



Newsletter

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1. CONFERENCES AND SEMINARS (CALLS CLOSED)

Experimental Narratives from the Novel to Digital Storytelling. Institute of Modern Languages Research, Senate House, University of London (UK). 26-27 February 2015. Details [here](#).

20th Annual Conference Sponsored by the Philosophy Graduate Student Union (PGSU). Villanova University (US). 13-14 March 2015. Details [here](#).

The Other Daemonic: Estranging the Uncanny. Brown University (US), Department of Comparative Literature Graduate Conference. March 20-21 2015. Details [here](#).

Tenth International Symposium on Iconicity in Language and Literature. University of Tübingen (Germany). 26-28 March 2015. Details [here](#).

Transformations: Growth, Decay, Remains. Department of German, Scandinavian & Dutch, University of Minnesota (US). 17-18 April 2015. Details [here](#).

Writing for Liberty. Centre for Transcultural Writing and Research. Lancaster University (UK). 17-18 April 2015. Details [here](#).

NEMLA: Northeast Modern Language Association 2015 annual convention. Ryerson University, Toronto (Canada). 30 April-3 May 2015. Details [here](#).

Ethics of Storytelling: Historical Imagination in Contemporary Literature, Media and Visual Arts. University of Turku (Finland). 4-6 June 2015. Details [here](#).

Politique et traduction : la traduction littéraire en temps de guerre (1914-18/1939-1945). Journée d'études. Université de Nantes/IUF (France). 12 juin 2015. Details [ici](#).

Entangled Histories and Cultures: Re-mapping diasporas and migrations between Ireland and Latin America. 5th Society for Irish Latin American Studies Conference, University College Cork (Ireland). 25-27 June 2015. Details [here](#).

Society for French Studies 56th Annual Conference. University of Cardiff (UK). 29 June-1 July 2015. Details [here](#).

Society for French Studies 56^e Congrès annuel. Université de Cardiff (UK). 29 juin-1 juillet 2015. Détails [ici](#).

« Désir et Appartenance ». VI^e congrès du Réseau Européen de Littérature Comparée (REELC/ENCLS). Organisé en partenariat avec CLAI (Comparative Literature Association of Ireland). Dublin City University et National University of Ireland, Galway (Irlande). 24-28 août 2015. Détails [ici](#).

"Longing and Belonging". European Network of Comparative Literary Studies (REELC/ENCLS) 6th Biennial Congress, in collaboration with CLAI (Comparative Literature Association of Ireland). Dublin City University and National University of Ireland, Galway (Ireland). 24-28 August 2015. Details [here](#).

2. PUBLICATIONS AND DOCTORAL THESES

Books

La plume et le ballon

Alain Montandon

Paris : Éditions Orizons, Collection Universités / Comparaisons, 2014. ISBN : 978-2-336-29881-8

Les premières montgolfières suscitèrent un extraordinaire enthousiasme dans toute l'Europe, accompagné par un flot de publications techniques, scientifiques, frivoles, théâtrales, satiriques, mystiques, des récits d'aventure mettant en scène un nouveau rapport au monde et aux éléments dans un moment initiatique, tantôt sur le mode de l'affrontement, tantôt sur celui de la communion. L'incarnation matérielle d'un rêve fait de passivité, d'abandon, de libération voluptueuse dans une embarcation instable, quasiment incontrôlable, livrée aux aléas de la météorologie et au caprice des vents, allait de pair avec la découverte de nouvelles perspectives et de nouveaux paysages. L'air avec ses songes et ses cauchemars suscita de nouvelles poétiques (Verne, Jean Paul, Maupassant, Stifter, Hugo, Edgar Poe, Robert Walser et bien d'autres). Plus léger que l'air, telle une plume, livré au souffle du vent comme à celui de l'inspiration, l'aérostat appelle l'imagination et son voyage. Détails [ici](#).

Dictionnaire raisonné de la caducité des genres littéraires

Saulo Neiva et Alain Montandon (dir.)

Genève: Droz, Collection Histoire des Idées et Critique Littéraire 474, 2014. ISBN : 978-2-600-01742-8

Il était indispensable d'examiner le phénomène d'usure subi par des formes et genres littéraires qui, de l'Antiquité à nos jours, sont devenus nettement moins pratiqués, abandonnés ou victimes d'un oubli manifeste, de l'alba à la xénie en passant par le fatras, le miracle, le pont-neuf, le rondeau ou le salon. Conçu dans une perspective résolument interdisciplinaire, ce dictionnaire rassemble d'éminents spécialistes, venus d'horizons différents et représentant des domaines complémentaires - littérature, théâtre, histoire, philosophie, analyse du discours. Fort de plus de quatre-vingts essais, il étudie tant la disparition de ces genres que les traces laissés dans la littérature postérieure, ayant vocation à devenir un ouvrage de référence fondamental pour l'étude des genres littéraires. Les auteurs ont préféré réduire la perspective d'analyse trop souvent privilégiée par les travaux sur la transformation des genres littéraires qui se concentrent sur l'étude de leurs sources, en privilégiant, dans une perspective historique, les raisons de la caducité, mais également de certaines réhabilitations de ces genres, parfois étonnantes. Détails [ici](#).

Mo Yan in Context: Nobel Laureate and Global Storyteller

Angelica Duran and Yuhuan Huang (eds.)

West Lafayette: Purdue University Press, 2014. ISBN 978-1-612-49343-5.

Mo Yan in Context: Nobel Laureate and Global Storyteller harnesses the excitement generated by the awarding of the 2012 Nobel Prize in Literature to Mo Yan. This inaugural volume in English-language scholarship is written by scholars in various disciplines based in China and the U.S. Contributors to the volume deepen critical discussions about Mo Yan's oeuvre and of the globalization of literature, especially Chinese-language literature. The volume is in Part One about Mo Yan's works as world literature, contributors to Part Two explore Mo Yan's oeuvre through treatment of historical events which are the hallmark of Mo Yan's texts, and contributors to Part Three discuss the theoretical and practical extensions of Mo Yan's work uncovering the vibrant critical and cultural systems which ground Eastern and Western literatures and cultures. The volume includes an introduction and a bibliography of Mo Yan's work published in Chinese and English and studies about Mo Yan's oeuvre in Chinese and English. Details [here](#).

Wer, wenn ich schrie, hörte mich...? Rilke, La première Elégie

Christine Lombez

Bordeaux : Presses de l'Université de Bordeaux. Collections Translations 5, 2014. ISBN 978-2-867-81881-3

A travers la sélection d'une quinzaine de traductions (françaises, mais aussi anglaise, espagnole, italienne, grecque moderne et russe) de l'incipit de la Première Elégie de Duino (1912) du poète Rainer Maria Rilke (1875-1926), cet ouvrage se propose de faire lire le poète allemand autrement, au miroir de multiples versions (qui sont autant d'interprétations, souvent très personnelles) et de mettre en perspective les choix effectués par divers traducteurs européens (poètes, universitaires, traducteurs confirmés ou simples « amateurs ») entre les années 1930 et l'an 2000,

tout en réfléchissant aux contraintes d'expression imposées par les différentes langues en présence. Le format original de l'ouvrage (qui comprend un livret de présentation et des fiches individuelles pour chaque traduction du corpus) en fait aussi un instrument privilégié pour l'enseignement traductologique et le commentaire comparé de textes traduits. Détails [ici](#).

Théories esthétiques du Romantisme à l'étranger

Dominique Peyrache-Leborgne (dir.)

Nantes : Editions nouvelles Cécile Defaut, Collection Horizons Comparatistes, 2014. ISBN 978-2-35018-358-9

Cet ouvrage collectif est né du désir de donner une visibilité plus grande à la culture romantique non française, à travers la présentation de textes théoriques (et parfois poétiques) qui ne bénéficiaient pas en France de traductions ou de diffusion récente. L'accès à de tels textes permet de mieux mesurer la richesse des échanges et des transferts culturels auxquels a donné lieu ce premier moment de la modernité. Sur ce plan, il s'avère que le romantisme peut être considéré comme la première période à avoir produit, à la faveur d'un essor sans précédent des voyages et des traductions, un début de mondialisation des idées et de libre circulation des cultures. Cet ouvrage permet d'appréhender toute une série d'échos entre des textes et des auteurs de nationalités différentes. C'est à travers ces résonances que peut se dessiner l'essence profonde du romantisme, son unité ontologique, par-delà sa diversité, ses tensions et ses évolutions chronologiques. À travers une trentaine de textes allant de la préface de James Thomson à Spring (1726), à la Lettre sur la littérature brésilienne (1869) d'Araripe Júnior et à De l'Influence du sentiment religieux sur l'art (1878) de Napoléon Bourassa, l'ouvrage saisit à la fois l'étendue historique et l'impact idéologique d'un romantisme (presque) sans frontières, qui porta aussi avec lui un grand espoir de liberté politique et artistique : miroir en lequel peut encore se contempler et s'interroger l'humanité moderne. Détails [ici](#).

La Séduction du Cinéma. Artaud, Pirandello et Brecht entre cinéma, littérature et théâtre (1914 - 1941)

Mireille Brange

Editions Honoré Champion, Collection Bibliothèque de Littérature Générale et Comparée, 2014. ISBN : 978-2-745-32579-2

Hommes de théâtre dont le rôle fut majeur dans les réformes et les révolutions du théâtre au XX^e siècle, Pirandello, Artaud et Brecht furent aussi séduits par le cinéma qu'ils aimèrent en spectateurs et pratiquèrent en scénaristes et critiques. Ils eurent l'ambition de passer derrière la caméra pour filmer et parfois jouer leurs scénarios. Emblématiques d'une passion unissant bon nombre d'écrivains dans l'entre-deux guerres, ils le sont aussi des bouleversements que cet art des masses industriel et mondialisé fit subir au statut des créateurs comme à leur manière d'écrire. Si le passage au cinéma parlant et le poids de l'industrie contribuèrent à les éloigner de leurs espoirs cinématographiques au tournant des années Trente, les trois auteurs ne se replièrent qu'en apparence sur le théâtre. Car même quand ils feignaient de l'ignorer, le cinéma était encore toujours là, disséminé dans leurs textes, dans leurs mises en scène et dans leurs ambitions communes de révolutionner le drame traditionnel. Détails [ici](#).

