

Newsletter

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Editor: Brigitte Le Juez

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1. CONFERENCES AND SEMINARS (CALLS CLOSED)

'Be Merry and Wise': Children's Literature from Chapbooks to the Digital Age. Irish Society for the Study of Children's Literature Conference. 28-29 March 2014. An Foras Feasa, NUI Maynooth (Ireland). Details [here](#).

Gender Studies: Transatlantic Visions / Estudios de Género: Visiones Transatlánticas. 8-10 April 2014. Universidad Complutense, Madrid (Spain). Details [here](#).

Cosmopolitan Wilde: Celebrating 160 years of Oscar. June 10-13, 2014, Centre Culturel Irlandais, Paris (France). [OSCHOLARS](#). Details [here](#).

Literature and Ecology: New perspectives in literary and cultural studies. XVth Conference of the German Association of General and Comparative Literature. June 10-13 2014, Saarland Uni., Saarbrücken (Germany). Details [here](#).

Fall narratives: an interdisciplinary perspective, June 18-19 2014, University of Aberdeen, Scotland. Details [here](#).

The First World War in Late-Twentieth and Twenty-First Century Literature for Children and Young Adults. Trinity Long Room Hub, Dublin (Ireland). June 27 2014. One-day international symposium.

Génocides et Massacres Révolutionnaires : De l'Histoire aux Mémoires/ Génocides and Revolutionary. Mass Murders: From History to Memories. Congrès International 2014 des Études de Génocides. 27-29 juin 2014. Centre Universitaire Vendée Bas-Poitou à Vouvant en Vendée et Historial de la Vendée, Les Lucs-sur-Boulogne (France).

London Conference in Critical Thought 2014. 27-28 June 2014. Goldsmiths, University of London (UK). Details [here](#).

Adaptation: Intertextual Transformations across Different Media. A Romance Studies Colloquium. 2-4 July 2014. Swansea University (UK). Details [here](#).

What is the Contemporary? 1-3 September 2014. St Andrews University. School of Modern Language's Institute for Contemporary and Comparative Literature (UK). Details [here](#).

Local Contexts, Global Connections: Transitions, Deviations, Innovations in Literature, Culture and Art. Vth International Comparative Literature Conference. 15-17 October 2014. Mersin University (Turkey). Details [here](#).

Des Italiens au Congo aux Italiens du Congo : images, écrits, œuvres d'une Italie globale (du 19e siècle à nos jours), 16-18 Octobre 2014. EA 3943 – ÉCRITURES Metz (France). Détails [ici](#).

2. PUBLICATIONS AND DOCTORAL THESES

Books

The Afterlives of Walter Scott. Memory on the Move

Ann Rigney

Oxford University Press, 2012. ISBN: 978-0-19-964401-8 (Hbk). Available as eBook.

This book explores how Scott's work became an all-pervasive point of reference for cultural memory and collective identity in the nineteenth century, and why it no longer has this role. Rigney examines the dynamics of cultural memory and the 'social life' of literary texts across several generations and multiple media. She pays attention to the remediation of the Waverley novels as they travelled into painting, the theatre, and material culture, as well as to the role of 'Scott' as a memory site in the public sphere for a century after his death. Using a wide range of examples and supported by many illustrations, Rigney demonstrates how remembering Scott's work helped shape national and transnational identities up to World War One, and contributed to the emergence of the idea of an English-speaking world encompassing Scotland, the British Empire and the United States. [Further details.](#)

Dictionnaire littéraire de la nuit

Sous la direction d'Alain Montandon

Paris : Éditions Honoré Champion. Coll. Dictionnaires et Références, No. 24. 2 vols., 2013. ISBN : 978-2-7453-2423-8.

Ce dictionnaire ouvre de nombreuses perspectives, tant poésie, théâtre, roman ont pu être sollicités pour explorer les multiples facettes de la nuit, depuis l'Antiquité jusqu'à nos jours. En s'intéressant non seulement aux littératures française, francophone, mais aussi aux grandes littératures européennes, ainsi qu'aux écrivains arabes, iraniens, chinois, il offre également des références au cinéma, à la peinture, à la musique et à la photographie, dans la mesure où les rêveries nocturnes se croisent et se nourrissent mutuellement avec d'autres formes artistiques. Les auteurs analysent en une centaine d'articles aussi bien le bestiaire que les mythes, la poétique que le fantastique, le réalisme que l'érotisme, le silence que la musique, les couleurs que l'obscurité d'une nuit noire ou constellée d'étoiles, nuits de douceur ou de terreur qui sont pour le poète, l'homme de théâtre ou le romancier une source majeure d'inspiration et de création. [Liste des entrées.](#)

Ludwig Tieck's Puss-in-Boots and Theater of the Absurd: A Commentated Bilingual Edition.

Gerald Gillespie

Brussels, Berlin, New York: Presses Interuniversitaires Européennes, Peter Lang. Coll. Dramaturgies, No. 32, 2013. ISBN: 978-2-87574-026-7 (Pb.) 978-3-0352-6301-5 (eBook)

Johann Ludwig Tieck (1773-1853) was one of the most formative influences of the Romantic Movement, inspiring such major figures as Novalis and Hoffmann. Not only did his tales and novels shape the course of German romantic fiction; as a translator he helped to naturalize Shakespeare and Cervantes; as an editor he was among the first to recognize Kleist. Tieck's precocious invention of ironic-fantastic comedy quickly found resonance among fellow romantics, who worked under the parallel influence of the Goethean revolution in drama exhibited in Faust. Yet Tieck's play *Puss-in-Boots* (1797) had to wait a full century before its impulses were transmitted, by Pirandello, to modern anti-theater and theater of the absurd. The Tieckian direction anticipates the metaphysical strains both of symbolist and of existentialist theater and the beneficent absurdism of Wilder and Ionesco. [Further details.](#)

Sacrum w drodze. Moskwa-Pietuszki Wieniedikta Jerofiejewa i Pulp Fiction Quentina Tarantino w kluczu montażowego czytania / Sacrum on the Way. Venedikt Erofeev's Moscow-Petushki and Quentin Tarantino's Pulp Fiction from the Angle of Montage Reading

Beata Waligorska-Olejniczak

Poznan: Adam Mickiewicz University Press, 2013. ISBN: 978-83-232-2648-2.

