

# Newsletter

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Editor: Brigitte Le Juez

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## 1. CONFERENCES AND SEMINARS (CALLS CLOSED)

**Legal Bodies: Corpus / Persona / Communitas.** Leiden University Centre for the Arts in Society (NL). 15-17 May 2014. For more information, consult the [website](#).

**Le spectacle et le sacré.** Faculté Polydisciplinaire de Taza (Maroc). 5-6 juin 2014. Détails [ici](#).

**Modernist Criticisms Graduate Conference, Saturday 7 June 2014,** Centre for Modernist Studies, University of Sussex (UK). Détails [here](#).

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

**UTOPIA.** 4th international conference of The European Network for Avant-garde and Modernism Studies. University of Helsinki, Helsinki (Finland) 29-31 August 2014. Détails [here](#).

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

**Local Contexts, Global Connections: Transitions, Deviations, Innovations in Literature, Culture and Art.** 5th International Comparative Literature Conference. 15-17 October 2014. Mersin University (Turkey). Détails [here](#).

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

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

**XXXIXe Congrès de la SFLGC. Littérature et expériences croisées de la guerre. Apports comparatistes.** Université de Strasbourg, Institut de littérature comparée, 13-15 novembre 2014. Détails [ici](#).

**Les circulations musicales et théâtrales en Europe, vers 1750–1815/ Musical and theatrical circulations in Europe, ca. 1750–1815.** 20-22 novembre 2014 à Nice (France). Avec le concours du Centre de la Méditerranée Moderne et Contemporaine-MSHS Université Nice Sophia Antipolis, de l'Institut Universitaire de France, de l'Institut de Recherches sur l'Histoire du Septentrion Université Charles de Gaulle Lille 3, de l'Université d'Helsinki. Détails [ici](#).

## 2. PUBLICATIONS AND DOCTORAL THESES

### Books

#### ***Magritte and Literature. Elective Affinities***

Ben Stoltzfus

Leuven University Press, 2013. ISBN 9789058679604

The Belgian Surrealist artist René Magritte (1898–1967) is well known for his thought-provoking and witty images that challenge the observer's preconditioned perceptions of reality. *Magritte and Literature* examines some of the artist's major paintings whose titles were influenced by and related to works of literature: Baudelaire's *The Flowers of Evil*, Goethe's *Elective Affinities*, and Poe's *The Domain of Arnheim* are representative examples of Magritte's interarts dialog with literary figures. Despite these convergences, the titles subvert the images in his paintings. It is the two images together that express the aesthetics of Surrealism — for example, the juxtaposition of unrelated objects whose purpose is to spark recognition. Magritte's challenge to representation compares with metafiction's challenge to classic realism, *Les Chants de Maldoror*, for example, and the intersecting space between art and writing, sometimes referred to as the iconotext, manifests itself whenever Magritte borrows a literary title for a painting. His strategy is to paint visible thought, and this reverse ekphrasis, the opposite of a rhetorical description, undermines the written text. When he succeeds, the effect is poetry.

#### ***L'écrivain et son critique : une fratrie problématique***

Actes du XXXVIII<sup>e</sup> Congrès de la SFLGC Tours-Orléans d'octobre 2012 sur le thème : « Critique et création en littérature »

Philippe Chardin et Marjorie Rousseau (dir.) avec la collaboration de Magali Renouf

Éditions Kimé, coll. « Détours littéraires », 2014. EAN 9782841746507

41 articles composent ce volume. « On n'est jamais si malheureux qu'on croit » ! Les écrivains des siècles précédents, surtout ceux du XIXe siècle, auront passé leur temps à déplorer l'existence de ces individus détestables, de ces tyrans ignares, de ces parasites impuissants qu'étaient à leurs yeux les critiques ; et voici que leurs successeurs du début du XXIe siècle se mettent à pleurer en chœur la disparition (dans laquelle ils voient l'un des plus graves symptômes du déclin de la littérature) de ce personnage indispensable ! Cet ouvrage comparatiste de synthèse aborde sous des angles multiples – chronologiques avec une dominante qui va du XVIIIe au XXIe siècles, génériques en prenant notamment en compte non seulement le roman auquel sont consacrés la majeure partie des articles mais aussi le théâtre et la poésie et géographiques en incluant, par exemple, l'Amérique latine, l'Estonie ou l'Inde – les rapports ambivalents de ces frères ennemis qui n'en font parfois qu'un seul, ainsi lorsque le critique universitaire se transforme à son tour en écrivain, un phénomène sur lequel se penche Jacques Body : « la littérature comparée mène à tout, même à la littérature ». Une attention particulière est prêtée aux mises en scène fictionnelles des relations entre l'écrivain et son critique (notamment dans les romans de Nabokov ou dans *Possession* d'Antonia Byatt), aux effets de l'intervention de ces critiques particuliers que sont le censeur ou le juge (sujet en particulier de l'article d'Hélène Maurel-Indart), ainsi qu'à ce genre hybride de la fiction critique qui s'est développé durant ces dernières décennies. Les réflexions générales de Daniel-Henri Pageaux s'appuient sur la « critique recréante » pratiquée par l'École de Genève, celles d'Yvan Leclerc sur l'hostilité de Flaubert à la critique, et celles de Frédérique Toudoire-Surlapierre sur un ensemble de textes modernes plutôt favorables, quant à eux, à ceux que Genette appelle « des créateurs sans création ».

