

CFP 12.2 Special Issue: The Monstrous

Michel Foucault argued the categorization of “human monsters” represents a disturbance to “juridical regularities,” that is, the social order. He writes, “The human monster combines the impossible and the forbidden,” serving as a schism that shocks both the physical and psychical self into an awareness of repressed taboos and aberrations. Interactions with the monstrous reflect complicity or rejection of the structures that incubate the conditions in which these monstrosities are disseminated. Elizabeth Grosz further defined the monster as “an ambiguous being whose existence imperils categories and oppositions” in dominant culture.

Monsters, therefore, function as metaphors for a wide range of subversive destabilizations: ethical, moral, social and political. What audiovisual expressions portray human anxiety and fear, both new and old? How does society process its ambiguous experiences and interrogate normative behaviors? How have excessive filmic depictions of Black pain contributed to the denaturalization and monstrous othering of the Black body in white society?

Film Matters invites submissions from undergraduate (or recently graduated undergraduate) authors for its forthcoming special issue 12.2: The Monstrous (2021). We are seeking papers that explore diverse treatment of monstrosity within cinema (political, social, moral, etc.), where the monstrous has highlighted characteristics of deviance and difference (biological, sexual, mental) as threat, reflecting the ambiguity and social anxiety of its time. Some examples include: Ladj Ly’s *Les Misérables* (2019); Jordan Peele’s *Get Out* (2017); Spike Lee’s *BlacKkKlansman* (2018); Robert Eggers’s *The Witch* (2015); Patty Jenkins’s *Monster* (2003); Yorgos Lanthimos’s *Dogtooth* (2009); Felipe Cazals’s *Canoa: A Shameful Memory* (1976); Sebastián Lelio’s *Una mujer fantástica* (2017); Julia Ducournau’s *Raw* (2016); Bong Joon-ho’s *Parasite* (2019); Gillo Pontecorvo’s *The Battle of Algiers* (1966).

We are interested in papers that interpret monstrosity as widely as possible, utilizing a multidisciplinary approach considering themes including, but not limited to:

- The monstrous feminine
- The Other
- Monstrous whiteness
- The supernatural
- Vulgarity and shocking images
- Abject-Taboo-Grotesque bodies
- Disturbances to social institutions (such as the family, marriage, organized religion)
- Stereotypes of mental illness as monstrosity
- Moral monstrosities (racism, sexism, misogyny, homophobia)
- Ethical monstrosities
- Environmental monstrosities
- Monstrosity in animation
- Monstrosity in experimental cinema
- Social media as monstrosity

- Monstrosity: contagion and transmission
- Political/Apolitical monstrosities

The deadline for submissions is December 1, 2020.

Specific information about eligibility to publish in *Film Matters*, style guide, images, etc. can be found at <http://www.filmattersmagazine.com/style-guide/>.

Submissions should be sent to specialtopicsfilmatters@gmail.com. Please put "Issue 12.2" in the subject line.