This monograph offers a comparative reading of the poem *Moscow-Petushki* by Venedikt Erofeev and of the film *Pulp Fiction* by Quentin Tarantino, a reading which goes beyond the range of factual relationships, historical influences or similarities. Its purpose is to examine both works of art from the angle of Sergei Eisenstein's montage theory – which means studying them as cultural phenomena via their intertextual relationships. The book focuses on the subject of the city, the search for the concept of the body at the end of the 20th century, and the problem of addictions, which constitute the dominant thematic issues. The monograph also offers an insight into the nature of the phenomenon of

postmodernism and treats Eisenstein's philosophy as a specific type of anticipation of postmodern tendencies in cinematography. Text in Polish with summaries in English and Russian. [Further details](#).

Mito e interdisciplinarietà. Los mitos antiguos, medievales y modernos en la literatura y las artes contemporáneas / Myth and Interdisciplinarity. The Ancient, Medieval and Modern Myths in Literature and Contemporary Arts

José Manuel Losada Goya & Antonella Lipscomb (eds.)
Bari: Levante Editori. KLEOS 23, 2013. ISBN: 978-88-7949-623-0

Myth criticism had provided the identification of myths in literary and artistic productions over time and has traditionally demonstrated a resistance to other, modern forms of expressions. However, at present myths are (re)written and (re)examined through a multitude of different media, genres and disciplines. The primary purpose of this book is to decipher the reasons for and manifestations of this new versatility, making it possible to explore and better understand postmodern writing and culture in today's society. Essays in Spanish and English. [Table of contents](#).

Proceedings of Literary Dislocations: 4th International REELC/ENCLS Congress / Déplacements littéraires : IV Congrès international de REELC/ENCLS / Книжевни дислокации: IV. Меѓународен конгрес на европската мрежа за книжевни компаративни студии

Sonja Stojmenska-Elzeser & Vladimir Martinovski (eds.)
Skopje: Institute of Macedonian literature, 2012. ISBN 978-9989-886-93-5

[Table of contents and Link to proceedings online](#).

Journals / Thematic Issues

- "(In)Visibility in African Cultures." Eds. Zoe Norridge, Charlotte Baker & Elleke Boehmer, ***Research in African Literatures***. 44:2, Summer 2013.

This issue contains: 'Tracing the Visible and the Invisible through African Literature, Publishing, Film, and Performance Art', 'Lifting the Cloak of (In)Visibility: A Writer's Perspective', 'Literary Publishing After Nigerian Independence: Mbari as Celebration', 'Publishing in Africa from Independence to the Present Day', 'The Caine Prize and Contemporary African Writing', 'Black on Black: (In)Visibility in African Literary Heterotopias', 'Sihle Khumalo, *Cape to Cairo*, and Questions of Intertextuality: How to Write About Africa, How to Read About Africa', 'Between Remembering and Forgetting: (In)Visible Rwanda in Gilbert Gatore's *Le Passé devant soi*', 'The Critical Powers of Salimata's Disenchantment: A Gendered Rereading of Ahmadou Kourouma's *Les Soleils des indépendances*', 'Making the Invisible Visible: Photographic Trials in Neil Abramson's *Soldier Child*', 'The Politics of Representation and Audience Reception: Alternative Visions of Africa', 'Representing Africa in the UK: Programming the Africa in Motion Film Festival', 'Visualizing the Mental City: The Exploration of Cultural and Subjective Topographies by Contemporary Performance Artists in Johannesburg'.

- "Cultures of Transition: Presence, Absence, Memory." Eds. Nils Holger Petersen, Lars Sandbeck & Therese Bering Solten. ***Literature and Theology***. 27:4 December 2013.

This issue contains: 'Bards of Prayer: Liturgical Reveling and Gift in the Music of Sam Amidon and Alasdair Roberts', "'In Solitude for Company": Forgiveness, Memory, and Depth in W.H. Auden's *The Sea and the Mirror*', "'Repping your Ends": Imagined Borders in Recent British Multicultural Fiction', 'Wounded Faith: R.S. Thomas, Tomas Halik, and Doubting Thomas', 'On Reflecting Absence: Negativity and the Sacred at Ground Zero', 'They Have Eyes That They Might not See: Walter Benjamin's Aura and the Optical Unconscious'.

- "Aimé Césaire and World Literature." Dedicated section of ***Comparative Literature Studies***. 50:3, 2013.

This section contains: 'Interface: "Poésie et connaissance" (Aimé Césaire, 1944) and *Approche de la parole* (Lorand Gaspar, 1978) Revisited', 'Césaire at the Crossroads in Haiti: Correspondence with Henri Seyrig', 'Césaire and the Challenge of Translation: the Example of "Strong Men" by Sterling Brown'.

Articles / Book Chapters

- Bova, Anna Clara. 'Ricoeur, la scienza, il mythos', *Enthymema*, 9, 2013: 22-36, also [online](#).
- Grishakova, Marina. 'Fiction as a Cognitive Challenge: Explorations into Alternative Forms of Selfhood and Experience', in *Cognition, Literature, and History*, Mark Bruhn and Donald Wehrs (eds.), London: Routledge, 2014: 190-205.
- Jørgensen, Jens Lohfert. 'The Bacteriological Modernism of Joris-Karl Huysmans's *Against Nature*'. *Literature and Medicine*, 31:1, Spring 2013: 91-113.
- Shilton, Siobhán. 'Cubist Counterpoint: Transnational Aesthetics in Video, Sculpture and Installation Art by Mounir Fatmi', *Forum for Modern Language Studies*, 50, 2014: 40-56.
- Yoon, Saera. 'Intertextuality in Kurosawa's Film Adaptation of Dostoevsky's *The Idiot*', *CLCWeb: Comparative Literature and Culture*, 15.4, 2013: [online](#).

Doctoral theses (2013)

- Université Sorbonne Nouvelle - Paris 3 (France), Centre d'études et de recherches comparatistes

Aurélia Kaliski, « Pour une histoire culturelle du testimonial. De la notion de "témoignage" à celle de "création testimoniale" » (sous la direction de Carole Matheron).

- Université de Cergy-Pontoise (France), Laboratoire CRTF

Paul Fraisse, « Langue, identité et oralité dans la poésie du Québec (1970-2010). Des nuits de la poésie au slam : parcours d'un engagement pour une culture québécoise » (sous la direction de Violaine Houdart-Mérot).

