

## Letter from the President

Dear Colleagues and Friends,

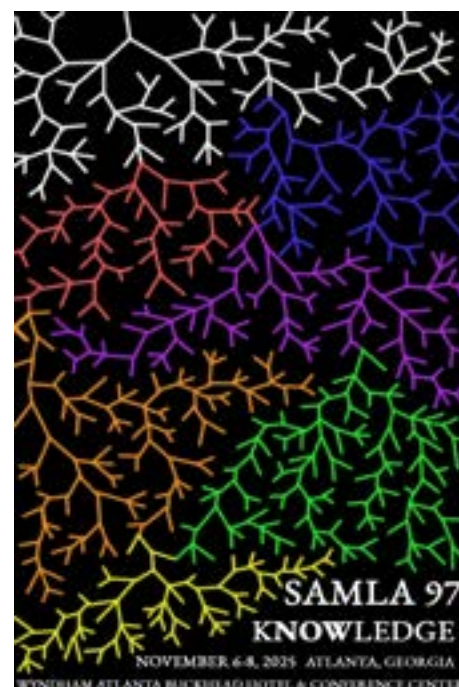
It is with great honor that I address you as this year's SAMLA President. I step into this role following our distinguished Past President, Lisa Nalbone, whose gracious transition and wisdom continue to guide my leadership. I must extend my deepest appreciation to Executive Director LeeAnne M. Richardson, Associate Director Dev Jaiswal, SAMLA's Executive Board, and our dedicated staff. Together with you—our valued members—we form the vital heartbeat that drives our organization forward with purpose and vision.

I eagerly anticipate welcoming you to the Wyndham Atlanta Buckhead Hotel for our upcoming conference, November 6-8, 2025. This exceptional venue provides the perfect backdrop for our scholarly dialogue, where we can engage with subjects that ignite our intellectual passions and strengthen our professional bonds. The location offers an invaluable opportunity to forge new academic relationships and collaborate on elevating our collective presence as pillars of our disciplines—whether we come as educators, students, or independent scholars. I strongly encourage your participation and hope you will encourage your

colleagues to join us for this enriching experience.

This year's conference theme, "Knowledge," resonates with particular significance in our current academic landscape. We gather united by our shared commitment to exploring the complex dynamics of knowledge—its creation, dissemination, and evolution within contemporary humanistic studies. I envision our conference as a critical forum where we can examine the intricate interplay between knowledge, collective consciousness, and community-building in our increasingly fragmented digital world. My aspiration is for the conference to emerge as a transformative platform that challenges traditional conceptualizations of knowledge. We will emphasize the profound importance of the present moment—the "now"—as a dynamic nexus for generating collective understanding and nurturing resilient, intellectually vibrant communities. Together, we will explore how knowledge can transcend academic discourse to become a powerful instrument for deepening human connections, advancing social justice, and expanding global awareness.

***Continued on page 4***



### Contents

Letter from the President	1
Executive Committee and Staff	2
South Atlantic Review Update	3
Continued Letter from the President	4
Letter from the Executive Director	5
Committee Acknowledgements	10
Outgoing Committee Members	11
Open Committee Positions	12
2024 Award Winners	15
2024 Undergraduate Student Essay Award	18
SAMLA 97	34
SAMLA 97 Call for Papers	36
General Call for Abstracts	65
Poster Session Info	65

# Executive Committee and Staff

<b>Chrystian Zegarra</b> , President Colgate University	<b>Jon Dawson</b> , University of North Georgia
<b>Nicole Stamant</b> , First Vice President Agnes Scott College	<b>Annachiara Mariani</b> , University of Tennessee, Knoxville
<b>Ian Afflerbach</b> , Second Vice President University of North Georgia	<b>Carmela Mattza</b> , Louisiana State University
<b>Lisa Nalbone</b> , Past President University of Central Florida	<b>Silvia Tiboni-Craft</b> , Wake Forest University
<b>LeeAnne M. Richardson</b> , Executive Director Georgia State University	<b>Forrest Blackburn</b> , Dalton State College
<b>R. Barton Palmer</b> , SAR Editor Clemson University	

## SAMLA Staff

**Dr. LeeAnne Richardson**, Executive Director  
**Dev Jaiswal**, Associate Director  
**Rachel Woods**, Production & Design Manager  
**Paushali Bhattacharya**, Assistant Conference Manager  
**Arezoo Bayat Barooni**, Assistant Conference Manager  
**Danielle Hestand**, Assistant Conference Manager

# SAMLA Staff Profiles



**Dev Jaiswal** joined SAMLA as Associate Director in September 2024 after previous roles in higher education, event management, local news, and the hospitality industry. His academic interests lie in creative writing, psychology, and religion, and he is an alum of Princeton University.

**Rachel Woods** is a PhD candidate in English Rhetoric and Composition with interests in Irish Rhetoric, Historic Preservation, and Archival Research. Along with her research, Rachel is a Graduate Teaching Assistant of first-year composition and business writing, and she has worked as SAMLA's Production and Design Manager since 2021.



**Danielle Hestand** is a PhD student at Georgia State University. She is majoring in English, Literary Studies, and her research interests include the roles of cats and women in Victorian literature.



**Paushali Bhattacharya** (she/her) is a graduate student pursuing her PhD in English at Georgia State University. Her research interests include posthuman studies, poststructuralist theories, and postcolonial texts. In her free time, she's often found petting dogs.

**Arezoo Bayat Barooni** is a Ph.D. student in Rhetoric and Composition at Georgia State University. She holds master's degrees in English Translation and Literary Studies. As a Graduate Teaching Assistant, she teaches English 1101 and 1102, focusing on Multimodal Composition and Digital Literacy. Her research interests include Data Visualization, Digital Literacy, and Women's Gender and Sexuality Studies. She is also a staff member at SAMLA and is committed to fostering inclusive dialogue and effective communication across diverse contexts.



# South Atlantic Review Update

As of spring 2025, SAR has marked nine full years of maintaining its quarterly production schedule, publishing an incredible array of special and open issues and a large number of book reviews. On behalf of everyone on staff at SAMLA, please accept our thanks for the response the journal has received to its calls for submissions and special issue proposals.

In 2024, we were pleased to publish two open issues and two special issues, one on esoteric design in premodern texts, and the other considering the legacy of Conrad's Heart of Darkness. This coming year we are looking forward to a spring/summer double issue on saving English, world languages, and the humanities, guest edited by E. Nicole Meyer and Christina McDonald; an open issue in the fall; and a special issue in the winter entitled "Antique Temporalities: Late Medieval and Early Modern Classicism in England," guest edited by Sylvia Federico and Brenden O'Connell.

The successful operation of SAR would not be possible without the hard work of our wonderful team: Allison Wise as managing editor and Marta Hess, associate editor. And SAR, of course, could not run without the continuing cooperation and help of all kinds provided by the SAMLA office at GSU. Dev Jaiswal, the new associate director of SAMLA, has been a ready and constant help. We owe them many thanks for keeping SAR running smoothly.

With the close of this fiscal year in June, I end my term of service as editor of SAR and my involvement, in several positions in the administration of SAMLA, whose move to Georgia State University in 1994 from the University of Alabama occurred during my tenure as Executive Director. Thanks to the generosity, talents, and energies of now two full generations of students and faculty from Georgia State, including the willingness of a succession of my former English department colleagues to do the administration and liaison work needed to keep the organization running, we have done our best to remain good citizens of GSU. It has been my privilege and pleasure to contribute to SAMLA's mission to serve its members and the wider academic community.

R. Barton Palmer, editor  
M. Allison Wise, managing editor

## SAR Staff

**R. Barton Palmer**, Editor  
**Marta Hess**, Associate Editor  
**M. Allison Wise**, Managing Editor





# Continued Letter from the President

With this vision in mind, I am delighted to announce that Dr. Kathryn Everly, professor of Spanish in the Department of Languages, Literatures, and Linguistics at Syracuse University, will deliver our 2025 plenary address. Professor Everly, a leading specialist in contemporary Spanish literature and film, brings remarkable expertise to our conference. Her research includes groundbreaking books such as *Catalan Women Writers and Artists: Revisionist Views from a Feminist Space* (2003), and *History, Violence, and the Hyperreal: Representing Culture in the Contemporary Spanish Novel* (2010). She has also co-edited significant volumes including *Spatiality at the Periphery in European Literatures and Visual Arts*, and *De la Edad: poesía española siglos XX-XXI*. Her contributions to feminist scholarship in Hispanic studies earned her the prestigious Florence Howe Award, and her research has been supported by Spain's Ministry of Culture. Her numerous publications in scholarly journals and edited books reflect her profound impact on the field.

In closing, I commend the extraordinary work you undertake in advancing our profession and our collective scholarship. I encourage each of you to submit conference proposals that critically examine how academic communities can rebuild meaningful human connections and reestablish purposeful engagement with our social and intellectual realities. It is with genuine enthusiasm that I look forward to our gathering in Atlanta this November—where together, we will explore new intellectual horizons and strengthen the bonds that define our scholarly community.

All the best,  
**Chrystian Zegarra**  
*Colgate University*

SAMLA WOULD LIKE TO THANK  
**Georgia State University**   
FOR **31 YEARS** OF SUPPORT  
AND COLLABORATION



# Letter from the Executive Director

Dear SAMLA members and friends,

We need each other and the community that SAMLA affords now more than ever. I wrote my first letter to SAMLA members in fall of 2020, during what I then considered a time of unprecedented challenges to both our nation and our profession. Little did I know that five years later, the pace of national change and the threat to higher education would have only intensified.

SAMLA President Chrystian Zegarra has developed an inspiring theme for SAMLA97—Knowledge--so that we can collectively address what knowledge means now. His call is designed so that we as an academic community can “explore how knowledge can transcend mere academic discourse, becoming a powerful instrument for fostering deeper interpersonal connections, advancing social justice, and expanding global consciousness.”

Please join us.

Recall that SAMLA's conference is modeled on the MLA's. Individual scholars propose panels, and SAMLA members find the panel CFPs on the SAMLA website. (Of course, panel proposers may also distribute their CFPs to their networks or post on the UPenn site). When scholars propose a panel—by the July 15, 2025, deadline—they do not need to name any of the panelists: they can choose panelists who respond to their CFPs and send their finalized panel to SAMLA by September 7. We invite scholars seeking panels to check out the CFP page accessible through a link at [southatlanticmla.org](https://southatlanticmla.org) or directly from [samla.ballastacademic.com](https://samla.ballastacademic.com).

We will open a general call for papers that the SAMLA staff will organize into panels on July 16, but we encourage people to submit to a pre-existing panel when available. I continue to believe in the unique value of regional organizations like SAMLA. The community it enables is open and accessible to scholars and students at all stages of their careers, and we love welcoming new faces and seeing longtime friends. I look forward to seeing you in Atlanta this November 6-8.

Sincerely,  
**LeeAnne M. Richardson**  
Executive Director  
*Georgia State University*

## *Want to get involved with SAMLA?*

There are plenty of ways to get further involved with SAMLA!

Consider sponsoring a coffee break at the SAMLA 97 conference, advertising your organization in the conference program, exhibiting your literary press in our vendor hall, and so many other options to support the conference.

We rely on the generous support of members like you to maintain our organization and unite scholars across the world at our annual conference to share our love of learning!

You can donate to SAMLA using [this link](#).

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## *Renew Your Membership!*

Don't wait, renew your SAMLA membership today! Enjoy all of the benefits of your membership such as the annual SAMLA conference, our newsletter, networking opportunities, and access to the South Atlantic Review, our conference's official academic journal.

Renew your membership at <https://southatlanticmla.org/>

## *Sponsorship Tiers*

### Information for Sponsors

We are pleased to offer a range of sponsorship opportunities for SAMLA 97, tiered to provide maximum visibility for your organization. We welcome contributions in any amount as well as co-sponsorships in most categories, where two or more companies/institutions share recognition. If you're unable to meet the full sponsorship total, you can still participate by contributing within the range.

Sponsorship levels:

- **Tier 1: Panel Sponsorship**

Contribution: \$50 - \$250

Benefits, complimentary half-page program advertisement and recognition in the program

- **Tier 2: Thursday Night Creative Plenary**

Contribution: \$100 - \$500

Sponsor an acclaimed Atlanta creative writer reading from his / her work.

Benefits: complimentary half-page program advertisement, easel-board sign: "This reading was sponsored by . . .," and recognition in the program

- **Tier 3: Friday Night Academic Plenary (Keynote Event)**

Contribution: \$600 - \$1,500

Sponsor an academic scholar's plenary talk

Benefits: complimentary half-page program advertisement, easel-board sign: "This plenary was sponsored by . . .," and recognition in the program

- **Tier 4: Coffee Break Sponsorship (3 available, eligible for co-sponsorship)**

Contribution: \$100 – \$2,000

Benefits: complimentary full-page program advertisement, easel-board sign: "This coffee break was sponsored by . . .," and recognition in the program

- **Tier 5: Breakfast Sponsorship (3 available, eligible for co-sponsorship)**

Contribution: \$1,500 - \$3,500

Benefits: complimentary full-page program advertisement, easel-board sign: "This breakfast was sponsored by . . .," and recognition in the program

- **Tier 6: Dinner/Reception Sponsorship (2 available, eligible for co-sponsorship)**

Contribution: \$2,500 - \$5,000

Benefits: complimentary full-page program advertisement, easel-board sign, complimentary conference registration for all attendees from your institution/organization, and recognition in the program

- **Tier 7: Luncheon Sponsorship (2 available, eligible for co-sponsorship)**

Contribution: \$3,000 - \$6,000

Benefits: complimentary two full-page program advertisement, easel-board sign, complimentary conference registration for all attendees from your institution/organization, tickets to attend all events, and recognition in the program

- **Tier 8: Gold Sponsorship**

Contribution: \$6,001 or above

Benefits: complimentary two full-page program advertisement, easel-board sign, complimentary conference registration for all attendees from your institution/organization, complimentary 1-year SAMLA membership for all attendees from your institution/organization, tickets to attend all events, vendor booth table to set-up at event, 1 standard room night at the conference hotel, and recognition in the program

## *Program Advertisement*

We also offer the option to purchase a general program advertisement:

- Advertisement levels:

Full-page advertisement: \$200

Half-page advertisement: \$90

Use [this link](#) to fill out a form to show your interest in sponsoring. If you'd like to pay using Paypal, you can do so directly from the form. If you'd like us to invoice you instead, please indicate on the form and a member of our team will reach out to you.

This self-service page is not the only way to submit a sponsorship. You can also contact us directly either at [djaiswal@gsu.edu](mailto:djaiswal@gsu.edu) (Dev Jaiswal, Associate Director) or [lmrichardson@gsu.edu](mailto:lmrichardson@gsu.edu) (LeeAnne Richardson, Executive Director). We would be happy to talk with you about the details.





# Committee Acknowledgements

Each year, SAMLA members volunteer their efforts on our Executive Committee and numerous program committees. These individuals complete a variety of tasks, including reviewing award submissions, distributing travel grants, planning elements of the annual conference, and more. Committee members serve for appointed terms.

This year, we would like to congratulate the individuals below on completing their terms of service. Your contributions to SAMLA have not gone unnoticed, and we thank you sincerely for all your hard work over the past several years.