#### ***Comparative Cultural Studies and the New Weltliteratur***

Elke Sturm-Trigonakis. Trans. Athanasia Margoni and Maria Kaisar

West Lafayette: Purdue University Press, 2013. ISBN: 9781557536532. Series: Comparative Cultural Studies 30

In this English translation and revision of her acclaimed German-language book, Elke Sturm-Trigonakis expands on Goethe's notion of *Weltliteratur* (1827) to propose that, owing to globalization, literature is undergoing a profound change in process, content, and linguistic practice. Rather than producing texts for a primarily national readership, modern writers can collate diverse cultural, literary, and linguistic traditions to create new modes of expression that she designates as "hybrid texts." The author introduces an innovative framework to analyse these new forms of expression that is based on comparative cultural studies and its methodology of contextual (systemic and empirical) approaches to the study of literature and culture, including the concepts of the macro- and micro-systems of culture and literature. To

illustrate her proposition, Sturm-Trigonakis discusses selected literary texts that exhibit characteristics of linguistic and cultural hybridity, the concept of “in-between,” and transculturality and thus are located in a space of a “new world literature.” Examples include Gastarbeiterliteratur (“migrant literature”) by authors such as Chiellino, Shami, and Atabay. The book is important reading for philologists, linguists, sociologists, and other scholars interested in the cultural and linguistic impact of globalization on literature and culture. The German edition of this volume was originally published as *Global playing in der Literatur. Ein Versuch über die Neue Weltliteratur* (2007) and it has been translated in collaboration with the author by Athanasia Margoni and Maria Kaiser. Contents: Goethe’s Weltliteratur and the Career of an Idea; Hybrid Literary Texts and Philological Paradigms; New World Literature and a Systemic Reorganization of Hybrid Fictional Texts; A Survey of Poetic Multilingualism; From One-Word-Interference to Metamultilingualism and Transtextuality; Multilingualism as a Poetic Strategy; Nomadic Biographies in New World Literature; Global Cities and Borderlands as Transnational Spaces; and Global and Local Temporal Layers and the De-placement of National History.

### ***Dostoevskii’s Overcoat: Influence, Comparison, and Transposition***

Joe Andrew and Robert Reid (eds.)

Amsterdam/New York: Rodopi, 2013, ISBN: 9789042037939. Series: Studies in Slavic Literature and Poetics 58

One of the most famous quotations in the history of Russian literature is Fedor Dostoevskii’s alleged assertion that ‘We have all come out from underneath Gogol’s Overcoat’. Even if Dostoevskii never said this, there is a great deal of truth in the comment. Gogol certainly was a profound influence on his work, as were many others. Part of this book’s project is to locate Dostoevskii in relationship to his predecessors and contemporaries. However, the primary aim is to turn the oft-quoted apocryphal comment on its head, to see the profound influence Dostoevskii had on the lives, work and thought of his contemporaries and successors. This influence extends far beyond Russia and beyond literature. Dostoevskii may be seen as the single greatest influence on the sensibilities of the twentieth and twenty-first centuries. To a greater or lesser extent those concerned with the creative arts in the twentieth and twenty-first centuries have all come out from under Dostoevskii’s ‘Overcoat’. Contents: Radosvet Kolarov: Dostoevskii’s Hermeneutic Autotextuality: *The Meek Girl* and *The Idiot*; Michael Pursglove: Dostoevskii as Zuboskalov: the Case of How Dangerous It Is to Succumb to Ambitious Dreams; Eric de Haard: Mirroring the World of the Novel: Poetry in Humiliated and Insulted; Richard Freeborn: A Kiss from Turgenev; Claire Whitehead: Shkliarevskii and Russian Detective Fiction: the Influence of Dostoevskii; Alexandra Smith: Pushkin as a Cultural Myth: Dostoevskii’s Pushkin Speech and Its Legacy in Russian Modernism; Michael Basker: Andrei Belyi and Dostoevskii: from Demons to The Silver Dove; Henrietta Mondry: A New Kind of Brotherhood: Dostoevskii, Suslova and Rozanov; Andrzej Dudek: Dostoevskii as Seen by Dmitrii Merezhkovskii; Neil Cornwell: Orhan Pamuk and Vladimir Nabokov on Dostoevskii; Cynthia Marsh: To stage or not to stage? Adapting Dostoevskii’s Novels; Deborah A. Martinsen: Narrators from Underground; Robert Reid: The Grand Inquisitor Scene in Dystopian Literature and Film; Andrea Hacker: The Idiocy of Compassion: Akira Kurosawa’s *Tale of Prince Myshkin*; Olga Peters Hasty: Bresson and Dostoevskii: Crimes and Punishments; Irina Makoveeva: *Crime and Punishment* as a Comic Book.

### ***Dictionnaire raisonné de la caducité des genres littéraires***

Saulo Neiva & Alain Montandon (dir.)

Genève : Droz, coll. “Histoire des Idées et Critique Littéraire”, 2014, EAN : 9782600017428.

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 victime 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 laissées dans la littérature postérieure, ayant vocation à devenir un ouvrage de référence 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.

## ***Mo Yan in Context: Nobel Laureate and Global Storyteller***

Angelica Duran and Yuhan Huang (eds.)

West Lafayette: Purdue University Press, 2014. ISBN: 9781612493435. Series: Comparative Cultural Studies 31

In 2012 the Swedish Academy announced that Mo Yan had received the Nobel Prize in Literature for his work that “with hallucinatory realism merges folk tales, history, and the contemporary.” The announcement marked the first time a resident of mainland China had ever received the award. This is the first English-language study of the Chinese writer’s work and influence, featuring essays from scholars in a range of disciplines, from both China and the United States. Its introduction, twelve articles, and epilogue aim to deepen and widen critical discussions of both a specific literary author and the globalization of Chinese literature more generally. The book takes the “root-seeking” movement with which Mo Yan’s works are associated as a metaphor for its organizational structure. The four articles of “Part I: Leaves” focus on Mo Yan’s works as world literature, exploring the long shadow his works have cast globally. Howard Goldblatt, Mo Yan’s English translator, explores the difficulties and rewards of interpreting his work, while subsequent articles cover issues such as censorship and the “performativity” associated with being a global author. “Part II: Trunk” explores the nativist core of Mo Yan’s works. Through careful comparative treatment of related historical events, the five articles in this section show how specific literary works intermingle with China’s national and international politics, its mid-twentieth-century visual culture, and its rich religious and literary conventions, including humor. The three articles in “Part III: Roots” delve into the theoretical and practical extensions of Mo Yan’s works, uncovering the vibrant critical and cultural systems that ground Eastern and Western literatures and cultures. *Mo Yan in Context* concludes with an epilogue by sociologist Fenggang Yang, offering a personal and globally aware reflection on the recognition Mo Yan’s works have received at this historical juncture.