3. CALLS FOR PAPERS AND SEMINAR PARTICIPATION (BY DEADLINE)

UTOPIA. Theme of the fourth international conference of EAM. The European Network for Avant-garde and Modernism Studies. University of Helsinki, Helsinki, Finland

29-31 August 2014

Modernism and Avant-gardism are artistic languages of rupture. Both were directed against traditional ways of conceiving art, often assuming an antagonistic position in relationship to existing cultural and social institutions and relationships. This conference explores the utopian alternatives which Modernist and avant-garde artists offered to existing society. This was not always simply a question of taking an outside position: for example, the Russian avant-garde was co-opted by the early Soviet state in an uneasy – and temporary – alliance to give birth to the New Man. The 2014 EAM conference in Helsinki commemorates the centenary of the break-out of the First World War by taking as its starting point the many utopian dreams within European literature and arts as well as their collapse in the face of the horrors of war. The effects of the War lasted throughout the century, and the conference will also explore the utopian dimensions of the neo-avant-garde, be it that of the West which dreamed alternatives to conformism and consumer society, or of the East which sheltered alternatives to socialist dystopia. We thus invite proposals for contributions that deal with the alternatives that modernism and the avant-garde offered to existing reality: utopias; chimeras; dreams; abstractions; desires; myths; dystopias; cityscapes or impossible landscapes; politics or anti-politics; the body freed or harnessed; erotic or amatorial liberation; the retreat into private worlds or the mapping of bold alternatives; the avant-garde as alternative to or embodiment of the state; the utopian moment in the nihilistic or rebarbative art-work. We welcome contributions across all areas of avant-garde and modernist research or practice: art, literature, music, architecture, film, artistic and social movements, lifestyle, television, fashion, drama, performance, activism, design and technology. Details regarding the different types of submissions are available on the EAM Conference [website](#), where all abstract submissions must also be downloaded by **January 30th**. The maximum length of all the submissions is 200 words. For all enquiries about the conference, please contact us eam2014@meetingsmill.fi. **The official languages of the conference are English, French and German.** Both papers and entire panels are accepted in all the three languages. A paper submitted to an open panel **MUST** be in the language of that panel.

World Literature: A View from Glocal Spanishes
Universidad Complutense de Madrid, Spain
27- 28 February 2014

If you are interested in participating in this seminar, please contact César Domínguez at cesar.dominguez@usc.es at your earliest convenience. **Deadline: 31 January, 2014.** The aim of the seminar is to discuss/challenge/expand the idea of world literature from the point of view of the Spanish-speaking world. David Damrosch will be the keynote speaker.

Aspects de la fête dans les années 1920 et 1930
Université du Kent à Paris – Reid Hall
Samedi 26 avril 2014

Au lendemain de la Grande Guerre, l'Europe et le Monde, désireux de rompre avec les traumatismes et fantasmes de la Grande Boucherie, se lancent à corps perdus dans la festivité et le ludisme. Des deux côtés de l'Atlantique, sous les accents syncopés du jazz, dans les déhanchements du charleston, une jeunesse retrouvée revendique, avec insouciance et parfois de manière totalement insolente, le droit à l'amusement et au bonheur. Comment la fête est-elle représentée dans la littérature et le cinéma des années 1920 et 1930 ? Nous aborderons cette journée d'étude en envisageant les pistes d'études suivantes :

- À quels besoins et motivations la fête est-elle supposée répondre ? Quand la fête prend-elle fin ?
- À quels abus associe-t-on l'esprit de fête ? Drogues récréatives, ivresse et expériences plus extrêmes ?
- À quelles formes de divertissements associe-t-on les festivités ?

Ce sont là quelques-unes des questions auxquelles il s'agira de répondre au cours de cette journée, au cours de laquelle on pourra réfléchir sur les œuvres de Raymond Radiguet, Georges Simenon, Francis Scott Fitzgerald, Paul Morand, Gertrude Stein, Jean Giraudoux, Ernest Hemingway, Irène Némirovsky, James Joyce, Agatha Christie...

Les propositions de communication comportant un titre, un résumé de 300 mots, quelques mots clés, et une notice biographique de 150 mots, devront être adressées aux trois organisateurs : Mathilde Poizat-Amar, Tiphaine Martin et Dominique Lanni aux adresses suivantes : mathilde.poizatamar@gmail.com, tiphainemartin6@gmail.com, dominiquelanni@yahoo.fr pour **le 26 février 2014**. Les frais d'inscription s'élèvent à 40€.

Les textes retenus pour **publication** dans le volume d'actes de la journée d'étude seront publiés par les éditions Passage(s) (editionspassages.blogspot.com) dans la collection « Regards croisés ».

XXXIXe Congrès de la SFLGC. Littérature et expériences croisées de la guerre. Apports comparatistes
Université de Strasbourg, Institut de littérature comparée
13-15 novembre 2014

Au moment où plusieurs disciplines réfléchissent, en 2014, à l'occasion du centenaire de la Première Guerre mondiale, au sens et à la portée de cet événement pour les sciences humaines, l'Institut de littérature comparée de l'Université de Strasbourg et son groupe de recherche L'Europe des lettres invitent les membres de la SFLGC à définir la contribution de leur discipline à une approche des représentations littéraires de la guerre, des réflexions et des décisions auxquelles elle oblige. Nullement limitée au XXe siècle (même si plusieurs ateliers lui seront consacrés), la problématique proposée sera celle des points de vue croisés d'écrivains de cultures diverses sur le conflit. Il s'agira de considérer et de comparer l'expérience que chacun des camps peut avoir d'un même conflit. Les analyses peuvent concerner les trois champs suivants: 1. Représentations et récits croisés d'un même conflit, de part et d'autre de camps ennemis ; 2. Rhétoriques de la guerre, l'écriture comme façon de participer au conflit ou, au contraire, de le refuser ; à l'inverse, cesser d'écrire ou de publier peut aussi être la réponse de la littérature à la guerre ; 3. Guerre et mise en crise de l'écriture : la guerre exige des écrivains qu'ils redéfinissent la forme, la légitimité, la fonction de l'écriture, et même son rythme.

La problématique du Congrès concerne tous les siècles et ne se cantonne pas aux littératures et conflits européens. Seront privilégiées les communications qui, dès leur titre et leur présentation synthétique (1500 signes maximum) contribueront à la question des perspectives croisées sur l'expérience de la guerre.

Une **publication des actes en ligne est prévue**. Les textes ne pourront dépasser 25000-30000 signes.

Les propositions (1500 signes, brève bio-bibliographie incluse) sont à envoyer par mail simultanément à Tatiana Victoroff et Patrick Werly : tatiana.victoroff@gmail.com, werly@unistra.fr **avant le 30 avril 2014**.

À signaler : le Congrès coïncide avec l'ouverture, à la Bibliothèque nationale et universitaire de Strasbourg (BNUS), de l'exposition « 1914 : La Mort des poètes (Charles Péguy, Wilfred Owen, Ernst Stadler) » organisée par Tatiana Victoroff, qui en proposera une visite commentée aux participants du Congrès. Pour plus de détails, voir le [site](#).