Adam Parkes, *University of Georgia*  
Executive Committee & Nominating Committee

E. Nicole Meyer, *Augusta University*  
Executive Committee

Horacio Sierra, *Bowie State University*  
Executive Committee

Marie Hendry, *State College of Florida- Venice*  
Graduate Student Creative Writing Award Committee

Nicole Stamant, *Agnes Scott College*  
Harper Fund Award Committee

Silvia Tiboni-Craft, *Wake Forest University*  
Graduate Student Essay Award Committee

Susan F. Crampton-Frenchik, *Washington and Jefferson College*  
Harper Fund Award Committee

Clark Barwick, *Indiana University*  
Honorary Member Committee

Robin Brooks, *University of Pittsburgh*  
Nominating Committee

Michael J. Blouin, *Milligan University*  
Program Committee

Carlos Riobó, *The Graduate Center, CUNY*  
SAMLA Studies Award Committee- Monograph

Emanuelle Karen Oliveira-Monte, *Vanderbilt University*  
SAMLA Studies Award Committee – Edited Collection

Nathaniel O. Wallace, *South Carolina State University*  
SAR Price Selection Committee (vols. 85-88)

Hong Li, *Emory University*  
Undergraduate Student Essay Award Committee

- Adam Parkes, *University of Georgia*  
Executive Committee
- E. Nicole Meyer, *Augusta University*  
Executive Committee
- Horacio Sierra, *Bowie State University*  
Executive Committee
- Marie Hendry, *State College of Florida - Venice*  
Graduate Student Creative Writing Award Committee
- Silvia Tiboni-Craft, *Wake Forest University*  
Graduate Student Essay Award Committee
- Nicole Stamant, *Agnes Scott College*  
Harper Fund Award Committee
- Susan F. Crampton-Frenchik, *Washington and Jefferson College*  
Harper Fund Award Committee
- Clark Barwick, *Indiana University*  
Honorary Member Committee



# Outgoing Committee Members



# Thank you for your service!

- Adam Parkes, *University of Georgia*  
Nominating Committee
- Robin Brooks, *University of Pittsburgh*  
Nominating Committee
- Michael J. Blouin, *Milligan University*  
Program Committee
- Carlos Riobó, *The Graduate Center, CUNY*  
SAMLA Studies Award Committee- Monograph
- Emanuelle Karen Oliveira-Monte, *Vanderbilt University*  
SAMLA Studies Award Committee – Edited Collection
- Nathaniel O. Wallace, *South Carolina State University*  
SAR Price Selection Committee (vols. 85-88)
- Hong Li, *Emory University*  
Undergraduate Student Essay Award Committee

# Open Committee Positions

Are you looking for a way to be more involved with SAMLA? Being part of one of our committees is a great way to network with other professionals in your field, build your resume, and contribute to the conference. Below is a list of open positions and a brief description of the committee.

If you are interested, please email us at [samla@gsu.edu](mailto:samla@gsu.edu)!

## GRADUATE STUDENT CREATIVE WRITING AWARD COMMITTEE

One open position | Five-year position

## HONORARY MEMBER COMMITTEE

One open position | Five-year position

## NOMINATING COMMITTEE

One open position | Four-year position

## SAMLA STUDIES BOOK AWARDS COMMITTEE

Two open positions  
Monograph: One-year Chair position | Five-year position

# Job Opportunities

Greetings all! SAMLA is always trying to improve our outreach and networking opportunities to help our members with their academic and career goals. Part of this initiative is to advertise and connect our members with job opportunities. If you are interested, please send us any job openings at your institution to share with members on our website.

To post a job opening for a position in the SAMLA conference region, please submit a PDF (preferred) or text document containing the job description to [samla@gsu.edu](mailto:samla@gsu.edu). You may submit a link to an external webpage that displays the job, provided that the webpage directly displays the job posting and does not require additional log-ins to view. If applicable, please indicate the deadline for applications so that this site is kept up-to-date.

Thank you to everyone for your continued support! Please let us know if you have any questions or are interested in posting a job.



# *Subject Liaisons*

As the academic world changes, it is important to find ways to help current and future scholars with their research. SAMLA seeks to fulfill this goal by establishing subject liaisons to work with our scholars. We are seeking mentors for the following disciplines:

- African/ African American Studies
- American Studies
- Asian/ Asian American Studies
- Caribbean Studies
- Classics
- Comparative Literature
- Creative Writing
- English Studies (U.K. and Ireland)
- Film Studies
- French Studies
- Gender and Sexuality Studies
- German Studies
- Hispanic Studies
- Interdisciplinary Studies
- Italian Studies
- Luso-Portuguese Studies
- Other Languages and Literatures
- Pedagogy
- Rhetoric and Composition
- Slavic Studies

You can apply to be a liaison by emailing your name and chosen subject to [samla@gsu.edu](mailto:samla@gsu.edu).



# 2024 Award Winners

## UNDERGRADUATE STUDENT ESSAY AWARD

CHAIR: **Hong Li**, Emory University

**Sunny Wang**, Emory University  
A Psychoanalytic Reading of Federico  
Fellini's *Juliet of the Spirits*

## GRADUATE STUDENT CREATIVE WRITING AWARD – PROSE

CHAIR: **Marie Hendry**, State College of  
Florida-Venice

**Marisabel Villarroel**, Florida International  
University  
"Una corona para mi reina"

## GRADUATE STUDENT ESSAY AWARD

CHAIR: **Silvia Tiboni-Craft**, Wake Forest  
University

**Stacey Balkun**, University of Mississippi  
"grassesgrassesgrasses": The Ecotonal  
Lyricism of WHEREAS

## GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

CHAIR: **Nicole Stamant**, Agnes Scott  
College

Winner

**Deborah Ariyo**, The University of Alabama  
"Patience: A Virtue or a Brainwashing  
Mechanism for the Perpetuation of  
African Women's Oppression? With  
Reference to Djaili Amadou Amal's *The  
Impatient*"

Honorable Mentions

**Delia Budeanu**, University of Carlos III  
"Transgresiones Literarias: Utopías/  
distopías feministas en América"

**Shyanne Hamrick**

"A Body Always Tells a Story": Looking  
Awry at the Uncanny Girl in Diane  
Setterfield's *Once Upon a River*"

## SOUTH ATLANTIC REVIEW ESSAY PRIZE – VOLUME 88

CHAIR: **Robert Simon**, Kennesaw State  
University

Winner

**Ubaraj Katawal**, Valdosta State University  
"The Price of Honor and 'Eventual' Truth:  
Salman Rushdie's Shalimar the Clown"  
(88.2-3)

Honorable Mentions

**Andrew Bumstead**, Buena Vista University  
"Alice in Disneyland: Power and  
Subversion in Two Theme Park Rides"  
(88.4)

## SAMLA HONORARY MEMBER

CHAIR: E. Nicole Meyer, *Augusta  
University*

Gerald Prince, *University of Pennsylvania*

# 2024 Award Winners

**SAMLA STUDIES AWARD  
– MONOGRAPH**

CHAIR: **Carlos Riobó**, The Graduate Center, CUNY

**Shalyn Claggett**, Mississippi State University

*Equal Natures: Popular Brain Science and Victorian Women's Writing*  
SUNY Press

SAMLA Studies Award Short List  
**Elizabeth Coggeshall**, Florida State University

*On Amistà: Negotiating Friendship in Dante's Italy*  
University of Toronto Press

**Florian Gargaillo**, Austin Peay State University

*Echo and Critique: Poetry and the Clichés of Public Speech*  
LSU Press

**Marilynn Richtarik**

*Getting to Good Friday: Literature and the Peace Process in Northern Ireland*  
Oxford UP

**SAMLA NON-TENURE-TRACK TRAVEL GRANT**

**Kyu Jeoung Lee**, Oklahoma State University

"Unseen and Unheard: Analyzing Korean Science Fiction Texts"

**Pedro Lopes de Almeida**, The University of North Carolina at Chapel Hill

"Pensar com sementes, limões, e goulash em Quando as Girafas Baixam o Pescoço"

**Seth McKelvey**, Clemson University  
"Silo and Prison as Synecdoche"

**SAMLA STUDIES AWARD – EDITED VOLUME**

CHAIR: **Emanuelle Karen Oliveira-Monte**, Vanderbilt University

**Heike Bauer**, Birkbeck College, University of London

**Andrea Greenbaum**, Barry University  
**Sarah Lightman**, Birkbeck College, University of London

*Jewish Women in Comics: Bodies and Borders*  
Syracuse University Press

SAMLA Studies Award Short List

**Thomas Leitch**, University of Delaware  
*The Scandal of Adaptation*  
Palgrave-Macmillan

**Dianne Piccitto**, Mount Saint Vincent University

**Terry Robinson**, University of Toronto  
*The Visual Life of Romantic Theater, 1780-1830*  
University of Michigan Press

**Kelly Ritter**, Georgia Institute of Technology

*Beyond Fitting In: Rethinking First-Generation Writing and Literacy Education*  
MLA Press

## Undergraduate Student Essay Winner: Sunny Wang



**Zhuoyun (Sunny) Wang** graduated from Emory University with a BA in Film and Media Studies. Her undergraduate research explored gender dynamics in Federico Fellini's *Juliet of the Spirits* through a psychoanalytic lens. She is also an independent animator working on her projects, *Social Clock* and *C(r)ave*. In her free time, she enjoys volunteering and crocheting.

Wang 1

Sunny Wang

19 April 2024

A Psychoanalytic Reading of Juliet of the Spirits

*Juliet of the Spirits* is a 1965 fantasy film by the world-renowned Italian director Federico Fellini. Being Fellini’s first feature-length color film, it continues the theme of psychological exploration from his last film *8 ½* (1963) and is often referred to as “the female version of *8 ½*.” At this stage of his film career in the 1960s, Fellini was under the heavy influence of Jungian psychoanalysis theories, as he emphasized that Jungian studies had taken him on “a joyous revelation, an enthusiastic, unexpected, extraordinary confirmation” (Fellini 162). Consequently, scholars have applied psychoanalytic concepts to interpret Fellini’s films. Nonetheless, scholars frequently overlook the influence of Ernst Bernhard, a prominent Jungian psychoanalyst who served as Fellini’s therapist and introduced him to Jungian studies (Kirsch 147). Furthermore, while Raffaele Ariano’s article “Film as Mythobiography” explores Bernhard’s impact on gender representation in Fellini’s films, it does not extend its analysis to *Juliet of the Spirits*. Therefore, this essay aims to explore the portrayal of gender archetypes in *Juliet of the Spirits* through the lens of Bernhard’s concepts—particularly the Great Mother archetypes and the Great Mother Complex.

This essay argues that the characters Juliet’s mother and Suzy embody two variations of the Great Mother archetype, the Holy Mother and the “prostitute,” respectively. Both characters display complex dual qualities. While Juliet’s mother represents the authoritative and sublime Holy Mother, she retains subtle connections to her pagan origin. On the other hand, despite that Suzy is portrayed as a sexual figure, her sexuality is sanitized and contained. Also, the two characters both harbor a dark side of possessiveness in their attempts to control Juliet, although

rendered differently. Whereas Juliet’s mother, representing the Holy Mother, uses an authoritative approach of commands, exclusion, and punishment, Suzy relies on an indirect method of entrapping Juliet with the aid of wine. The two archetypes’ possessive dark side suggests a looming danger for the protagonist Juliet to assimilate into either of them. Based on this, this film serves as Fellini’s attempt to explore psychoanalytic theories and practices in his artistic creation to analyze and reconcile the contradicting archetypal forces at an individual and societal level.

**Bernhard’s Concepts of The Great Mother Complex**

This essay will begin with an overview of Bernhard’s theorization of The Great Mother Complex to establish a framework for its application to *Juliet of the Spirits*. In “Il complesso della grande madre,” Bernhard argues that Italian society is characterized by the “Great Mother Complex,” a wide network of relationships centered around the Great Mother archetype. He traces the origin of the Great Mother archetype to orgiastic pagan mother goddesses in the matriarchal Etruscan civilization. This archetype is characterized by a tendency to project maternal instincts onto anything perceived as a “child,” leading to a total commitment to protection and care. On the positive side, it fosters a nurturing, enduring, and forgiving attitude that infuses Italian society with human warmth. However, Bernhard also identifies its negative aspect, or Shadow in Jungian terms, as an overt possessiveness that seeks to trap the beloved in an eternal state of dependency. Moreover, the Great Mother, as a pagan fertility goddess, embodies a primitive, anarchic, and non-systematic nature and is highly sexual and overabundant. Thus, it manifests in sexuality as an attempt to overwhelm men with instinctive passion and desires, aiming to keep them in a state of constant “falling in love” (innamorato).



Furthermore, Bernhard emphasizes that the Great Mother archetype had been split into the authoritative virgin Holy Mother, and the passionate sexual “prostitute” due to the mutual influences between matriarchal cults and Christianity. Under the impact of matriarchal pagan cults, Christianity’s foundation of paternal love was transposed into universal maternal love in the Roman Catholic Church. Nonetheless, Christianity regarded the orgiastic and sexual elements of the pagan Great Mother cults as dangerous and thus emphasized a strict sexual morality to defend against the temptation. As a result, to represent the Church’s maternal love, the Church ennobled the Great Mother into the Holy Mother and made holy virginity central to this figure. However, the Holy Mother maintains its ties to the Great Mother and inherits the twofold quality of light and shadow. The light side of the Holy Mother is seen in the Church’s practice of universal maternal love by spreading blessings to all “children” – “peace to all men of goodwill.” On the other hand, the Holy Mother’s dark side of possessiveness manifests as a strict system of control in the Church, excluding those who do not wish to be its children and condemning them to hell. Therefore, the Holy Mother, representing the Church’s maternal love, is characterized by not only a divine status but also an authoritative, commanding, and punishing control method.

Moreover, pagan elements of the Great Mother are not extinguished by the Church but continue to exist underground, creating the “prostitute” archetype. The “prostitute” preserves the Great Mother’s passionate, instinctual, and sexual aspects. In addition, in contrast to the Holy Mother, the “prostitute” archetype is the “other” woman who does not fall into the categories of mother, sister, daughter, bride, etc., namely the woman outside of family and marriage.

Another important aspect of still-existing pagan elements is the Roman Catholic Church’s incorporation of pagan elements into its religious practices. For instance, the Church’s

appeal to magical traits is based on the pagan Great Mother’s occult aspect that embraces the otherworldly and miracles. Also, the Church maintains certain traditions of pagan origins. For instance, the title of the Pope, “Pontifex Maximus,” was derived from the title of the highest priest in Rome. Bernhard then argues that since Italian people have heritages in paganism, these traces of pagan elements make the Roman Catholic Church particularly appealing to them.

Bernhard concludes that the Great Mother Complex, with its conflicting aspects and polarized tensions, is responsible for most psychological problems of Italian men and women. The key to solving these problems is to free oneself from identification with the archetypes, either conscious or unconscious. To achieve this, he proposes an approach named “mythobiography,” which involves the patient’s construction of an imaginative narrative reflecting the archetypal forces in their life.

### **The Great Mother Complex in *Juliet of the Spirits***

Drawing from Bernhard’s concepts, this essay will specifically focus on the Holy Mother and the “prostitute” archetypes to analyze the characters of Juliet’s mother and Suzy in *Juliet of the Spirits*. To encapsulate Bernhard’s key points, the pagan Great Mother undergoes a split into the Holy Mother and the “prostitute.” The Holy Mother is sublimated by Catholicism and emphasizes divinity and virginity yet still retains connections to its pagan origin. Its dark side of possessiveness manifests as authoritative command and punishment. On the other hand, the “prostitute” archetype embodies instinctive, chaotic, and sexual elements, primarily confined to exist in the underground. Its dark side of possessiveness is reflected in an attempt to overwhelm men with desires and exert control.

Based on these concepts, in *Juliet of the Spirits*, Juliet's mother embodies the Holy Mother archetype, combining Catholic sublimation with pagan elements in her appearance. More specifically, her image encapsulates both the Holy Mother's forbiddance and unapproachability and the pagan mother goddess's extravagance and mystery. For example, her attire of large hats, veils, and elegant dresses projects a formal, magnificent, and mature grace, evoking a distant and awe-inspiring divinity characteristic of the Holy Mother. However, contrary to the stoicism typically associated with the Holy Mother, Juliet's mother exudes a flamboyant glamour, particularly evident in the oversized hats and lavish flower adornments, aligning with the pagan Great Mother's overabundance. Furthermore, her makeup, including blue eyeshadow, arched eyebrows, and heavy eye contours, adds an ethereal and mysterious charm that is further accentuated by her veils, corresponding to the pagan Great Mother's occult aspects. Thus, her image recalls both the formidable, dignified Holy Mother and the splendid, mysterious pagan Great Mother.

