Thou,” Lisa Lebduska examines the history and current usage of emojis in order to challenge assumptions that these graphic elements constitute a debasement of and danger to traditional literacy. Instead, she argues, emojis are “an emerging visual language of play” with its own affordances and constraints, which she insightfully examines. Combining historical narrative, critical analysis, and writing theory, Lebduska’s work exemplifies strong scholarship delivered in an accessible and engaging manner. Notably, this article has become a touchstone in conversations about emoji as communication. Referenced in [Wired's "We're All Using These Emoji Wrong"](http://www.wired.com/2015/05/using-emoji-wrong/) and [Washington Post’s “Sleepy Face, Sad Face or Shocked Face: The Emoji Identity Crisis,”](http://www.washingtonpost.com/news/morning-mix/wp/2015/06/12/why-we-cant-agree-what-emoji-mean/) the work is now cited in Russian, German, Spanish, Portuguese, etc. Such circulation confirms its success in relation *Harlot*’s mission of fostering “academic” research that engages with and in popular public discourse.

Enjoy!