Mythes en crise. La crise du mythe / Mitos en crisis. La crisis del mito / Myths in crisis. The crisis of myth
3e Congrès International de Mythocritique
22-24 October, 2014. Universidad Complutense de Madrid (Spain)

Le Comité organisateur du Congrès invite les chercheurs à élaborer — soit à travers la réflexion théorique ou l'analyse textuelle — leurs principes méthodologiques et leurs contributions pratiques dans la problématique de la crise des mythes anciens, médiévaux et modernes dans la littérature et les arts contemporains. Peut-on dire que le mythe, produit de l'être humain, naît, grandit, se reproduit et meurt ? Une recherche peut s'appliquer à chaque étape de ce développement. L'objectif de ce colloque est d'analyser si, à l'époque actuelle (XXe et XXIe siècles), les mythes meurent ou s'adaptent.

Différentes circonstances expliquent les mythes en crise. Dans certains cas, l'entourage socioculturel se modifie jusqu'à exiger une modification générale du mythe. Les mythes peuvent aussi entrer en crise en raison d'un changement substantiel dans leur entourage historique. Il suffit de prendre comme exemple le Commandeur dans le mythe de Don Juan : aujourd'hui, il n'y a plus de commandeurs. A cela s'ajoute la perte de vraisemblance d'une statue qui bouge, attraction de premier ordre au XVIIIe siècle. Max Frisch (*Don Juan, oder die Liebe der Geometrie*, 1953), Henry de Montherlant (*La Mort qui fait le trottoir. Don Juan*, 1956) ou Heinz Weinmann (*Don Juan 2003 : Éros et Sida*, 1993) résolvent la problématique du Commandeur dans la littérature du XXe siècle – sans parler du cinéma.

La crise peut affecter un groupe déterminé de mythes dans un système déterminé. Les Germaniques ne croyaient pas à l'éternité du monde, ni, pour autant, à celle de leurs dieux. Comme les hommes, leurs divinités étaient soumises à une lutte incessante contre les ennemis malins et envieux. Le « crépuscule des dieux » suppose ainsi une catastrophe à laquelle n'échappent pas Freyr, Thor, Loki ou Tyr. D'autres les remplaceront. Dans ce cas, la crise n'est pas proprement littéraire, ce sont la mort et la renaissance des dieux qui « font » la littérature. Cette dynamique du mythe germain suppose une série d'implications sur ses manifestations dans la culture actuelle, étrangère au concept de l'éternité. Ceux qui souhaitent présenter une communication au Congrès sont priés d'envoyer leur proposition à Antonella Lipscomb conference@asteria-association.org **le 1er mai 2014 au plus tard**. Le comité organisateur du Congrès communiquera à tous les candidats, avant le 1er juillet, la décision sur chaque proposition reçue. En cas de réponse positive, les candidats s'inscriront avant le 25 juillet. **Les langues utilisées pour la présentation sont l'espagnol, l'anglais et le français.** Pour les détails pratiques – **and for the English and Spanish versions of the call** – voir le [site web](#).

Legal Bodies: Corpus / Persona / Communitas
Leiden University Centre for the Arts in Society
15-17 May 2014

This three-day conference will focus on the various ways in which literary texts and art works have represented, interrogated or challenged juridical notions of 'personhood'. The guiding assumption behind this conference is that 'personhood' is not a (biologically) given, stable property of human beings that precedes their interaction with the law but rather that the notion of 'personhood' is assigned to selected 'bodies' by discursive regimes, such as law, medicine, politics, religion, and education. The focus of this conference is on how literature, art and culture might form domains in which the implications and scope of legal, political or medical conceptualizations of personhood can be articulated and thought through, and in which alternative understandings of personhood can be proposed.

The symposium broaches the question of personhood on three different levels: of the body, the individual and the community. Questions to be addressed could include: From which discourses did notions of bodily integrity historically emerge? Which social, political and medical developments are currently challenging (violating?) these notions? How do artistic, cultural and socio-political phenomena (such as bio-art, body horror, the right-to-die movement, biopolitics? etc.) invite us to rethink our notion of the human body?

What literary and rhetorical figures made it possible to think of legal personhood in antiquity, the middle ages and the modern era? What is the legal status of 'not-quite persons,' such as children, illegal immigrants, the mentally disabled, the unborn and the undead? What could 'animal personhood' entail?

How do collective bodies acquire personhood? How did art and literature represent legal entities such as the medieval city, the seventeenth-century trade company or the nineteenth-century corporation? Or what is the legally defined status of sects, networks, conspiracies, and resistance movements?

A 400-word proposal for a 20-minute paper can be sent to Frans-Willem Korsten, Nanne Timmer and Yasco Horsman (LUCAS, Leiden) at legalbodies@hum.leidenuniv.nl. **Deadline: 14 February 2014.**

For more information, click on [LUCAS](#) and [NICA](#). Also consult the conference [website](#).

Or contact: f.w.a.korsten@hum.leidenuniv.nl, Y.horsman@hum.leidenuniv.nl and n.timmer@hum.leidenuniv.nl.

European Network of Comparative Literary Studies (REELC/ENCLS) 6th Biennial Congress, in collaboration with CLAI (Comparative Literature Association of Ireland)

Themes: "Longing and Belonging"

Places: Dublin City University and National University of Ireland, Galway

Dates: 24-28 August 2015

(Pour l'appel à communications en français, voir plus bas.)

The notion of belonging has often been examined from the perspective of location and of the politics of relations to space and culture. Literary studies have helped map out and interrogate the representations of topographical belonging, creating new possibilities for interpreting individual and collective images. Politics of relations also explore the notion of becoming, as attached to belonging, and the conditions out of which actions are produced, experience is built and beliefs emerge. Artists and characters may adhere or resist systems pertaining to spatially, historically or culturally defined groups, bringing political considerations to the fore, which can in turn entail stylistic innovation involving transmutation or hybridization of classical approaches.

Adaptation and rewriting (prose, film, graphic novels) can be the vehicles of such action. While providing new readings of iconic texts, they are intrinsic elements of a cultural heritage which actualises traditional ideas and representations. This is particularly the case with the treatment of fairy tales whose new versions have been developing, whether addressed to children or to adults, in graphic novels, films, stage performances, etc. These transformations involve moving the location of the original plot and characters to new contexts (realistic, utopian, dystopian or digital, for example) thus challenging the social or cultural baggage transmitted by canonical texts over time. They also apply to musical traditions in which the evocation of ancestral places is of essential importance regarding ideological and aesthetic criteria.