Simultaneously, this duality of Juliet's mother's character is also evident in her actions which maintain a sanctified image with occasional glimpses of her sexual aspect. In her role as the Holy Mother, her demeanor implies an emphasis on divinity, evident in her distant and judgmental attitude toward the impure and sinful. For example, in the scene where Juliet returns from the beach and encounters her mother and sisters in the forest, the mother refuses to kiss Juliet on the cheeks, remarking "Don't. You're perspiring" (00:23:43). This response not only reflects her removed and non-nurturing attitude but also signifies her rejection and exclusion of the physical as impure and unclean, suggesting her status as a sublimated mother figure. Nonetheless, Juliet's mother occasionally exhibits subtle signs of suppressed sexual desires, hinting at her sensual nature rooted in her pagan origins. For instance, in Juliet's flashback of the

circus from her childhood, Juliet's mother initially presents herself as the distant and dignified Holy Mother image, seated upright in a veiled theater box (00:47:46). However, this image is destabilized in the presence of a scantily clad muscular man: although Juliet's mother appears unmoved when he nods to her, she fixes her gaze at the man off-screen with her mouth subtly open (00:47:56). The camera pushes in to highlight this inconspicuous exhibition of her erotic desires, indicating that her sexuality, while repressed, still exists in secrecy. This directly corresponds to Bernhard's argument that the Holy Mother is a sublimated version of the Great Mother and retains connections to its pagan origins, with its sexuality persisting in the underground.

Furthermore, in Juliet's childhood school play flashback, Juliet's mother's duality as the Holy Mother with pagan origins is evident in her central position to both the Roman Catholic Church, represented by the Catholic school headmaster, and pagan matriarchal cults embodied by the nuns (01:09:00). In this scene, after the grandfather disrupts the Catholic school play and takes young Juliet away, the film uses a shot framing the mother at the center with other characters, including the headmaster and the nuns, surround her (01:12:47). In previous scenes and this school play scene, the film depicts the school headmaster's condemnation of sinners and rebels in the name of God, establishing him as a representation of the Catholic Church's strict control system. Nonetheless, in this particular shot, the headmaster bows to Juliet's mother and apologizes, nervously seeking her forgiveness: "Forget this shameful situation that dishonors our school. Please. Accept our heartfelt apologies" (01:12:52). Despite the headmaster's humbleness, Juliet's mother remains unresponsive, leaning slightly backward with her eyes closed, displaying an elegant yet rejecting attitude. This contrast between the headmaster's humility and Juliet's mother's distant rejection highlights her superiority over the headmaster, who holds official

authority, suggesting her significance in Catholicism as an embodiment of the Holy Mother and spiritual authority.

In addition, the same shot suggests Juliet's mother's origin as a pagan mother goddess through her superiority to the nuns, who display pagan elements. In the same shot, the nuns surround Juliet's mother with heads lowered, showing their deference to her authority. Despite the Catholic theme of the play, the nuns' images deviate from the typical Catholic depictions and imply a heritage from pagan matriarchal cults instead. Firstly, their heavily veiled and draped attire, combined with their whispering dialogue, evokes a sense of secrecy and mystery associated with mystery cults. Furthermore, the nuns' imagery specifically alludes to the Vestal virgins, an ancient Roman all-women cult devoted to Vesta, the Roman goddess of the hearth. For example, the nuns' heavily veiled clothing corresponds to the primary characteristic of Vestal virgins— their veils. Similarly, the nuns' emphasis on purity, reflected in their task of selecting the purest girl to play the martyr, aligns with the Vestal virgins' commitment to chastity. In addition, the martyrdom in the play, symbolized by a burning grill rather than a cross, diverges from the traditional Christian depiction of martyrdom. Instead, the burning grill connects to the Vestal virgins' duty to tend the eternal fire in the sanctuary, which symbolizes Rome's everlasting civilization. Thus, the nuns' task of elevating the burning grill with a pulley echoes the Vestal virgins' role. Thus, with these references to pagan matriarchal cults in the imagery of the nuns, Juliet's mother's superiority over them indicates her origin as a pagan mother goddess. Furthermore, these references to paganism in the Catholic school play align with Bernhard's notion of Catholicism transposing pagan traditions. However, the transformation of fire from a symbol of civilization into one of death, persecution, and martyrdom adds a layer

of irony to the film's depiction of the Catholic Church, serving as Fellini's attack on Catholicism.

Furthermore, Juliet's mother's possessive dark side as the Holy Mother, a central figure in Catholicism's control system, is ultimately exposed in Juliet's hallucination scene towards the end of the film (02:11:25). To Juliet's desperate plea for help, the mother's silent and ghastly stare embodies the Holy Mother's exclusion and condemnation of sinners and rebels like Juliet, who have strayed away from Catholicism and explored sexuality outside of marriage. Moreover, Juliet's mother utilizes her maternal authority to order Juliet to stay put, attempting to prevent Juliet from liberating her young self. The mother's approach of issuing commands from her maternal position suggests that her control power relies on the child's attachment and obedience to the mother figure. This highlights the maternal key, represented by the Holy Mother, upon which the Catholic Church's command-based control system builds its foundation.

On the other hand, the character Suzy represents the "prostitute" archetype— a sanitized and confined manifestation of the pagan mother goddess of fertility. As a variation of the Great Mother, Suzy also exhibits a duality with both light and shadow sides. On her light side, Suzy offers a safe outlet for people's repressed sexual desires by presenting a bold but non-threatening celebration of sex. This sanitized portrayal of sexuality is reflected in her image which seamlessly blends audacious sensuality with delicate elegance. For instance, in the scene where Juliet returns Suzy's cat, Suzy's bright red lipstick, foxy eye shadow, and slim-cut white gown contribute to her bold and seductive sexiness (01:17:40). However, unlike the exaggeratedly grotesque female characters in Fellini's other films, such as Saraghina, Suzy's image exudes a hint of elegance, evident in her smooth skin, styled blonde hair, immaculate white gown, and soft white fur. Moreover, her small accessories, such as the black choker and flower adornment on



her back, imbue her image with a sense of refinement. Therefore, Suzy's appearance embodies a sanitized and confined form of sexiness, rendering her a representation of the "prostitute" archetype.

Moreover, Suzy's light side as a confined sex goddess frames her sexual activities enjoyable and worry-free, reflected in her seductive and playful demeanors and attitudes toward sex. For instance, when Suzy gives Juliet a tour of her house, she slides down a water tunnel and invites Juliet: "Come on in! The water is warm! Another one of my ideas. After we make love, we slide down" (01:24:16). Her words draw a parallel between her sexual encounters and the water tunnel, emphasizing qualities of exciting, fun, and harmless. Another example is her use of a mirror in the treehouse scene: Suzy strategically positions a mirror to signal two male strangers, subsequently luring them to enter the treehouse and have sex with her (01:28:25). By using a mirror, Suzy turns her sexual advances into a flirtatious game. Suzy's approach contrasts with the forceful advances of the female grotesque characters in Fellini's other films, such as the tobacconist's suffocating embrace in *Amarcord* (1973). Thus, by relying on seduction rather than coercion, Suzy presents her allure as non-intrusive and non-threatening. Moreover, Suzy expresses no interest in marriage. When Juliet asks about her thoughts on marriage, she laughs and responds: "No, never!" (01:28:45). Similarly, throughout the film, Suzy never mentions wanting to have children. Therefore, Suzy separates her sexual activities from formal commitment like marriage and the responsibilities of child-rearing, reinforcing the idea of a casual and unfettered approach to exploring sexual pleasures.

In addition, Suzy's light side as a pagan Great Mother also consists of nurturing and tolerating maternal love for all people. For instance, when Juliet visits Suzy's house to return the cat, Suzy demonstrates hospitality by warmly welcoming her inside (01:17:40). Suzy then invites

Juliet to stay and offers to prepare a meal for her. When Juliet politely declines, Suzy proceeds to give her a tour of the house. Also, Suzy displays this generous and affectionate attitude to other people in her house, including the lovesick Arlette and Alyosha. For example, Suzy assists Arlette by offering her water and recounts to Juliet how she prevented Arlette from attempting suicide by providing care and support (01:20:50). Furthermore, when Alyosha intrudes into Suzy's room due to his obsession with her, Suzy initially scolds him but swiftly shifts to a sympathetic tone, explaining softly: "I shouldn't encourage your fetishism. 'Cause you are a fetishist. Yes, Mommy told me" (01:22:53). Suzy's unconditional love, compassion, and tolerance is in stark contrast to the Church's rigid system of exclusion and punishment for rebels and sinners, offering solace to people and making her particularly appealing as a refuge.

Nonetheless, as a pagan mother goddess with a chaotic and overabundant nature, Suzy also has a dark side of possessiveness, attempting to overwhelm people with sensual stimuli and desires. For example, the mise-en-scene within Suzy's house is marked by an eye-dazzling overabundance and symbols of worshipping sex. Particularly, her house has a wall of stained glass that depicts a male peacock spreading its tail, a common symbol representing the beauty and passion of sex (01:15:01). The use of stained-glass material adds an aspect of worshipping sex in Suzy's house, with Suzy positioned as the pagan orgiastic goddess of sex. Moreover, the vibrant colors and kaleidoscopic geometric shapes of the stained glass, coupled with the floor tiles and veils of similar patterns, contribute to a visual excess and chaos in both the quantity and variety of furniture and decorations. Additionally, cinematographic techniques like blocking and camera movements inhibit the audience's spatial understanding of the house layout, further reinforcing the sense of disarray. This visual overflow and disorder align with Bernhard's notion

that orgiastic fertility cults seek to dominate men by overwhelming them with desires, reducing them into purely instinctive beings, alluding to Suzy's possessive dark side.

Another aspect of Suzy's possessive dark side is her attempt to use alcohol to induce a state of intoxication in Juliet, subsequently taking control over her. Suzy first normalizes alcohol consumption in her home to alleviate Juliet's wariness. For instance, upon Juliet's first official encounter with Suzy when she returns the cat to Suzy's house, Suzy welcomes her with champagne, portraying the offer of wine as a gesture of warmth and hospitality (01:18:32). In addition, in Suzy's house party scene, with the context of Juliet's painful confirmation of her husband's infidelity in the preceding scene at the private detective's office, Suzy again offers wine to Juliet and states, "I want you (Juliet) to be happy," claiming an altruistic motive and implying that wine facilitates happiness (01:38:51). Nonetheless, a previous close-up shot depicts Suzy with her eyes opening excitedly and her face half-illuminated, suggesting a duality in her character and the existence of her secret shadow side, thus foreshadowing the danger in Suzy's offer of wine (01:42:30). Subsequently, the film portrays Suzy inducing a state of intoxication and oblivion in Juliet to gain control over her actions. More specifically, the film first highlights Juliet's anguish with a shot of her crying alone on the staircase (01:42:10). Later in the scene, another shot depicts Juliet cheerfully following Suzy's call and stumbling up the stairs, evidently intoxicated (01:44:39). These two shots contrast Juliet's mental state before consuming wine with the one after, illustrating the wine's capacity of rendering her oblivious, instinctual, and thus easily manipulated. Thus, the film indicates Suzy's possessive dark side of attempting to control Juliet with the aid of wine.

Moreover, the film uses motifs symbolizing death and decadence in Suzy's house to imply that Suzy ultimately aims to cause the death of Juliet's individuality and assimilation into

the Great Mother archetype, revealing Suzy's possessive dark side. Despite the vibrant and abundant setting, the mise-en-scene in Suzy's domain is occupied by symbols of decay. For example, several shots of Suzy's yard show a desolate landscape with a withered tree, a broken car, and parched yellow grass (01:14:52-01:15:03). Also, the interior of Suzy's house, especially the staircase, is ensnared by vines with wilted leaves (01:44:51). Furthermore, the film establishes a more explicit connection between symbolic death and assimilation into the Great Mother archetype in Suzy's house party scene. During the party, a man performs an "ancient Egyptian rite of passage between life and death" on several women (01:39:27). He orders one of the women to kneel and then asks a series of questions: "What's your name?" "Ildegarda" "No, your name is sex. What's your name?" "Sex" "No, your name is womb. What's your name?" "Womb" "No, your name is now the name of the goddess. You're not yourself anymore. You are the door, the soil, the bed of divinity" (01:40:42). Beyond its surface of performance, this is a rite of passage that marks the death of the woman's individuality, as she is reduced to the Great Mother archetype, a symbol of sex, fertility, and divinity.

With this foreshadowing, the film then shows that Suzy aims to unnoticeably lead Juliet into a rite of passage of the same nature by intoxicating her and arranging her to have sex with Suzy's godson. Following the scene where Juliet ascends the staircase intoxicated, Suzy leads her to the bedroom to have sex with Suzy's godson (01:45:40). Having sex with Suzy's godson is a symbolic transformation of Juliet into his godmother, marking her assimilation into the Great Mother archetype and the death of her individuality. When Suzy's godson sits beside Juliet on the bed, the film cuts to a shot of all the other female participants of the party silently observing the room, with Suzy at their center in the dark (01:47:08). While the female participants show their intoxicated ecstasy and feverish sexual desires in front of Juliet in previous sequences of

this scene, their sobriety in this shot suggests that their previous behaviors are essentially performances aimed to desensitize Juliet. Based on this, Suzy's central position among them in the dark implies that she orchestrates the women's performances as a part of her scheme to lure Juliet into engaging in this rite of passage that marks the death of her individuality. Therefore, the film exposes Suzy's dark side of possessiveness by showing her attempt to subtly entrap Juliet in an eternal state of dependence.

In summary, this essay employs Bernhard's concepts of the Great Mother archetypes to analyze the character of Juliet's mother and Suzy in *Juliet of the Spirits*. Juliet's mother represents the Holy Mother archetype, sublimated by Catholicism yet still echoing her pagan heritage. She shows a dark side of possessiveness in her use of authoritative commands to prevent Juliet's self-liberation. Conversely, Suzy embodies the "prostitute" archetype— a sanitized and contained form of the pagan fertility goddess— offering a safe celebration of sex. Yet, Suzy also harbors a dark side, subtly leading Juliet towards the death of her individuality. Through these portrayals, the film explores the archetypal forces in Italian life and highlights the danger of assimilating into them. Ultimately, *Juliet of the Spirits* can be interpreted as Fellini's utilization of psychoanalytic theories in film to examine the impact of social problems on individuals.

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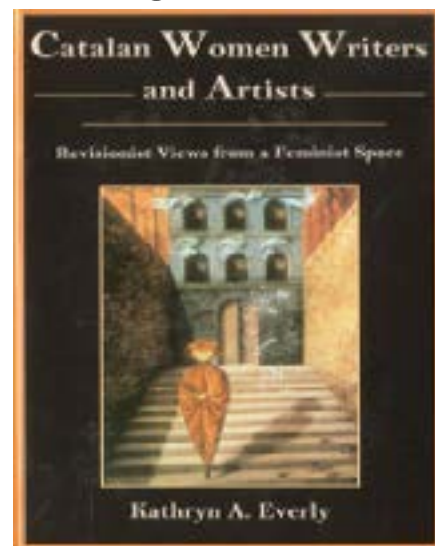


## PLENARY SPEAKER PROFILE

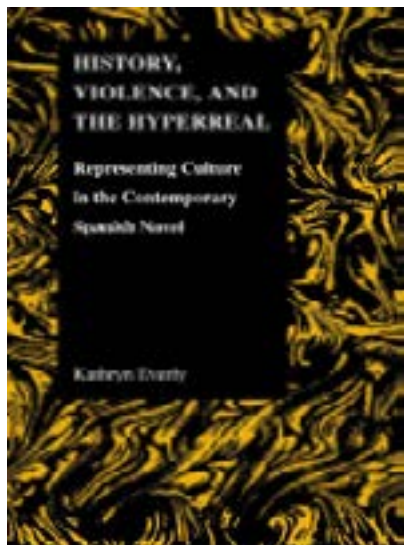


Kathryn A. Everly (PhD, 2000, The University of Texas at Austin) is a professor of Spanish in the Department of Languages, Literatures, and Linguistics at Syracuse University. Professor Everly has published the monographs *Catalan Women Writers and Artists: Revisionist Views from a Feminist Space* (Bucknell University Press, 2003) and *History, Violence, and the Hyperreal: Representing Culture in the Contemporary Spanish Novel*

(Purdue University Press, 2010). She has also co-edited books on European cultural production and Spanish poetry. She received the MLA Florence Howe Award for feminist scholarship in a foreign language field awarded by the Women's Caucus for the Modern Languages in 2009 and has published several book chapters and articles in various journals including, *Hispanic Studies Review*, *Revista de Estudios de Género y Sexualidad*, *Letras peninsulares*, *Hispanic Journal*, and *Catalan Review*.