Géocritique: Etat des lieux/ Geocriticism: A Survey

Clément Lévy et Bertrand Westphal (dir.),

Limoges : Presses de l'Université de Limoges. Collection Espaces humains. 2014. EAN13 : 9782842876265.

Vient de paraître ce volume d'essais rassemblés à la suite d'un séminaire organisé en 2013 au sein du XX^e congrès de l'Association Internationale de Littérature Comparée. Le recueil propose un large panorama de la recherche en littérature comparée sur les théories de l'espace, en 31 essais écrits en français et en anglais, par des chercheurs majoritairement européens mais enseignant aussi dans le Golfe persique, en Californie ou en Gambie. La géocritique propose notamment une confrontation des représentations fictionnelles de l'espace et de leurs référents dans le monde réel. Cette méthodologie est ici étudiée comme outil de compréhension des relations entre les œuvres d'art et le monde, comme discipline dans ses rapports avec d'autres sciences voisines, comme courant récent, et peut-être innovant, dans le domaine de la littérature comparée. Les essais recueillis ici, quinze ans après le premier colloque de géocritique, permettent de proposer un état des lieux de la géocritique, d'arpenter son territoire, de mesurer son extension et ses perspectives futures. Elle est envisagée dans ses rapports avec d'autres sciences comme l'histoire littéraire, la philosophie, la géopoétique, la cartographie, l'architecture, l'urbanisme et les études de genre. Les auteurs proposent aussi de nombreux exemples de ses applications au tourisme, à l'étude du cinéma, du théâtre, des arts plastiques et de la photographie. Cette mise en perspective permet ainsi de faire le point sur la situation présente d'une discipline en plein essor. Particularité : il est disponible en format pdf à partir cette [page](#). Table des matières [ici](#).

Literary Cartographies: Spatiality, Representation, and Narrative

Robert T. Tally Jr. (ed.)

Basingstoke: Palgrave Macmillan. Geocriticism and Spatial Literary Studies Series. 2014. ISBN: 9781137456496

Literary Cartographies: Spatiality, Representation, and Narrative addresses key aspects of narrative mapping while arguing for the significance of spatiality in comparative literary studies. *Literary Cartographies* surveys a broad expanse of literary historical territories, including romance and realism, modernism and imperialism, and the postmodern play of spaces in the era of globalization. As such, this collection also provides a representative sample of work being done in this area by spatially oriented critics across a range of periods, languages, and literatures. Drawing upon the resources of spatiality studies and comparative literature, this collection of essays explores the ways authors use both strictly mimetic and more fantastic means to figure forth the 'real-and-imagined' spaces of their respective worlds. Examining diverse texts and spaces, the contributors to *Literary Cartographies* demonstrate how a variety of romantic, realist, modernist, and postmodernist narratives represent the changing social spaces of their world, and of our own world system today.

Journalisme et littérature dans la gauche des années 1950

Mathieu, Anne et François Ouellet (dir.)

Rennes: Presses Universitaires de Rennes, 2014. ISBN 978-2-7535-3523-7

La gauche des années 1930. Vaste question, à laquelle cet ouvrage n'a pas la prétention de répondre, mais dont l'ambition est en revanche de faire progresser la recherche sur ce sujet. Il jette des ponts entre le journalisme et la littérature, deux aspects fondamentaux de cette période. Difficile, en ces années, de séparer l'art de l'engagement, car la bipolarisation idéologique s'accroît avec de plus en plus de force au cours de la décennie. Si la gauche est d'abord communiste, où elle exerce son influence par l'entremise de l'AEAR, de la revue *Commune* et des Éditions Sociales Internationales, elle est néanmoins plurielle, et sa diversité est riche. Des socialistes « orthodoxes » de la SFIO à son aile gauche, en passant par les trotskystes, des syndicalistes révolutionnaires aux pacifistes en passant par les différentes « tendances » du mouvement anarchiste, d'autres intellectuels réfléchissent sur la culture, sur la littérature, se battent contre le fascisme. Le journalisme comme la littérature sont en prise avec cette bipolarisation du monde : nombre de parcours d'écrivains et d'écrits sont conditionnés par celle-ci, nombre de périodiques en verront leur itinéraire influencé. Si les œuvres prennent parti, la réflexion et le débat sont en majeure partie représentés par la presse. En dehors d'elle, difficile d'exister, de penser; de la « petite » revue d'extrême gauche au rouleau compresseur communiste en passant par les feuilles et autres journaux socialistes, l'époque recèle des trésors.

Decentring the Avant-Garde

Per Bäckström and Benedikt Hjartarson (eds.)

Leiden: Brill. Avant-Garde Critical Studies, Volume: 30. 2014. ISBN: 9789042037885

Decentring the Avant-Garde presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, *Decentring the Avant-Garde* highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.

Inventing the Spectator. Subjectivity and the Theatrical Experience in Early Modern France

Joseph Harris

Oxford: Oxford University Press. 2014. ISBN: 978-0-19-870161-3

During the seventeenth and eighteenth centuries, France became famous — notorious even — across Europe for its ambitious attempts to codify and theorise a system of universally valid dramatic 'rules'. So fundamental and formative was this 'classical' conception of drama that it still underpins our modern conception of theatre today. Yet rather than rehearsing familiar arguments about plays, *Inventing the Spectator* reads early modern France's dramatic theory against the grain, tracing instead the profile and characteristics of the spectator that these arguments imply: the living, breathing individual in whose mind, senses, and experience the theatre comes to life. In so doing, Joseph Harris raises numerous

questions — of imagination and illusion, reason and emotion, vision and aurality, to name but a few — that strike at the very heart of human psychology, cognition, and experience. Bridging the gap between literary and theatre studies, history of psychology, and intellectual history, *Inventing the Spectator* thus reconstructs the theatre spectator's experience as it was understood and theorised within French dramatic theory between the Renaissance and the Revolution. It explores early modern spectatorship through three main themes (illusion and the senses; pleasure and narrative; interest and identification) and five key dramatic theoreticians (d'Aubignac, Corneille, Dubos, Rousseau, and Diderot). As it demonstrates, the period's dramatic rules are at heart rules of psychology, cognition, and affect that emerged out of a complex dialogue with human subjectivity in all its richness.

Aftermath: Legacies and Memories of War in Europe, 1918–1945–1989

Nicholas Martin, Tim Haughton, and Pierre Purseigle (eds.)

Farnham: Ashgate. 2014. ISBN: 978-1-4094-4428-2.

Focusing on three of the defining moments of the twentieth century – the end of the two World Wars and the collapse of the Iron Curtain – this volume presents a rich collection of authoritative essays, covering a wide range of thematic, regional, temporal and methodological perspectives. By re-examining the traumatic legacies of the century's three major conflicts, the volume illuminates a number of recurrent yet differentiated ideas concerning memorialisation, mythologisation, mobilisation, commemoration and confrontation, reconstruction and representation in the aftermath of conflict. The post-conflict relationship between the living and the dead, the contestation of memories and legacies of war in cultural and political discourses, and the significance of generations are key threads binding the collection together. The collection presents a series of enlightening historical and cultural perspectives from leading scholars in the field, and pushes back the boundaries of the burgeoning field of the study of legacies and memories of war. Bringing together historians, literary scholars, political scientists and cultural studies experts to discuss the legacies and memories of war in Europe (1918–1945–1989), the collection makes an important contribution to the ongoing interdisciplinary conversation regarding the interwoven legacies of twentieth-century Europe's three major conflicts. [Further details](#).

Women's Tanci Fiction in Late Imperial and Early Twentieth-Century China

Li Guo

West Lafayette: Purdue University Press, 2015. ISBN: 978-1-557-53713-3.

In *Women's Tanci Fiction in Late Imperial and Early Twentieth-Century China* Li Guo presents the first book-length study in English of Chinese women's tanci (women's narratives) fiction of selected texts from the eighteenth to early twentieth century. Guo argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. Guo conceptualizes a speaking subjectivity by exploring multiple possibilities of subjectivity. By fashioning a "feminine" representation of subjectivity, tanci writers found a habitable space of self-expression in the male-dominated literary tradition. Through her discussion of the emergence, evolution, and impact of women's tanci, Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of crossdressing, self-portraiture, and authorial self-representation. Further, Guo approaches anew the concept of "woman-oriented perspective" and argues that this perspective conceptualizes a narrative framework in which the heroine(s) are endowed with mobility to exercise their talent and power as social beings as men's equals. The narrative point of view in such works creates and sustains an empathetic relationship between the women characters, the authorial narrative self-identified as a female, and the targeted women readers. A woman-oriented perspective redefines normalized gender roles with an eye to exposing women's potentialities to transform historical and social customs in order to engender a world with better prospects for women. Details [here](#).

Transcultural Writers and Novels in the Age of Global Mobility

Arianna Dagnino

West Lafayette: Purdue University Press, 2015. ISBN: 978-1-557-53706-5.

In *Transcultural Writers and Novels in the Age of Global Mobility* Arianna Dagnino analyzes a new type of literature emerging from artists' increased mobility and cultural flows spawned by globalization. This "transcultural" literature is produced by authors who write across cultural and national boundaries and who transcend in their lives and creative production the borders of a single culture. Dagnino's book contains a creative rendition of interviews conducted with five internationally renowned writers: Inez Baranay, Brian Castro, Alberto Manguel, Tim Parks, and Ilija Trojanow and a critical exegesis reflecting on thematical, critical, and stylistical aspects. By studying the selected authors' corpus of work, life experiences, and cultural orientations, Dagnino explores the implicit, often subconscious, process of cultural

and imaginative metamorphosis that leads transcultural writers and their fictionalized characters beyond ethnic, national, race, or religious loci of identity and identity formation. Drawing on the theoretical framework of comparative cultural studies, Dagnino offers insight into transcultural writing related to belonging, hybridity, cultural errancy, the “Other,” worldviews, translanguaging, deterritorialization, neomadism, as well as genre, thematic patterns, and narrative techniques. Dagnino also outlines the implications of transcultural writing within the wider context of world literatures and identifies some of the main traits which characterize “transcultural novels.” Details [here](#).