Adaptation and rewriting can indeed operate through songs (operatic or popular), which skilfully describe places, provoking strong feelings of nostalgia in their listeners, especially if the singers, lyrics or musical instruments present a certain significance for the audience, resonating with memories and emotions attached to specific spaces.

Identities are constructed and contested in a wide variety of contexts. Distinctions between identities, whether cultural or gendered, relate to a sense of belonging to a powerful centre vs an opposite periphery or minority. These distinctions can either strengthen or undermine the perceptions of individuals and groups (their auto- and hetero-images).

Hierarchical barriers can also be constructed between affiliations and with regard to the value of certain forms of knowledge. Authors and artists have often disrupted claims of cultural or national superiority when grounded in political, racial or geographical specificity. Identities can be refined or transformed across time and space by both global and local events. However, as different literatures have revealed, after a sense of liberation from monolithic political systems, nostalgia can occasionally set in, ideologies having shaped conceptions of self and community. Longing for an idealised past can prove as painful as longing for a promised land, and artists may find themselves in sublimated exilic states while seeking either a new home and new identity or a way to come home to a former identity.

The notions of longing and belonging therefore lend themselves to a comparative exploration through different disciplines, such as: Geocriticism, Diaspora Studies, Migration Studies, Imagology, Myth- and Folklore criticism, (Post-) Colonial Studies; Sexuality Studies, Women's Studies, Gender Studies, Masculinity Studies; Ekphrasis, Adaptation Studies, Intermedial Studies, Reception and Reader-response Theory, Children Literature; Literature and Anthropology, Literature and Science, Literature and Psychology, Literature and Philosophy, Ethics in/and Literature.

All subjects related to the main theme of the congress are welcome. For instance, avenues of investigation may include the following:

- What fields belong to Comparative Literature or does Comparative Literature belong to?
- Belonging to and/or rejection of schools of thought: Comparative Literature as independent practice
- Expressions and manifestations of longing and belonging, and of longing to belong
- Places of (be)longing (fantasy, dream, imagination, virtuality, heterotopia, homeland, cradle, home, club...)
- Belonging to a nation, group (patriotism, ethnicity, religion, school, subscription, allegiance...)
- Limits imposed or labels attached to individuals and groups
- Forced belonging (subjugation, arranged marriages, colonization, slavery...)
- Perceptions/images/stereotypes of a place, nation, group
- Belonging as catharsis
- Longing for the other/longing for the self
- Belonging to a gender or sexual identity / denegation of same
- Perceptions/stereotypes of gender or sexual identity
- Belonging to a specific art form/ subversion of same
- Text (be)longing to/for image and vice versa

- Denunciation of belonging to a group (religious, political...) or to a community (including an interpretive community)
- Exile, immigration, emigration and longing
- Possible worlds, digital worlds, and virtual escapism
- Past allegiance (nostalgia, anthropology, mythology, rejection of tradition)
- Longing for inclusion/refusal to integrate
- Being unable to belong/no longer wanting to belong
- Dreaming of belonging/reality and belonging
- Reception as the expression of a desire or rejection.

We welcome proposals for individual papers and for thematic panels. Please send your 300-word proposals and short biographies to Brigitte Le Juez: Brigitte.lejuez@dcu.ie and Hans-Walter Schmidt-Hannisa:

h.schmidthannisa@nuigalway.ie by **October 1st, 2014**.

The languages of the congress will be English, French and Irish. However, poster sessions may be organised in any European language.

The congress takes place on the East and West coasts of Ireland. Cultural visits and events will be organised in and between Dublin and Galway. Further details on [ENCLS/REELC](#) & [CLAI](#) websites.

Vie congrès du Réseau Européen de Littérature Comparée (REELC/ENCLS). Organisé en partenariat avec CLAI (Comparative Literature Association of Ireland)

Thème : « Désir et Appartenance »

Lieux : Dublin City University et National University of Ireland, Galway

Dates : 24-28 août 2015

La notion d'appartenance a souvent été examinée du point de vue de la situation géographique et de la politique des relations à l'espace et à la culture. Les études littéraires ont contribué à retracer et à remettre en question les représentations d'appartenances topographiques, créant de nouvelles possibilités dans l'interprétation des images individuelles et collectives. La politique des relations explore également la notion de devenir, dans ce qui la rattache à celle l'appartenance, et les conditions à partir desquelles des actions se produisent, une expérience se construit et des croyances émergent. Artistes et personnages peuvent adhérer ou résister à des systèmes relatifs à des groupes définis par des critères spatiaux, historiques ou culturels, mettant ainsi en avant des considérations politiques, qui peuvent elles-mêmes donner naissance à des styles novateurs impliquant la transmutation ou l'hybridation d'approches classiques.

L'adaptation et la réécriture (de textes, films, romans graphiques) peuvent s'avérer les moyens d'une telle action. Tout en offrant de nouvelles lectures de textes emblématiques, elles représentent les éléments intrinsèques d'un patrimoine culturel qui actualisent des idées et des représentations traditionnelles. C'est particulièrement le cas avec le traitement des contes de fées dont bien des nouvelles versions, qu'elles s'adressent aux enfants ou aux adultes, se développent dans le roman graphique, le cinéma, les spectacles, etc. Ces transformations impliquent le déplacement du lieu de l'intrigue et des personnages d'origine à de nouveaux contextes (aussi bien réalistes, utopiques, contre-utopiques que numériques, par exemple) remettant ainsi en cause le bagage social ou culturel transmis par les textes canoniques au fil du temps. Elles s'appliquent également aux traditions musicales dans lesquelles l'évocation de lieux ancestraux est d'une importance essentielle quant aux critères idéologiques et esthétiques. Adaptation et réécriture peuvent en effet fonctionner à travers des chansons (opératiques ou populaires) qui évoquent savamment des lieux, provoquant de forts sentiments de nostalgie chez leurs auditeurs, surtout si les interprètes, les paroles ou les instruments de musique présentent une signification particulière pour le public, en faisant résonner des souvenirs et des émotions se rattachant à des espaces précis.