Her current research examines themes of motherhood and exile in literature and surrealist painting with a focus on poets and artists from the Spanish avant-garde and civil war period. She teaches courses on literature, literary theory and archival research, which she developed through a grant with the faculty fellow program at the Syracuse University Libraries' Special Collections Research Center in 2020.

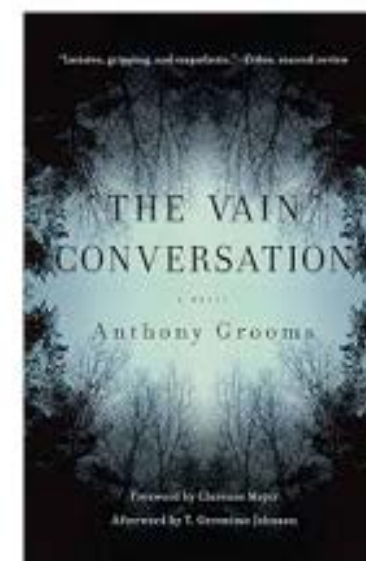


## THURSDAY NIGHT DISTINGUISHED SPEAKER

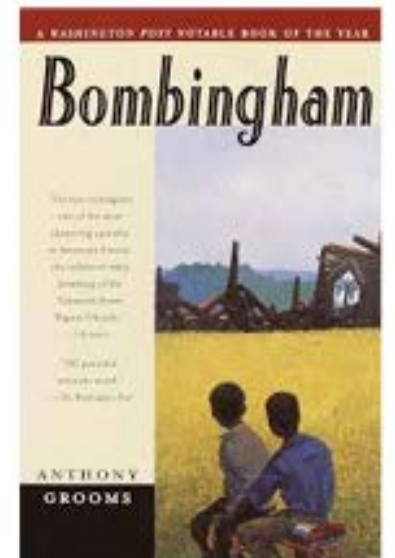


Two subjects predominant Anthony Grooms' published work: social change, especially around the American Civil Rights Movement, and travel. These concerns are evident in the award-winning novel *Bombingham* and poems about Africa which explore relationships between African Americans and Africans. Grooms is also the author of *Ice Poems*, a poem collection, *Trouble No More*, a story collection, and *The Vain Conversation*, a novel. He holds fellowships from Fulbright and

Yaddo; and awards from the Hurston-Wright Legacy Foundation, the Lillian Smith Prize, and the Black Caucus of the American Library Association. Writing



in *MELUS*, a critical journal of multi-ethnic literature, Diptiranjana Pattanaik says that Grooms demonstrates "the insider's profound knowledge of the history and struggles of African Americans, while consistently managing to circumscribe his breadth of understanding with a tender story-telling art." He is Professor Emeritus at Kennesaw State University. More about Grooms can be found at [anthonygrooms.com](http://anthonygrooms.com) and [anthonygrooms.substack.com](http://anthonygrooms.substack.com).





SAMLA invites scholarly contributions across disciplines related to its timely theme, “Knowledge,” through diverse academic formats: panels, roundtables, workshops, readings, presentations, and posters — all united by an intellectual exploration of knowledge production, transmission, and transformation in contemporary humanistic studies.

SAMLA 97 stands as a pivotal academic gathering that critically examines the intricate relationships between knowledge, collective awareness, and community-building in our increasingly fragmented digital era. The conference emerges as a transformative platform designed to reimagine the traditional conceptualizations of knowledge, emphasizing the profound significance of the present moment (“now”) as a dynamic nexus for generating collective understanding and cultivating resilient, intellectually engaged communities.

By strategically bringing together a diverse cohort of scholars, students, and educators from multidisciplinary backgrounds, the event aims to forge innovative pathways for harnessing intellectual resources as catalysts for meaningful social transformation. The conference will explore how knowledge can transcend mere academic discourse, becoming a powerful instrument for fostering deeper interpersonal connections, advancing social justice, and expanding global consciousness.

At its core, SAMLA 97 confronts the growing dehumanization and systemic marginalization of humanities studies worldwide. It seeks to counteract the pervasive technological paradigms that increasingly mediate human experience by rekindling communitarian affects—emphasizing empathy, shared understanding, and collective agency. The event will critically examine how academic communities can resist alienation, restore meaningful human connections, and reestablish a sense of purposeful engagement with social and intellectual realities. Through rigorous dialogue and collaborative exploration, the conference aspires to demonstrate that knowledge is not a static commodity but a dynamic, collaborative process of mutual understanding and collective empowerment.

Exploring the ways we know now, SAMLA 97’s theme addresses an array of topics, including propaganda, social justice, censorship, uncertainty, knowledge production, interpretive strategies, textual mobility, intellectual genealogies, critical methodologies, and artificial intelligence.



We invite submissions on, but do not limit them to, the following topics:

- Transdisciplinary & intersectional knowledge formations
- Methodologies in archival research, digital humanities, knowledge reconstruction, and hermeneutics.
- Decolonial epistemologies
- Performative texts and meaning making
- Embodied knowledge in literary and artistic practices
- Critical theory and interpretive frameworks
- Current attacks on the humanities
- Knowledge through social media
- AI’s influence on learning, pedagogy, assessment, ethics, and bias equity
- Fictional, auto-fictional, and cinematic constructions of knowledge
- Scientific knowledge in the humanities, including scientific method vs. science as written discourse
- Multicultural knowledge across continents and languages
- Errors and lies
- Conspiracy and “fake news”
- Misreading as both a pedagogical and methodological problem
- Representations of authority and expertise
- Benefits of uncertainty and ambiguity
- Forms of evidence and argument

SAMLA 97 is being held at the Wyndham Atlanta Buckhead Hotel and Conference Center. Use [this link](#) book a room in the SAMLA hotel block for a discounted rate.

## SAMLA 97 DATES

**Panel Proposal Deadline: July 15**

**General Call for Abstracts Opens: July 16**

**General Call for Abstracts Deadline: September 1**

**Deadline for Chairs to Finalize Panel: September 7**

**Early Registration Deadline: September 30**

**Hotel Booking Deadline: October 14**

**Final Registration Deadline: October 24**

# SAMLA 97 Call for Papers

All CFPs can be accessed via [Ballast](#). When logging into or creating your SAMLA Ballast account, you will see the ever-updating list of SAMLA 96 Calls for Papers in the top menu header as well as a blue button in the middle of your homepage. All CFPs listed below are hyperlinked via their title to direct you to their specific Ballast abstract submission portal.

## African/African American Studies

### Afropolitanism and the African Woman's Global Journey of Identity

In recent years, the concept of Afropolitanism has emerged as a framework for understanding the complex and multi-local identities of Africans in the globalized world. This paper explores the intersections of Afropolitanism and African women's narratives, focusing on the tensions between local and global identities as depicted in contemporary African literature. While some scholars view Afropolitanism as a celebration of hybridity and unified assimilation into Western life, Sackeyfio challenges this view, arguing that it can obscure the real complexities and disjointed experiences faced by African women as she shows the fragmented and often painful realities of immigration and identity negotiation by African women.

### Race and Social Space: Multicultural Urbanism in 20th Century America

This panel will examine how racial identity and the social spaces of American cities have worked to produce a distinct social space and experience for subjectivity. Our panel will seek to examine cultural representations of 20th century urban space and multiculturalism at a time when the concepts of multiculturalism and diversity in the 21st century have become politically devise.

Topics could include:

Modernism in the City

The Harlem Renaissance

The Great Migration

Immigration

Social Space

Representations of Urbanism in Film, Literature, or Music

Proposals due by 1 June 2025 via email to [amckee15@csc.edu](mailto:amckee15@csc.edu)

### Students' Rights to Their Own Language: How's That Workin' for You?

I invite 5-7-minute-long paper/discussions from praxticing rhetoric and composition scholar-teachers whose writing pedagogies are grounded in authentic voice writing, to include praxtices in code meshing and/or switching, Black feminist/womanist literacies, restorative literacies, and the like. I am especially interested in submissions by teacher-scholars who have 21st century evidenced based research, particularly from their own classroom instructions, that can speak to whether students are actively engaging, appreciating, and/or transferring authentic voice writing. What are the challenges, if any, with encouraging students to activate their mother tongues in the classroom? Is this conversation re: liberatory linguistics still necessary in this first quarter of the 21st century? Do students really want to apply their at home languages to academic writing tasks? Where our Lisa Delpits at?

DEADLINE: 1159p Monday, June 30

CONTACT: Dr. Kendra N. Bryant Aya (Ah-yah), associate professor of English,  
North Carolina A&T State University | [knbryant2@ncat.edu](mailto:knbryant2@ncat.edu)

## American Studies

### Muslims in America

This panel intends to examine the works of Muslim American poets, novelists, playwrights, musicians, filmmakers, and visual artists. Papers are invited that explore the diverse compositions of Muslim American identities in cultural texts as they challenge and engage with the canonical codes and sociopolitical norms of national, theoretical, literary, and aesthetic spaces.

With the theme of SAMLA 97 - Knowledge - panelists are asked to consider how these Muslim American writers and artists employ different media in their contrapuntal articulations of assimilation, alterity, dissent, and transgression in high and low art forms to the following: knowledge production, community building, national and global consciousness, artificial intelligence, surveillance, and censorship.

Please submit a 300-word abstract, with a short academic biography (100 words) and A/V requirements, to Mahwash Shoaib ([m.shoaib@wingate.edu](mailto:m.shoaib@wingate.edu)) by May 15.

### Norman Mailer Revisited

In "Orwell and Mailer: Political Writing as an Art," Dr. Jason Mosser will discuss ways in which Mailer's essays and literary journalism extend Orwell's stated project to "turn political writing into an art." In "Mailer's Totalitarian Paradox," Dr. Jerry Lucas will explore "Mailer's evolving engagement with totalitarianism as both a political reality and a psychological condition." In "Advertisements for Our Angel of Sex," Dr. Salvatore Fallica will focus on Mailer's Marilyn Monroe biography from the perspective of celebrity culture.



**Studies in the Works and Life of Truman Capote**

Truman Capote (b. 1924—d. 1984) was born Truman Streckfus Persons in New Orleans. He was an author, screenwriter, playwright, and actor, whose short stories, novels, plays, and nonfiction are recognized literary classics, including *Breakfast at Tiffany's* (1958); *In Cold Blood* (1966), which he labeled a "nonfiction novel;" and the beloved short-story "A Christmas Memory" (1956), about his childhood in Monroeville, Alabama, where he was turned over to the care of his mother's family. Eventually he moved to New York City to live with his mother and her second husband, whose last name he adopted. Capote began his professional career writing short stories. The critical success of one story, "Miriam" (1945), resulted in a contract to write the Southern Gothic novel *Other Voices, Other Rooms* (1948), sparking controversy with his provocative photograph on the book jacket.

From the start of his career Capote associated himself with a wide range of writers and artists, high-society figures, and international celebrities, gaining frequent media attention for his exuberant social life and his open homosexuality. In the early 1950s, Capote took on Broadway and films, adapting his 1951 novella, *The Grass Harp*, into a 1952 play of the same name (later a 1971 musical and a 1995 film), followed by the musical *House of Flowers* (1954). Capote co-wrote screenplays for the film *Beat the Devil* (1953) and *The Innocents* (1960). Traveling through the Soviet Union with a touring production of *Porgy and Bess*, he produced a series of articles for *The New Yorker* that became his first book-length work of nonfiction, *The Muses are Heard* (1956). Capote's interest in the murder of a family in Kansas in their home led to the prolonged investigation that provided the basis for *In Cold Blood*. He spent four years writing the book aided by his lifelong friend Harper Lee. At the pinnacle of his fame, Capote threw himself a "Black and White Ball" that was to be called "the party of the century" at NYC's Plaza Hotel on November 28, 1966. A milestone in popular culture, *In Cold Blood* was the peak of Capote's literary career.

Capote worked for many years on *Answered Prayers*, an ultimately unfinished novel that was intended to be the distillation of everything he had observed in his life among the rich and famous. In his later years he published two collections of fiction and essays, *The Dogs Bark* (1973) and a collections of short essays, *Music for Chameleons* (1980). His unfinished novel, *Answered Prayers*, was published after his death. *The Complete Stories of Truman Capote* and *Too Brief a Treat: The Letters of Truman Capote* were published in 2004. In 2005, *Summer Crossing*, his first novel long believed to be lost, was published. Two major motion pictures, *Capote* (2005) and *Infamous* (2006), were biographical films about Capote and how he created his masterpiece *In Cold Blood*. Capote twice won the O. Henry Memorial Short Story Prize. He also won an Emmy Award for Best Screenplay for the film version of *A Christmas Memory* (1967), which he narrates. He received a star on the Palm Springs Walk of Stars in 2016. Capote was given Literary Landmark Status in 2018 with a plaque at the Monroe County Courthouse Museum in Monroeville, AL where his trilogy of holiday stories are set. More than 20 films and television dramas have been produced of Capote's novels, stories, and plays.

Paper abstracts should be sent to Dr. Stuart Noel at [snoel1@gsu.edu](mailto:snoel1@gsu.edu) by July 1st.

Asian/Asian American Studies

**Demonstrating Knowledge as Power in Asian / Asian American Studies**

For the past several decades, the field of Asian / Asian American Studies, since its emergence as an intellectual field of studies, has not only evolved as a whole but has also learned—through much hardship and toil—to endure ongoing changes and readaptations in order to survive the U.S. racial and political environment. Now more than ever, the field of Asian / Asian American Studies calls for new knowledge that brings power for new changes and even a new vision, to help us cope with the many living realities and meanings—whether racially, culturally, historically, or politically, etc—on which we stand. This panel welcomes presentations on any aspect of studies and/or teaching in literature, language, history, culture, and arts within the realms of Asian / Asian American Studies that aim to take a close look at how various fields of Asian / Asian American studies not only serve as platforms for questioning, critiquing, and re-examining past texts and/or issues, but also further builds, shapes, and creates new knowledge that brings power to new possible ways of (re)interpretation. Comparative or interdisciplinary studies, multiethnic, transnational, and cross-cultural research related to the SAML A 97 theme, Knowledge, are especially welcome. Please submit a 250-300 word abstract/proposal, a brief academic bio, and any A/V requests by July 15, 2025 via the SAML A abstract submission portal.

Please feel free to contact me at [shannonlee17@gmail.com](mailto:shannonlee17@gmail.com) for any further questions!

**Eileen Chang and Transnational Feminism**

This regular poetry session welcomes creative submissions on any aspect of the SAML A 96 conference theme: "Seen and Unseen." In his essay "The Hatred of Poetry," Matthew Zapruder says, "The energy of poetry comes primarily from the reanimation and reactivation of the language that we recognize and know." As poets, we are often tasked with the impossible: taking the imperfect tool of language and using it to uncover and recover—reanimate and reactivate—moments and truths that cannot be expressed otherwise. We use poetry to empathize and sympathize, accuse and recuse, reveal and disclose. This session aims to feature poets whose poems thoughtfully address the ways that language can both uncover and recover that which is seen and unseen, with an emphasis placed on poems that think visually and/or contain visual aspects. All poetic interpretations of the conference theme are welcome. By July 1, 2024, please submit a sample of original poetry that fits the conference theme (3-5 poems, 10 pages max), a brief bio, and any A/V requests to Kimberly Southwick-Thompson, Jacksonville State University, [ksstompson@jsu.edu](mailto:ksstompson@jsu.edu).

## Reimagining the Caribbean through Speculative Fiction

In recent years, speculative fiction has gained significant ground in Caribbean literature, particularly in the Spanish- and English-speaking regions. Traditionally known for its rich oral traditions, folklore, and magical realism, the Caribbean literary landscape has long been shaped by a complex interplay of cultural influences, ranging from African to Indigenous and European heritages. However, the emergence of speculative genres such as science fiction, gothic fiction, and horror marks an exciting evolution within this literary tradition. These genres are now engaging with the region's history, identity, and socio-political realities in new and compelling ways.

Speculative narratives offer Caribbean writers the freedom to explore alternative realities, futures, and histories, all while remaining deeply rooted in the region's cultural and historical contexts. Science fiction, for example, allows authors to speculate on the consequences of modern technological and environmental changes, imagining future societies that reflect the tensions of post-colonial Caribbean life. At the same time, elements of horror and gothic fiction draw on the region's rich history of slavery, colonialism, and the supernatural, using the conventions of the genre to engage with collective trauma and ongoing struggles for identity and independence.

