



Newsletter

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1. CONFERENCES AND SEMINARS (CALLS CLOSED)

'Disgust'. University of Kent, Canterbury (UK). 29-30 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](#).

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

World Authors and Translators in the Global Circulation of Capital. 2-3 July 2015. Lancaster University (UK). Details [here](#).

The 10th Biennial Symbiosis Conference, 2015: Transatlantic Literary & Cultural Relations. University of Essex, Colchester (UK). 9th-12th July, 2015. Details [here](#).

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

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. Details [here](#).

« 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](#).

Language, Literature & Culture in a Changing Transatlantic World III. Institute of British and American studies, Faculty of Arts, Prešov University (Slovakia). 10-12 September 2015. Details [here](#).

Writing Literary History: Europe 1900-1950. University of Leuven (Belgium). 14-16 September 2015. Details [here](#).

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

Colloque international « Intermédialité et transmédialité dans les pratiques artistiques contemporaines ». Université de Gênes (Italie). 13-14 novembre 2015. Détails [here](#).

2. PUBLICATIONS AND DOCTORAL THESES

Books

Representations of the Gypsy in the Romantic Period

Sarah Houghton-Walker

Oxford: Oxford University Press, 2014. ISBN: 978-0-19-871947-2

In early eighteenth-century texts, the gypsy is frequently figured as an amusing rogue; by the Victorian period, it has begun to take on a nostalgic, romanticized form, abandoning sublimity in favour of the bucolic fantasy propagated by George Borrow and the founding members of the Gypsy Lore Society. This volume argues that, in the gap between these two situations, the figure of the gypsy is exploited by Romantic-period writers and artists, often in unexpected ways. Drawing attention to prominent writers (including Wordsworth, Austen, Clare, Cowper and Brontë) as well as those less well-known, Sarah Houghton-Walker examines representations of gypsies in literature and art from 1780-1830, alongside the contemporary socio-historical events and cultural processes which put pressure on those representations. She argues that, raising troubling questions by its repeated escape from the categories of enlightenment discourses which might seek to 'know' or 'understand' in empirical ways, the gypsy exists both within and outside of conventional English society. The figure of the gypsy is thus available to writers and artists to facilitate the articulation of dilemmas and anxieties taking various forms, and especially as a lens through which questions of knowledge and identity (which is often mutable, and troubling) might be focussed.

Au Pays de la littérature comparée. Recherches interdisciplinaires et interculturelles

Efstratia Oktapoda

Bucuresti : Editura Fundației România de Măine, coll. "Multilingvism și culturi în dialog", N° 1, Universită "Șpiru Haret", Consiliul Național al Cercetării Științifice, 2014. ISBN : 978-606-20-0215-2

Avec le livre « Au Pays de la littérature comparée », Efstratia Oktapoda n'a fait que confirmer son rôle incontournable en matière de critique littéraire. Il s'agit ici d'une invitation de faire de la littérature comparée l'art de capter les figures des modalités du rapport entre le créateur et le monde, de pousser les limites et de faire de la lecture un acte de « gai savoir », une marche carnavalesque, un accueil généreux du pluriel et une ouverture sur l'Autre par la magie du verbe. Ce livre-monde, où se côtoient héros mythiques, empereurs, diplomates, danseurs, musiciens et héros de bandes contes ; où cohabitent allemand, roumain, chinois, français et arabe ; où se dissèquent des stratégies de résistance féministes, tiers-mondistes et autres ; où partitions musicales et textes littéraires se joignent, ne fait que perpétuer une tradition, mais, et surtout, annoncer une promesse : l'avènement d'un nouvel ordre, une terre pour tous, « un pays de la littérature comparée » [. C'est cette « transcendance multiculturelle » (selon l'auteure) qui sert de fond dans ce projet de redéfinition du global à partir d'une base esthétique. D'où l'intérêt de ce livre à une époque où la mondialisation galopante œuvre à conceptualiser l'homme à partir de « cannibalismes hégémoniques », bancaires et autres. Oktapoda nous rappelle qu'au « pays de la littérature comparée », le citoyen ne se définit que par sa volonté de récupérer ce que le néo-féodalisme financier veut lui soustraire : son humanité. Travail académique d'une prose envoûtante, ce livre a le mérite de l'ouverture. Tout le monde y trouve sa part, autant le profane que l'amateur, l'historien de l'art que le traducteur, le maître que l'élève. Oktapoda a réussi à faire de l'exercice de la littérature comparée non seulement l'action de décortiquer et interpréter, mais, essentiellement, de recréer, de redonner vie. Détails [ici](#).

Cultures of the Indigenous: India and Beyond, Volume I

Prem Kumari Srivastava & Chawla Gitanjali (eds.)