Introducing Comparative Literature. New Trends and Applications

César Domínguez, Haun Saussy, Darío Villanueva (eds.)
Oxon & New York: Routledge. 2015. ISBN: 978-0-415-70268-3

Introducing Comparative Literature is a comprehensive guide to the field offering clear, concise information alongside useful analysis and examples. It frames the introduction within recent theoretical debates and shifts in the discipline whilst also addressing the history of the field and its practical application. Looking at Comparative Literature within the context of globalization, cosmopolitanism and post or transnationalism, the book also offers engagement and comparison with other visual media such as cinema and e-literature. The first four chapters address the broad theoretical issues within the field such as ‘interliterary theory’, decoloniality, and world literature, while the next four are more applied, looking at themes, translation, literary history and comparison with other arts. This engaging guide also contains a glossary of terms and concepts as well as a detailed guide to further reading. [Further details](#).

Children’s Literature, Domestication, and Social Foundation. Narratives of Civilization and Wilderness

Layla AbdelRahim
Oxon & New York: Routledge. 2015. Routledge Interdisciplinary Perspectives on Literature. ISBN: 978-0-415-66110-2

This study of children’s literature as knowledge, culture, and social foundation bridges the gap between science and literature and examines the interconnectedness of fiction and reality as a two-way road. The book investigates how the civilized narrative orders experience by means of segregation, domestication, breeding, and extermination, arguing instead that the stories and narratives of wilderness project chaos and infinite possibilities for experiencing the world through a diverse community of life. AbdelRahim engages these narratives in a dialogue with each other and traces their expression in the various disciplines and books written for both children and adults, analyzing the manifestation of fictional narratives in real life. This is both an inter- and multi-disciplinary endeavor that is reflected in the combination of research methods drawn from anthropology and literary studies as well as in the tracing of the narratives of order and chaos, or civilization and wilderness, in children’s literature and our world. Chapters compare and contrast fictional children’s books that offer different real-world socio-economic paradigms, such as A.A. Milne’s Winnie-the-Pooh projecting a civilized monarcho-capitalist world, Nikolai Nosov’s trilogy on The Adventures of Dunno and Friends presenting the challenges and feats of an anarcho-socialist society in evolution from primitivism towards technology, and Tove Jansson’s Moominbooks depicting the harmony of anarchy, chaos, and wildness. AbdelRahim examines the construction, transmission, and acquisition of knowledge in children’s literature by visiting the very nature of literature, culture, and language and the civilized structures that domesticate the world. She brings radically new perspectives to the knowledge, culture, and construction of human beings, making an invaluable contribution to a wide range of disciplines and for those engaged in revolutionizing contemporary debates on the nature of knowledge, human identity, and the world.

Avant dire. Essais sur Blanchot

Michael Holland
Paris : Editions Hermann. Collection Le Bel Aujourd’hui. 2015. ISBN : 978-2-705-68978-0

Longtemps il a semblé à l’auteur de ces essais qu’écrire un livre sur Maurice Blanchot fût au-delà de ses pouvoirs. Certes, il écrivait. Mais à chaque coup il subissait une contrainte : à la réflexion qui devait ouvrir un horizon à sa pensée se substituait un laborieux piétinement ; à peine tracé, l’horizon se renversait pour devenir un seuil incertain, qu’il fallait passer et repasser sans jamais être sûr d’avoir vraiment commencé à écrire. Avec le temps il a dû se rendre à l’évidence : en écrivant il ne s’éloignerait jamais de ce seuil. À moins d’y rester comme cloué, ou bien il parlerait dans le vide, ou bien il s’enliserait dans une lecture interminable. Qu’est-ce à dire, sinon que lire Blanchot, c’est faire l’épreuve d’un hiatus théorique qu’aucune réflexion ne peut accueillir. Peu à peu cependant une tâche se profile : en-deçà de toute synthèse, dans un avant dire destiné à devenir catégorique, accompagner ce hiatus dont la trace traverse le XXe siècle à la fois comme fêlure et comme fil conducteur.

Journals / Thematic Issues

Comparative Critical Studies Volume 11, Issue Supplement, October 2014. **Comparing Centres Comparing Peripheries**. Edited by Dorota Goluch, Rashi Rohatgi and Nichola Smalley

'Comparing Centres, Comparing Peripheries: Introduction'; 'World Poetry at the Periphery: Poetic Language in Abhimanyu Unnuth and Octavio Paz'; 'Empty Spaces at the Heart of Ibrāhīm al-Kūnī's Literary World'; "'The Poet from the Periphery": Derek Walcott, Prestige and Literary Centrality'; 'The London Book Fair and the Question of Chinese Literature'; 'Hosts and Hostages: Mass Immigration and the Power of Hospitality in Post-War British and Caribbean Literature'; 'Peripheral Centre or Central Periphery: Two Approaches to Modern Scots Translation'; 'Brazilian Cannibals in Sixteenth-Century Europe and Seventeenth-Century Japan'.

THEATRE POLIS: An Interdisciplinary Journal for Theatre and the Arts Issue 1, 2014. Edited by: Varvara Georgopoulou and Angeliki Spiropoulou. [Online](#).

'Introduction: Contemporary Approaches to Theatre and the Performing Arts'; 'Perceptive Multistability and Autopoietic Feed-back Loop: Some Thoughts on the Conceptual Tools of a Theoretical Analysis of a Theatrical Performance'; 'Theatre and the New Spectator after Postmodernism'; 'The Death of Cinema and Contemporary Fiction'; "'Performer" l'informe: La topographie féminine dans l'œuvre de vidéo-artiste et scénographe Konstantina Katrakazou'; 'What is the Matter with Karen Finley? Bo(aw)dy Politics and the Representation of Women as Matter'; 'Un nouveau monde de violence dans le théâtre contemporain: De Iacovos Kampanellis à Panayotis Mentis'; 'Freud's Classical Mythologies: Tragedy and Psychoanalysis'; 'Catharsis of the Bourgeois'; 'The Dancer and the Übermarionette: Isadora Duncan and Edward Gordon Craig'; "'Letter to A Young Actor': On Improvisation'; 'The boots. A play in one act'; 'The Cheater. A Monologue'.

ELFe XX-XXI Revue de la Société d'Étude de la Littérature du XXe siècle n° 4, décembre 2014. **Numéro thématique : Continents francophones**. Parent, Sabrina, Anne Douaire-Banny et Romuald Fonkoua (éds). [Online](#).

'Allers-retours théoriques et méthodologiques dans les continents francophones'; 'Le renouveau de l'engagement littéraire, de Sartre aux littératures francophones : l'exemple de *La Femme sans sépulture* d'Assia Djébar'; 'Crimes d'auteur ou Comment lire les littératures françaises et francophones façon série noire'; 'De l'imaginaire hétérolingue à la lecture indisciplinaire : propositions théoriques et méthodologiques à partir de quelques textes écrits en « québécois »'; 'André Gide : l'anticolonialiste revisité'; 'Les « occidentalismes » de la littérature arabo-musulmane d'expression arabe et d'expression française depuis l'expédition d'Égypte : pour une problématisation et une acclimatation du concept en critique littéraire'; '« Situation d'Orphée noir » : Sartre et Césaire'; 'Pour une histoire littéraire écrite d'un point de vue cosmopolite : éléments à partir de la circulation de l'œuvre de Tagore à travers le monde'; 'Francophone, le Mot qu'il s'agit d'habiter enfin : un entretien par Sabrina Parent'.

European Comic Art Volume 7 Issue 2, Autumn 2014.

'Perspectives on Authors, Perspectives from Authors'; 'Drawing Dispossession: A New Graphic Adaptation of Anthony Trollope's *John Caldigate*'; 'Drawing the Written Woman: Philippe Druillet's Adaptation of Gustave Flaubert's *Salammbô*'; 'Imagine Reality: Negotiating Comics with David B.'s *Epileptic*'; Interview with Guy Delisle.

University of Toronto Quarterly Volume 83 Number 4, Fall 2014. **Thematic Issue: (An)aesthetic of Absence / Une esthétique de l'absence**. [Online](#).

'Seeing in Plain Sight – Installations in Flight'; 'The Actor Who Wasn't There: Economies of Absence in Virtual Ecologies'; '« neither ». Spectres sonores de Samuel Beckett'; 'The Waves as Exploration of (An)aesthetic of Absence'; 'Taken-Away to Mann's Magic Mountain'; 'The Dodo in the Long Eighteenth Century: An Exploration of the Gray Ghost Outside of the English Sentimental Eye'; 'Listening for Lost Creeks: Recollecting Absence via Alberto Caeiro and Eirin Moure'; 'La double absence dans *Talismano* d'Abdelwahab Meddeb'; 'Derrida at Villette: (An)aesthetic of Space'

POST V: IMAGINING ITALY Issue 5, 2014. Editor: Michael Hinds. [Online](#).

The fifth issue of *POST: A Review of Poetry Studies* focuses on poetic (or poetry-related) representations of Italy, contemplating the definitive role that Italy has played in the West's imagination of itself from antiquity to the present.

'Editorial: Imagining Italy'; 'Beneficent Anaesthesia: the Present Tense in Anthony Hecht'; "'The Stone Is Also The Vault" (Interview of David Rigsbee)'; 'Wordsworth's Black Jesus'; 'Delta Dante: from the Blues Inferno'; "'The weight of matter is dissolved': Towards Lightness in Peter Manson's Canzon – (for singing) – after Cavalcanti'; 'Porous Italies: Virgil and Walter Benjamin'; 'The Gallows Tree: Ezra Pound in Italy and the Problem of Politics'; 'Wilde's Italian poems'; And Poems.

Articles / Book Chapters

- Tötösy de Zepetnek, Steven, and Jia, Joshua, 'Electronic Journals, Prestige, and the Economics of Academic Journal Publishing'. *CLCWeb: Comparative Literature and Culture*. Volume 16 Issue 1, 2014. [Online](#).
- Feldman, Daniel, 'Writing Nothing: Negation and Subjectivity in the Holocaust Poetry of Paul Celan and Dan Pagis'. *Comparative Literature*. Volume 66, Issue 4, Fall 2014: 438-458.
- Du Graf, Lauren, 'What Is a Digital Author?: The Faulknerian Author Function in Jean-Luc Godard's *Film Socialisme*'. *Comparative Literature Studies*. Volume 51, Number 4, 2014: 533-556.
- Pageaux, Daniel-Henri, 'Entre histoire de la littérature et comparatisme : le cas de l'Espagne'. *Revue de littérature comparée*, n° 351, 2014/3 : 343-356.
- Braz, Albert, 'The Good and the Read: Literary Value and Readership in Canadian Literature'. *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*. Volume 41, Issue 2, 2014: 174-182.