A key feature of this new wave of Caribbean speculative fiction is its integration of African diasporic spiritualities, which provides a rich source of inspiration. Writers incorporate deities, spirits, and folklore from African cultures, transforming these figures into complex characters that reflect the ongoing negotiation of identity in the Caribbean. This integration of African mythology into speculative fiction also challenges traditional Western narratives, offering an alternative worldview that is both liberating and subversive.

Moreover, this wave of speculative writing is not only a literary development but also a reflection of broader cultural movements within the Caribbean. In a region marked by rapid globalization, migration, and the ongoing impacts of climate change, these genres offer a powerful means of exploring questions about belonging, community, and survival. They invite readers to imagine alternative futures and possibilities, where the Caribbean's unique blend of cultures, histories, and struggles can be reimagined in transformative ways.

This panel invites papers addressing various aspects of this new trend, including, but not limited to, subgenres such as Caribbean Gothic and Prietopunk, as well as topics such as immaterial forms of science and technology and climate change. Please send an abstract (max. 250 words) and a short bio (max. 50 words) to Antonio Cardentey at [alevin9@gatech.edu](mailto:alevin9@gatech.edu) by July 31, 2025.

## Exile at State U: Stories from the Outer Edges of Academe

This panel presents three perspectives on life on the tenure track from faculty working in the humanities and social sciences at non-R1 colleges and universities.

Because tenure-track jobs in the humanities and social sciences are hard to come by, we are often told to be grateful and to be quiet. And, indeed, there is much to be grateful for. But there are still important stories to be told, and relatively little nonfiction has been written about the subtle but life-changing personal and professional vicissitudes of a career spent in the academic hinterlands of branch state campuses and non-elite private colleges. Especially for those from highly rated grad programs, often in metropolitan locales, a career in a rural area or small town is an eye-opening and life-altering experience.

These papers are more autobiographical than scholarly, and focus on a salient career episode or phase, drawing out implications for a deeper understanding of faculty life and work at non-elite institutions. They are part of an upcoming book project.

## The Known and The Unknown in Joseph Conrad, Ford Madox Ford, and Company

Henry James describes reality as what we “cannot not know, sooner or later, in one way or another.” Joseph Conrad and Ford Madox Ford share James’s sense of realism, but also his recognition of the limits of the realist mode when faced with what we do not yet know and indeed may never come to know at all. In the spirit of this year’s SAML A conference theme of “Knowledge,” The Joseph Conrad Society of America and The Ford Madox Ford Society invite proposals for papers on “The Known and The Unknown in Joseph Conrad, Ford Madox Ford, and Company.” We welcome abstracts related to any aspect of this general topic in Conrad, Ford, their contemporaries, later figures whom Conrad and/or Ford inspired, and earlier ones who inspired Conrad and/or Ford. Please send proposals to the panel’s chair Dr. John B. Murphy ([john.murphy1@mga.edu](mailto:john.murphy1@mga.edu)) and its secretary Dr. Christopher Cairney ([christopher.cairney@mga.edu](mailto:christopher.cairney@mga.edu)) no later than August 1, 2025.

## **Borderland Cartographies in the Global South: Postcolonial Cinema, Identity, and National Allegories**

We are particularly interested in how borderland narratives employ strategies such as magical realism, hybrid linguistic registers, and mythological reinvention to interrogate colonial histories and national allegories. Drawing on theories of de-territorialization, literary criticism, environmental ethics, and the politics of spatial representation, this panel examines how cinematic borderlands function as sites of cultural memory, political critique, and Indigenous epistemologies.

We welcome papers that engage with themes including but not limited to:

Borderlands as mythic and spiritual spaces: Indigenous cosmologies, animism, and the coexistence of human and non-human worlds.

Postcolonial resistance and cinematic cartography: How films re-map colonial geographies and national imaginaries through symbolic landscapes.

Linguistic hybridity, geocriticism, and national allegories: code-switching, and the role of local dialects in postcolonial cinema.

Nature, animism, and modernity: How borderland films critique ecological destruction and the erosion of indigenous spirituality.

De-territorialization and identity: Fluid identities, exilic subjectivities, and transnational crossings in borderland cinema.

The intersection of myth, religion, and folk beliefs in cinematic storytelling

Human-animal-nature entanglements and ecological memory

Comparative studies of Southeast Asian and Latin American films

We invite scholars from film studies, postcolonial studies, anthropology, and related disciplines to submit abstracts (250-300 words) for consideration. This session aims to foster an interdisciplinary dialogue on the intersections of cinema, space, and postcolonial identity in the Global South.

Please submit a 250-300 word abstract and a short bio by August 10, 2025.

Contact information: Xinyang Li (xinyang.li1@uga.edu)

## **Absence's Impact on Innovative Form in French and Francophone Women's Literature**

Absence and loss, innovative forms of women's expression in French and Francophone literature and cinema. Loss of a parent, partner, child or other creates traumatic tensions that can result in innovative forms (inserted epistolary missives, unexpected interruptions; conversations; poetic and/or cinematic form, etc.).

200-word abstracts and short bios to both E. Nicole Meyer nimeyer@augusta.edu and Nancy M. Arenberg arenberg@uark.edu

## **Empowering Students: Teaching French and Francophone Women Authors**

French and Foreign Language Departments face increasing pressures on enrollment. At the same time, they are being charged with reevaluating their missions and methods in helping students acquire the knowledge and skills necessary to succeed in the 21st century workforce. Teaching French and Francophone women writers, authors, and filmmakers can be a powerful tool in reaching diverse student populations and bringing in students who might not have considered taking French. In a world dominated by men, French and Francophone women creators have had to find strategic, innovative, and compelling ways to make themselves visible and heard. This panel explores how the teaching of French and Francophone women authors can increase student interest while giving them the knowledge and skills to foster deeper interpersonal connections, advance social justice, and expand global consciousness.

Possible questions for consideration: How can women authors draw power from the obstacles they face and use this force to create change in the arts, in politics, and in social and intellectual realities? How does studying French and Francophone women creators help students better understand the intricate social, cultural, and ideological dynamics in the world they are entering?

Please send a 250-word abstract in English or French by May 15, 2025 to organizer: Cathy Leung, CLEUNG11@FORDHAM.EDU along with presenter's academic affiliation, contact information and A/V requirements

## **Femmes écrivains à la croisée des savoirs / Women Writers At The Crossroads of Knowledge**

This panel aims to foster critical discussions on contemporary French and Francophone women writers who are at the crossroads of several cultures, languages, and disciplines (literature, sociology, history, among others). For instance, Kaoutar Harchi is a French-Moroccan novelist but also a sociologist who has written about Francophone Algerian writers; Nadia Yala Kisukidi is a French-Congolese philosopher writing about African philosophy but also a novelist exploring the theme of dissociation in her first novel taking place in France. Catherine Cusset is a French writer who wrote many essays and articles about 18th-century culture and literature before publishing her autofictions, many of them taking place between France and the United States. This session aims to explore the work of women who navigate different geographical spaces and cultures, thus contributing to the circulation of knowledge in various disciplines. Please send abstracts (200-300 words) in French or English by May 15, 2025, to Stève Puig (puigs@stjohns.edu).



## **Knowledge from the Cracks**

The Enlightenment presents Marie-Antoinette's invention of an expensive lifestyle, Louise d'Épinay's invention of taste and refinement of fashion, Olympe de Gouges' social reform that challenges conventional views and conception of the role of women as citizens, Émilie du Châtelet's engagement with episteme, Angélique du Coudray's pioneering midwifery, etc. Taste, art, fashion, care, style, and savoir-vivre have been within the dictates of the privileged. While their achievements are laudable, they show creativity within a single stratum of society. How about the paysanne, the slave, the servant, the marginal, the minority? These live in the periphery with minimal visibility but full creative capacity, concealed by their social condition. What can a closer examination of these societal strata reveal about women who are marginalized and obscured?

This panel seeks abstracts on how minority women have contributed to knowledge in French and Francophone literature. How have minority women developed episteme and/or adapted the popular culture to their invisibility, scarcity, marginality, and language? How do/have French and Francophone minority women writers, artists, painters, stylists, philosophers, theorists, filmmakers, etc., contribute(d) to knowledge?

## **Women, Knowledge, and Cultural Creation in the Francophone World"**

This panel invites proposals examining how women in French and Francophone contexts create, circulate, or contest knowledge across literature, film, media, and other cultural spheres. Presentations might address how women's intellectual labor has shaped scholarly, artistic, or community understandings; how social, political, or institutional structures impact the dissemination of women's ideas; or how gender mediates the creation and reception of new or subversive knowledge. Approaches may include literary analysis, visual or performing arts, translation studies, cultural anthropology, historical inquiry, or other interdisciplinary frameworks. We especially welcome perspectives centering underrepresented voices and creative expressions that link women's knowledge-making to broader movements for social transformation.

"Other" Francophonies: French and Francophone Women Creators Reshaping the Field

French and francophone literature is a vast, continually evolving landscape. It has been transformed by an increasingly globalized world, as well as by an increased awareness of the effects of colonialism and post-colonialism. Currently, there is an increasingly visible presence of migrant/ immigrant authors and the voices of what one could consider "other francophonies". This panel will examine the contributions of French and francophone women authors, filmmakers, and artists belonging to ethnic minorities and populations previously less prominent in the field. Possible questions for consideration: how is the work of ethnic minority women in French and francophone literature changing the literary landscape? How are these women creators pushing back against presumptions about their identities or their work? How can scholars better capture the diversity of this growing literary landscape of francophone literature incorporating, among others, francophone African, Caribbean, Oceanic, Québécois, East-Asian and Eastern European authors? What role does gender play in subjects chosen by these women creators, and in the narrative and aesthetic strategies they employ in their works? How can teaching these "other francophonies" be a powerful pedagogical tool for helping students understand how knowledge is not a static commodity but a dynamic, collaborative process of mutual understanding and collective empowerment.

Please send a 250-word abstract in English or French by May 15, 2025 to organizer: Cathy Leung, CLEUNG11@FORDHAM.EDU along with presenter's academic affiliation, contact information and A/V requirements.

## **Anatomical Knowledge: The Feminine Body and the Birth of the Early Modern Period**

This panel seeks papers which explore the implications of anatomical knowledge in the early modern period, specifically pertaining to women, and women's bodies. The beginning of the period was marked by new bodily discoveries, as Pope Clement VII declared that teaching anatomy by dissection was legal in 1537. How did the early interpretations of the body that came out of those dissections shape cultural, social, and political understandings about the body? Who was dissected, and why? What were the social functions of anatomy theaters during this time period, and what effect did those theaters have on how we understand scientific discovery today? Beyond that, this panel seeks papers which focus specifically on female and feminine bodies, and how these bodies are deployed/ displayed/ used/ interpreted/ shaped/ misshaped by Early Modern literature or on the Early Modern stage. The interpretation of the female body that arose out of the Early Modern period because of these dissections, and because of the way the female body was displayed/employed on the early modern stage still affects our cultural understandings of female and feminine bodies. These cultural understandings shape contemporary politics and legislations on the body, legislations which can have fatal consequences. This panel seeks to explore how the female body was interpreted in the Early Modern period, in all mediums, and seeks to understand how those interpretations shape our contemporary understandings of the body. Paper proposals for this panel are due on July 15th, and if you have any questions, you can contact the chair at kallie@udel.edu.

## **Contemporary Comparative Feminism**

Contemporary Comparative Feminism brings together interdisciplinary perspectives that examine how feminist voices challenge and reshape dominant narratives across diverse socio-political contexts. This panel interrogates feminist praxis through digital activism, literary critique, and comparative religious studies, illustrating how resistance transcends cultural and temporal boundaries. The first presentation investigates the transformative role of social media during Iran's Mahsa Amini protests. Drawing on Helene Cixous' concept of écriture féminine, the study reveals how Iranian women bypassed state censorship and employed digital rhetoric—through hashtag activism, visual storytelling, and narrative resistance—to forge global solidarity and challenge patriarchal oppression.

The Second paper expands the dialogue to the religious realm, comparing the pioneering struggles of Catherine Booth and Bindu Ammini. Their respective challenges to gender-based restrictions—within the British Salvation Army and at India's Sabarimala temple—exemplify how women have historically shattered constricting borders to assert leadership and reform entrenched institutional norms.

The Third contribution offers a rhetorical analysis of Lu Xun's "The Divorce," demonstrating how the use of satire, metaphor, and irony critiques early 20th-century gender inequalities in China. By applying feminist rhetorical frameworks, this study traces Lu Xun's influence on contemporary Chinese feminist thought and highlights the necessity of self-empowerment against systemic gendered oppression.

Together, these presentations illuminate the multifaceted strategies of feminist resistance. They underscore the importance of cross-cultural dialogue in understanding how digital platforms,

literary narratives, and religious reforms collectively contribute to contemporary feminist movements, offering critical insights into the dynamic and global nature of feminist activism



## **When I Knew: Coming Out as a Form of Self-Knowledge**

The process of coming out is often framed as a moment of self-realization, a turning point where individuals gain profound insight into their sexual orientation or gender identity. This panel seeks to explore how literature, film, television, and video games depict the mental, psychological, and emotional processes that LGBT individuals undergo as they recognize and articulate their identities.

How do these narratives portray the internal struggle, self-reflection, and eventual acceptance of one's queerness? How does self-awareness correspond with knowledge of LGBT communities, public spaces, and cultural histories?

We welcome papers that analyze how characters navigate their identities alongside their access to community spaces, whether through schools, libraries, media, or personal relationships. Likewise, we welcome analyses of works from any time period or cultural context, from ancient myths and early modern literature to contemporary global media, recognizing that narratives of self-discovery and LGBT identity have taken diverse forms across history and cultures. Submissions may also consider how these narratives challenge or reinforce dominant frameworks of self-discovery.

This panel invites scholars of literature, media studies, cultural studies, and related fields to contribute.

Please submit a 200-word abstract and a short CV to Dr. Horacio Sierra at [hsierra@bowiestate.edu](mailto:hsierra@bowiestate.edu) by June 1.

## **Women in Folk Culture: Voices, Narratives, and Representation**

Folk culture, a complex system of narratives, tunes, dances, rituals, and crafts, relies on women's contributions. However, their representation often mirrors gender roles and social classes, causing issues with visibility and recognition. Women have played a significant role in preserving and improving cultural history, often during social or political upheaval. Contemporary storytellers are reclaiming folk traditions to challenge stereotypes and elevate marginalized voices, promoting cultural heritage conservation equity and inclusivity.

## **Embodied Cinema: Knowledge and Collective Awareness in Latin American Film**

This session explores how Latin American filmmakers have challenged traditional epistemologies through cinematic language, creating spaces where embodied experiences generate new forms of knowledge. We are particularly interested in works that investigate how film mediates between individual perception and collective consciousness, fostering communities of resistance, memory, and solidarity.

Papers might address topics such as: 1) Cinema's role in documenting and preserving communal knowledge systems, 2) How filmic techniques embody alternative ways of knowing, 3) The politics of representation in constructing collective identities, 4) Cinema as a vehicle for intergenerational knowledge transmission 5) Film's capacity to reimagine community in contexts of political struggle or displacement

We welcome interdisciplinary approaches that recognize the present moment as a critical juncture for understanding how cinema contributes to cultivating resilient, intellectually engaged communities across Latin America. Proposals should engage deeply with specific films while developing theoretical frameworks that illuminate broader cultural and political contexts.

Please submit a 200-word abstract in English or Spanish and an academic bio (100 words), in a single Word document, to Chrystian Zegarra at [czegarra@colgate.edu](mailto:czegarra@colgate.edu) by June 1, 2025.

## **Knowledge in the Classroom**

Exploring the many ways we teach, the array of topics we offer in our classes, we would like to have a panel open to those who leave the canon behind and include other forms of teaching/educating. The inclusion in the classroom of propaganda, social justice, censorship, uncertainty, knowledge production, interpretive strategies, textual mobility, intellectual genealogies, critical methodologies, and artificial intelligence, are some of the ideas and forms we would like to see presented.

## **Latin American Studies**

You are invited to this regular session in the traditional format to present a paper on Latin American literature, cinema, or other cultural expressions, focusing on how knowledge production and transmission has evolved from traditional academic settings to a much broader conceptualization in the current digital era. Kindly submit a single Word document in Spanish and in English, including a 150-200 word-abstract, along with a brief academic bio (100 words), as well as your contact information. Roxana de la Jara, [rdelajaramartine@augusta.edu](mailto:rdelajaramartine@augusta.edu).