## **Journals / Thematic Issues**

### **CLCWeb: Comparative Literature and Culture**

- [Issue 15.5 \(2013\): World Literatures from the Nineteenth to the Twenty-first Century](#). Ed. Marko Juvan. 18 articles: ‘Greek, Latin, and the Origins of “World Literature”’; ‘World Literatures in Temporal Perspective’; ‘On World Literatures, Comparative Literature, and (Comparative) Cultural Studies’; ‘Interculturality and World Literary System(s)’; ‘Towards a Symbiotic Coexistence of Comparative Literature and World Literature’; ‘Transcultural Literature and Contemporary World Literature(s)’; ‘World Literatures, Comparative Literature, and Global Cosmopolitanism’; ‘Major Histories, Minor Literatures, and World Authors’; ‘Worlding Literatures between Dialogue and Hegemony’; ‘National Literature, World Literatures, and Universality in Romanian Cultural Criticism 1867-1947’; ‘World Humanism(s), the *Divine Comedy*, Lao She’s “*灵的文学与佛教*” (“Literature of the Soul and Buddhism”), and Gao’s *Soul Mountain*’; ‘From Cultural Third-Worldism to the Literary World-System’; ‘Western and Oriental Worlds of Literature and Modern Greek Literature’; ‘The Pan-Asian Empire and World Literatures’; ‘The Persistence of “Cathay” in World Literature’; ‘Precarious Cosmopolitanism in O’Neill’s *Netherland* and Mpe’s *Welcome to Our Hillbrow*’; ‘Strangeness and World Literature’.
- [Issue 15.6 \(2013\): New Work about World Literatures](#). Eds. Graciela Boruszko and Steven Tötösy de Zepetnek. 14 articles: ‘National literatures as Intimate Expression and the Problem of Teaching World Literatures’; ‘New Technologies and Teaching Comparative Literature’; ‘African Literatures and Border Issues’; ‘Translation, Cross-cultural Interpretation, and World Literatures’; ‘Interdisciplinary Studies and Comparative Literature in China and the West’; ‘Fiction, Film, Painting, and Comparative Literature’; ‘Poetry and the Ethics of Global Citizenship’; ‘March’s Poetry and National Identity in Nineteenth-century Catalonia’; ‘World Literatures in Secondary School Curricula in Iran’; ‘Adiga’s *The White Tiger* as World Bank Literature’; ‘Generative Translation in Spicer, Gelman, and Hawkey’; ‘Desai’s *Hullabaloo* in the Guava Orchard as Global Literature’; ‘A Survey of Twentieth-century Literary Theory and Criticism in Chinese’; ‘World Literatures and Romanian Literary Criticism’.
- [Issue 15.7 \(2013\): New Work in Comparative Literature in Europe](#). Eds. Marina Grishakova, Lucia Boldrini, and Matthew Arnolds. 17 articles: ‘Positive Uncertainty and the Ethos of Comparative Literature’; ‘Comparative Literature, Ancient Rome, and the Crisis of Modern European History’; ‘Comparative Literature, (Comparative) Cultural Studies, Aesthetic Education, and the Humanities’; ‘Complexity, Hybridity, and Comparative Literature’; ‘European Comparative Literature as Humanism’; ‘Challenges and Possibilities for World Literature, Global Literature, and Translation’; ‘Translation and Self-Translation in Today’s (Im)migration Literature’; ‘Multilingual Literature, Translation, and Crnjanski’s *Роман о Лондону* (A Novel about London)’; ‘Geomancing Dib’s Transcultural Expression in Translation’;

'Gender and Emotion in Comparative Perspective'; 'Periodization, Comparative Literature, and Italian Modernism'; 'Comparativist Imagology and the Phenomenon of Strangeness'; 'The Paradox of Testimony and First-Person Plural Narration in Jensen's *We, the Drowned*'; 'Monomedial Hybridization in Contemporary Poetry'; 'Intermedial Serial Metarepresentation in Dickens's *The Pickwick Papers*'; 'Literary Aspects in New Media Art Works'; 'Artaud, Barney, and the Total Work of Art from Avant-Garde to the Posthuman'.

**Studies in the Novel.** Volume 45, Number 3, Fall 2013.

Special Issue on **The Work of Willa Cather: Creation, Design, and Reception.** Guest Editor: Andrew Jewell

I. Creation and Collaboration: 'The Standard Oil Treatment: Willa Cather, The Life of Mary Baker G. Eddy, and Early Twentieth-Century Collaborative Authorship'; 'The Transatlantic Virtual Salon: Cather and the British'; "'As the result of many solicitations": Ferris Greenslet, Houghton Mifflin, and Cather's Career'; "'Dear Alfred"/"Dear Miss Cather": Willa Cather and Alfred Knopf, 1920–1947'; 'Willa Cather, Edith Lewis, and Collaboration: The Southwestern Novels of the 1920s and Beyond'; 'Cather's Editorial Shaping of *Sapphira and the Slave Girl*'.

II. Design and Marketing: 'Possession and Publication: Willa Cather's Struggle to Save My *Ántonia*'; 'Canonical in the 1930s: Willa Cather's Death Comes for the Archbishop in the Modern Library Series'; 'Material Memory: Willa Cather, "My First Novels (there were two)," and The Colophon: A Book Collector's Quarterly'; 'Speaking Volumes: Embodying Cather's Works'.