Doctoral theses (2014)

École Normale Supérieure de Lyon 3 (France): Lea Marie Kaiser, « Mémoire et surmodernité. Lire Pierre Bergounioux et Peter Kurzeck » (sous la direction d'Éric Dayre).

Dublin City University (Ireland): Nina Shiel, "Upgrading Ekphrasis. Representations of Digital Space and Virtual Worlds in Contemporary Literature" (supervisor: Brigitte Le Juez).

Université de Lyon 3 3 (France) en cotutelle avec Freie Universität (Berlin): Sophie Frémicourt, « Berlin dans le roman urbain contemporain (1989-2009) » (sous la direction de Florence Godeau et de Margarete Zimmermann).

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

NASSR 2015: Romanticism & Rights. University of Winnipeg and University of Manitoba (Canada) 13-16 August 2015

The theme of the conference is "Romanticism & Rights," broadly construed to include:

- Human Rights (racial, indigenous, economic; right to freedom and autonomy [slavery])
- Animal Rights; Natural Rights, Nature's rights (the environment)
- Sexual Rights (alternative genders, women's rights, procreative rights)
- Author or Authorial Rights (intellectual property, copyright)
- State/Sovereign Rights
- Children's Rights
- Right to be heard; Freedom of Speech
- The Right to Philosophy / Thinking
- Right to Religion
- Rights and Wrongs
- The Right to Die
- What is left of Rights?

Proposals for papers on these and related topics (as well as those that consider these rubrics as terms under consideration or as focuses of critique) are particularly welcome, but we also look forward to considering general session and paper proposals that represent the best current work on any aspect of Romantic-era literature and culture.

All paper proposals, for both special sessions and general conference panels, should be a maximum of 350 words and should be proposals for 20-minute papers. Please send all proposals, including those to be considered by the leaders of special sessions, a brief CV, and direct questions to the NASSR 2015 conference organizers, Peter Melville (The University of Winnipeg) and Michelle Faubert (University of Manitoba) at nassr15@umanitoba.ca by **January 17, 2015**.

All proposals must include your name, academic affiliation (if any), and preferred email address. If you are applying to an open-call special session, you must also include the name of the session either on your proposal itself or in the accompanying email. For more information about the conference and forms of proposal accepted, visit the [website](#).

Attached to NASSR 2015 Conference: Call for proposals for an Open Panel “Human Rights in German-Speaking Lands during the Romantic Period.”

Human rights became significant issues among artists and intellectuals in early nineteenth-century “Germany.” This panel intends to address most broadly literary, historical and political writing produced during the Romantic period regarding rights (or the lack thereof) in German-speaking lands. Proposals are invited addressing issues of rights such as:

- Reception of revolutions in America and France, and human rights.
- Human rights in Romantic art, letters and thought: from Herder through Novalis, the Schlegels & the Grimms to Nietzsche and Wagner.
- Expressions of human rights in women’s writing of the late-eighteenth and early nineteenth century in German-speaking lands.
- Literary responses to forms of oppression: censorship, exile, and imprisonment in Romantic literature.
- The literary and judicial writings of E. T. A. Hoffmann and human rights.
- Treatment of other(s): defining “otherness,” treatment of specific groups, anti-Semitism, misogyny, etc.
- Representations of Napoleon / French occupation in the literature of the period.
- Grass-roots responses: the *Burschenschaften*, the *Turnvereine*, and Friedrich Ludwig Jahn, in the history and literature of German Romanticism.
- Heinrich Heine and human rights.

Please submit (**by January 17, 2015**, to the conference organizers at nassr15@umanitoba.ca) a brief CV and an abstract of 300 words. Inquiries to Chris Clason at clason@oakland.edu.

Literary Second Cities . The Second International Conference of the Helsinki Literature and the City Network (HLCN). Åbo Akademi University (Turku, Finland)

20-21 August 2015

The conference ‘Literary Second Cities’ invites papers on new approaches to the study of literary cities, smaller cities, and cities or portions of cities judged secondary or subordinate in any historical period or part of the world.

Papers on subjects including, but not limited to, the following themes are welcome:

- Literature defining the second city and which cities are to be understood as secondary
- The literature of provincial cities and those which are distant from other urban centres or from today’s globalised megacities
- The literature of cities and city districts that can be understood as shadow partners to major cities: the Left Bank of Paris; South London; Oakland to San Francisco; Salford to Manchester.
- Scaling the city: comparisons between larger and smaller cities
- Scaling the city: shifts between small-scale, localised views and overall perspectives
- Scaling the city: topographic and synoptic views of cities in the light of work by Michel de Certeau, Andreas Huyssen and other theorists
- Second cities in pre-modern literature
- Second cities in African, Asian and Latin-American literatures

- Literature defining the second city and which cities are to be understood as secondary
- Regional urban literatures
- Modes of definition of non-metropolitan or non-primary cities, for example Chicago or Birmingham as working city; Liverpool or Glasgow as primary port of the British Empire
- Former capitals and declined or marginalized cities
- Mobilities (spatial, identity-related) and secondary cities
- Specialized cities (their function deriving from e.g. tourism, a harbour or airport, religion)

Particular sessions on urban literature and scale, Nordic second cities and modernism and literary second cities have already been proposed, and further sessions will be organized on the basis of the final applications.

During the conference, a round table discussion will be held to discuss the development of the network and the possibilities for further cooperation between international scholars in the field of urban literary studies. A peer-reviewed publication on the basis of selected conference papers is planned. The language of the conference is English. Please send proposals (length approximately 300 words) to secondcities@abo.fi **by 15 March 2015**. For further information and full conference abstract see [website](#). Enquires to Jason Finch at jfinch@abo.fi.

Language, Literature & Culture in a Changing Transatlantic World III. Institute of British and American studies, Faculty of Arts, Prešov University (Prešov, Slovakia)

10-12 September 2015

We invite the submission of papers and posters on substantial, original and unpublished research. Subfields of interest include: general linguistics, applied linguistics, literary studies, culture studies, methodology of ELT. Presentations should be 20 minutes, followed by a 10-minute discussion. Abstracts should be 250 words, exclusive of references (without any subheadings), and should clearly state a research question/aim, critical review of the literature, methodology, results and conclusions. Abstracts will be evaluated by the scientific committee. Decisions about acceptance will be based on relevance to the stated topic, originality, potential significance, topicality, and clarity. Submissions should be made online via <http://linguistlist.org/easyabs/LLCSK2015> **by 31 March 2015**.

Full versions of the papers (10-12 standard pages and/or 18,000-22,000 characters including spaces, footnotes and references) should be submitted to the conference email address: presov_conference@yahoo.com. Papers will be published in conference proceedings. Selected papers will be published in *Prešov Journal of Language and Communication*, Vol. 1, Issues 1 and 2. The deadline for submitting papers is September 30, 2015. More information on the formatting of papers is to be provided in early August, 2015.

13th ESSE Conference. National University of Ireland, Galway

22-26 August 2016

ESSE members are invited to submit proposals for seminars and round tables **by 1 May 2015** on topics related to our fields of study: English Language, Literatures in English, and Cultural Studies (broadly defined). Proposals for seminars and round tables should be submitted directly to the Academic Programme Committee (APC) at esseabstracts2016@gmail.com. National Associations are invited to nominate potential lecturers. Suggestions for lecturers should be sent to the Presidents or representatives of the National Associations, who will send the nominations to the APC.

Seminars: Proposals for seminars on specialised topics within our field should be submitted jointly by two ESSE members, preferably from two different National Associations. The degree of international appeal will be one of the selection criteria used by the APC. Proposals will not be entertained if they come from two people in the same institution. In exceptional cases, the APC may permit one of the two convenors not to be an ESSE member (e.g. because they come from outside Europe), if it is argued that their presence is especially important for the seminar. Seminar proposals must include the names, affiliations and e-mail addresses of the convenors and a 100-word description of the topic. Unlike round tables, seminars are not pre-constituted events and will therefore be included within the APC's future call for papers, although convenors may take an active role in approaching potential participants. The seminar format is intended to encourage lively participation on the part of both speakers and members of the audience. For this reason, papers will be orally presented in no longer than 15 minutes rather than read. Reduced versions of the papers will be circulated beforehand among participants. Further directions will follow in the call for papers. NB: proposals for individual papers should NOT be submitted at this stage. **The deadline for individual papers will be the 31 January 2016.**

Round Tables: The aim of round tables is to present topics and problems currently seen as shaping the nature of the discipline. At a round table a pre-constituted panel discusses issues of fairly general scholarly or professional interest in front of (and subsequently with) an audience. In other words, round tables are not sequences of papers, but debate sessions. Proposals should include a 100-word description of the topic and the names and affiliations of at least three participants (including the convenor), who must be drawn from more than one national association. The maximum number of speakers will be five.

Posters: Posters will be devoted to research-in-progress and project presentations. The aim is to provide additional opportunities for feedback and personal contacts. Further details will appear in a future issue of the Messenger and the **deadline for posters will be the 31 January 2016.**

Sessions for PhD Students: Young scholars who are writing their PhD theses in English studies may apply to make a brief presentation of their work-in-progress at one of three workshops in the fields of English Language, Literatures in English, and Cultural Studies respectively. These presentations should deal with the issues/hypotheses addressed in the thesis, the results so far obtained and above all the methodology applied, with the purpose of getting feedback from peers and established scholars in the field. Each workshop will be coordinated by two international experts, who will select from the applications and convene the corresponding sessions. Enquiries about this feature should be addressed to Professor J. Lachlan Mackenzie (VU University Amsterdam, NL and ILTEC, PT) at lachlan_mackenzie@hotmail.com. Further details will appear in a future issue of *The Messenger*. The **deadline for the submission of applications will be 31 January 2016.** Further details at conference [website](#).