New Delhi: Authorspress, 2014. ISBN: 978-81-7273-923-2

Retribalizing the world anew, this comparative collection critiques caste-hegemony, racism, and discrimination against indigenous peoples on several continents. It provides an array of approaches and voices. With a foundation in the ways in which the Indian academy is moving to re-think the sub-continent's indigenous peoples, it includes articles that examine indigenous orality, music, dance, textile crafts, theatre and festival, making clear that the cultures of Indigenous peoples are heterogeneous, vital and contemporary. It also stresses the need to problematize the customary perceptions around indigeneity..

De-territorialising Diversities: Literatures of the Indigenous and Marginalised, Volume II

Prem Kumari Srivastava & Chawla Gitanjali (eds.)

New Delhi: Authorspress, 2014. ISBN: 978-81-7273-926-3

The essays in this wide-ranging volume speak directly to debates about orality and literacy that have flourished in recent years, not just in India but also at universities around the world. Proposing to de-territorialize concepts of indigeneity and orality, the editors and authors challenge conventions that allocate orality to the local.

Leslie Fiedler: Critic, Provocateur and Pop Culture Guru

Prem Kumari Srivastava

Jefferson (NC): McFarland Publishers, 2014. ISBN-13: 978-0-78646351-0

The controversial Leslie Fiedler (1917-2003) was one of the first critics of popular culture as well as an early proponent of queer theory. This book traces the evolution of this larger-than-life figure through an extensive examination of his works. Beginning with his homoerotic reading of the relationship between Jim and Huck Finn in the Mark Twain novel, this book covers how his many contributions have been provocative, outrageous, novel, and enduring.

Film Worlds: A Philosophical Aesthetics of Cinema

Dan Yacavone

New York: Columbia University Press, 2014. ISBN: 978-0-23-115769-8

Film Worlds unpacks the significance of the 'worlds' that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as modern and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Further information [here](#).

The Works of Claudio Magris. Temporary Homes, Mobile Identities, European Borders

Nicoletta Pireddu

London and New York: Palgrave MacMillan, 2015. ISBN: 978-1-13749262-3

The first English book on contemporary Italian writer Claudio Magris, this interdisciplinary and comparative study examines the connections between space and individual, national and European identity in his works. Magris invites us to cross the borders that enclose private and public spheres in order to discover the otherness within ourselves and reject the fanaticism of self-sameness. Through the recurring image of temporary homes, the book explores Magris's ceaseless search for meaning and values, aiming at a habitable life, where diversity and tolerance can prevail over all fundamentalisms. With a sophisticated theoretical framework that connects Magris's thought to leading European intellectuals from Benjamin, Steiner, De Certeau and Habermas to Derrida, Bauman, Cassano and Nussbaum, this innovative analysis involves Magris's entire fiction and non-fiction writings, down to his most recent, still untranslated collections. With what Pireddu calls "geography of domesticity," Magris addresses the crucial question of the return to humanism that is moving literature and theory beyond the alleged death of the subject, and confirms the enduring value of the humanities as a critical and constructive tool. Further details [here](#).

Samuel Butler against the Professionals: Rethinking Lamarckism 1860–1900

David Gillott

Oxford: Legenda, Studies in Comparative Literature 33, 2015. ISBN: 978-1-909662-25-4

In the wake of the 2009 Darwin bicentenary, Samuel Butler (1835-1902) is becoming as well known for his public attack on Darwin's character and the basis of his scientific authority as for his novels Erewhon and The Way of All Flesh. In the first monograph devoted to Butler's ideas for over twenty years, David Gillott offers a much-needed reappraisal of Butler's work and shows how Lamarckian ideas pervaded the whole of Butler's wide-ranging oeuvre, and not merely his evolutionary theory. In particular, he argues that Lamarckism was the foundation on which Butler's attempt to undermine professional authority in a variety of disciplines was based. Samuel Butler against the Professionals provides new insight into a fascinating but often misunderstood writer, and on the surprisingly broad application of Lamarckian ideas in the decades following publication of the Origin of Species. Further information [here](#).