III. International Reception: 'Slowly, but Surely: Willa Cather's Reception in France'; 'The Making of "Die Tochter der Prärie [Daughter of the Prairie]": Willa Cather's Fictions in Germany, 1926–1952'.

**Revue de Littérature Comparée, 2013/4 Oct-Dec. (No. 348)**

Numéro thématique : **Transition(s)** dirigé par Brigitte Le Juez

8 articles : Marina Grishakova, « La littérature en transition : fiction et adaptation d'un média à l'autre » ; Massimo Fusillo, « Hybrid transitions. Comparative literature and visual culture » ; Aleš Vaupotič, « Literature and New Media Art in the 'Sonnetoid' Web Projects by Slovenian Artists Vuk Ćosić and Teo Spiller » ; Michael G. Kelly, « Parole et utopie. Paradigmes de la transition postcoloniale chez Ó Cadhain et Senghor » ; César Domínguez, « Peut-on enseigner la littérature européenne ? Pour augmenter les marges de manœuvre dans les anthologies conçues comme des espaces de transition » ; Sarah Katrib, « Le motif du soleil d'un genre à l'autre : transitions en littérature comparée » ; Brigitte Le Juez, « La réécriture des mythes comme lieu de passage : l'exemple de Barbe-Bleue ».

## Articles / Book Chapters

- Steven Tötösy de Zepetnek and Joshua Jia, 'Electronic Journals, Prestige, and the Economics of Academic Journal Publishing', *CLCWeb: Comparative Literature and Culture* 16.1 (2014), [online](#).
- Nicoletta Pireddu, 'Between Darwin and San Francesco: Zoographic Ambivalences in Mantegazza, Ouida, and Vernon Lee', *Gothic Studies* 16 (1), May 2014: 111-127.
- Nicoletta Pireddu, 'Anthropology on Screen: Luigi Pirandello, Virginia Woolf', *PSA: The Official Publication of the Pirandello Society of America*, XXVI, 2013: 13-31.

## Doctoral theses (2013-2014)

**Université de Bordeaux 3 (France)** : Vassilaki Papanicolaou, « Croyances religieuses et destinées individuelles dans le roman historique traitant de l'Antiquité : (XIXe & XXe siècles) » (sous la direction de Eric Benoit).

**Ecole Normale Supérieure de Lyon (France)** : Aurélien Talbot, « La question de l'interprétation en traduction : le traducteur comme copiste » (sous la direction d'Eric Dayre).

**Dublin City University (Ireland)**: Zara Blake, "From the Gaeltacht to the Ghetto: Literary Expressions of Marginalisation in Irish Language and African-American Literature" (supervisors: Brigitte Le Juez & Michael Cronin).



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

**“Popular Culture: Reading From Below”. The Institute of Macedonian Literature, and Cultural Studies in Literature. University Ss. Cyril and Methodius Skopje, Macedonia  
3-4 November 2014**

The Conference “Popular Culture: Reading From Below” is dedicated to the fifty years jubilee of the establishment of the Centre for Contemporary Cultural Studies at the University of Birmingham, UK (1964-2014). Representatives of this Centre are considered the founders of cultural studies in the world, and their legacy and influence is present within the Cultural Studies in Literature at the Institute of Macedonian Literature at the University “Ss. Cyril and Methodius” in Skopje. Even with the pioneering role of this Centre and the work of Richard Hogarth, Stuart Hall and others, they refused any identification of their work with the idea of a distinctive school of thought and they believed that “Cultural studies always was a set of unstable formations. It was “centered” only in quotation marks, in a particular kind of way which I want to define in a moment. It had many trajectories; many people had and have different trajectories through it; it was constructed by a number of different methodologies and theoretical positions, all of them in contention” (Hall). Therefore, this conference is not proposed as a remembrance of the history of the discipline or as a discussion on its research results, but rather the anniversary is just a cause of continuous interdisciplinary research of some of the topics they set off. Above all it is aimed at various theoretical and applicative articulations of the contemporary cultural context, both locally and globally. The selection of the conference topic is consistent with the persistence of the Birmingham Centre for the study of popular culture as its central preoccupation, with respect to all the different definitions of the term, as well as the complex combinations of meanings covered. Thus the emphasis is on the cultural practices and structures of domination that they unravel, inseparable from the social, political and ideological context of culture. Given the fact that cultural studies as an important intellectual and critical practice are always engaged and positioned from below and from the margins, the idea of this conference aims to challenge popular culture as a field of power relations involving centres and periphery, status hierarchy, relations to norms that impose repression and marginalization. It also aspires to analyze and criticize the cultural production and create new links between different cultural forms in everyday life. If one of the tasks of cultural studies is to analyze and assess the values of culture understood as an overall way of life, material, intellectual and spiritual (Williams), having in mind various socially articulated lifestyles, mechanisms of injustice and privileges, dominant and subordinate classes or interest groups, subsequently it becomes obvious that each of them has its own way of meanings, values and ideas, each has its own beliefs, customs and habits, its texts and practices of meaning. Hence, culture is not perceived as unique, but it is elite and popular, high and low, which indicates the dynamics of social power and its’ different schedule, so the question of determining the value should be considered in this context. In accordance with these remarks the following possible paper topics are suggested (but not limited to): The question of value of culture; Criteria/Arguments for assessing the value of culture; Absolute and universal values versus subjective criticism; The value of elite versus popular and high culture; Popular culture as an arena of hegemony; Authenticity of popular culture versus industry and profits; The canon of popular culture and its change over generations; Should the division of elite and popular culture be replaced by the division of high quality and low quality popular culture? Popular culture as a culture of mass society; Interpretation of various forms of popular culture; Consumerism and production of entertainment; Culture as a market product for mass consumption; Economic aspects of pop culture; Ideology of mass culture; Hierarchy, taste and kitsch; Hybrid forms and means of resistance through rituals (subculture); Turnover of a historically tacit moments; Cliché as a tool of hegemony; The concept of an active audience; Mass media and digital/cyber-culture; Cultural industries; Popular culture as a venue of resistance; Popular culture and feminism; Popular culture and postmodernism; Popular culture and new elitism; Popular culture versus political and ideological concepts; Popular culture in pedagogical practices (democratization of academic forms); Dictionary of popular culture etc. Conference official languages: English and Macedonian. Proceedings will be published.