Negotiating Space for (Dis)ability in Drama, Theatre, Film and Media. University of Łódź (Poland) 25-27 September 2015

The Department of Studies in Drama and Pre-1800 English Literature at the University of Lodz invites you to attend the 2015 biannual "Lodz Conference in Drama, Theatre, Film and Media," which will focus on the theme of (dis)ability. The event is a continuation of the series of conferences organized under the title: "Drama through the Ages." The organizers wish to spark a debate about the representations of disability in theatre, drama, film and media with a view to promoting the development of disability studies in these fields. We are particularly interested in various representations of people with disabilities, approached both from the synchronic and diachronic perspectives, and in the changing definitions and perceptions of disability which inform these depictions. Developments in the scholarship of recent decades have introduced a distinction between impairment, defined solely in biological terms, and disability, understood as a cultural construct produced by economic, social and political factors that determine the experience of people with physical and mental impairments. While the social model has been used to challenge the assumptions behind the historically dominant medical definition of disability, both paradigms have their strengths and weaknesses, which we would like the conference to address. Such theoretical considerations provide fruitful ground for the investigation of the ways in which the cultures of various times and places have been participating in the transformations of the definition of disability, and have been stimulating or inhibiting the social visibility and empowerment of people with disabilities. Another aspect of these changes concerns the scope of medical conditions that have been placed under the label of disability. A close examination of the premises upon which such classifications have been made may lead to instructive conclusions concerning the values cherished by the society and the sources of social prejudice. We also invite papers focusing on disability culture and the engagement of people with disabilities in drama, theatre, film and media. We wish to increase awareness of their works, which frequently offer novel points of view unavailable to able-bodied people. Since our objective is to approach the topic of the conference from various angles in order to open up new perspectives on disability and map out new challenges in this area, we encourage papers that offer a close analysis of specific works or/and engage in theoretical deliberations, including the possible intersections between disability studies and other disciplines and theories such as gender studies, postcolonialism or ecocriticism. The organizers welcome original papers in any area related to the domain of the conference, offering an academic or practical perspective on disability. Topics of interest include, but are not limited to:

- the medical model of disability vs. social constructionism of disability (the performative aspects of disability, ableism, (un)Othering disability, defining normalcy, disability and the politics of visibility and empowerment, etc.)
- disability and the taboo
- disability as a metaphor
- disability and the question of identity
- disability and memory
- disability and language

- the visual rhetorics of disability
- indigenous attitudes to disability
- disability and sexuality
- disability in the context of posthumanism, bioethics and human enhancement

All abstracts (ca. 250-300 words) must contain the title, the name of the author and contact information (institutional affiliation, mailing address and email address). Abstracts and short bios should be submitted to lodz.conference@gmail.com by **15 May 2015**. The conference is held in English. Selected papers will be published in a collection of essays. For further information see [website](#).

4. CALLS FOR CONTRIBUTIONS

Word and Text - a Journal of Literary Studies and Linguistics invites submissions on “Blanchot’s Spaces”

Notions of literature and space have been more closely related since Maurice Blanchot: the ‘literary space’, the formula that has given his most widely read book its title, can be understood in at least three different ways: literature has a space, literature is a space, literature invents a space or rather spaces. For what is at stake is not only the space *in* the work (theme, plot) but also the space *of* the work (text, book) as well as the space *for* the work (distribution, reception). In this sense, the literary space is not necessarily an isolated space, separated from the world; it is not only a space of death, as we have been used to saying in the wake of Blanchot’s reading of Mallarmé and the negativity of the sign.

A non-exhaustive list of possible avenues for research may include, but is not limited to, the following:

- can one speak of a model of space in Blanchot? Is it functional, effective?
- can one speak of a sensitive space in the work of Blanchot? Which would then be the subject of this sensitive experience?
- what connections could be established between space and writing (*écriture*): the apprehension of space from writing, or the discovery of writing from space
- the paradoxical figuration of space
- space as rhythm, force, difference: articulating spatiality, disarticulating places
- space as opening: mixing genres, forcing limits
- space as event: literature must ‘take place’ (Blanchot)
- the ‘step’ (*le pas*): body gestures which either figure or disfigure space (in his novels and *récits*), gestures of thinking which designate steps in Blanchot’s critical processes (*Faux pas*, *The Step Not Beyond*, ‘La marche de l’écrevisse’ (crab’s progress’, *The Infinite Conversation*), gestures of reading (Derrida, reader of Blanchot, Foucault, reader of Blanchot, etc.)
- the body and its spaces in Blanchot’s *récits* and novels
- the dramatization of space in Blanchot
- the spatial configuration of the neuter
- ‘vast as the night’ (cf. *The Infinite Conversation*): the obsession with space
- extensions, modulations, transgressions of space: from the literary space to other types of space (interrelational, analytic or daily space etc.) (cf. *The Infinite Conversation*)
- the intervalic space of Blanchot’s dialogues and conversations : in-between-ness and the polylogues of Blanchot, Derrida, Heidegger
- spacing and temporalization in relation to language, the zero point of literature (cf. *The Book To Come*), the search of ‘Lazarus in the tomb’ (cf. *The Work of Fire*)
- the spatial condition as critical condition
- the space of the work, areas of reception, including translating Blanchot
- the landscapes of critical space; the critical space as ‘an experience of the impossible’ (*The Infinite Conversation*); the drift of reading; fictionalizing Blanchot
- political spaces (common, community, communication).

We welcome interdisciplinary approaches, ranging across critical theory, visual studies, literary and translation studies, as well as other disciplines in the humanities. Please send a proposal of 1000 words by **30 January 2015** to the editors of the volume who will also answer any question you may have at wordandtext2011@gmail.com. Selected contributors will be expected to send the full article by 30 April 2015. Please follow the journal guidelines available [here](#).

Auto/Fiction – 2:2 - Open issue

The issue is open to all kinds of applied and theoretical papers on autofiction. Contributions should be written in English and may vary in length from 3000 to 12000 words. Reviews should not be more than 1000 words. In addition to scholarly papers, we invite contributions in the form of book reviews, calls for papers, announcements of conferences etc. All contributions must adhere to the MLA style sheet (7th Edition) with an abstract and keywords. All methods and approaches are welcome. Potential themes include but are not limited to:

Fact, Fiction & autofiction; Metafiction; Surfiction; Faction; Auto-narration; Auto-fabulation; Autobiographical novel; Autobiography and autofiction; The self-fictionalization; The author and his/her double; Frontiers of the writing itself; Narrative and fiction; Narrative analysis; Narrative and autofiction; Theories of autofiction; Self-representational Writing; Online Writing of the Self; Fake Autobiographies; Auto-ethnographies; Autofiction in Cartoons; Autofiction in Dance and Film; Indigenous autofiction; Autofictions of 'ordinary people'; Autobiography in Translation; Autofiction and the body; Autofiction and the law; Autofiction and human rights; Autofiction and sexuality; Visual autofiction; Psychoanalysis; Cultural analysis and autofiction. **Deadline for proposals: Jan 31, 2015.** Deadline for full-length texts: April 15, 2015.

For more information, please feel free to contact autofiction@hotmail.com or visit the [website](#).

Negotiating Cultural Encounters with the English-Speaking World ELOPE XII - Spring (2015)

ELOPE (English Language Overseas Perspectives and Enquiries), a double-blind, peer-reviewed academic journal, publishes original research articles, studies and essays that address issues of English language, literature, teaching and translation. The 2015 special issue invites contributors to submit articles that take a close and critical look at the cultural differences and barriers encountered in interaction with English-speaking countries and the specificities of English-mediated intercultural communication. Cultural, i.e. socially constructed concepts can be analysed not only as they relate to the pervasive British and American cultures, but also locally (e.g. Scotland, Wales, Ireland) and internationally (World Englishes, English as a lingua franca).

Please submit papers between 5,000 and 8,000 words in length, with an abstract of 150–180 words **by 31 January 2015** to guest editors: andrej.stopar@ff.uni-lj.si and monika.kavalir@ff.uni-lj.si. Prospective authors are encouraged to contact the guest editors with regard to possible article themes or other inquiries.

Screen-Philosophies of Violence HJEAS (Hungarian Journal of English and American Studies)

HJEAS (*Hungarian Journal of English and American Studies*) seeks papers for a special thematic block on "Screen-Philosophies of Violence". *HJEAS* is a peer-reviewed journal of the Institute of English and American Studies at the University of Debrecen, Hungary publishing critical articles, interviews, and book reviews in the fields of American, British and Irish literature, history, culture and cinema and is available from JSTOR and ProQuest.

Articles in the thematic block "Screen-philosophies of violence" may address individual films, auteur oeuvres, generic nodes of representation (in action films, thrillers, horror, western, war and political cinema) which pursue a critical attitude to violence, that is propose to consider -- in a systematic, questioning, argumentative, speculative or diagnostic manner -- the relationship between violence and reality, existence, values, knowledge, attitudes, etc. The editor of the block believes that cinematic violence, when not used as dramatic spectacle or assumed as a tendency of behaviour in the sole service of psychological realism, may advance our understanding of the notion of violence as representation (violence and mediation), epistemology (knowledge as violence/violent forms of knowledge), ontology (the violence of existence) and ethics (categories of valuation and violence). In addition, cinema is capable of exploring the frequently violent discursive logic and destructive nature of stereotypes relating to gender, sexuality, race, ethnicity and subcultures. Apart from topics raised within Film Studies and traditional branches of philosophy, contributions relying on relevant aspects of Cultural Studies, Gender Studies, Genre Studies, Postcolonial Studies, Trauma and Memory Studies are also sought.

HJEAS invites contributions exploring screen philosophies of violence with reference but not limited to the following topics:

- thinking violence through stylistic devices and film poetics: form as violence in films
- missing motivations, broken chronologies, fragmented stories: the violence of disnarrative feature cinema
- cinematic practices that question the humanist view of man and nature, individual and society
- films that unfold the logic of stereotypes, scapegoating, and normative values, or investigate the cultural grammar and ideological semiotics of violence
- cinema as a source of Other gazes and a vehicle of de(con)structing the pleasures of sexist and colonial spectatorship

- films exploring the causes of domestic/marital/adolescent violence, violence at school, the workplace and in deviant subcultures
- films analysing discourses and symbolic institutions of violence in stories set in hospitals, prisons, educational institutes and the military
- films offering an analytical approach to everyday forms of violence in closed societies, totalitarian states, religious or other sects
- filmmakers examining the underlying logic of historical, collective and personal traumas or the relationship between individual and structural violence
- raising general questions in connection with the poetics and politics of screen violence
- taxonomic overview of violence in cinema

HJEAS encourages article submissions from a variety of interdisciplinary perspectives and academic orientations. Publication decisions are based solely on the quality of the submissions, which undergo a double-blind review. For further information on our guidelines for manuscripts to be considered for publication, please see our [website](#). Texts should be submitted electronically **by 8 February 2015** using the following addresses: gyori.zsolt@arts.unideb.hu and hjeas@unideb.hu. Notification of acceptance: 31 April 2015. Delivery of completed papers: 31 August 2015. Enquiries to: Zsolt Györi, Assistant editor: gyori.zsolt@arts.unideb.hu.