Poetry, Photography, Ekphrasis: Lyrical Representations of Photographs from the 19th Century to the Present

Andrew Miller

Liverpool: Liverpool University Press, 2015. ISBN: 978-1-78138190-8

Poetry, Photography, Ekphrasis is a detailed study of the ekphrasis of photography in poetry since the 19th century. Unlike other critical studies of ekphrasis, Miller's study concentrates solely on the lyrical ekphrasis of photographs, setting out to define how the photographic image provides a unique form of poetic ekphrasis. Moving between the disciplines of semiotics, visual studies, psychology, classical rhetoric, philosophy and literary criticism, Miller outlines what he defines as the chronotope of the photograph. Employing M.M. Bakhtin's notion of the literary chronotope, Miller argues that the ekphrasis of photographs manifests itself in a series of chronotopic narratives. Each chapter of the book is dedicated to delineating one of these narratives. In this work, Miller engages in a literary history that follows the timeline of photography from its origins in the 19th century to its contemporary digital manifestations in the 21st. The study engages in close-readings of the works of such poets as Walt Whitman, Lewis Carroll, Thomas Hardy, Seamus Heaney, Marianne Moore and Philip Larkin. In addition, the book does the work of a comparative study, and it goes beyond the limits of Anglophone literature to include the works of such poets and writers as Walter Benjamin, Charles Baudelaire, Bertolt Brecht, Ernesto Cardenal and Zbigniew Herbert.

Surrealism, Science Fiction and Comics

Gavin Parkinson (ed.)

Liverpool: Liverpool University Press, Liverpool Science Fiction Texts and Studies, 50, 2015. ISBN: 978-1-78-138143-4

Although the self-definition of Surrealism and the initial defining of science fiction as a genre both took place in the 1920s and the links between the two are manifest, no full study has appeared till now on Surrealism and SF. Across ten original essays, Surrealism, Science Fiction and Comics looks at how the Surrealist movement in France and the USA used, informed, contributed to, and criticised SF from that moment, whilst including discussion of the related genre of comics. Among its aims are a reassessment of Jules Verne in the light of Surrealism and an analysis of the debate in the 1950s on the 'new' Anglo-American literature arriving in France. This received, in fact, a mixed reception from the Surrealists of that decade even though writers and intellectuals close to the movement in the 1920s were directly responsible for its success. The book includes further essays on the subsequent impact of Surrealism on SF novelists J.G. Ballard and Alan Burns, and features essays that argue for Salvador Dalí's closeness to SF in the 1960s and his disagreement with the earlier scientific romance defined by Verne. The chapters that bring in comics range from theoretical discussions of the relation between the original comic strips of Rodolphe Töpffer and the key Surrealist technique of automatism, used in art and writing, through the cybernetic implications of the proto-SF Surrealist ciné-roman 'M. Wzz...' of 1929, which has never been discussed in any detail before, to the 1948 Vache paintings by René Magritte, inspired by Louis Forton's strip Les Pieds nickelés. This pioneering set of essays shows how Surrealism from the 1920s to the 1970s did not just receive and adapt SF but impacted the genre in its later manifestations.

Theoretical Schools and Circles in the Twentieth-Century Humanities Literary Theory, History, Philosophy

Edited by Marina Grishakova and Silvi Salupere,

Series: Routledge Interdisciplinary Perspectives on Literature, 2015. ISBN: 978-1-138-80461-6. eBook: 978-1-315-75291-4

This volume provides a new outlook on twentieth-century theoretical schools and movements in the humanities, both as generators of conceptual knowledge and as cultural phenomena. Offering a new perspective on unstudied or less studied groups, such as Tel Aviv School of poetics and semiotics or the research group Poetics and Hermeneutics, this book looks at what defined these schools and circles in their respective historical and institutional contexts, and traces how their dialogues and controversies resonate in the scholarly discourse in the 21st century.

For more information visit: www.routledge.com/9781138804616

Science in Wonderland. The Scientific Fairy Tales of Victorian Britain

Melanie Keene

Oxford: Oxford University Press, 2015. ISBN: 978-0-19-966265-4

This volume presents a new perspective on Victorian scientific discoveries and inventions and includes a range of Victorian scientific fairy-tales and stories. It looks at why fairies and their tales were chosen as an appropriate new form for capturing and presenting scientific and technological knowledge to young audiences and examines a range of scientific subjects, from palaeontology to entomology to astronomy. In Victorian Britain an array of writers captured the

excitement of new scientific discoveries, and enticed young readers and listeners into learning their secrets, by converting introductory explanations into quirky, charming, and imaginative fairy-tales; forces could be fairies, dinosaurs could be dragons, and looking closely at a drop of water revealed a soup of monsters. *Science in Wonderland* explores how these stories were presented and read. Melanie Keene introduces and analyses a range of Victorian scientific fairy-tales, from nursery classics such as "The Water-Babies" to the little-known "Wonderland of Evolution", or the story of insect lecturer Fairy Know-a-Bit. In exploring the ways in which authors and translators – from Hans Christian Andersen and Edith Nesbit to the pseudonymous 'A.L.O.E.' and 'Acheta Domestica' – reconciled the differing demands of factual accuracy and fantastical narratives, Keene asks why the fairies and their tales were chosen as an appropriate new form for capturing and presenting scientific and technological knowledge to young audiences. Such stories, she argues, were an important way in which authors and audiences criticised, communicated, and celebrated contemporary scientific ideas, practices, and objects.