**Peach Pit Corazón: A Judith Ortiz Cofer Reader**

Rafael Ocasio's critical introduction and commentary on representative literary pieces are guided by interviews conducted during his twenty-seven-year friendship with Ortiz Cofer. One common subject of their conversations, as they joked, was labeling themselves as "Georgia-Ricans." From a temporal hindsight point of view, as a Georgia-Rican writer, Ortiz Cofer recalls events that led to her rise as a Latina writer who was celebratory of a Latinx identity, a multi-ethnic community that comprised a range of socio-economic backgrounds, while also being critical of their traditional binary concepts pertaining to gender and sexual orientations.v

**Spanish II-A, II-B, II-C (Peninsular: 1700 to Present)**

Call for Papers: Spanish II-A, B, and C Peninsular Literature Triple Session: 1700 to Present. Abstracts for sessions A and B will reflect any theme related to Peninsular Literature and/or Culture from 1700 to the present. These sessions will explore a wide range of topics from different periods. Abstracts for session C should reflect the 2025 conference theme, "Knowledge." This is a triple session with a maximum of three presenters per session, with presentations not to exceed 20 minutes. Presenters must be SAMLA members to attend and may read only one paper at the convention. Interested participants may send a 250-word abstract in Spanish or English, a short academic bio (approximately 100 words), and contact information in a single Word document at their earliest convenience to the panel chair Dr. Yunsuk Chae at yunsuk.chae@mga.edu. Deadline for abstract submission: April 30th, 2025.

**Spanish-American Literature of the Twentieth and Twenty-First Centuries**

We welcome relevant proposals for paper presentations in English or Spanish. "Spanish-American" and "Literature" are understood broadly. Presentations related to the conference theme are especially welcome. Please send proposals or queries to Fabián Balmori (fbamori@shc.edu) by June 15.

Interdisciplinary Studies

**A Roundtable on Adaptation: Knowing What Came Before, and the Shifting Shapes of Knowledge**

This roundtable will feature five-to-six-minute talks on how we adapt in teaching and practicing adaptation studies to changed perspectives on knowledge and changed knowledge bases. Is knowledge essential in thinking about adaptations? Can we have adaptation studies without a deep, rich, and shared humanities background--if so, what kinds of collective knowledge are still essential for studying adaptations (the classics? history?), and where do we imagine individuals will gain such knowledge? Does the word "knowledge" still mean what it used to mean? In adaptation studies, are we called upon to open our minds to how current students, readers, viewers, and audiences process adaptations without necessarily sharing a common cultural heritage? Please send 150-word proposals (and short bios) to Julie Grossman at grossmjj@lemoyne.edu by July 15.

**Adapting to and with AI**

Building on conversations begun at SAMLA 96, this roundtable proposes to interrogate the knowledge(s) produced by and with generative AI, with particular regard to the field of adaptation studies. We invite proposals for short provocations related to AI and adaptation, both specific case studies (adaptations) and the theory and practice of adaptation as an art form. By "provocations," we mean brief, thoughtful, critical interventions both pro and contra artificial intelligence and its role in knowledge production, whether in text, on the screen, in the classroom, or in research. We aim to solicit abstracts which advocate and critique the use of AI in art production, pedagogy, and/or research in adaptation studies. Topics may include, but are not limited to, the following:

- AI-produced adaptations and the knowledge(s) they produce
- AI as cooperative partner in knowledge production
- AI, adaptation, and ethics
- AI's impact on creative and scholarly labor

Interventions should be kept short to leave plenty of time for discussion. Please send 250-word abstract to Beth Coggeshall (ecoggeshall@fsu.edu).

**Death and Health in Literary & Cultural Studies**

The proposed panel dovetails directly with this year’s conference theme “Knowledge.” Even as the past few years have highlighted death and the value of health, there still remains a lack of knowledge and studies concerning the reality of these experiences for some people, especially marginalized groups. This panel is open to all perspectives and seeks to explore death, health, and/or their intersections in the humanities and beyond. In alignment with SAMLA 97, it also “confronts the growing dehumanization and systemic marginalization of humanities studies,” and draws attention to health humanities. Some questions the panel addresses include: what are some ways literary and cultural texts broaden our understanding of health, mortality, and wellness or living life well? How do narratives and ideologies within our environments, communities, and society shape and influence perceptions around dying, illness, and healing? How does our field engage with wide concerns such as lack of access to quality healthcare, lack of affordability for medications/prescriptions, etc.? Beyond pessimistic views, how do we face the reality of death or that everyone will die? What role does intersectionality play in people’s health and death experiences? Ultimately, the panel seeks to broaden people’s enlightenment on death and health and engage in advancing solution-oriented mindsets and pathways.

While not limited to these topics, the panel is open to papers that underscore representations in literary and cultural texts on the following:

- Death, dying, and grief
- Health (e.g., physical, mental, emotional, spiritual, etc.)
- Commodification of death
- Sickness/illness
- Wellness, well-being, and healthiness
- Death studies
- Grief studies
- Grief memoirs
- Healthcare industry
- Death care industry and death work
- Death practices and traditions
- Memorialization and commemoration
- Sick care
- Prescription drugs
- Pharmaceutical companies
- The growing field of health humanities

Please submit a 250 to 300-word abstract and a brief bio before May 31, 2025 to the panel chair Dr. Robin Brooks at rob88@pitt.edu.

If you have any questions, feel free to reach out to the same email address.

**Dis/Misinformation in Social Media**

2024 was an election year in many parts of the world. Despite their geographical diversity, many of these elections had one thing in common – the growing influence of social media platforms on voter behavior. The AI generated or manipulated videos of candidates on platforms like Facebook are examples of this trend. Similarly, TikTok’s algorithm played an essential role in promoting presidential candidates like Calin Georgescu in Romania. Additionally, Elon Musk’s open support for far-right parties such as Alternative for Germany (AfD) and his criticism of the current British Prime Minister, Keir Starmer, further illustrate how social media disinformation and attacks have increasingly started to shape political decisions globally. This panel is open to discussions on social media interference in elections worldwide, aiming to explore strategies for interpreting the consequences of this wave of disinformation. Please submit a single Word document with an abstract of 150-200 words, a brief academic bio (100 words), and any AV or scheduling requests to Anca Garcia, Georgia Gwinnett College, at agarcia82@ggc.edu.

**Expertise and Authority in the Fashion System**

In connection with the SAMLA 97 Conference overarching theme of “K(now)ledge,” this panel explores the place of expertise and authority in the “fashion system”—the business, art, creation, production and consumption of fashion, dress, and style. We welcome papers devoted to fashion considered through the topics of expertise and authority in any genre or discipline, from the nineteenth century through the contemporary period. We seek papers on both textual and visual representations of fashion and encourage submissions that examine sartorial themes in literature, theater, art, film, photography, design, periodicals, digital media, and other aesthetic modes of expression.

Topics that might be considered include:

- Fashion and style influencers past and present.
- Power and knowledge in stylish fictional characters.
- Anti-fashion and ways to opt out of the fashion system.
- Subcultural styles and resisting mainstream fashion trends.
- The changing role of fashion magazines, writers, and editors as experts and arbiters of style.
- The changing role of designers as creators and authorities in the fashion system.
- New technologies and modes of production, and/or AI disrupting traditional experts and authorities in the fashion system.
- Street style and the reversal of the “top-down” principle in fashion trends.
- Actors, actresses, and models as fashion “icons.”

By July 14, 2025, please send abstracts of 250-500 words along with AV requests and short bio to both Loretta Clayton, Middle Georgia State University, at loretta.clayton@mga.edu and Marylaura Papalas, East Carolina University, at papalasm@ecu.edu.

**Growth, Learning, and Knowledge: Artificial Intelligence in Fiction**

In *La Bête humaine*, Émile Zola allegorized the industrial revolution as a runaway train. Whether it is in response to the novel, radio, television, the internet, or social media, part of the human condition is being confounded by the power of revolutionary, new media. Amid this confusion and resistance to change, however, growth, learning, and adaptation run parallel with this discomfort. The runaway train of our epoch is artificial intelligence, and it has become pervasive in our lives, including in the art and literature that we enjoy. This panel will explore the role of artificial intelligence in literature. By experiencing artificial intelligence in literature, do we regard knowledge as authentic? Is the knowledge that we construct not just as artificial? We invite submissions in Spanish, French, and English. By July 1, 2025, please send a 250-word abstract, brief bio, and any A/V requirements to Forrest Blackbourn, Dalton State College, at [fblackbourn@daltonstate.edu](mailto:fblackbourn@daltonstate.edu).

**Identity in Popular Culture**

Popular culture serves as a powerful pedagogical force, often subtly and overtly shaping our understanding of the world, ourselves, and others. From the narratives we consume in film and television to the interactions we engage in on social media, popular culture offers frameworks for understanding social norms, historical events, scientific concepts, and the very nature of identity itself. This session aims to unpack the processes through which knowledge is produced, validated, contested, and internalized within and via popular culture, as well as how these processes intersect with the lived experiences and representations of various identities.

Possible Panel Topics May Include, but are not limited to:

The role of popular culture in shaping collective memory.

How marginalized identities utilize popular culture to create counter-narratives and challenge dominant epistemologies.

The impact of digital media and social media on the production and circulation of knowledge related to identity.

The ways in which fandom communities generate and share specialized knowledge about identity and representation.

The construction of expert and lay knowledge within popular culture and its influence on identity formation.

The representation of different ways of knowing (e.g., scientific, experiential, indigenous) in popular media.

The use of popular culture as a tool for identity exploration, affirmation, and social justice education.

The influence of specific genres (e.g., science fiction, fantasy, romance) on understandings of identity and knowledge.

The intersection of embodiment, technology, and the knowing of identity within popular culture.

**Knowing Adaptations, Adapting Knowledge**

“Knowledge,” the theme of SAMLA 97, tasks us with critical reflection on the production, transmission, and transformation of knowledge in the present moment. The conference theme frames knowledge production as a communitarian paradigm, convening individuals and groups around shared ethical imperatives. But knowledge is also a dangerous tool for groupthink, radicalization, alienation, and disenfranchisement. These issues are at the center of critical studies of adaptations, where knowledge production, transmission, and transformation are the engines of both creative liberty and (mis)appropriation. How do adaptations create communities around the re-presentation of knowledge? How do they construct “knowing” and “unknowing” audiences, as part of collaborative or exclusionary practices of meaning-making? How does adaptation as an art form participate in strategies of making and unmaking knowledge, opening texts up to create potentially transformative—and potentially dangerous—new knowledge(s)? This series of panels, sponsored by the Association of Adaptation Studies, welcomes submissions on any aspect of adaptation studies. We are especially interested in presentations that discuss the ways adaptations engage the central topics of the conference: propaganda, social justice, censorship, uncertainty, knowledge production, interpretive strategies, textual mobility, intellectual genealogies, critical methodologies, and artificial intelligence. Please send queries, suggestions, or abstracts of 250–500 words, along with A/V requirements, scheduling requests, and brief bios, to Beth Coggeshall (Florida State University) at [ecoggeshall@fsu.edu](mailto:ecoggeshall@fsu.edu) by 15 July 2025.

**Life Writing**

The focus of this panel--life writing--centers Nalbone’s questions as writers of self-representational texts routinely confront and work to narrativize or textualize that which is often invisibilized and rendered peripheral. As we read and analyze life writing, we bear witness to the witness; we examine how life writers understand and represent selfhood; we consider the types of boundaries or barriers these life writers encounter--including those that are cultural, temporal, linguistic, spatial, geographic, political, and sexual; and we negotiate the ethics of life writing, in particular, as we address inherent implications of reading stories of others’ lives. Because self-representational texts arguably move beyond the representation of an autonomous autobiographical self to the relational subject as they consider historical events and people that construct and contextualize identity, a panel focused on life writing studies pays particular attention to how authors (re)present themselves, their worlds, their lives, and their various forms of knowledge.

By June 30, please submit an abstract of 250 words, along with presenter’s academic affiliation, contact information, and A/V requirements, on Ballast to Nicole Stamant, Agnes Scott College. With questions, please email [nstamant@agnesscott.edu](mailto:nstamant@agnesscott.edu).

**Literary Monsters**

In today’s culture, it’s almost impossible to avoid “monsters.” Straight from mythology and legend, these fantastic creatures traipse across our television screens and the pages of our books. Over centuries and across cultures, the inhuman have represented numerous cultural fears and, in more recent times, desires. They are Other. They are Us. This panel will explore the literal monsters--whether they be mythological, extraterrestrial, or man-made--that populate fiction and film, delving into the cultural, psychological and/or theoretical implications.

Please submit a 250-300 word abstract, a brief bio, and any A/V needs by June 15, 2025 to Tracie Provost, Middle Georgia State University, at [tracie.provost@mga.edu](mailto:tracie.provost@mga.edu).



**Psychological Perspectives in Media**

While conceptualizing media according to psychological and/or psychoanalytic methodologies can result in "pop psychology" or other superficial modes of analysis, meaningful and engaging interdisciplinary work abounds at the intersection of these fields of profound relevance to knowing the "now" of contemporary media as well as refining our engagement with it. This panel seeks diverse projects on all aspects of global media psychology, including but not limited to those related to patterns of cultural consumption, abnormal psychology and adolescent development, and behavioral and social psychology. Paradigms in these areas might even shed new light on some of SAMLA's specialty subfields, such as adaptation studies and transcultural biography. We are particularly interested in psychological studies related to new and emerging media forms such as memes, social media, video games, and artificial intelligence, but also welcome proposals dealing with cinema and television as well as older forms such as literature and theatre. Submission deadline is June 1st, 2025. Proposal should include an abstract (250-500 words) and author bio. Send these and/or any questions to the panel chair at [ta.morris@ufl.edu](mailto:ta.morris@ufl.edu).

**Speculative Fiction**

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under the category is that there is some "unrealistic" element, whether it's magical, supernatural, or a futuristic/technological development: works that fall into the category stray from conventional realism in some way. For this reason, speculative fiction can be quite broad, including everything from fantasy and magical realism to horror and science fiction—from China Miéville to Margaret Atwood to Philip K. Dick. This panel aims to explore those unrealistic elements and all their varied implications about culture, society, politics, economics, and more. This panel also is open to the examination of works from a variety of mediums, including fiction, graphic novels, television, and film.

Please submit a 250-300 word abstract, a brief bio, and any A/V needs by June 15, 2025 to Lisa Wenger Bro, Middle Georgia State University, at [lisa.bro@mga.edu](mailto:lisa.bro@mga.edu).

**Sports Lightning Rods: Analyzing Those Who Cross Boundaries and Draw Collective Attention**

In sports, the action on the field is only part of the story. Beyond scores and stats, we find powerful narratives that make athletes into icons, rebels, or even villains. Every era sees certain athletes defy social norms, ruffle feathers, and challenge the status quo—figures often branded as "bad boys/girls." This label is more than just a headline; it's a reflection of shifting cultural values as it speaks to what a sport and society deem acceptable—or unforgivable. From John McEnroe and Pete Rose to Tonya Harding and Hope Solo, sporting history is punctuated by these bad boys, and what it takes to be placed in this category varies depending on many factors: the particular sport, social trends, race, gender, relationship with the fans or media, etc.

This panel invites scholars to dig deeper into the complex lives and lasting impacts of these "lightning-rod" figures, exploring how their stories expose the intersections of sports, social issues, and public perception. Any methodological approach is welcome. Each analysis should be rooted in a central sports figure(s), but it's possible to use that figure as a jumping off point to discuss larger social/sports-related issues.

By May 1, please submit a 200-400 word abstract, brief bio, and A/V requirements to Dr. John Lamothe, Embry-Riddle Aeronautical University, at [john.lamothe@erau.edu](mailto:john.lamothe@erau.edu).

**Technological Bridges: Enhancing Human Understanding Across Cultural and Digital Frontiers**

The roundtable "Technological Bridges: Enhancing Human Understanding Across Cultural and Digital Frontiers" explores how human-centered technology can foster empathy, inclusion, and meaningful social change in an increasingly fragmented digital world. Scholars and practitioners from diverse disciplines will discuss innovative approaches to addressing challenges in communication, representation, and accessibility through tools such as natural language processing, interactive media, and immersive storytelling platforms.