**Deadline for paper proposals: 15 May 2014.** Contact: Darin Angelovski and Sarita Trajanova at [popular\\_culture@iml.edu.mk](mailto:popular_culture@iml.edu.mk). Further details and application form [here](#).

**The Letter in Literature and Culture. Lithuanian Comparative Literature Association, Lithuanian University Of Educational Sciences, Vilnius, Lithuania**

**September 26–27, 2014**

From the time human beings began to write to one another, the formats and purposes of the letter have evolved and varied. Among other things, letters can be formal and pedantic, informal and emotive, intimate or public, factual or fictional, and written by or directed to persons and collectives. Ancient Greece and Rome knew the art of letter writing. In the Renaissance, the letter attained also the status of a science taught at European schools and universities, including in the Lithuanian Academy. The Enlightenment became the golden age of letters. Scholars of language, history, literature, and culture continue to study the different formats of the letter. Letters are eloquent cultural documents of their epochs, and can be researched by means of various methods and theories. This is the first conference devoted to the letter in Lithuania. We believe that the subject matter of this conference will engage foreign researchers as well, since it invites contemporary philosophical and literary research modes that are or could be engaged in study of the epistolary genre. The rising interest in cultural studies has brought back the author. The author, whose death was announced by structuralism, has been resurrected by feminism and postcolonialism. In recent decades, literary studies showed interest in the so-called peripheral or paraliterature genre such as autobiographies, diaries, and letters. The emergence and dominance of electronic correspondence, where the letter becomes the email or SMS, raise new questions and methodological challenges to scholars, including with respect to the emergence of a new genre of literature, e-literature, and how it differs from traditional genres. The suggested themes for the conference extend beyond the development of the epistolary genre and its present situation. There being no surfeit of research on the subject in Lithuania, we suggest various themes which can be adapted according to the participant's wishes and interests.

Suggested Themes: 1. Tradition of epistolography in Europe/world. Historical overview of epistolary genre: its stages of development and conditions for its wax and wane. 2. The letter as a tool for establishing intercultural communication. The role of the letter in different cultures. 3. Epistolary novels and functions of epistolary elements therein. 4. Writers' letters in the corpus of their works. Letters written by famous people as objects of research, yielding insight into biography and creative processes. 5. The letter as a cultural or textual construction. The role of stereotypes. 6. The semiotics of the letter. 7. Letters and femininity. 8. Transformations of epistolary elements in our digital age: emoticons, attached images, SMS, by contrast to postcards and enclosed photos, drawings, and sketches. 9. Letters in literature and other types of art (fine arts, theatre, cinema, and etc.). The specifics of the narrative.

Please send the following details: Full name, Academic Title, Institution, E-mail, Telephone, Address, Title of the Contribution, Abstract (about 300 words), Need for specific equipment, Need for a hotel? At what dates? to the Conference mailing address [acta.comparativa@gmail.com](mailto:acta.comparativa@gmail.com) by **May 15, 2014**. The Conference will be held in Lithuanian, English, French, and Russian.

**"ZIG-ZAG, TWIST AND TURN: TOYING WITH GABRIEL JOSIPOVICI". Dalarna University, Falun, Sweden  
22-23 September 2014**

Dalarna University and the Transcultural Identities Research Group at Dalarna University, in conjunction with ULICES (University of Lisbon Centre for English Studies, Portugal) and ERIBIA E.A.2610 (University of Caen, France), are pleased to host an international conference on the life and work of the British writer Gabriel Josipovici. Josipovici is a prolific author. However, his works and his contribution to literary studies, though commanding increasing critical attention and acclaim, are far from being fully acknowledged. In addition to numerous novels and a number of short story collections, Josipovici has produced several collections of essays dealing with literature and culture and has been active in literary criticism, closely collaborating with the *Times Literary Supplement*. The aim of this conference is to examine various aspects of his work, both related to his critical studies and to his literary oeuvre. As a starting point for this conference, we have decided to adopt Josipovici's own theorization of art-as-toy, a concept which opens a new pathway for studies in literature. In his collection of essays, *The Singer on the Shore* (2006), Josipovici declares: "[a]rt as toy [...] is art as the hobby-horse on which we can jump." In his fiction, the very idea of toy acquires philosophical and epistemological resonance, so that it is not merely a theme, but rather a complex rationale behind narrative, poetic and existential preoccupations. Moreover, the concept of toying pits issues of knowledge and epistemology against the myth of hidden truths, mysteries and teleology, so that precedence is given to a literary project that largely relies on the ambivalent articulation between the unfathomable and the evident, the obvious and the ordinary. Rather than presenting the reader with narrative tension aiming at resolutions, Josipovici prefers to engage with the transparent straightforwardness of manipulating a toy: "all the evidence is before you: the wood, the stick, the sticking plaster holding it all together [...] the work is visible and unmysterious." On the other hand, toying may evoke Josipovici's relationship with the literary traditions in which his works are (or are not) inscribed. He writes: "I felt crushed by the weight of the

European tradition." Rather than following in the footsteps of the classical authors, to whom Josipovici refers as "mountains," he envisages failure as a means of coming to terms with the need to emulate tradition. The author's stance on Modernism is an instance of such troubling relationship with the past. Yet another aspect of toying stems from intermedial and intersemiotic questions which characterize his fiction, with some of Josipovici's works putting the toy into play in a sophisticated interplay of arts and disciplines. Recalling Josipovici's own words from "I Dream of Toys," we thus encourage contributors to a "zig-zag, twist and turn" of their own and explore the narrative strategies and inter-art echoes to which his books resort. Paper proposals addressing these questions from a variety of approaches are welcome. Possible topics include, but are in no way limited to: art-as-toy /art and toys; writing; reading; narrative strategies and narratology; narrative fiction, novels, short stories; drama and theatre; essays and critical writings; intersemioticity and intermediality; Josipovici and Modernism.