Byron, Shelley, and Goethe's Faust: An Epic Connection

Ben Hewitt

Oxford: Legenda, Studies in Comparative Literature 33, 2015. ISBN: 978-1-909662-41-4

The first part of Goethe's dramatic poem *Faust* (1808), one of the great works of German literature, grabbed the attention of Byron and Percy Shelley in the 1810s, engaging them in a shared fascination that was to exert an important influence over their writings. In this comparative study, Ben Hewitt explores the links between *Faust* and Byron's and Shelley's works, connecting Goethe and the two English Romantic poets in terms of their differing, intricately related experiments with epic. In so doing, Hewitt enters the three writers into a literary and philosophical dialogue concerning 'epic' and 'tragic' perspectives on human knowledge and potential – perspectives crucial to the very structure and significance of Goethe's masterpiece – and illuminates hitherto unacknowledged affinities between these key figures in Romantic literature, and between British and German Romanticisms. Further information [here](#).

Ineffacer : l'œuvre et ses fins. Esthétiques et poétiques des XXe et XXIe siècles.

Michael Brophy (dir.)

Paris: Hermann, 2015. ISBN : 978-2-70-569030-4

En ces temps de changements accélérés et de violences cataclysmiques, le poète et philosophe Michel Deguy emploie le mot « ineffacer » pour déjouer la fatalité de la fin. Forgé à contre-oubli, le verbe se montre, en toute rigueur, à vocation *contrariante*. Considérée sous ce jour, l'œuvre s'attache moins à ce qui est porté disparu qu'à ce qu'il lui revient de porter disparaissant. Ni chant d'un monde ressuscité ni deuil d'un monde irrémédiablement perdu, l'œuvre sert à capter l'en aller irrévocable dont se double toute manifestation de présence sur terre. Cet ouvrage explore la manière dont divers écrivains et artistes contemporains posent la question de la fin (*terminus*) et, ce faisant, nous invitent à réfléchir plus généralement aux fins (*telos*) de toute pratique esthétique. Allant de l'ontologique et du poétique jusqu'au politique et au matériel, un très large éventail d'approches pèse, à partir du néologisme deguien, tout ce que comporte d'inachevé et d'inachevable la mise en œuvre aujourd'hui. Détails [ici](#).

Périphérique(s)

Nicolas Grenier

Editions Envolume, Collection haïkus, 2014. ISBN : 978-2-37114-020-2

Le haïku est une forme de la poésie japonaise classique qui se compose de trois vers pour un volume de dix-sept syllabes. Selon Roland Barthes, le haïku « c'est une griffure de lumière, une balafre dans le réel, inscrite dans le temps ». Au XX^e siècle, la poésie, à travers les figures de Jack Kerouac, Richard Wright, Jorge Luis Borges et récemment Tomas Tranströmer (prix Nobel de littérature 2011), remet au goût du jour cette forme immémoriale. Nicolas Grenier propose d'allier la forme du haïku – minimalisme de la pensée – et un fond, le périphérique parisien, en codifiant l'art poétique du haïku urbain, sur les traces de son maître Bashō. Plongée sur le périphérique : de la bande d'arrêt d'urgence à la glissière de sécurité, jusqu'à, enfin, une aire de repos. Dans son parcours, le recueil présente une architecture savante, mathématique : 75 haïkus, comme le département, pour les périphérique(s) intérieur et extérieur. Un anneau de béton de 35 haïkus, comme la distance de cette infrastructure urbaine née sous la Ve République. Un total de 231 petits objets poétiques. Plus de détails [ici](#).

Shipwreck and Island Motifs in Literature and the Arts

Brigitte Le Juez and Olga Springer (eds.)

Leiden: Brill | Rodopi, DQR Studies in Literature, Vol. 57, 2015. ISBN: 978-9-00-429874-3

The motifs of island and shipwreck have been present in literature and the arts from ancient times. Whether they occur as plot elements, as part of literary or film imagery, as symbols in paintings, as leitmotifs in songs, or as concepts in philosophical theories, both have always been a source of fascination to authors, artists and scholars. In *Shipwreck and Island Motifs in Literature and the Arts*, Brigitte Le Juez and Olga Springer have gathered essays that explore shipwreck and island figures in texts as historically, culturally and artistically diverse as Walter Scott's *The Lord of the Isles*, Cristina Fernández Cubas' "The Lighthouse", reality TV series *Treasure Island*, pop songs of the BBC Radio programme *Desert Island Discs*, or The Otolith Group's essay-film *Hydra Decapita*. More details [here](#).