Textimage, Revue d'Etude du Dialogue Texte-image, Varia 5

Outre ses numéros thématiques, la revue en ligne *Textimage* publie une fois par an un ensemble de varia. Varia 5, à paraître pour novembre-décembre 2015, rassemblera des études originales concernant les multiples formes du dialogue entre textes et images. Une présentation du projet avec son titre (une page maximum) accompagnée d'une notice bibliographique doit parvenir pour acceptation à l'adresse en ligne de la revue revuetextimage@yahoo.fr **avant le 15 février 2015**. Les articles retenus seront être remettre au plus tard le 1er juillet 2015.

Neo-Victorian Biofiction: Re-Imagining Nineteenth-Century Historical Subjects. A themed volume in Rodopi's Neo-Victorian Series (2016)

We invite contributions on Neo-Victorian Biofiction for a themed volume in Rodopi's Neo-Victorian Series to be published in 2016. This edited collection will examine the manifold narrative ethics and strategies employed by writers, dramatists, poets, filmmakers, graphic novelists and other artists to re-imagine the lives of nineteenth-century historical subjects. From celebrities, including iconic public figures and notorious criminals, to obscure individuals virtually erased from historical records, as in the case of slaves, servants, industrial and sex workers, the personal triumphs and traumas of real-life people of the period continue to exert an evident fascination for the present.

On one hand, neo-Victorian biofiction's prosopopoeic 'resurrectionism' seeks to write/right the wrongs of history, to shed new light on the dark sides of the Victorian archive and, ultimately, to perform an ethics of truth and testimony. On the other hand, it involves ethical risks of appropriation for present-day agendas, symbolic (re-)victimisation, factual distortion, and even defamation.

How do 'biofictioneers' negotiate these risks so as to do justice and bear after-witness to the actual lives lived? To what extent do artists self-consciously foreground, question and reconsider the historiographic metafictional slippage between fact and fiction in their works? And is it legitimate to 'invent' compensatory or alternative histories? Indeed, can texts heavily reliant on fabulation still be regarded as biofiction per se? As well as proposals on the usual suspects, such as Queen Victorian and the great Victorian writers of Dickens, Wilde & Co., we are particularly interested in chapter proposals on biofictions of the following: artists and models; Australian Aborigines; children; doctors; indigenous actors in the India's 'First War of Independence'; maids and menservants; mistresses and prostitutes; poets and poets' muses; travelers and explorers.

Possible topics may include, but need not be limited to the following:

- biofiction's shaping role in contemporary views of 'the Victorian'
- the relationship between biofiction and postmodernism
- the politics of prosopopoeia (voice/voicing, single vs. multiple points of view, third-person biofiction vs. first-person 'autobiofiction', etc.)
- techniques producing empathy and/or distancing effects
- the ideological (feminist, postcolonial, queer, etc.) agendas of biofiction
- the un/ethics of biofictional practice
- biofiction in the context of adaptation studies
- the gender politics of biofiction

- spectrality and/or biofictional 'grave robbing'
- the ontological slippages between fact and fiction, history and story
- the uses of comedy in biofictional texts
- differences in biofiction across neo-Victorian genres and media
- biofiction as after-witness to nineteenth-century traumas

Please send 300-500 word proposals (for 8,000-10,000 word chapters) **by 28 February 2015** to the series editors: Marie-Luise Kohlke at m.l.kohlke@swansea.ac.uk and Christian Gutleben at Christian.GUTLEBEN@unice.fr. Please add a short biographical note in the body of your email. Completed chapters will be due by 1 September 2015.

Crime Writing: A special issue of The Human (June 2015)

The Human (issn: 2147-9739) is an international and interdisciplinary indexed journal that publishes articles written in the fields of literatures in English (British, American, Irish, etc.), classical and modern Turkish literature, drama studies, and comparative literature (where the pieces bridge literature of a country with Turkish literature). To learn more about *The Human: Journal of Literature and Culture* and its principles, please see our [website](#). *The Human* is now inviting submissions for a special issue to be published in June 2015. The special issue will be devoted to crime writing (fiction and non-fiction) in all of its diverse forms and multiplicity of cultural situations. The topic, for instance, may cover journalistic reportage, online fansites for aficionados of crime, detective fiction broadly construed, crime writing for children and young adults, hacking, true crime writing, historical crime writing, and other subjects. Interdisciplinary approaches are encouraged, as are treatments that deal with global (non-Western) writing or that bridge East and West. Less-covered subjects are most welcome. Successful submissions will demonstrate rigor, originality and persuasive argumentation for the significance of the thesis. Further details [here](#). Completed essays of 4500-5500 words should be submitted **by March 1, 2015**, to guest editor, Rebecca Martinat rmartin@pace.edu.

The Quickening of the Senses: Translating for the Stage, Palimpsestes 29

The language of the theatre moves between "the written and the spoken" (Pierre Larthomas, *Le Langage dramatique*). Beneath the explicit meaning carried by the text, there beats an unspoken, implicit level of meaning carried by the bodies of the actors, in their breath, their gestures and their movements. In writing for the theatre everything is double. The moment of enunciation is shared between the author, who has imagined a fictional discourse for characters he has heard and seen in his imagination, and the actors, who give a voice and a real physical and sensorial presence to the text. Between the author's written text and the actors' spoken text comes the mediational work of the director who filters the sensorial perceptions that are offered to the spectators. The theatrical text is a gapped text as Anne Ubersfeld, has suggested in *Lire le Théâtre*. It is an intermediary state in the creative process, a potential text that is only fully realized in performance, where the visual and auditory organs of the spectators are the mediatory vehicles for the reception of the performance. However, the text also appeals to the memory of other senses (touch, smell, taste) helping emotions linked to past experiences emerge, thus amplifying or contrasting with the sensorial experiences recounted or performed by the actors. The theatre translator represents one link in a complex chain that goes from the writing of the text in another language to its reception in a theatre and which includes multiple partners—playwright, translator, director, set designer, musician, stage manager, lighting technician, actors, spectators. Translating for the theatre is both a liberating and constraining experience. While theatrical texts often involve adaptation, translating for the stage does not necessarily call for a literal translation of sense. On the contrary, the priority is given to the transfer of the sensorial dimension of the theatrical text. The transfer from one language to another must be articulated with the staging of the text (as imagined by the translator or imposed by the director) in order to prepare for the lines to be spoken by the actor. Papers can address conventional theatrical translation and its multiple incarnations (adaptation, rewriting, intersemiotic adaptation, surtitling). The following subjects could be addressed

- Lexis and syntax linked to the expression of sensorial perception
- The relationship between linguistic representations of the senses and the simulation/stimulation of perception on stage
- The diachronic aspect of the translation of the vocabulary of the senses
- The specific nature of orality in the writing and production of sound
- The adaptation of the sound environment of the source text ((rhythm, sounds)
- The constraints of prosody and musicality connected to theatre in verse
- The distinction between translating for the stage and translating for the page

- The place of the sensorial dimension according to the translators' environment (professional translator, occasional translator, playwright, director, actor etc.) and their working conditions (translation commissioned by the director for example)
- The cultural transfer of the sound effects, onomatopoeia, songs
- The cultural and/or ideological dimension to perception
- The inclusion of the physical constraints of the actor (breath, elocution)
- The materialisation on a foreign stage of the informative content of stage directions (the long descriptions of Tennessee Williams for instance)
- Senses that are "orphaned" on stage--touch, taste, smell.

Proposals (a half page in English or in French) plus a short CV should be sent, **by 15th March 2015** to: Isabelle Génin isagenin@club-internet.fr, Marie-Nadia Karsky mnkarsky@gmail.com, Clíona Ní Riordáin cniriordain@gmail.com and Bruno Poncharal bruno.poncharal@orange.fr.

Women Writing War: From German Colonialism through World War I

The 100th anniversary of World War I and the preceding years of German colonial conflicts provide an opportunity to revisit the texts that emerged out of these violent developments, to expand the war canon dominated by male writers, and to reconsider the understanding of the experience of war beyond the arenas of combat. Women not only commented on their nation's imperial ambitions and war efforts in various ways, but they also documented and imagined the events of this tumultuous time period through both fictional and non-fictional texts. Our proposed collection seeks to examine how German-speaking women wrote war in the early 1900s and how these representations deepen our understanding of the gendered experience of war.

We invite proposals from across disciplines that examine female-authored, German-language texts through a variety of theoretical frameworks, focusing on early twentieth-century wars in Europe or German colonies up to 1918. The term "text" may be interpreted in a broad sense to include not only literary and non-literary writings, but also film and other art forms. Likewise, the concept of "war" may be broadly understood to incorporate the events leading up to a war and its immediate aftermath. Therefore, we also welcome submissions that investigate how imperial discourses and colonial conflicts contributed to a persistent atmosphere of *Kriegsbegeisterung* in the early twentieth century that eventually culminated in the outbreak of World War I.

Please send a 300-400 word abstract in English and a two-page CV **by March 1, 2015** to the editors: Katharina von Hammerstein at von.hammerstein@uconn.edu, Barbara Kosta at bkosta@email.arizona.edu and Julie Shoultz at julie.shoultz@uconn.edu. Those whose abstracts are selected will be invited to submit a complete manuscript in English by October 1, 2015. Inclusion in the collection will be contingent upon timely submission and the review of the full manuscript. The editors aim for a publication date in late 2016.

Journal of the Association of Western Art History announces a call for papers on "Images and Histories."

Journal of the Association of Western Art History is a peer-reviewed publication, affiliated with a professional society called the Association of Western Art History (AWAH) in South Korea. The journal is published twice a year in print. We plan to publish a thematic issue, "Images and Histories" in August 2015 for which we seek scholarly articles. We welcome submissions from art historians, historians, critics, curators, and other art scholars and professionals. For further information see [website](#).