Les identités se construisent et se contestent dans une grande variété de contextes. Les distinctions entre les identités, qu'elles soient culturelles ou génériques, se rapportent à un sentiment d'appartenance à un pouvoir central ou, à l'inverse, à une minorité ou un ensemble périphérique. Ces distinctions peuvent soit renforcer soit affaiblir les perceptions des individus et des groupes (leurs auto- et hétéro-images). Des barrières hiérarchiques peuvent également apparaître entre les affiliations et en fonction de la valeur accordée à certaines formes de connaissance. Auteurs et artistes ont souvent perturbé les revendications de supériorité culturelle ou nationale quand celles-ci sont ancrées dans une spécificité politique, raciale ou géographique. Les identités peuvent être affinées ou transformées dans le temps et l'espace par des événements mondiaux et locaux. Cependant, comme différentes littératures l'ont révélé, après un sentiment de libération de systèmes politiques monolithiques, un sentiment de nostalgie peut parfois surgir, les idéologies ayant formé les conceptions de l'individu et de la communauté. Le regret d'un passé idéalisé peut s'avérer aussi douloureux que le rêve d'une terre promise, et les artistes peuvent ainsi se retrouver en situation d'exils sublimés

dans leur recherche soit d'un nouveau foyer et d'une nouvelle identité, soit d'un moyen de revenir à une ancienne identité.

Les notions de désir et d'appartenance se prêtent donc à une exploration comparative à travers différentes approches et disciplines, telles que : la géocritique, l'imagologie, les théories de la réception et de la lecture, la mythocritique, les études du folklore, des diasporas, des migrations, (post-)coloniales ; les études de la sexualité, de genre, études féminines et de la masculinité ; la littérature d'enfance et de jeunesse ; la littérature et les arts (ekphrasis, adaptation, intermédialité) ; littérature et anthropologie, littérature et science, littérature et psychologie, littérature et philosophie, éthique et littérature.

Tous les sujets se rattachant au thème du congrès sont les bienvenus. A titre d'exemple, on pourra explorer les pistes suivantes :

- Domaines d'appartenance à/de la littérature comparée
- Appartenance et/ou rejet des écoles de pensée : la littérature comparée comme pratique indépendante
- Expressions et manifestations de désir et d'appartenance, et de désir d'appartenance
- Lieux de désir et d'appartenance (fantasme, rêve, imagination, virtualité, hétérotopie, patrie, berceau, foyer, club ...)
- Appartenance à une nation, un groupe (patriotisme, ethnicité, religion, école, adhésion, allégeance ...)
- Limites imposées ou étiquettes collées aux individus et aux groupes.
- Obligation d'appartenir (assujettissement, mariage forcé, colonisation, esclavage, ...)
- Perceptions /images /stéréotypes d'un lieu, d'une nation, d'un groupe
- L'appartenance comme catharsis
- Désir d'identité / désir d'altérité
- Appartenance à un genre ou une identité sexuelle / désaveu des mêmes
- Perceptions / stéréotypes de genre ou de l'identité sexuelle
- Appartenance à une forme d'art spécifique / subversion de cet art
- Désir du texte pour l'image et vice versa
- Dénonciation de l'appartenance à un groupe (religieux, politique...) ou une communauté (y compris interprétative)
- Exil, immigration, émigration et nostalgie
- Mondes possibles, digitaux, et évasions virtuelles
- Appartenances passées (anthropologie, mythologie, et refus de la tradition)
- Désir d'inclusion/refus d'intégration
- Impossibilité d'appartenir /Ne plus désirer appartenir
- Rêve d'appartenance / réalité et appartenance.
- La réception comme expression d'un désir ou d'un rejet.

Nous invitons des propositions de communications individuelles et d'ateliers. Veuillez envoyer vos propositions de 300 mots et une courte biographie à Brigitte Le Juez: Brigitte.lejuez@dcu.ie et Hans-Walter Schmidt-Hannisa:

h.schmidthannisa@nuigalway.ie **avant le 1er octobre 2014.**

Les langues du congrès seront l'anglais, le français et le gaélique. Toutefois, des séances de présentation par affiche pourront être organisées dans toutes les langues européennes.

Le congrès se tiendra sur les côtes est et ouest d'Irlande. Des visites et événements culturels sont prévus à et entre Dublin et Galway.

Détails supplémentaires sur les sites du [REELC/ENCLS](#) & [CLAI](#).

4. CALLS FOR CONTRIBUTIONS

The Postcolonialist

La revue numérique *The Postcolonialist* publie des articles dans une diversité de disciplines, notamment en linguistique, en littérature, en sciences politiques, en communication, en anthropologie, en sociologie, en arts visuels, en arts de la performance et en cinéma. Le comité éditorial invite les intéressés à soumettre des propositions s'inscrivant dans l'une ou l'autre des catégories suivantes : Magazine (textes de nature journalistique ou éditoriale), Création (illustrations, photographies, poésie, fiction, etc.), Brèves scientifiques (textes scientifiques courts, arbitrés par les pairs) et Revue scientifique (articles scientifiques traditionnels, arbitrés par les pairs).

Les soumissions d'articles pour l'ensemble de ces catégories sont acceptées sur une **base continue**. Cependant, la Revue scientifique publie aussi des dossiers saisonniers; la date-limite de soumission d'articles pour le **prochain numéro** est **le 14 février 2014**.

Le thème du dossier scientifique d'hiver-printemps 2014 est : « **Lieux d'appartenance** ». Les articles devront explorer les façons dont les espaces (linguistiques, physiques, artistiques, politiques ou sociaux) d'appartenance se construisent et se déconstruisent à l'ère de la mondialisation, de la technologie numérique et des migrations de masse. Il s'agit de problématiser et de dépasser les cadres traditionnels de l'appartenance, pour rendre compte des nouveaux sites (réels, appropriés, virtuels ou imaginaires) de nationalité et de citoyenneté, dans le contexte d'une géographie postcoloniale. Les articles publiés dans *The Postcolonialist* sont **disponibles en ligne et libres d'accès**. La revue accepte les articles rédigés **en français, en anglais, en espagnol ou en portugais**.

Pour toute information supplémentaire, veuillez consulter la page de « Soumissions » sur [notre site web](#). Veuillez adresser toute correspondance, ainsi que les propositions d'articles à editorinchief@postcolonialist.com.

Presses Universitaires de Liège. Nouvelle collection interdisciplinaire : Clinamen

Les Presses Universitaires de Liège (PULg) ont le plaisir d'annoncer la création d'une collection interdisciplinaire intitulée Clinamen placée sous la direction de Livio Belloï et Michel Delville.

Clinamen a pour objet le développement d'une poétique comparée visant à interroger la circulation des concepts au travers des disciplines tout en jetant les bases d'une réflexion plus générale sur l'interdisciplinarité telle qu'elle est pratiquée dans les sciences humaines, notamment en ce qui concerne l'émergence ou le développement de nouveaux objets d'études, genres et disciplines.