This session highlights the transformative potential of technology when guided by humanistic principles, moving beyond technical solutions to prioritize the human experience. By bridging gaps in language, culture, and communication, panelists will demonstrate how digital innovations can challenge biases, empower underserved communities, and advance social justice.

Through interactive discussions and audience engagement, we seek to inspire new research and practical applications, and emphasize the role of technology as a powerful instrument for empathy, collaboration, and social transformation.

Designed as a space for interdisciplinary exchange, this session invites contributions from researchers working at the intersections of the humanities and technology. Whether addressing linguistic diversity, designing platforms for storytelling and education, or tackling equity in AI systems, participants will collaboratively examine how technology can deepen human connections and build more resilient communities.

By May 15, 2025, please submit an abstract of 250 words, along with a brief academic bio, contact information, and A/V requirements, to Ludovic Mompelat at [lv861@miami.edu](mailto:lv861@miami.edu)

**The Adaptation Contract: Adaptation as a Political Enterprise**

In drawing a distinction between adaptations' knowing and unknowing audiences, Linda Hutcheon underscores the pacts that exist between texts and their consumers, contingent on historical, cultural, media, and generic expectations. What it means for an adaptation to be understood as an adaptation is thus the result of an epistemological contract, which informs how audiences, as potential signatories, have come to negotiate the terms of their own textual engagements.

This panel invites proposals that deliberately mine this adaptation contract. Understanding adaptation as a political enterprise (dis)agreed upon, panelists are encouraged to consider who or what texts make up adaptation's many solicitors, adjudicators, signatories, subjects, and beneficiaries—and who is altogether excluded from its social contract. Presentations may thus focus on a wide range of topics, including but not limited to: transcultural texts that utilize adaptation as the grounds for a treaty, mutually agreed upon or otherwise; reparative adaptations that aim to amend the mistakes of earlier texts; deviant adaptations that represent a breach of contract or a disaffirmance of norms through content, form, or methodology; texts that serve or subvert contemporary political regimes through adaptation; or, more generally, how adaptation has acted as a process of knowledge creation, maintenance, and surveillance across texts, media, and time.

Paper proposals should be submitted by Tuesday, July 15, 2025. Please contact the chair of this panel, Michael McShane, at [mcm@udel.edu](mailto:mcm@udel.edu).

**The Future is Now: AI as Character, AI as Collaborator in Genre Fiction**

The topicality of AI in academia as well as in popular culture is undeniable, impacting not only how we write but also what we read. While academia cautiously negotiates AI's use in university classrooms, AI writing aids like Sudowrite, ChatGPT, Bard, PaperGen, and Murder Ink, are marketing tailored genre-specific guides to the would-be fiction writer. As the website writifyai.com (2024) promises, "The intertwining of AI in genres like thriller or fantasy can provide unique twists while also adhering to reader expectations." Furthermore, AI is no longer just an aid, but also a collaborator: Stephen Marche famously co-wrote a detective novel *Death of an Author* (2023) with ChatGPT. Not everyone is persuaded, however. In Monica Ali's 2023 PEN H.G. Wells Lecture she warns that AI might lead to "increasing homogenization... perpetuated and supported by a 'more-like-this' algorithm that crowds out diverse voices or those that challenge the status quo."

Meanwhile AI is having an effect on fiction in another way, as sentient clones, humanoid robots, and holograms emerge as main characters in recent titles--Jo Callaghan's *Kat and Lock* series; Sierra Green's *Annie Bot*; Martha Wells' *Murderbot* series, and Kazuo Ishiguro's *Klara and the Sun*, to name just a few. The tendency today to tag any fictional text featuring an AI character as sci-fi disguises the extent to which AI is engaging with and potentially hybridizing genres including the romance, fantasy, thriller, and detective novel.

This panel welcomes considerations of the impact of AI characters on genre fiction and specific texts, as well as the implications of AI's burgeoning role in writing genre fiction. Does the AI character as non-human Other provide a critique of human-centered experiential knowledge? What does it reveal about gender, race, ethnicity, and sexuality? How do these hybridized texts conform or push back against genre fiction's conventions and tropes? Do writing tools like Sudowrite or Murder Ink exert a conservative influence, reinforcing formulaic patterns and stereotypes, or do they encourage creative experimentation?

Please submit an abstract of 250-300 words, along with a short academic bio (100 words) to [mhcrocombe@gmail.com](mailto:mhcrocombe@gmail.com) by June 28, 2025.  
panel, Michael McShane, at [mcm@udel.edu](mailto:mcm@udel.edu).

**The Gothic and the Nature of Uncertainty**

We live in a 'gothic' moment, characterized by a resurgence of interest in gothic literature and a heightened awareness of the uncertainty portrayed in these texts. This panel will consider turning to literature to help us unpack our modern gothic moment, both in the classroom and in our reconsideration of knowledge acquisition, thinking more closely about how we unpack and confront the gothic of our everyday lives.

This panel invites scholars to consider the contemporary place of gothic literature and the nature of uncertainty in texts. How does "uncertainty" come through in the Gothic, and do modern approaches to the Gothic change our understanding of uncertainty? We welcome papers on pre and post-20th-century gothic/horror texts, adaptations of older gothic/horror texts, and reconsiderations of what "gothic" and "horror" mean to our current classrooms. Please submit your abstract of 150-200 words, plus a brief academic biographical statement, in a single Word document to [cjon437@lsu.edu](mailto:cjon437@lsu.edu). Abstract deadline: June 30th, 2025.

**The Holocaust in Literature and Film**

The Holocaust, as both a historical event and a subject of cultural representation, has influenced how we conceptualize knowledge--particularly knowledge of suffering, survival, and moral accountability. This session will explore how literature and film become powerful means of transmitting this knowledge, providing not only historical insights but also emotional, ethical, and philosophical frameworks through which to understand such profound tragedies. The narratives we construct around genocide help shape collective memory, influence education, and contribute to ongoing dialogue about justice and human rights.

We invite submission on the topics of the Shoah and genocide in general. Please submit a ca. 250-word abstract by July 1.

**The Power or Powerlessness of Knowledge**

Sir Francis Bacon and Thomas Hobbes are associated with the phrase, "Knowledge is power," articulated by both writers about four centuries ago. Their assessment of the value of knowledge is all the more relevant in the "now" of 2025, when we are forced to contend with the implications of "fake" knowledge, including the often-suspect productions of generative artificial intelligence. This proposed session will feature papers that examine the intersection of knowledge and power--or the lack thereof--in a variety of literary contexts, including our current historical moment but also including the knowledge/power dynamics of earlier centuries. Papers might address the power acquired through knowledge but might also focus on the implications of the powerlessness brought by willful ignorance and aliteracy. Please submit a 250-word abstract, brief bio, and A/V requests as one document by 1 May 2025 at <https://www.cfplist.com/CFP/43899> (Look for the green "Submit Abstract" button.). Questions may be addressed to [bprobertson@troy.edu](mailto:bprobertson@troy.edu).

**What's Working Now? A Roundtable on Recruiting Students to Humanities Programs**

As the number of eliminated humanities degrees across universities increases at a frightening rate, many humanities scholars and students, especially those in programs with low enrollments, find themselves on edge. Though the number of cut programs has increased in recent years, the downward trend in enrollment has been underway for some time.

This roundtable invites proposals for five- to six-minute papers that address experiences with and responses to low program enrollments. Which responses worked to increase enrollment? How might departments strategize and prioritize their responses to this challenge? How might they work together?

Framed by the necessity to share what's working now, this roundtable aims to further conversations about ways to increase program enrollments without working in isolation or burning out.

Topics may include but are not limited to:

- Building alumni networks
- Teaching the public humanities
- Utilizing social media
- Rethinking courses and the curriculum
- Fostering community
- Creating opportunities for professional development
- Integrating reading and writing
- Working with campus and off-campus partners

Please send a 250-word proposal, a brief bio, and any A/V requirements to Dr. Alaina Kaus at [alaina.kaus@gsw.edu](mailto:alaina.kaus@gsw.edu) by July 15, 2025.

# Luso-Portuguese Studies

## Luso-Afro-Brazilian Studies

This session welcomes submissions focusing on the literary and cultural landscape of the Lusophone world. As we explore the conference theme of “knowledge,” we aim to uncover new perspectives, approaches, and themes shaping literature and cultural heritage produced by Lusophone authors and cultural producers across the Portuguese speaking world. As such, this panel welcomes submissions for 12-15 minute presentations. Through an exploration of various themes, this session aims to enrich our understanding of Lusophone cultural production. Moreover, by encouraging interdisciplinary dialogue and engagement with other cultural expressions, this session serves as a catalyst for fostering deeper appreciation and scholarly inquiry into Lusophone studies within academia.

Submissions can be in Portuguese or in English.

By May 15, 2025, please submit an abstract of 250 words, along with presenter’s academic affiliation, contact information, and A/V requirements, to Robert Simon at [rsimon5@kennesaw.edu](mailto:rsimon5@kennesaw.edu).

# Other Languages & Literatures

## Applied and Theoretical Linguistics

As a consequence of increasingly divisive politics, the rapid dissemination of mis- and disinformation, the post-modern redefining of previously stable sociological concepts and constructs, and the continued expansion of AI, the world feels fragmented and uncertain, rendering unclear precisely what is meant by the word “knowledge” in the first place. To this end, this year’s conference foregrounds kNOWledge, i.e. our collective understanding at the present moment. For this reason, while submissions on any aspect of applied or theoretical linguistics from non-literary perspectives will be considered, contributions that focus on reflective practices and/or epistemological concerns within linguistics will receive particular consideration. By July 31, 2025, please submit an abstract of no more than 250 words, a brief biographical blurb, and any A/V or scheduling requests to Troy E. Spier, Florida A&M University, at [troy.spier@famu.edu](mailto:troy.spier@famu.edu).

## Cultural Rifts

This Panel focuses on the play of forces that often explore cultural rifts that have been brought about from damaging infringements to ways of life, hindering collective or individual freedom. Another way to see this panel is to consider how storytelling operates in a culture to both support and undermine given social structures. I’m hoping for a submission of abstracts that highlight infringement of territory or way of life especially in particular kinds of cultures, where we might find print, fiction/ nonfiction works and big/small screen offerings. With many screen and print stories, binary structures no longer ring true, especially where diverse kinds of energies or lifestyles, and/or individual or collective proclivities play both together and apart in fiction or nonfiction to show ways in which life happens. I invite SAMLA folks who are interested in this topic to send a one-page abstract to Dr. Micki Nyman – [mnyman@uncfsu.edu](mailto:mnyman@uncfsu.edu)

## The Virtual Turn: Exploring Emerging Technologies in Language Learning

As emerging technologies continue to reshape the landscape of education, language learning is experiencing a transformative shift. Virtual reality (VR), augmented reality (AR), mixed reality (MR), artificial intelligence (AI), and immersive digital platforms are offering new opportunities for language acquisition, learner engagement, and intercultural communication. This special session invites scholars, practitioners, and educators to explore “The Virtual Turn” in language learning by examining how these technologies are impacting theory, practice, and research in second language acquisition (SLA), multilingualism, and language pedagogy.

We welcome proposals that investigate how immersive technologies are enhancing or challenging traditional models of language learning. Contributions may explore pedagogical design, lesson plans, student outcomes, theoretical frameworks, case studies, technological innovations, or ethical considerations in virtual and augmented learning spaces.

# Pedagogy

## A Now Pedagogy: Roundtable Underscoring the Importance of Writing for STEM Students

This roundtable proposes to investigate the importance of writing for stem students. With the large cuts being made to humanities departments, it is more crucial than ever to show our classes why they should focus on critical thought within our fields and how they can use writing within their disciplines. A large range of topics are welcome:

- How we can engage our students with mass media
- How we can show (not just tell) our students why the humanities (and specifically writing) are just as important as STEM subjects
- If/how we can/should teach students to incorporate AI effectively
- How we can get more students into humanities classrooms
- Or any other topic along those lines

This is a Now topic with the current changing attitudes of administrators and students. Please submit proposals to [jessie.wirkus@bellincollege.edu](mailto:jessie.wirkus@bellincollege.edu) by May 15th, 2025.



**Active Learning Strategies for Elementary Language Classrooms**

Active learning is a student-centered approach to teaching and learning that emphasizes the construction of knowledge and reflection on that learning process. Universities and colleges have recently begun investing in the implementation of active learning across all subjects, majors, and levels to help students succeed. Active learning gives students more agency and responsibility by asking them to engage in their learning by thinking, discussing, investigating, and creating. Students practice skills like solving problems, thinking critically, making decisions, and proposing solutions through writing and discussion. Instructors are finding new ways to involve students in the learning process through creative solutions.

Instructors of language note the benefits of using active learning strategies to engage students and many have already been using similar approaches in their teaching before the term came to popular use. In line with the conference theme “kNOWLEDge,” this roundtable will examine how instructors are using active learning strategies in their classrooms to meet the needs of today’s students and to facilitate engagement and retention. Potential intersections with active learning may include the use of technology in the classroom, (social) media, AI, service learning, community outreach, etc.

How do you use active learning in your elementary language classrooms? What activities have you restructured to make them more complex and engaging?

We kindly ask interested participants to send a word document with an abstract (150-200 words) and a bio (<100 words) to [samantha.gillen@uga.edu](mailto:samantha.gillen@uga.edu) and [lisa.dolasinski@uga.edu](mailto:lisa.dolasinski@uga.edu) by June 30, 2025.

**New Ways of Creating Knowledge in the Technologically Integrated Classroom**

We invite proposals that examine how tools like machine-assisted writing or augmented reality technologies can enhance our work as teachers in the humanities, as well as how currently available and coming technologies impact how the humanities will be taught and understood now and in the future.

We are especially interested in examples of teaching strategies that are rooted in theoretical pedagogical frameworks, rather than single-instance integrations of AI and/or technology into an assignment or the classroom. It is our hope that this panel will provide speakers and participants with the chance to begin mapping a future for the humanities where technological integration emphasizes, rather than obscures, the critical juncture of knowledge and meaning in the humanities.

Please submit proposals for the panel with a title, 250-word abstract and a short 50-word bio to Dr. Zita Hüsing [zhusing@uttyler.edu](mailto:zhusing@uttyler.edu) or Dr. Lainie Pomerleau ([lpomerleau@ccga.edu](mailto:lpomerleau@ccga.edu)) by August 15, 2025.

**Reacting to the Past in the Literature and Composition Classroom**

Reacting to the Past, a pedagogy which places students directly in the middle of historical moments of decision-making, was developed in the 1990s by Mark Carnes, a historian at Barnard College. RTTP is now used internationally across numerous disciplines, including increasingly in literature, rhetoric and composition, and French. The pedagogy uses primary texts to place students in the middle of historical moments of decision-making, and, in keeping with the conference theme, RTTP brings students to current KNOWledge of both past realities and timeless questions.

Reacting is administered by a consortium headquartered at Barnard and offers over 80 games encompassing a broad variety of subject areas, geographical locations, and time periods. All games are grounded in primary texts and all require students to research, write, speak, collaborate, and compromise.

In a roundtable format, participants will explain how Reacting games work; review research on the pedagogy; and discuss using Reacting games in humanities courses. Playing Reacting games can greatly deepen students’ understanding of texts and contexts; acquaint them with the importance of closely reading primary source documents; build skills in audience awareness and specific, concrete writing; and increase students’ willingness to engage with both the course material and their peers.

A small group of faculty have already committed to the panel, representing first-year composition; various periods of British, World, and American literature; and honors seminars.

We welcome additional panelists in these fields as well as anyone who has used the French Revolution game in the target language in upper-level French courses.

The chair, Kasee Clifton Laster at the University of North Georgia, can be contacted at [kclaster@ung.edu](mailto:kclaster@ung.edu) or 770-363-8874. We would like to hear from additional panelists by May 31st.



## **AI Pedagogy Knowledge Building: GSU's First Year Writing Program's AI Working Group**

Under the direction of Michael Harker, members of the FYWP AI-Group at Georgia State University worked collaboratively to develop and make available AI-based assignments that support instructors interested in incorporating AI curriculum into the freshman writing classroom. The purpose of this roundtable discussion is to present our efforts of collaborative engagement in developing thoughtful and pedagogically organized AI-assignments aimed at supporting interested instructors in the use of AI in freshman composition courses at Georgia State University.