What is history in art history? What role do art or images play in history? Both history and art history as disciplines appear to have encountered similar challenges and faced similar possibilities while attempting to develop new ways to reconsider images as well as engage in rethinking about history and art. New art history and contemporary art have expanded the definitions of art - a range of objects, media, and discourses is now included. Several postmodern thinkers have questioned conventional historical thinking and methodologies. The discipline of history, in particular, has witnessed what has been called by some as the "visual turn," that emphasizes a new method of understanding the role of the visual and images, including art. This questions the relationship between the field of history and images. We would like to investigate the potential of a mutually illuminating relationship between history and art history in terms of images. We invite scholarly articles presenting new interpretations of the following:

- Rethinking: What is history in art history? Or what does art mean in history?
- Critique of existing art historical methodologies or assumptions regarding art (image).
- Critical examinations of "Images and Histories" in a given cultural period (e.g., the Middle Ages, the Absolute Monarchy, Napoleon III, the Modern Period, World War II, the 20th Century).

Please send a completed article and a CV (including institutional affiliation, institutional/home address, and email address) to chief editor, Prof. Moojeong Chung via email at ed.awah@daum.net by **March 31, 2015**. Articles in English language only will be considered and should be 5000-7000 words inclusive of notes and bibliography. All submissions should be accompanied by a 300-400 word abstract and 5-10 keywords. Enquiries to ed.awah@daum.net.

Justice and Compassion: Hume's Moral Philosophy and Contemporary Practical Ethics. A special issue of Diametros - An Online Journal of Philosophy

The special issue, planned for publication in June 2015, is intended to continue a series of special issues dedicated to the applications of various classical ethical theories in contemporary practical contexts. This time the journal's focus is on Hume's moral theory, in particular on the two components which constitute its conceptual framework: justice and compassion. Authors are kindly requested to submit their proposals by **31 March 2015** for double-blind peer review through the online platform of the journal [here](#).

- ***Also from Diametros: Thomas Aquinas' Theory of Conscience and Contemporary Debates on Conscientious Objection.*** Articles on Thomas Aquinas' theory of conscience are invited for submission, in particular, articles that feature such aspects of the theory as its admission of the possibility of erroneous judgments of conscience and its relation to recent controversies concerning conscientious refusals by health care professionals to take part in certain ethically contested medical procedures ("conscience clauses"). Other aspects of Aquinas' theory of conscience, which merit an in-depth discussion, will also be considered. Authors interested to contribute to this edition of *Diametros*, planned for publication in September 2015, are kindly requested to submit their proposals by **15 June 2015** for double-blind peer review [Online](#).

Interpreting in Conflict Situations and in Conflict Zones throughout History Linguistica Antverpiensia NS

The figure of the interpreter as an intercultural and linguistic mediator in zones devastated by conflict has always existed due to the fact that conflicts have been intrinsic to the development of history. The distinctive trait of these interpreters is that, unlike other interpreters who are seldom in danger when exercising their profession, they risk being subjected to psychological and emotional pressure or physical harm and are often unable to find politically or linguistically neutral spaces, and the combatants do not recognise them either (Kahane 2008). Although in some civilisations, such as the Babylon Empire (Kurz 1985), interpreters enjoyed great prestige, it was only in the second half of the twentieth century that interpreting was recognised as a profession with the creation and development of simultaneous interpreting during the Nuremberg trials and the subsequent establishment of the first interpreting schools. Since then, interpreting as a profession has achieved a high level of professionalisation and specialisation. However, language brokering in conflict zones has continued to be a non-regulated occupation mainly carried out by interpreters who have not undergone any formal training and lack the professional skills that are essential if they are to perform adequately as interpreters. Furthermore, there is a lack of recognition of the specialised role that conflict interpreters play. Nevertheless, in the last few decades international associations have become more aware of the complexity of the role that interpreters play in conflict zones and of their vulnerability and need for special protection. As a consequence, some initiatives have been developed and the role of interpreters in conflict has attracted more attention in the literature on interpreting with works such as those by Balaban (2005), Carr (2007), Tipton (2008, 2011), Baker (2010), Inghilleri (2005, 2010), Inghilleri and Harding (2010), Greene (2013), Footitt and Kelly (2012), Footitt et al. (2012), Kelly and Baker (2012), among others. In spite of the increasing awareness of the role of interpreters in conflict and the expanding literature on interpreting in conflict, we believe that few studies to date have dealt with the role of interpreters in conflict zones in different chapters and periods of history -- from prehistory to contemporary history -- and how their status has developed. The main objective of this issue is therefore to focus on the role of interpreters in conflict zones and situations in different chapters and specific conflicts of history with the ultimate goal of shedding light on the particularities of each period or conflict in terms of working practices and procedures, policies and norms, ethics, status and profile, neutrality, identity and ideology, and/or to compare these aspects in different periods or conflicts.

We invite proposals dealing with one or more of the following topics:

- What has been the role of interpreters in conflict zones and in conflict situations in certain episodes of history with a special view to working practices and procedures?
- How could the interpreter working in conflict be described in terms of profile and status, neutrality, identity and ideology? Have these concepts changed throughout history?
- What are the policies and norms that have regulated the role of conflict interpreters throughout history?
- What are the ethics underlying the work of the conflict interpreter in specific periods of history?
- What has been the role of the interpreter in recent conflicts?

- What role have interpreters played in the different stages of conflicts (conflict settlement, conflict transformation and conflict resolution)?
- What is the role of the interpreter in protracted conflicts? Has this role changed or developed in any way, or has it remained the same?
- What are the present and future directions that research on this topic might take with regard to current and future practices and training that might enhance the status of these interpreters?

Abstracts of approximately 500 words, including some relevant bibliography, should be submitted **by 1 April 2015** to Lucía Ruiz Rosendo at lruiros@upo.es. Acceptance of proposals: 1st of May 2015. Submission of articles: 1st of December 2016. Acceptance of articles: 30th of February 2016. Publication: November-December 2016.

***The Canadian Alternative: Canadian Cartoonists, Comics, and Graphic Novels* A volume of essays**

For a proposed edited and refereed volume on Canadian graphic novelists and cartoonists. Dominick Grace and Eric Hoffman, editors of *Dave Sim: Conversations*, *Chester Brown: Conversations*, and *Seth: Conversations* for the University Press of Mississippi, are editing a collection of essays provisionally titled *The Canadian Alternative: Canadian Cartoonists, Comics, and Graphic Novels*. We seek previously unpublished essays addressing Canadian cartoonists/comics. Our primary interest is in “alternative” cartoonists and cartooning, narrowly defined; that is, figures associated with the underground, independent, and/or ground-level comics movements. Figures of key interest might include but are not limited to:

- Marc Bell
- David Boswell
- Chester Brown
- David Collier
- Julie Doucet
- Rand Holmes
- Jeff Lemire (especially his independent work)
- Bernie Mireault
- Bryan Lee O’Malley
- Dave Sim
- Seth

However, and as the inclusion of Lemire above indicates, we are also interested in papers dealing with the Canadian “alternative” more broadly-defined, whether represented by the visions of specific creators who have worked in mainstream comics (Byrne, Dan and Gene Day, Lemire, McFarland, etc.) or by Canadian alternatives to mainstream US comics publishing (e.g. the Canadian “whites” of World War Two), the various attempts to create a Canadian market/national hero (perhaps best represented by Richard Comely and Comely Comics’s *Captain Canuck*), and other distinctly Canadian takes on the graphic medium (e.g. Martin Vaughan-James’s *The Cages*, or BP Nicholls’s use of comics/cartooning). Substantial essays (5,000-8,000 words) focusing on specific creators, comparing/contrasting the work of a few creators, or addressing Canadian movements in comics are welcome. Completed papers should be submitted **by 30 April 2015** to Dominick Grace at dgrace2@uwo.ca and/or Eric Hoffman at diamondjoecity@gmail.com. Inquiries/proposals are also welcome. Though a publisher has yet to be determined, the University Press of Mississippi has expressed interest in publishing this collection.

5. NEW COMPARATIVE PROGRAMMES, PORTALS AND ASSOCIATIONS, AND NEW RESEARCH TOOLS

Swedish museums open access

About a year ago, we at the Swedish museums The Royal Armoury, Skokloster Castle and the Hallwyl museum (which together constitute a national agency, accountable to the Ministry of Culture) took an important step towards increased openness when we made 20,000 high-resolution images available on Wikimedia Commons. This contribution is the largest release from a Swedish museum to Wikimedia Commons and one of the largest worldwide. But more important than the number of images is the way they are put in context. Full information [here](#).

[University of Toronto Quarterly Online](#) - COMPLETE ARCHIVE NOW AVAILABLE!

UTQ welcomes contributions in all areas of the humanities – literature, philosophy, fine arts, music, the history of ideas, cultural studies, and so on. It favors articles that appeal to a scholarly readership beyond the specialists in the field of the given submission. For full details, please visit [here](#). Acclaimed as one of the finest journals focused on the humanities, *UTQ* is filled with serious, probing, and vigorously researched articles spanning a wide range of subjects in the humanities. Often the best insights in one field of knowledge come through cross-fertilization, where authors can apply another discipline's ideas, concepts, and paradigms to their own disciplines. *UTQ* is not a journal where one philosopher speaks to another, but a place where a philosopher can speak to specialists and general readers in many other fields. This interdisciplinary approach provides a depth and quality to the journal that attracts both general readers and specialists from across the humanities. The *UTQ* complete archive of over 3200 articles and reviews, from 1930 to present, is now available online. *UTQ* Online is an [electronic resource](#) for the arts and humanities. Partial archive – 1977-2014 (39 volumes, 150+ issues and more than 1200 articles and reviews) – is also available on [Project MUSE](#).

6. NEWS OF /PROPOSALS FOR RESEARCH PROJECTS

Horizon 2020 project-proposals on Cultural Heritage

If you are a member of LinkedIn, and if you are interested in working together on Horizon 2020 proposals you may like to join the Europeana Network Subgroup 'Horizon 2020 Discussion Group' which will be using possibilities in the upcoming calls, specifically ICT8, ICT16, ICT19 and the calls on Reflective Societies (REFLECTIVE-2-4-5-6-8-11). For more details on Horizon 2020, consult the relevant [website](#) and in particular [this page](#).