Journals / Thematic Issues

The Oxford journal, *Forum for Modern Language Studies*, has placed a number of their previous publications on *Literature and War* as free online collection accessible from [here](#).

The "Body Economic" in Contemporary Critiques of First World War Propaganda; War, Identity, Truth and Love: Leonhard Frank's *Karl und Anna*; Finding Wilfred Owen's Forwarding Address: Moving Beyond the World War One Paradigm; "spritzende brocken: der erinnerung/versteht sich": Thomas Kling's Poetry of Memory; The Novels of Jean Renoir: Memories of Love and War; On the Integrity of the Good Soldier Schweik; Karl Kraus's *Die Letzten Tage der Menschheit*: An Analysis; History, Drama and Brecht's *Chronicle of the Thirty Years' War*; Touring the Spanish Labyrinth: The French Far Right and the Spanish Civil War, 1936–1939; Louis Guilloux's Ambiguous Epic *Le Sang Noir*; War as (Surrealistic) Farce; Commemorating World War II in Northern Greece: Controversy and Reconsideration; Post-Soviet Remembrance of the Holocaust and National Memories of the Second World War in Russia, Ukraine and Lithuania.

PORTAL Journal of Multidisciplinary International Studies

Volume 11, No. 1 (2014). Available [online](#).

"Stigma and Exclusion in Cross-Cultural Contexts" Special Issue. Edited by Annie Elizabeth Pohlman, Sol Rojas-Lizana, and Maryam Hassan Jamarani

Articles: "The Ties that Bind Us": The Hidden Knots of Gay Marriage' by Bronwyn Winter; 'Perceived Discrimination in LGBTIQ Discourse: A Typology of Verbal Discrimination' by Sol Rojas Lizana; 'Self-Stigma, Perceived Stigma, and Help-Seeking Communication in People with Mental Illness' by Jen Lee Teh, David King, Bernadette Watson, and Shuang Liu; 'Stigmatising Others Through Neighbourhood Talk in Indonesia' by Zane Goebel; 'Words That Can Kill: The Mugesera Speech and the 1994 Tutsi Genocide in Rwanda' by Narelle Fletcher; 'An Analysis of Literary Representations of Iranian Men in Diasporic Iranian Literature' by Sanaz Fotouhi; 'Hate Speech or Genocidal Discourse? An Examination of Anti-Roma Sentiment in Contemporary Europe' by Emma Townsend; 'Incitement to Genocide against a Political Group: The Anti-Communist Killings in Indonesia' by Annie Elizabeth Pohlman; 'Stigma, Trauma and the Social Forces Shaping Memory Transmission in Argentina' by Jill Stockwell; 'The New Real: Iggy Azalea and the Reality Performance' by Tara Morrissey; 'A Cultural Reading of a Chinese White-Collar Workplace Bestseller and its Filmic Adaptation: Li Ke's *A Story of Lala's Promotion* and *Go Lala Go!*' by Shenshen Cai.

Angelaki. Journal of the Theoretical Humanities

Volume 20, Issue 1, 2015. Special Issue on "Geophilosophies of masculinity: remapping gender, aesthetics and knowledge". Edited by Anna Hickey-Moody and Timothy Laurie

Articles: 'Geophilosophies of Masculinity: remapping gender, aesthetics and knowledge' by Anna Hickey-Moody & Timothy Laurie; 'Masculinity Studies and the Jargon of Strategy: hegemony, tautology, sense' by Timothy Laurie; 'Beating Space and Time: historical gay sex and queer cultural geographies of masculinities' by Daniel Marshall; 'Matthew Barney's *Cremaster Cycle* Revisited: towards post-human becomings of man' by Hélène Frichot; 'The Invisible Within: dispersing masculinity in art' by Gregory Minissale; 'Productive Possessions: masculinity, reproduction and territorializations in techno-horror' by D. Travers Scott; 'Multiple Mutating Masculinities: of maps and men' by Janell Watson; 'In the Garage: assemblage, opportunity and techno-aesthetics' by Glen Fuller; 'Carbon Fibre Masculinity: disability and surfaces of homosociality' by Anna Hickey-Moody.