## **Students' Rights to Their Own Language: How's That Workin' for You?**

This roundtable will provide the opportunity for first-year writing instructors to share their methods. Since the Process Movement's (1960) claim to authentic voice, to Melvin Butler's (1971) CCCC's declaration of Black students' rights to their own language, to Eric Darnell Pritchard's (2017) suggestion re: restorative literacies, Black professor-scholars have theorized, debated, and insisted upon students' writing themselves into a heretical existence. While students' language rights might seem like a righteous pedagogical praxtice intended to liberate their oppressed tongues, I wonder if Black students exercise such linguistic retributions in their other courses and/or in their post graduate careers.

I invite 5-7-minute-long paper/discussions from praxticing rhetoric and composition scholar-teachers whose writing pedagogies are grounded in authentic voice writing, to include praxtices in code meshing and/or switching, Black feminist/womanist literacies, restorative literacies, and the like. I am especially interested in submissions by teacher-scholars who have 21st century evidenced based research, particularly from their own classroom instructions, that can speak to whether students are actively engaging, appreciating, and/or transferring authentic voice writing. What are the challenges, if any, with encouraging students to activate their mother tongues in the classroom? Is this conversation re: liberatory linguistics still necessary in this first quarter of the 21st century? Do students really want to apply their at home languages to academic writing tasks? Where our Lisa Delpits at?

DEADLINE: 1159p Monday, June 30

CONTACT: Dr. Kendra N. Bryant Aya (Ah-yah), associate professor of English,

North Carolina A&T State University | knbryant2@ncat.edu

words, and brief bio to Krystin Santos, Coastal Carolina University, kssantos@coastal.edu.

## **The 'Unfamiliar and Unnecessary' in College Writing Instruction**

This "Writing in College" panel invites proposals relevant to writing instruction and production in higher learning environments. In keeping with the conference theme, the focus will be on issues and problems related to engaging students in academic practices they might perceive as unfamiliar or unnecessary. At the same time, I encourage attention to the ways in which teachers of writing face the "unfamiliar and unnecessary," not only in their pedagogy but also in the student populations we serve. Especially in first-year composition, limited knowledge about our students—their backgrounds, their motivations, their preparation, their drive—generates confusion about needs and wants. Equally confusing are the competing demands of (a) practices that promote learning and (b) outcomes that demonstrate "student success." In or around the transactional exchange between student and institution, where do we turn to find the humanistic exchange between student and educator? To what extent should we adapt and to what extent should we hold our ground? Should we venture into the unfamiliar or should we resist the unnecessary? What's the difference?

One obvious concern is the emergence of non-human engines that, with surface knowledge and thin intention, even a novice writer can use to produce thought-simulating text. The cognitive rigor used to design and compose (and to consume) idea-rich text might be going the same way as the rigor needed for a host of activities made easier by modern conveniences. The difference is that reading and writing are not activities that can be made easier; they can only be made more or less avoidable. Any genuine belief that the practice of language can improve well-being or increase happiness would put generative AI in the same category as mechanical ventilators. What argument shall we make to uphold the value of cognitive rigor? How can we help students who perceive formative learning as an obstacle to survival rather than a pathway to freedom? How do we reveal the "unfamiliar and unnecessary" to be "elemental and indispensable"? Some topics that might address these questions include, but are not limited to, the following:

- \*Foregrounding language practice through reading and writing
- \*Methods of growth and accountability in the practices of reading and writing
- \*Interplay of reading and writing in language practice
- \*Assessment of learning/engagement vs. assessment of mastery/achievement
- \*Pedagogies for exigent communication
- \*Benefits and drawbacks of slow rhetoric
- \*Feedback literacy and engagement

I welcome presentations that foreground student work and promote interaction with audience members. I am especially interested in proposals that explore tactics that make language practice unavoidable. The deadline is June 2, 2025.

### Transdisciplinary Knowledge Making in Community-Engaged Pedagogy

The “Community-Engaged Pedagogy” panel invites proposals exploring methodologies for integrating community engagement in the writing classroom. In keeping with the conference theme, this panel focuses on the challenges and possibilities of “transdisciplinary and intersectional knowledge formations and methodologies” in community-based writing pedagogy.

Presenters are encouraged to share their experiences and expertise in methodologies of knowledge construction when working with community partners in writing, composition, and rhetoric courses. Community-engaged writing in rhetoric and composition brings generative complexity, requiring student-led projects to be ethically grounded and socially just, while also addressing intercultural dynamics inherent in community collaborations.

While incorporating multimodal projects in community-engaged writing courses can be transformative, it also presents ethical and logistical challenges. Effective community-based work must respect local values, navigate power structures, and foster reciprocal relationships. As a result, teaching a writing course that spans multiple disciplines and engages with local partners can be a messy, nonlinear process—full of both potential and pitfalls.

Some key topics for consideration include, but are not limited to:

- Designing for equity and justice in community partnerships
- Methodological challenges in facilitating community-engaged projects
- Strategies for collaborating with community partners to create mutually beneficial courses
- Working with on-campus community partners to foster engagement
- Rhetorical and audience-based approaches that have proven effective in the classroom

I welcome presentations that center community-engaged pedagogy and foster meaningful dialogue with the audience. I am particularly interested in proposals that explore community engagement as a transdisciplinary and intersectional approach to learning.

To submit a proposal, please follow the SAMLA Submission Process:

Click “Start Submission” to create an account (or log in). Select “CFPs” to view the full list, then search for “Community-Engaged Pedagogy.” Click on the session title to view the details. Click “Submit Abstract” to access the proposal form.

The form will ask for the following:

Presentation title, abstract, full proposal (250–400 words), brief bio, media needs, any co-presenters or additional comments. The deadline is June 2, 2025. Please contact Dr. Suchismita Dutta (suchi.dutta41@gmail.com) with any questions or concerns.

I look forward to your submissions!

## *General Call for Abstracts*

SAMLA invites prospective conference participants to submit abstracts to our annual General Call for Abstracts.

SAMLA will review all submissions internally, and accepted abstracts will either be placed on an extant panel or combined with other General Call abstracts to create new sessions. Unfortunately, we cannot guarantee acceptance and placement, though we will work earnestly and diligently to place all abstracts. Although there is no proscription against submitting multiple abstracts, each participant may present only one traditional paper per SAMLA conference.

Abstracts submitted to the General Call should be between 150-300 words, have a title, and include your name and affiliation. Professional email addresses are optional. If you are an undergraduate student, please make note that the abstract is for the Undergraduate Research Forum panels.

The General Call opens on July 15! Please use this [link](#) to submit your abstracts via Ballast. The General Call will be open through September 1.


## *Poster Session Info*

SAMLA welcomes proposals of visual representations of scholarly work that serve to illuminate a research topic and expand understanding through visual design and the incorporation of visual elements and graphics.

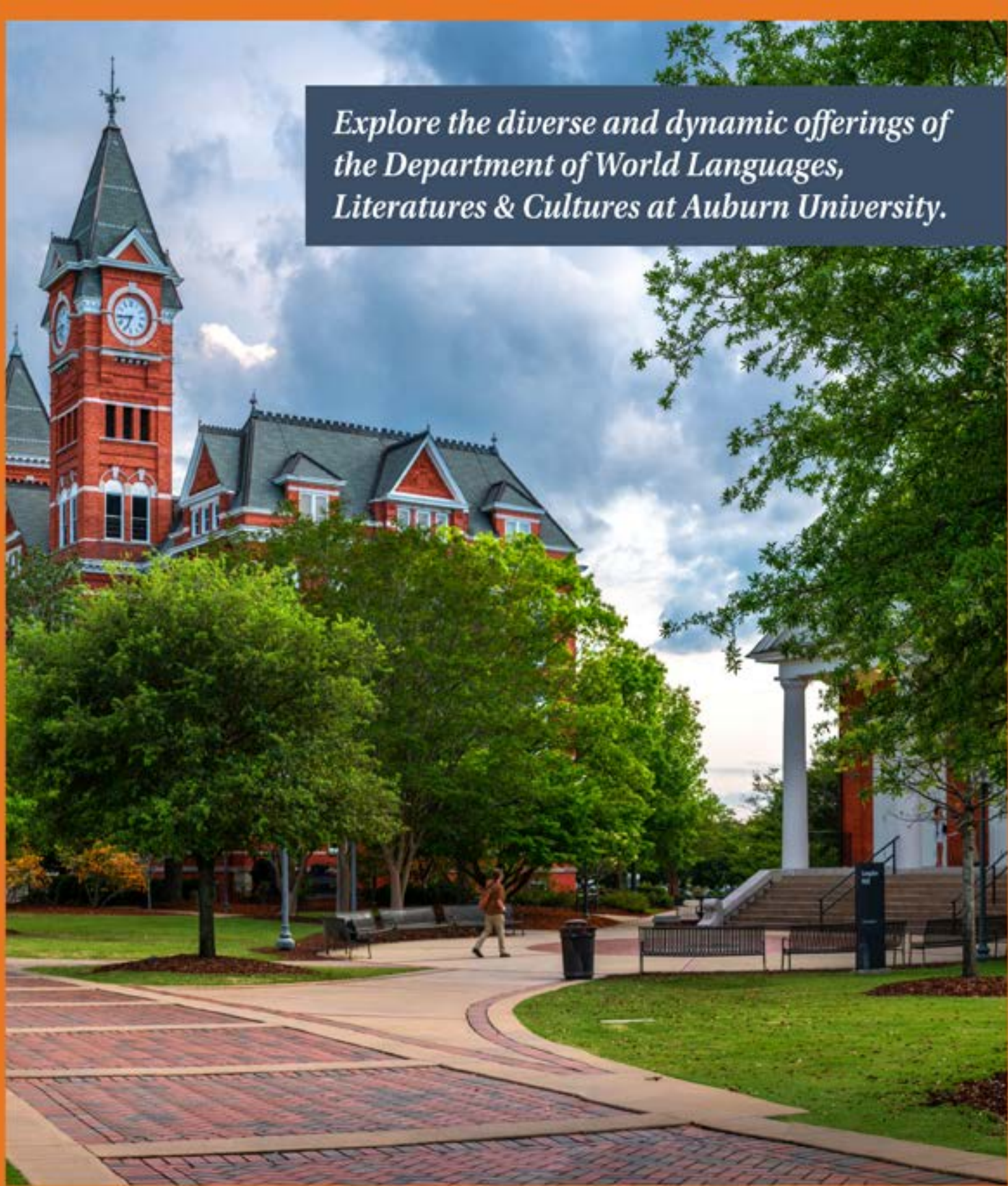
The presentation may be multimedia or a poster display. Limited technological support will be available for multimedia/multimodal works. This method creates new opportunities for discussions about literature and language and expand our understanding of scholarly research. Presentations that focus on the special topic of the conference, **Knowledge**, are particularly encouraged.

The SAMLA Poster Session attracts scholarship at every level of the field, but may be an especially attractive option for graduate students and particularly accomplished undergraduates.





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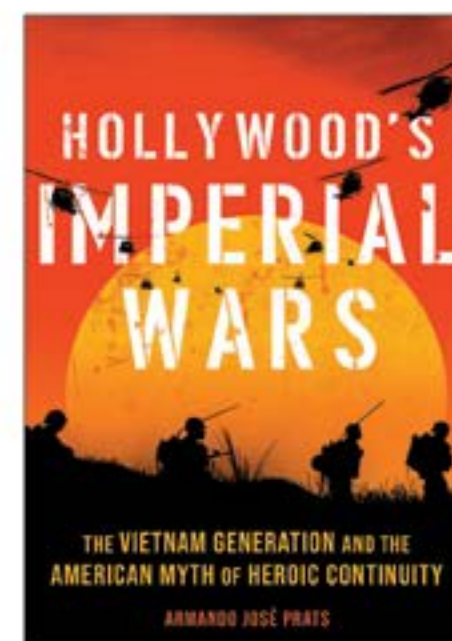
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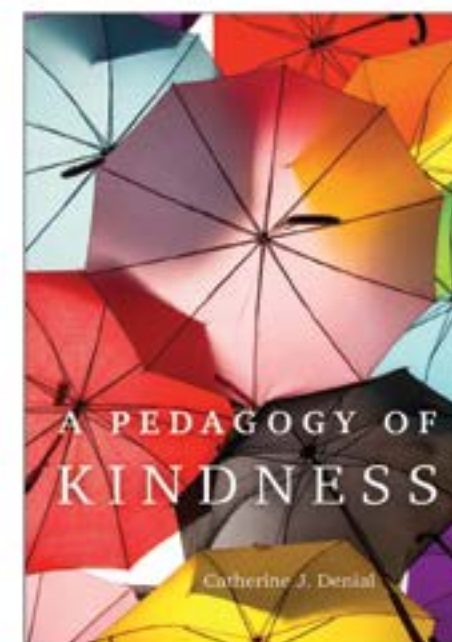


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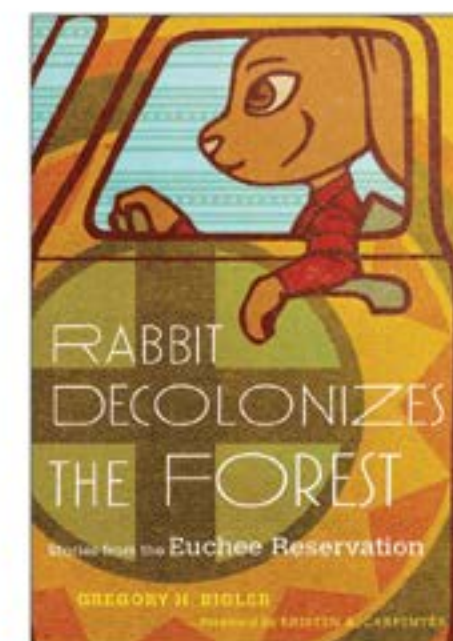
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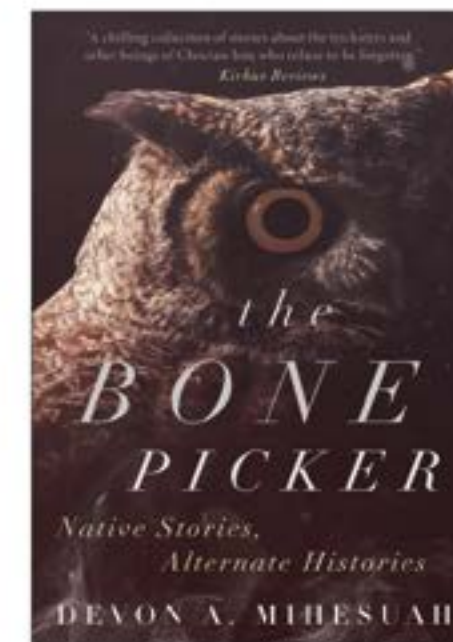


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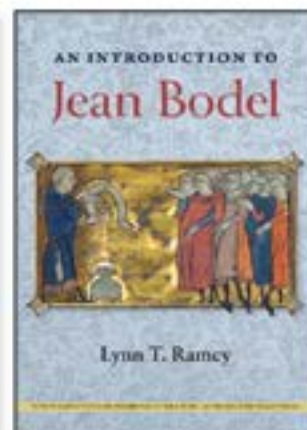
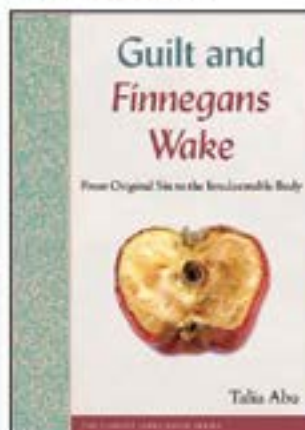
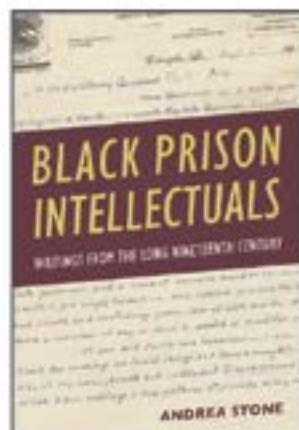




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