Dans un premier temps, Clinamen se propose d'accueillir les travaux s'inscrivant dans le sillage des projets de recherche interdisciplinaire et interculturelle du Centre Interdisciplinaire de Poétique Appliquée (www.cipa.ulg.ac.be). Ces travaux émaneront de spécialistes confirmés, de chercheurs attachés au CIPA, mais également de chercheurs étrangers associés à ses projets de recherche et souhaitant participer à un projet de réflexion interdisciplinaire tirant profit de l'ensemble des méthodes et apports théoriques des sciences humaines.

Clinamen lance un appel aux manuscrits. Afin de répondre au mieux aux exigences de la politique éditoriale de la collection, les deux directeurs de la collection se sont entourés d'un comité de spécialistes internes et externes à l'Université de Liège, qui contribueront à approvisionner la collection en projets de publication et évalueront des manuscrits qui relèvent de leurs compétences spécifiques.

Les volumes seront publiés en anglais ou en français. Une préférence sera accordée aux monographies. Cependant, les ouvrages collectifs dont la nature et la portée nécessitent l'apport de chercheurs de différents domaines de recherche seront également pris en considération.

Les soumissions doivent comprendre un descriptif de 3 pages, une table des matières, deux chapitres achevés et un curriculum vitae. Elles seront envoyées par voie électronique à Michel Delville, mdelville@ulg.ac.be et Livio Belloï, livio.belloi@ulg.ac.be. **Date limite : 31 décembre 2017.** [Url de référence](#).

5. NEW COMPARATIVE PROGRAMMES, PORTALS AND ASSOCIATIONS / NOUVEAUX CURSUS, PORTAILS ET ASSOCIATIONS

New postgraduate degree course: German and Comparative Literature

Starting in 2013-14, the Universities of Bonn and St Andrews offer a unique joint degree programme in "German and Comparative Literature". This postgraduate course lasts two years (as European Masters courses following the Bologna model do) and ends in the award of a joint Master of Arts (Bonn) and Master of Letters (St Andrews).

This course is open to applicants with a previous undergraduate degree in German, Comparative Literature or related field such as a Modern Language or English. Proficiency in written and spoken English and German is a prerequisite. In technical terms this is C1 level English and German or higher (= 7.0 points in IELTS).

All students spend their first year at the University of Bonn taking classes on German and Comparative literature. The language of tuition in Bonn is German. In the second year, students move to St Andrews where the language of tuition is English. The first Scottish semester is spent taking one compulsory class on Comparative Literature, whilst the remaining credit requirements are covered with classes on German, English, more Comparative Literature or any of the other five Modern Languages offered at St Andrews (Arabic, French, Italian, Spanish, Russian). In the second semester in Scotland, students write their Master's thesis under the joint supervision of academics from St Andrews and Bonn. Theses on Comparative topics are written in English; those on German topics may be written either in German or English. Theses are submitted before the summer unlike in traditional MLitt courses where students spent their summer writing.

The aim of this degree course is to give students deep insight into literary and cultural studies on the level of contents and methods. The intercultural character of this programme offers an enriching dual perspective based on the different academic traditions of German and British research. By spending a substantial amount of time in Germany and in Scotland, students will be able to immerse themselves fully in the academic life of either country.

6. NEWS OF / PROPOSALS FOR RESEARCH PROJECTS

Horizon 2020

Within this new call launched in December 2013, we find the following theme; "Europe in a changing world - Inclusive, innovative and reflective societies", which aims to examine the huge challenges Europe faces in reducing inequality and social exclusion. 80 million people are at risk of poverty and 14 million young people are not in education, employment or training. At the same time, there is great potential for Europe through opportunities provided, for example, by new forms of innovation and by the engagement of citizens. Supporting inclusive, innovative and reflective societies is a prerequisite for a sustainable European integration. The emergence of Brazil, Russia, India, China and South Africa (BRICS), and therefore of a multipolar world, the ageing of the EU population and the need for more innovation call for a renewed understanding of this rapidly changing world. This understanding is supported by strong multidisciplinary approaches, including social sciences and humanities and information and communication technologies. European and national policies need to continue modernisation while acknowledging the socio-economic and cultural diversity in Europe, and improved knowledge about how our modern societies work. EU research and innovation will address social exclusion, discriminations and various forms of inequalities. It will explore new forms of innovation and strengthen the evidence base for the Innovation Union, the European Research Area and other relevant EU policies. It will promote coherent and effective cooperation with third countries. Finally, it will address the issues of memories, identities, tolerance and cultural heritage. In short, this Societal Challenge of the Horizon 2020 programme aims at fostering a greater understanding of Europe, by providing solutions and support inclusive, innovative and reflective European societies with an innovative public sector in a context of unprecedented transformations and growing global interdependencies.

Among the key research and innovation actions for 2014 and 2015, one call in particular may be of interest to comparatists: **Reflective Societies: Cultural Heritage and European Identities**. Its themes are the following:

- ERA-NET on Uses of the past
- Emergence and transmission of European cultural heritage and Europeanisation
- European cohesion, regional and urban policies and the perceptions of Europe
- Cultural opposition in the former socialist countries
- The cultural heritage of war in contemporary Europe
- Innovation ecosystems of digital cultural assets
- Advanced 3D modelling for accessing and understanding European cultural assets
- Communication and dissemination
- Social Platform on Reflective Societies.

For more details, see Horizon 2020 [website](#), the [Europe in a changing world page](#), and for other funding actions re Humanities, see this [page](#). For details regarding Reflective Societies: Cultural Heritage and European Identities in particular, download documents on [this page](#).

7. FUNDING ALERTS

Government of Ireland Postdoctoral Fellowship 2014 and International Career Development Fellowship, co-funded by Marie Curie Actions (ELEVATE Fellowship).

The Council funds excellent researchers across all disciplines and encourages interdisciplinary research and engagement with enterprise. The Council facilitates the career development of researchers by funding those at an early stage of their research career to associate with established research teams who have achieved international recognition for their work. The Council aims to support an expertise-driven research system in order to enhance Ireland's innovation capacity and skills base in a rapidly changing global environment where knowledge is key to economic, social and cultural development. The Council is further committed to facilitating the integration of Irish researchers in all disciplines within the European Research Area.

- Government of Ireland Postdoctoral Fellowship

It is intended to support suitably qualified applicants at an early stage of their postdoctoral career to associate with established research teams who have achieved international recognition for their work. These Fellowships can be held for either one or two years from 1st October 2014 at an Irish Higher Education Institution.