Abstracts (max 400 words) for twenty-minute presentations and a short biographical description (max 200 words) to Mario Semiao (msi@du.se) and Marcin Stawiarski ([marcin\\_stawiarski@yahoo.fr](mailto:marcin_stawiarski@yahoo.fr)) by **1 June 2014**.

A selection of papers presented at the conference will be published in *Anglo Saxonica* (an international and peer-reviewed journal published by ULICES). Further information will be available on the [conference website](#).

### **Comics Forum 2014. 'Violence: a Conference on Comics'. Leeds Central Library (UK) 13-14 November 2014**

Whether they are depicting the never-ending battles of superheroes, dealing sensitively but shockingly with issues such as domestic violence, or presenting an overview of historical conflicts, the themes of conflict and violence are common in comics. While media effects debates around the depiction of violence and its impacts on readers' minds have now largely moved on to other subjects, there is a historical context of concern around violence in comics that persists even up to today, with texts such as *Murderdrome* being banned from the Apple app store on the basis of objectionable content as recently as 2008. Comics Forum 2014, the sixth event in the annual conference series, will consider the question of violence in comics and graphic novels, and abstracts are invited for talks to be given at the event. Subjects for discussion may include, but are not limited to: The ethics of drawn violence; The glorification of and justifications for violence; The aesthetics of violence as drawn subject; Media effects debates around violence in comics; Censorship and the control of violent comics; Responses to violence in comics; Violence as problem and/or solution; Representations of extreme violence; Pacifism; The normalisation of violence and cultures of violence; Depictions of large scale acts of violence, such as war or genocide, in comics and graphic novels (e.g. *The Great War*, *Maus*); Texts which consider the nature and implications of violence either in and of itself, or as part of a wider context (e.g. *Dragon Slippers*). Proposals of 250 words are invited for talks of up to 20 minutes in length, and should be emailed along with a short biography (around 100 words) to [comicsforum@hotmail.co.uk](mailto:comicsforum@hotmail.co.uk). Please put the phrase 'CF2014 Paper Submission' in your subject line. Proposals for panels of either 60 or 75 minutes are also welcome. If you wish to submit a panel proposal, please include the line 'CF2014 Panel Submission' in your subject line and make sure you include an indication of the panel's length and biographies of all your speakers in your abstract. The deadline for submission is **14 June 2014**.

### **Second Annual International Symposium on Comparative Sciences in Sofia, Bulgaria 7-10 October 2014**

Held in Sofia, the second oldest city in Europe with a rich history and warm hospitality, this year's program will include exciting presentations, roundtables, and a range of events that will highlight the comparative theme of the symposium and fully engage everyone participating. This symposium will highlight cutting edge scholarship on comparative methods and research in and across disciplines and fields in the social sciences, education, legal studies, language, culture, society and more, including Comparative Anthropology, Comparative Civilization Studies, Comparative Education, Comparative History, Comparative Labor Studies, Comparative Law, Comparative Linguistics, Comparative Literature, Comparative Mythology, Comparative Psychology, Comparative Religion, Comparative Sociology.

The Symposium has 3 sections:

Section 1: Society, School, History

Section 2: Legislation, Labor, Business

Section 3: Civilization, Culture, Language

Cross-sectional roundtables will be organized as well on themes proposed by participants. The paper proposal submission deadline is **30 June 2014**. The registration deadline is 15 July 2014.

For more information please visit the Symposium website: <http://comparativescience.org/>



**“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**

**24-28 August 2015**

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

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

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

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

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

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

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

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

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

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

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

[h.schmidthannisa@nuigalway.ie](mailto:h.schmidthannisa@nuigalway.ie) by **October 1st, 2014**.

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

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

**« Désir et Appartenance ». VIe 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**

**24-28 août 2015**

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

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

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

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

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

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

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

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

[h.schmidthannisa@nuigalway.ie](mailto:h.schmidthannisa@nuigalway.ie) **avant le 1er octobre 2014.**

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

Le congrès se tiendra sur les côtes est et ouest d'Irlande. Des visites et événements culturels sont prévus à et entre Dublin et Galway. Détails supplémentaires sur les sites du [REELC/ENCLS](http://REELC/ENCLS) & [CLAI](http://CLAI).

### **Austria and America: Cross-Cultural Encounters 1955-2015. The University of Salzburg and the Stefan Zweig Centre. Salzburg, Austria**

**March 26-27, 2015**

The University of Salzburg's American Studies Department invites scholars from various disciplines including literature, cultural studies, transatlantic studies, theatre studies, musicology and art history to a two-day conference reflecting on America's relationship with Austria. This third in a series of conferences on Austrian-American relations focuses on the years following the end of U.S. occupation to the present. Panels, papers and presentations might treat the following themes: Ties between literary and political transatlantic relations involving Austria and the U.S.; Images of Austria in the American imagination/ Images of America in the Austrian imagination; Comparative imagology and representations of the American/Austrian Other in literature, film, song and other media; American fiction, film, or nonfictional texts set in Austria; Austrian influences on American music, literature or popular culture; Literary presentations of Austrian culture, politics, literature or psychoanalysis in the U.S.; Austrian authors on the American stage or in American film; Issues of immigration and emigration; English-language translations of Austrian literature. Keynote speaker: Günter Bischof, Marshall Plan Professor of History and Director of Center Austria, University of New Orleans.

Proposals for panels, individual 20-minute papers or presentations should include a title, abstract (300 words maximum) and a brief personal biography, sent as a single Word document in English or German, to the conference organizers by **December 7, 2014**: Professor Dr. Ralph J. Poole [ralph.poole@sbg.ac.at](mailto:ralph.poole@sbg.ac.at) and Dr. Joshua Parker [joshua.parker@sbg.ac.at](mailto:joshua.parker@sbg.ac.at). Further details [here](#).

