







College of Language and Communication

4th International Conference

The Archival Turn: Re-anchoring Memory and Identity across Literature, Language and Media

Call for Papers

What is remembered, what is forgotten, and who decides? — These questions lie at the heart of how archives shape memory and identity. Personal and national archives become spaces for restoring erased identities and for challenging official history. Cultural production functions as both an archive and a counter-archive. A case in point is Toni Morrison's "Sites of Memory," in which she posits that recording memory recovers the inner lives of oppressed people. Works such as Morrison's *Beloved* and Emily Brontë's *Wuthering Heights* explore how the past haunts as a ghost, as memory resists erasure. Leslie Marmon Silko's *Ceremony* explores how indigenous identity and ritual memory can be restored through storytelling, which serves as a form of healing and a means of reconnecting with cultural memory. In Chinua Achebe's *Things Fall Apart*, the Igbo cultural memory clashes with the colonial archive as the communal identity collapses because of the disruption of archival/traditional memory systems. In Tayeb Salih's *Season of Migration to the North*, the protagonist negotiates a split memory between Sudan and Europe and archives his identity and bitterness in a locked-up cottage by the Nile, a secret archive that stores or even suppresses his hybrid identity and colonial memory. Artists and philosophers have contested the meaning of the archive and its relationship across the humanities. Questions of identity and its archiving have existed since the dawn of history. In the ancient Egyptian *Book of the Dead*, the name (ren) was equivalent to identity and, by extension, to eternity. Preserving our identities through the conservation of our histories is essential; otherwise, we will be annihilated. In his *Archive Fever*, Jacques Derrida posits that archives are not sites of passive storage but a performative system that preserves identity across time and is shaped by structures of power and authority. Unlike Derrida's performative archive, Michel Foucault's archive identifies the rules of discourse, through which who can speak, what can be spoken, and what is excluded are determined. Achille Mbembe's archive is concerned with colonial domination. Hence, our identities and memories are not merely preserved in archives but are actively produced, redefined, and explored within structures of power such as the patriarchy and colonial power. Remembering always involves forgetting, and what is excluded is just as important as what is preserved. Shadi

AbdelSalam's *The Mummy* (1963) aligns with this, as the movie suggests that if we forsake our monumental archives, we risk forgetting our names and our Egyptian identity.

We invite abstracts from the fields of literature, linguistics, history, and education that explore the intersections of memory, identity, and the archive. This event welcomes creative, comparative, and interdisciplinary papers that contribute to this rich and evolving conversation. We welcome contributions from established scholars, early-career researchers, and graduate students from around the world who are interested in bridging disciplinary boundaries to explore the role of psychology in shaping culture, language, identity, and society. This conference aims to deepen and broaden the conversation about how archives, memory, and identity intersect. Drawing on fields such as translation studies, linguistics, postcolonial studies, memory studies, comparative literature, digital humanities, and cultural studies, this conference foregrounds how archives intersect with power, trauma, displacement, ecology, gender, and resistance.

Key Questions

- How do archives construct, preserve, or erase histories?
- In what ways do literary and cultural texts function as alternative archives?
- How do marginalized communities reclaim or reimagine archival space?
- What is the relationship between memory, trauma, and identity formation?
- How do digital technologies reshape archival practices and accessibility?
- How can we rethink the archive in the context of colonialism, feminism, migration, and environmental crisis?

Topics

We welcome papers that engage (but are not limited to):

1. Literature

- Humanities & developing archives
- Historical shifts in archival development
- Archives, memory, identity, affect, and emotions
- Memory, identity, and trauma
- Hauntology
- Memory and identity and the rewriting of myths
- Memory and identity tropes in travel literature
- Memory and identity in children's literature
- Memory, identity, and dis/location
- Memory, identity, and archives in the Global South
- Archives and empowerment
- Memory and empowerment
- Memory Studies and Life Writing
- Coming-of-age narratives & Bildungsroman
- Trauma, hauntology, and postmemory
- Oral histories and storytelling traditions as archives
- Gendered and feminist approaches to memory
- Eco-archives and environmental memory (e.g., petrofiction, climate narratives)