See also recent special issues of the *CLCWeb: Comparative Literature and Culture*. [Online](#):

- 1) New Work in Ecocriticism. Edited by Simon C. Estok and Murali Sivaramakrishnan. [16.4 \(2014\)](#)
- 2) New Work on Electronic Literature and Cyberculture. Edited by Maya Zalbidea, Mark C. Marino, and Asunción López-Varela. [16.5 \(2014\)](#)
- 3) Western Canons in a Changing East Asia. Edited by Simon C. Estok. [16.6 \(2014\)](#)

Articles / Book Chapters

- de Looze, Laurence. The Problem of Look-alike Characters in the Vulgate Cycle of the Arthurian Romances and Juan Manuel's *El Conde Lucanor*. *Comparative Literature* (66: 2) 2014, 173-185.
- Freyheit, Matthieu. « Pirates™. Stigmates littéraires : de la marque de fabrique à la fabrique des marques ». *Tracés. Revue de Sciences humaines*. Volume 26, 2014, 23-42. [En ligne](#).
- Gallien, Claire and Olivera Jokic. Eighteenth-Century Orientalism in Contemporary British Historiography and Literary Criticism. *Literature Compass* (12: 4) April 2015, 121-133.
- Goyet, Florence. « De l'épopée canonique à l'épopée 'dispersée' : à partir de l'*Illiade* ou des *Högen* et *Heiji monogatari*, quelques pistes de réflexion pour les textes épiques notés ». *Études mongoles et sibériennes, centrasiatiques et tibétaines*. Volume 45, 2014. [En ligne](#).
- McAllister, Brian J. Narrative in Concrete / Concrete in Narrative: Visual Poetry and Narrative Theory. *Narrative* (22: 2) May 2014, 234-248.
- Moran, Joe. A Cultural History of the New Nature Writing. *Literature and History* (23:1) 2014, 49-63.
- Roblin, Isabelle. The Visible/Invisible Screenwriter: The Strange Case of Harold Pinter. *Adaptation* 7 (2) 2014, 180-190
- Spiropoulou, Angeliki. The Fissured Contemporaneity of Virginia Woolf. In *Contemporary Woolf / Woolf contemporaine*. Claire Davison & Anne-Marie Smith-DiBiasio (eds.), Montpellier: Presses Universitaires de la Méditerranée, 2014, 155-166.
- Spiropoulou, Angeliki. In or around 1922: Virginia Woolf, Katherine Mansfield and the Bloomsbury Circle. In *1922: History, Culture, Politics*. Jean-Michel Rabaté (ed.), Cambridge: Cambridge University Press, 2015, 74-90.
- Tötösy de Zepetnek, Steven, and Graciela Boruszko. Paradigm Shift in Comparative Humanities: Digital Humanities, Pedagogy with New Media Technology, and Publishing Scholarship Online. *The 2014-2015 Report on the State of the Discipline of Comparative Literature*. ACLA: American Comparative Literature Association (ed.), (2015). [Online](#).
- Wickerson, Erica. Love at First Sight: The Voyeur on the Verge in E. T. A. Hoffmann's *Das öde Haus* and Gérard de Nerval's *Sylvie*. *Orbis Litterarum* (69: 4) 2014, 269-289.

Doctoral theses (2014)

Université de Paris IV-Sorbonne (France) : Cyrus Kuhestani, « Le mythe du Graal : étude comparative sur l'origine de mythe du Graal dans la littérature arthurienne et persane » (sous la direction de Pierre Brunel et de Bernard Franco).

Université de Montpellier 3 (France) : Somayeh Kamranian, « Poésie mystique et plaisir spirituel : les Odes mystiques de Rûmî et l'Épithalame de Jean de Saint-Samson » (sous la direction de Christian Belin)

University of Oregon (US): Yvonne Toepfer, "Afterlives of the Sandman: Re-Figuring the Fantastic-Sublime" (supervisor: Dorothee Ostmeier)

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

The Kafkaesque in German Literature and Film. SAMLA 2015 (German III 1933-present). Durham, NC (North Carolina, U.S.)

13- 15 November 2015

The work of Franz Kafka has long fascinated authors, filmmakers, scholars and lay readers alike. Kafka is so present in the contemporary context that there is even an adjective in active use to describe phenomena that resemble the complicated, bizarre, or illogical circumstances under which his characters find themselves. This panel invites submissions of papers addressing the longevity of Kafka's work and the Kafkaesque in the German-language context in literature and film after 1933. Questions to consider include but are not limited to:

- What exactly is the Kafkaesque (a mood, a circumstance, a feeling) and why is the Kafkaesque so relevant to 20th Century and even contemporary thought and culture?
- What kinds of work do allusions to Kafka perform for different authors and filmmakers? Why is Kafka invoked so frequently by authors and filmmakers of such varied backgrounds?
- Does the idea of the Kafkaesque remain constant or does it undergo a metamorphosis of its own over time?

By **May 19th 2015**, please submit a 300-word abstract, brief bio, and A/V requirements to Claire E. Scott, Carolina-Duke Graduate Program in German Studies, at claire.scott@duke.edu.