#### 4. CALLS FOR CONTRIBUTIONS

Special Issues **CLCWeb: Comparative Literature and Culture**:

1. New Work in Ecocriticism. Ed. Murali Sivaramakrishnan (Pondicherry University) and Simon C. Estok (Sungkyunkwan University). Thematic issue 16.4 (December 2014). Ecocriticism has evolved into full-fledged critical theory and practice in multi-, inter-, and transcultural scholarship with its own conceptual tools of reference and theoretical frameworks. Papers are invited to address new developments in ecocriticism. These may include topics such as the postcolonial legacies and colonialist ecophobia which have had and continue to have profound global effects, matters of environmental justice, questions about material ecocriticism, and the increasing importance of animal studies. Articles in the journal are 6000-7000 words: for the style of the journal consult <http://docs.lib.purdue.edu/clcweblibrary/clcwebstyleguide>. Please submit papers to Murali Sivaramakrishnan at [murali.eng@pondiuni.edu.in](mailto:murali.eng@pondiuni.edu.in) and Simon C. Estok at [estok@skku.edu](mailto:estok@skku.edu) **by 31 May 2014**.
2. Western Canons in a Changing East Asia. Ed. Simon C. Estok. Thematic issue 16.6 (December 2014). The past fifteen years have seen enormous changes in East-West relations. With global realignments of power and capital come reassessments of aspects of literature and culture and education and curricula. Papers of particular interest include work on developments in East Asia with regard to Western canons of literature and the study and teaching of literature, the impact of new media on literature and the study of literature and culture, and the reception of Western literature and theories. Please submit papers in 6000-7000 words to **by 31 May 2014** to Simon C. Estok at [estok@skku.edu](mailto:estok@skku.edu).

Consult [style of the journal](#) page here. Following peer-review authors are notified about the publication of the material submitted. Articles published in the journal are double-blind, peer reviewed and indexed, among others, in the International Bibliography of the Modern Language Association of America, the Thomson Reuters ISI Arts and Humanities Citation Index, Scopus, etc.

#### **Liverpool University Press and Presses Universitaires de Provence**

LUP and PUP have entered into a **new strategic partnership** that will see select titles appearing under both imprints, with PUP selling to continental Europe and LUP to English-language territories and globally in digital form. Liverpool University Press is the foremost scholarly publisher in French Studies, while Presses Universitaires de Provence is the publishing arm of Aix-Marseille University, the largest university in the French-speaking world.

Anthony Cond, Managing Director of LUP, commented: 'This is something rather more than co-publication or distribution: it is an ongoing strategic alliance that will broaden the audience for English language scholarship in a number of different fields – such as travel writing, memory studies, history - coming out of France. In the other direction, we have the opportunity to maximise the continental audience for English language scholarship on France.'

Charles Zaremba, Director of Presses universitaires de Provence, added: 'The partnership between PUP and LUP, the presses of two prestigious European centres of learning, aims to become a crossroads for the circulation of knowledge and ideas between the French and English-speaking worlds, publishing leading research with an intercultural outlook, in paper and digital formats.' Liverpool University Press (LUP) is the UK's third oldest university press, with a distinguished history of publishing exceptional research since 1899. Shortlisted for the award of IPG Academic and Professional Publisher of the Year in both 2012 and 2013, LUP has rapidly expanded in recent years and now publishes approximately 75 books per annum alongside 22 journals. University Press of Provence (PUP - Presses Universitaires de Provence) is the publishing house for Aix-Marseille University, the largest university in the French-speaking world. Open to a broad range of disciplinary fields, PUP works to the highest standards of scholarship with an emphasis on the quality and design of its books.

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

### **New degree programme in World Literature. University of Kent (UK), School of European Culture and Languages**

The Department of Comparative Literature is delighted to announce a brand-new degree programme for 2014. The new BA (Hons) in World Literature includes the study of non-Western literatures, which are studied together with European texts. Its emphasis is on the exploration of new cultures and continents through their literary traditions. On the degree, students examine literary traditions from all over the world and the ways in which they interact. The programme offers a truly global perspective on literature and its cultural contexts. For more details, please see the programme page [here](#).

## 6. NEWS OF / PROPOSALS FOR RESEARCH PROJECTS

### **Marie Curie Actions - Research Fellowship Programme**

Marie Curie Fellowships are European research grants available to researchers regardless of their nationality or field of research. In addition to generous research funding, scientists have the possibility to gain experience abroad and in the private sector, and to complete their training with competences or disciplines useful for their careers.

Read more about various funding schemes and requirements for applying. See page [here](#).

## 7. FUNDING ALERTS

### **Doctoral Research Scholarships at the School of Applied Language and Intercultural Studies (SALIS), Dublin City University, Ireland**

SALIS is a multilingual, multicultural research-focused school with specialisms in applied linguistics, comparative literature, intercultural studies and translation studies, where research takes in European and Asian languages and cultures, and frequently crosses boundaries – disciplinary, linguistic – and is increasingly focused on digital technologies. Click here for [Research areas](#).

As part of our commitment to ensuring excellence in doctoral-level research, SALIS is pleased to offer a number of scholarships for full-time PhD students commencing at the end of September, 2014. Successful candidates will be paid a stipend of €16,000 per annum for up to four years, subject to satisfactory annual progression. Registration fees will also be paid.

**Eligibility:** Applicants must hold a relevant undergraduate degree at 2.1 or first-class honours level (or equivalent). Ideally they should also hold a relevant Master's qualification. Candidates who are currently completing a Master's qualification are welcome to apply.