7. FUNDING ALERTS

Fujian Government Scholarships (FGS) for International Students in China, 2015-2016

The government of Fujian Province is offering scholarships **in all subjects** for international (non-Chinese) students. These are granted to relevant institutions that accept international students. For a Doctoral degree or senior scholar students: scholarship is granted for 3 to 4 academic years with the standard of RMB 50,000 per year.

The applicants must fill in and submit the following documents: an application form for Fujian Government Scholarship, their highest diploma (notarized photocopy), and a study plan (400 words or above) or research plan (800 words or above). Applicants should send in applications in written form, or apply online **from January to April each year**.

[Further Official Scholarship Information and Application](#).

Liverpool University Press Open Access Publishing Fund

The aim of the fund is to support open-access publication by early-career researchers in the humanities. LUP authors may donate all or part of their royalties to the Fund, and all contributions are then match-funded by the press. Find out more: [Liverpool University Press Open Access Authors Fund](#). Submit to: [Modern Languages Open](#).

AHRC TECHNE Doctoral Partnership and College Postgraduate Studentships in Italian, French, German, Hispanic Studies and Comparative Literature and Culture

The School of Modern Languages, Literatures and Cultures at Royal Holloway is pleased to invite applications to its PhD programmes in and Comparative Literature and Culture, French, German, Hispanic Studies, Italian. The AHRC studentships (stipend and fee waiver) are offered through the [TECHNE Doctoral Training Partnership](#), a consortium of seven universities in London and the South East led by Royal Holloway. TECHNE offers rich and diverse training for the contemporary doctoral researcher in a fully-formed programme for academic, professional and early career development with a focus on interdisciplinarity. Providing an environment for students who wish to be intellectually innovative and experimental, the training programme is enhanced by input, networking, collaborative engagement and placement opportunities provided by TECHNE's 13 partner organizations in the cultural sector (including the BFI, Barbican, Natural History Museum, Museum of London and Science Museum). The School of Modern Languages, Literatures and Cultures at Royal Holloway has a wide variety of recognized strengths in research. You can find out more about the research

environment and range of expertise we offer on our [research pages](#). Applicants for PhD are eligible to apply for both AHRC studentships and for Royal Holloway studentships through a [single application process](#). The School of Modern Languages, Literatures and Cultures is also able to recommend students for Royal Holloway studentships (which may consist of a stipend and fee waiver or just a fee waiver). Approximately £380,000 is available for postgraduate studentships across the Faculty of Arts and Social Sciences. In the main these will be awarded by a Faculty Panel to students who are unsuccessful in their application for a TECHNE scholarship.

How to apply: Prospective doctoral students who are interested in applying for a studentship should contact the Director of Graduate Studies, Dr Sarah Wright. The **deadline for applications is 7 February 2015** (note that all references must also be received by this deadline).

University of Auckland Doctoral Scholarships for International Students in New Zealand, 2015

Applications are invited for University of Auckland doctoral scholarships available to international students from all countries who wish to pursue doctoral studies on a full-time basis. Scholarship covers tuition fees and provides an annual allowance of NZ\$25,000, in the form of a fortnightly stipend. Scholarships are awarded for up to 3 years, with a 6-months extension. Selection will be based academic merit. Each year over 140 University of Auckland Doctoral Scholarships are awarded.

Doctoral student applying for scholarships, should also submit an Application for Admission (AfA). If suitable supervisors are available and all of the University's entry requirements are met, applicants are then offered a place in the programme to study a topic of their choice. Apply as early as possible. Paper-based applications will not be accepted. Each Faculty has its own page and application form, students should ensure they select the correct Faculty when applying. The online application requires a supporting statement from the supervisor by the closing date; applicants should ensure they allow sufficient time for this to occur. **Application deadline: 1 March 2015.**

[Further Official Scholarship Information and Application.](#)

Society for French Studies (SFS) Visiting International Fellowship Award

This scheme enables outstanding academics in French Studies at all career stages, based in overseas universities, to spend time at UK or Irish higher education institutions.

Tom Conley, Abbott Lawrence Lowell Professor at Harvard University, is the inaugural International Visiting Fellow for Academic Year 2014/15. Professor Conley will be hosted by the Institute of Modern Languages Research (London), and the Universities of Liverpool, Oxford and Stirling, between 9 and 29 March 2015. During his Fellowship, he will give the Malcolm Bowie Memorial Lecture at the IMLR, along with SFS guest lectures at Liverpool and Stirling. He will also give a research seminar at Oxford and lead postgraduate workshops at Stirling and the IMLR. Full details of the times and dates of these events will be circulated shortly. Professor Conley's ground-breaking work engages with literary and visual culture from the early modern to the contemporary period. His publications include *An Errant Eye: Poetry and Topography in Early Modern France* (University of Minnesota Press, 2011), *Cartographic Cinema* (University of Minnesota Press, 2007), and *The Self-Made Map: Cartographic Writing in Early Modern France* (University of Minnesota Press, 1996). His workshops during the Fellowship will focus especially on cartographies and translation.

The deadline for applications to this year's is **1 April 2015**, for activity taking place the following academic session. Full details of the scheme are provided below. Information may also be found on the following [link](#).

8. POSITIONS (TEACHING, RESEARCH, ETC.)

The Center for Humanities and Information at The Pennsylvania State University seeks up to three visiting fellows for the 2015-16 and 2016-17 academic years (US)

Taking "information" in its broadest possible senses, the Center aims to bring together a diverse, interdisciplinary group of scholars who read and think widely across fields, geographical space, and historical time. Fellowships are awarded at two levels: Senior Fellowships, appropriate for scholars employed in tenure-track positions at any level, are for one year, and carry no teaching obligation; Junior (postdoctoral) Fellowships are for two years, and require fellows to teach one course per year. Salaries for both Senior and Junior Fellows are \$50,000; support also includes research/travel funding and a benefits package. Fellows have access to extensive research design support, as well as to grant-writing and job market workshops, career mentoring, and archival/library support and research consultation. Fellows are expected to be in residence at Penn State's University Park campus and to participate in the Center's weekly lunches and lecture series.

Applicants must have a PhD or equivalent scholarly credentials (obtained by July 30, 2015) and a record of peer-reviewed work. Emerging scholars as well as senior scholars are encouraged to apply. Applicants from all parts of the world are welcome; U.S. citizenship is not a requirement. CHI also encourages co-applications from groups of two or more people working on a single project. At least one Fellow each year should have a background in or a research project oriented towards library research.

Screening of applications will begin January 15, 2015, although all **applications will be considered until the search is concluded**. To apply, upload a letter of application, a CV (please include names/emails of three references), and a writing sample of 25-30pp, electronically [here](#). Applicants for Junior Fellowships should also upload a one-page description of an undergraduate course they might teach in their field of expertise. Visit the CHI website [here](#).

International Scholarships for Humanities, Arts, Social Sciences and Economics in Greece, Onassis Foundation (Greece)

The Alexander S. Onassis Public Benefit Foundation announces the twenty-first (21st) Annual Programme of Research Grants and Educational Scholarships starting on October 1st, 2015 which is addressed to non-Greeks, University Professors of all levels (Ph.D. holders), Postdoctoral Researchers (Ph.D. holders) and Ph.D. Candidates.

Further information available [here](#). Enquiries to Foreigners' Fellowships Programme at mpagoni.fpp@onassis.gr or fhadqiantoniou.fpp@onassis.gr. **Closing date: 31st January 2015.**

Lecturer in Korean Studies, Smith College, Northampton, Massachusetts (US)

The Program in East Asian Studies at Smith College invites applications for a full-time Lecturer position in Korean Studies. This is a two-year, non-tenure-track, benefits-eligible appointment, beginning July 2015. We seek someone trained in the humanities or social sciences to teach surveys of pre-modern and modern Korea, and advanced Korean Studies courses (other than language and literature) from interdisciplinary and comparative perspectives. The normal teaching load is five courses per year. Located in Northampton, MA, Smith College is the largest women's college in the country and is dedicated to excellence in teaching and research across the liberal arts. A faculty of outstanding scholars interact with students in small classes, as advisors, and through student-faculty research projects. The Five College Consortium, comprised of Smith, Amherst, Mount Holyoke, and Hampshire Colleges and the University of Massachusetts, Amherst, provides a rich intellectual and cultural life and broad collegial opportunities. Details about the Program in East Asian Studies at Smith may be found at on the [website](#).

Apply Online [Here](#) with a letter of application, curriculum vitae, writing sample, unofficial transcripts, and three confidential letters of recommendation. **Review of applications will begin February 15, 2015.**

12-15 Ph.D. Stipends / Fellowships, 2 Postdoctoral Positions & 1-2 Predoctoral Fellowships, Bremen International Graduate School of Social Science (BIGSSS), University of Bremen and Jacobs University Bremen (Germany)

The Bremen International Graduate School of Social Sciences (BIGSSS) invites applications to its Ph.D. program. BIGSSS is an inter-university institute of the University of Bremen and Jacobs University Bremen and is funded by the German Excellence Initiative. The program provides close supervision of dissertation work within a demand-tailored education and research framework. Further information available [here](#). Enquiries to admissions-officer@bigsss-bremen.de. **Closing date: February 15, 2015.**

Lecturer in Comparative Literature, Department of Comparative Literature, School of European Culture and Languages, University of Kent (UK)

We are looking for an enthusiastic and inspiring teacher, able to design, teach, and convene existing undergraduate and postgraduate modules in Comparative and World Literature, and to develop new modules in their area of expertise. The candidate will also contribute to the Department's increasing ambition and international standing in terms of high-quality research. The ideal candidate will have a PhD or equivalent in Comparative Literature or a relevant discipline, with expertise in at least two linguistically distinct literary traditions, an outstanding research profile commensurate with their career stage, as well as the ability to teach on a range of modules in the Department's Comparative and World Literature programmes. We particularly welcome applications from candidates whose expertise includes African, Arabic, Asian, or

Slavonic literature. For further information about the department visit its [website](#). If you require further information regarding the post or application process please contact Teresa Bubb, Resourcing Adviser, at T.C.Bubb@kent.ac.uk, or the Head of the Department of Comparative Literature, Anna Katharina Schaffner, at A.K.Schaffner@kent.ac.uk. Applications must be made online via the University website; details sent directly via email cannot be considered.

Closing date for applications: 8th March 2015.

[Additional Information - HUM0587.pdf](#)

[Job Description - HUM0587.pdf](#)

[Click here to apply for this job.](#)



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