Art, Ecologies and New Media. Young Researchers Symposium. Université Toulouse II – Le Mirail (France)

22-24 October 2015

Ecology is generally understood as the science of the relationships between living beings and their environment. It relates to the way one inhabits a space, including the implications in terms of flows and energy exchanges between different elements, organic or inorganic. We may call it a systemic science, to the extent that it is more interested in the interactions between different objects than in the very nature of these objects. Ecology has already been involved on many occasions in the field of artistic creation. The question of relationships between man and his environment inspired different forms of artistic expression (including pictorial forms), but it is during the last century, with the appearance of works that can be called "livable", that it acquired an unprecedented importance in this field.

Heidegger's philosophy teaches that "dwelling" is above everything else "being in the world", which means we must first learn to "dwell" before building. This approach leads to view ecology and dwelling as something much more than having an accommodation. More generally, it is about finding a way to exist and to apprehend one's own experience of "being in the world", in order to finally consider building, or "making-dwelling", according to the philosopher's terminology. In that way, the "making" depends on one's experience relatively to their own living environment, and is extended by an act of creation of a medium artefact aiming at easing the well-being in the living environment. It is precisely this "making-dwelling", and the questioning it brings about poetry, which will feed our investigations during this symposium.

Man's dispositions towards making and building are linked with technics that were developed throughout history. The term media, from Latin medium, can be understood as intermediary or support for creation, and can therefore concern the manufacturing tool as well as the material that is used. Technics pertaining to electronics and digital technology are currently evolving considerably. They are of particular interest to us, for the sake of the new elements they bring in this "making-dwelling". We will try to understand how the notion of ecology is revisited in contemporary artistic practices in relation to current technology, especially in terms of programming, configuration, control or apparatus, in articulation with the notion of environment.

Relying on a corpus of works characterized by the use of new media and emergent technology, we will see how new possibilities in designing and modeling space (room, site, accommodation, territory) being materializing. By immersing the spectator in their work or by configuring works relatively to a specific environment, how are the artists exploring new ways of "dwelling"? Since the notion of ecology can vary a lot depending on the object and type of environment that are considered, this question will require a development structured around three lines of research. Although we can consider transverse thematics among these lines of research, approaching this notion of ecology from different angles will allow us to grasp several subtleties about its relationship to art. Heidegger's conception of dwelling constitutes a significant basis. However, in order to complete it with more contemporary approaches, the three proposed lines of research will be inspired by the three ecologies as they are defined by Felix Guattai around the notion of ecosophy in his book *The three ecologies*. First, environmental ecology deals with the connections of living things to nature and environment. Then,

social ecology leans more towards human beings and the way they dwell and exchange with each other. Finally, mental ecology is specifically interested in human psyche and cognitive experience of the world.

1st line of research: Immersion, interactivity and cognition

Recent developments in interactive technology are constantly giving our bodies new ways to interact with their environment. Regarding immersion, many artists were able to offer environments sensitive to presence, motion, behaviours. How is the experience of being-in-the-world affected, when the body is connected to its sensorial environment? While in a perpetual tension between situations of perturbation and adaptation, aren't these works testing our perceptive and cognitive abilities, by making us experience corporal immersions that we are not accustomed to? The very idea of corporality seems to be redefined through contact with interactive and immersive transmedia works.

2nd line of research: in-situ practices and new media

In this second line, the emphasis is on works that raise issues about the relationships between a creation and its environment. What part can new media play in these relationships? How to "make-dwell" or make coexist when referring to the artefact within its environment? How can technology be used as an intermediary between a living being and its environment? In Land Art and more generally in works said in-situ, but also in any work linked with on-board technology or with the notion of landscape or territory, one can think of a dialog between machine and nature as a fertile ground for visual artists.

3rd line of research: dwelling together with technology:

Habitat is now considered more specifically in terms of human housing and the social dimension of ecology. From domotics to controlled houses, from evolutionary architecture to complex structures, from connected habitat to porosity between public and private spaces, how do artists nowadays interpret these different possibilities of "making-dwelling" together? Although housing can be thought of as isolation from the world, works bringing the use of new media to an architectural and social dimension are proposing, if not a rupture, at least a redefining of this idea of partition.

Round table: Creation of places and places of creation

Use of technology in art is not limited to the modalities of creation of art piece, but forces us to rethink spaces of creation and diffusion. By proposing a study of places where art takes shape and where it is displayed, is it justified to speak nowadays about an ecology of art? Workshops, laboratories, residencies, Fablabs, internet and online creation/diffusion are all witnessing a renewal of artists' behaviours in creation and appropriation of places. Through increasingly fertile exchanges between places of art and places of sciences, new methods and models are being invented, and raise important issues in a context that is not only cultural, but also political, economic and social.