**Application Procedure:** Interested candidates must first agree a research proposal with a member of academic staff in SALIS. They should then apply in writing to:

SALIS PhD Scholarships, School of Applied Language and Intercultural Studies, Dublin City University, Dublin 9, Ireland, enclosing the following:

- A CV (no more than two A4 pages) including names and contact details of two academic referees
- A copy of their undergraduate and (where applicable) postgraduate degree certificate
- Copies of transcripts from their undergraduate and, where applicable, postgraduate programmes (all years)
- A letter outlining their suitability for the scholarship
- A research proposal. This should be no more than 3,000 words long, and must include the name of a potential supervisor in SALIS, who must have already approved the proposal. The proposal should be accompanied by a bibliography.

Alternatively all of the above documents can be emailed in a single pdf file to: [Salis.Office@dcu.ie](mailto:Salis.Office@dcu.ie). Candidates who choose to email their applications must put SALIS PhD Scholarships in the subject line.

**Inquiries:** Preliminary inquiries may be sent to, Dr Jennifer Bruen, Director of Research in SALIS at: [Jennifer.Bruen@dcu.ie](mailto:Jennifer.Bruen@dcu.ie).

**The closing date** for receipt of applications by email or post is 17:00 (Dublin Time) on **Friday 6th June 2014**.



## 8. POSITIONS (TEACHING, RESEARCH, ETC.)

### Dean of Faculty of Humanities (Ref. 14022105). The Hong Kong Polytechnic University Faculty of Humanities

The Faculty of Humanities of The Hong Kong Polytechnic University is keen on creating synergies among language, culture, and science in education and research. The Faculty comprises three departments and three centres: Department of Chinese and Bilingual Studies (including Chinese Language Centre), Department of Chinese Culture, Department of English, English Language Centre, and General Education Centre. The Faculty has been fast gaining international recognition through its strong research and academic partnerships and exchange programmes with other leading universities. The Faculty is emerging as a leader in tertiary education and humanities research in the fields of applied language sciences and bilingual China studies in Asia Pacific and the world. Its Doctorate, Master's and Bachelor's degree programmes equip students with knowledge and application abilities essential in a wide range of professions. Please visit the [website](#) for more information about the Faculty's academic programmes and research centres and expertise. The University is now inviting applications or nominations for the post of Dean of Faculty of Humanities. The successful candidate should be qualified to be appointed as Chair Professor in one of the three constituent departments, and will hold a concurrent deanship appointment. The deanship appointment is normally for an aggregate period of six years in two three-year terms of office. Other suitable candidate(s), if deemed appropriate by the University, may be appointed as Chair Professor. The position calls for a visionary leader and distinguished scholar with responsibilities of ensuring the smooth and successful operation and sustainable development of the Faculty and its constituent departments; providing effective academic leadership to the Faculty; inspiring excellence in teaching, research and services; and fostering strong academic partnerships and collaborations with external organizations in joint projects and new service initiatives for the society.

**Job Functions.** Reporting directly to the Deputy President and Provost, the appointee will be expected to assume the following responsibilities:

- (a) provide effective leadership in the development of long-term strategies and plans of the Faculty which align with the University's Strategic Plan and provide support to overseeing departments for the accomplishment of strategic objectives with high quality standards;
- (b) ensure a high quality of teaching, holistic development of students and align the Faculty's programmes to the needs of the community;
- (c) facilitate the conduct of innovative and original research of high application value by all academic staff and promote and develop genuine cross-disciplinary/departmental research with optimal use of research funds;
- (d) develop local and international network of partnerships and linkages with the community, particularly the professional, public and business sectors so as to gain their support for the major strategic initiatives of the University;
- (e) promote a culture of innovation and entrepreneurship and to exploit opportunities for the purpose of generating new income and other resources to support various activities;
- (f) organize voluntary community service activities of significant value with the involvement of staff, students, alumni and friends of the Faculty in order to be a true partner of the community and the nation; and to provide regular professional services to the business and professional sectors;
- (g) implement an effective mechanism to acquire donations and other forms of sponsorship to support the University's pursuits and long-term development;
- (h) assure effective internal communication that leads to transparent decision-making and promote the Faculty's education and other services to target customers, other relevant stakeholders and community leaders; and
- (i) ensure optimal deployment of human, financial and other resources in the Faculty.

#### **Qualifications.**

Applicants should have:

- (a) outstanding academic qualifications at doctoral level in closely related disciplines, evidence of eminent scholarship and substantial relevant experience in a senior academic position;
- (b) research achievements of international standing in the areas concerned, and with a strong track record of performance in teaching, professional services and successful leadership and management at a senior level;
- (c) the ability to promote collaboration across faculties and departments so as to build a harmonious, caring and co-operating team in support of the future development;
- (d) effective communication, interpersonal and resources management skills and excellent adaptability to changes and challenges; and

(e) good knowledge of the higher education environment in Hong Kong and some other regions. Experience in fund-raising will be an additional advantage.

**Remuneration and Conditions of Service.**

Terms of appointment and remuneration package are negotiable and highly competitive.

**Application.**

Applicants are invited to send detailed curriculum vitae with the names and addresses of three referees and direct any enquiries to the Chairman of the Search Committee for recruitment of Dean of Faculty of Humanities, Human Resources Office, 13/F, Li Ka Shing Tower, The Hong Kong Polytechnic University, Hung Hom, Kowloon, Hong Kong [Fax: (852) 2764 3374; E-mail: [hrscfh@polyu.edu.hk](mailto:hrscfh@polyu.edu.hk)] quoting the position being applied for and the reference number. Recruitment will continue until the position is filled. **Initial consideration of applications will commence in early May 2014.**

Candidature may be obtained by nominations. The University reserves the right to make an appointment by invitation or not to fill this post. General information about the University is available on the University's [Homepage](#) or from the Human Resources Office [Tel: (852) 2766 5313]. The University Personal Information Collection Statement for recruitment can be found [here](#).

**For more and regular information, consult our website [www.encls.net](http://www.encls.net) regularly,  
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