- ELEVATE Fellowship

The aim of the ELEVATE Fellowship scheme is to fund Irish-based experienced researchers who have gained most of their research experience in Ireland so that they can acquire new skills and expertise while conducting high-level research abroad for two years and then return to Ireland for one final year with their newly acquired knowledge and expertise. These Fellowships can be held for either three years from 1st October 2014 at an International Host for years 1 & 2, and year 3 in Home Host, i.e. at an Irish Higher Education Institution.

The Terms and Conditions for the schemes are available for download [here](#). Applications will only be accepted through the electronic submission system. Application deadline: **16.00 (GMT) 4th February 2014.**

TÜBITAK Scholarships (Turkey)

Applications are invited for TÜBITAK Scholarships for international students (non-Turkish citizens) who want to undertake a graduate degree program in Turkey. The maximum duration for the TÜBITAK scholarships is 2 years for the Masters and 4 years for the PhD program. All scholarship awardees who successfully complete a master's program will be rewarded scholarship for a PhD program on the condition that they are admitted to a program at a Turkish University. Applicants must be 30 years old or younger for the MSc/MA programs and 35 years old or younger for the PhD programs on the first day of the application period.

The Scientific and Technological Research Council of Turkey (TÜBİTAK) grants scholarships for international students seeking to pursue a graduate degree in Turkey in the fields of Natural Sciences, Engineering and Technological Sciences, Medical Sciences, Agricultural Sciences, Social Sciences and Humanities.

All scholarship awardees who successfully complete a master's program will be rewarded scholarship for a PhD program on the condition that they are admitted to a program at a Turkish University.

The mode of applying is online. [Further Official Scholarship Information and Application](#). Documents required for application: an application form, a copy of birth certificate or passport, a copy of Bachelor's and Master's degree (if any), a copy of undergraduate and graduate transcripts (if any), a motivation letter (statement of purpose), a curriculum vitae, two reference letters and certificates of achievement (if any) (TOEFL, IELTS, GRE, TÖMER etc.).

Scholarship application deadline: Applications will be accepted twice a year. Application deadlines for 2014 are:

I. Period: 13 January 2014 – 28 February 2014; II. Period: 4 August 2014 – 12 September 2014

The Newton International Fellowships

This scheme will select the very best early stage post-doctoral researchers from all over the world, and offer support for two years at UK research institutions. The long-term aim of the scheme is to build a global pool of research leaders and encourage long-term international collaboration with the UK. It is run by The British Academy and the Royal Society.

The Fellowships cover the broad range of physical, natural and social sciences and the humanities.

They provide grants of £24,000 per annum to cover subsistence and up to £8,000 per annum to cover research expenses, plus a one-off relocation allowance of up to £2,000. In addition, Newton Fellows may be eligible for follow-up funding of up to £6,000 per annum for up to 10 years following the completion of the Fellowship.

The next round for applications to the Newton International Fellowship scheme opens on 15th January 2014, and closes on **10th March 2014**. Final results will be announced in October 2014. More details on the [homepage](#).

8. POSITIONS (TEACHING, RESEARCH, ETC.)

Chancellor's Fellowships. University of Edinburgh (UK) - School of Literatures, Languages and Cultures College of Humanities and Social Science

The University of Edinburgh, a global top 20 University located in one of the world's finest cities, continues to invest in the future of its academic staff with the appointment of a cohort of 50 tenure-track Chancellor's Fellowships across all disciplines. These 5-year Fellowships are intended to support candidates at the start of their independent academic careers. Subject to satisfactory review at the end of year 3, the Fellow will then move to a standard University academic open-ended contract. It is anticipated that most appointees will be successful in obtaining an open ended contract. The School of Literatures, Languages and Cultures is seeking to appoint a Chancellor's Fellow in the area of EU social/political studies in either French or Italian. The candidate will be based within either the French or the Italian Section of the Division of European Languages and will be expected to contribute to language teaching as appropriate. You will already be working in an independent research capacity and will be developing your reputation for high quality research. Chancellor's Fellows also make an important contribution to enriching student learning experiences through their research, teaching and personal tutoring. You will concentrate on research initially, but will be trained in teaching skills and progressively take up this core academic activity.

Appointment will normally be made on the Grade 8 Academic scale (£37,756-£45,053), dependent on experience. In exceptional circumstances a more senior appointment may be made.

For more information, visit our [website](#) which also has full details on how to apply. For any further information please contact the School secretary, Ms Catherine Rutter: Catherine.Rutter@ed.ac.uk. **Closing date: 7 February 2014 (5pm).**

Leverhulme Trust Early Career Fellowships in UK , 2014/15

Leverhulme Trust offers approximately 80 Early Career Fellowships in 2014 at universities or at other institutions of higher education in the UK. The Fellowships are intended to assist those at a relatively early stage of their academic careers to undertake a significant piece of publishable research during the tenure of the award. The Trust will contribute 50% of each Fellow's total salary costs up to a maximum of £23,000 per annum and the balance is to be paid by the host institution. Applications will be considered in all subject areas. The appointment would lead to a more permanent position for the individual, either within the same or another institution to undertake a significant piece of publishable research during the tenure of the award. Applicants must not yet have held a full-time established academic post in a UK university or comparable UK institution, nor may fellows hold such a post concurrently with the Early Career Fellowship. All candidates must hold a doctorate (not more than five years from the application closing date) from a UK higher education institution or have equivalent research experience by the time they take up the Fellowship. Those who are or have been registered for a doctorate at any time may apply only if they have submitted their doctoral thesis by the closing date of 4pm on 6 March 2014 and confirmation of this is required as part of the application procedure. Those who at the time of commencing the Fellowship are registered for or are intending to register for degrees, professional or vocational qualifications are not eligible. Priority will be given to applicants who show evidence of mobility during their academic careers to date. The intention is to support the career development of those building an academic career within the UK.

Applicants must have a track record of research, but should not have held an established academic appointment. The expectation is that Fellows should undertake a significant piece of publishable work during their tenure, and that the Fellowships should lead to a more permanent academic position. Applications are welcomed in any discipline. Fellowships are normally tenable for three years on a full-time basis, but requests to hold the award part-time over a proportionately longer period will be considered if this is appropriate for the nature of the research proposed and the career development of the individual. Fellowships will commence between the beginning of the 2014/2015 academic year and 1 May 2015. Application must be done online. For more details, see [website](#). Deadline: **6 March 2014**.

**For more and regular information, consult our website www.encls.net regularly,
and join us on [Facebook](#)!**