- Migration, diaspora, and transnational memory
- Indigenous and decolonial archival practices
- Religious, sacred, and cultural archives
- Women, power and identity
- Archives and minorities
- Memory, identity, class, and ethnicity
- Memory, identity, and psychoanalysis
- Memory, identity, and postcolonial theory
- Memory, identity, and eco-criticism
- Memory, identity, and archive in ancient & medieval cultures
- Society, Individual, and identity
- Archival silences, absences, and erasures
- Counter-archives and subaltern memory

2. Linguistics

- Forensic linguistic archaeology: excavating the "real"
- Digital heritage & meta-linguistic anchoring
- Critical discourse analysis (CDA): power, erasure, and the dialectics of absence
- Diachronic corpus linguistics: mapping societal morphogenesis
- Eco-Linguistics: the biotic archive and environmental memory
- Posthumanism and AI: the algorithmic archive
- Pragmatics: the affective archive of trauma and memory
- Semiotics & multimodal communication: anchoring memory across signs
- Gendered memory: feminist linguistics and the counter-archive
- Intercultural communication: negotiating memory across borders
- Language disorders and cognitive archives.
- Clinical narratives and self-archiving
- The neuro-linguistic archive

3. Media

- Film and media as archives
- Visual culture, film, and memory-making
- Digital archives, AI, and the future of memory
- Digital Humanities and Heritage
- Libraries, Archives, and the Digital Humanities
- Libraries and/as archives
- Archives and museums
- Human Identity, Memory, and A
- AI
- Posthumanism and AI
- The role of social media in shaping collective memory and digital identity
- News broadcasting and digital journalism as a real-time historical archive
- Pharaonic aesthetics and historical iconography in modern digital media and film
- Media representation of marginalized identities and counter-archiving strategies

- The intersection of interactive media, video games, and cultural memory

4. Translation

- Translator's archive as a rhizome
- Translating Memory as a cultural reconstruction
- Translation as a site of identity negotiation
- Rewriting collective memory through translation
- Translation and the afterlives of texts
- Gendered memory and feminist translation practice
- Translation as counter-archiving practice
- The translator as cultural mediator of memory
- Translation and the ethics of remembering
- Recovering marginalized narratives through translation
- Archival materiality and translational visibility
- Intersections of orality, testimony, and translation
- Memory and Cognitive approaches to translation/interpretation
- Human identity in translation
- The Identity of the Translator
- Human Identity and Neuroprogramming
- Cognitive Modelling
- Cognitive Aspects of SI
- Posthuman Translation Approaches
- Translation Cognitive Dynamics
- Socio-cognitive Imaging of Translators
- Audiovisual translation as a vital mechanism for preserving cultural heritage

5. Cultural Studies

- National and diasporic cultural memory
- Audiovisual translation and cultural heritage
- Sonic archives and performative arts
- Ancient iconography in contemporary identity
- Popular culture as living archives
- Subcultures and counter-archiving
- Museums and the spatialization of memory
- Culinary traditions and fashion as archives
- Decolonizing post-colonial heritage spaces
- Embodied archives: rituals and indigenous practices

6. Education

- The classroom as a living archive
- Curriculum-as-archive
- Student-led oral history projects
- Archival pedagogy and the "primary source" rule

- Archival ethics in ESL/ESP instruction
- The "sustainable" archive
- Multimodality, education, and identity

7. **Fine and Applied Arts**
    - Archiving memory: art, aesign, and the construction of collective identity
    - Visual archives and cultural memory
    - Designing memory: the role of design in preserving the past
    - Materiality and the archive
    - Digital archives and the future of memory
    - Artistic reinterpretations of historical memory
    - Architecture, space, and the memory of place
    - Archives of the marginalized: recovering forgotten voices

Abstracts and participant information must be submitted via https://docs.google.com/forms/d/e/1FAIpQLScYb6SzTEqTYhYhHB_W1yfLLe0HIeR2n9P4UHgUVacyUe3BDQ/viewform by 1st October. If you miss the deadline, please email us, and we will try to accommodate you.

You will be notified about the status of your submission within two weeks to allow ample time to begin travel preparations, apply for institutional funding, and begin drafting your paper. Registration rates and the registration form can both be accessed through https://aast.edu/en/conferences/LANACOM2026/