Proposals by e-mail to raphael.bergere@hotmail.fr before **20th May 2015**. Proposals should be contained in a 3 part attached file (titled « name_arteco_2015 ») rtf, doc or odt: 4000-word abstract maximum, spaces not included; a short biography; a note about the scientific profile.

Appel en français disponible en cliquant ici : [Art, écologies et nouveaux medias.](#)

L'Autorité et l'auteur « Qu'importe qui parle, quelqu'un a dit qu'importe qui parle ». [Samuel Becket, *Nouvelles et textes pour rien*. Paris : Éditions de Minuit, 1958, 129.] Johns Hopkins University (Baltimore, Maryland, U.S.) 23-24 octobre 2015

La paternité d'une œuvre ne relève pas seulement d'un nom placé en couverture ou au générique, mais dépasse les simples notions de propriété et d'attribution. Entendue comme processus de production d'un texte, la paternité implique toute une série de négociations au sein d'un réseau de relations sociales, politiques et économiques. De la conception d'un ouvrage à sa publication, le créateur fait face à une multitude de choix, de considérations et de dynamiques de pouvoir qui construisent son identité d'auteur durant la vie de son œuvre. De même, un texte finit par développer sa propre autorité et doit ainsi subir l'influence d'autres institutions qui lui sont externes, telles que celle d'organisations politiques, de groupes religieux, de l'opinion publique ou du marché commercial, entre autres.

La cinquième conférence biennale du département de français de l'université Johns Hopkins se propose d'examiner les problèmes connexes de l'autorité et de l'auteur. Comment façonnent-ils – et sont-ils eux-mêmes façonnés par – la production et la réception des ouvrages? Les propositions provenant de disciplines variées (Études françaises et francophones, Littérature comparée, Études des médias et cultures, Études cinématographiques, etc.) sont encouragées. Les exposés, en anglais ou en français, ne devront pas dépasser 20 minutes. Les propositions, d'environ 250 mots, sont à envoyer en pièce jointe à : hopkinsfrenchgrads@gmail.com avant **le 22 mai 2015**.

Pour plus d'information, merci de consulter notre [site](#).

Pistes possibles: La publication et la censure, L'utopie et les discours de l'autorité, L'intention de l'auteur et son héritage critique, L'autorité des institutions, L'appropriation, la filiation et les lectures erronées, La tyrannie des critiques,

L'anonymat et la pseudonymie, La diffamation et la sédition, L'autobiographie, Les théories féministes et queer studies, La contrefaçon, L'autorité et l'authenticité, Construction paratextuelle de l'auteur, La réception critique de l'auteur à l'ère numérique, Les hiérarchies liées au processus de publication, L'autorité et la transgression, La célébrité et l'autorité, Les voix et les groupes minoritaires, Le droit et la littérature, L'image de marque de l'auteur, La traduction et l'adaptation, La contre-culture.

For the call in English please click here: [Authority and Authorship](#).

**International Symposium Art and Emotion: The Aesthetic of Feelings. Swiss Institute for Art Research (SIK-ISEA), Zurich (Switzerland)
5-6 November 2015**

When prevailing aesthetic principles promoted an informed, detached response to art, with accordingly little involvement of the emotions, the work's affective impact shifted to the margins of both artistic and art historical focus. Aesthetic strategies likely to generate emotionality were regarded either as power techniques that took control of the viewer and clouded free judgment, or as the hallmark of sentimental trash. Even in the context of postmodern artistic practices, along with theoretical reflexions that above all championed a merging of high- and low-brow culture, any manifestations of a directly affective response were hard pressed to withstand the privileged status of ironic detachment.

For some years, however, there has been a rampant interest in affective mechanisms. In the art of the 21st century, it is not only installations and works involving a participatory audience that seek to elicit strong feelings, but also a number of works in the "classical" visual media, such as painting and photography. In the sciences, too, emotional phenomena are attracting more attention, reflected not least in the establishment of specific fields of research (e. g. in Frankfurt, Berlin, Mainz and Geneva). There is even talk of an "emotional turn". The current fascination with the neurosciences, which have made explaining the origins of affect a core business, is another factor in the popularity of the emotions.

The proposed conference will draw, among other things, on the findings of recent research initiatives to consider the phenomena of an aesthetic of emotionality from an interdisciplinary perspective and submit them for discussion. Artistic and theoretical positions of both contemporary and historical origin will be examined. Themes range from the regular assertion that artistic media are limited in their ability to represent affects via the relationship between emotion and authenticity to problems associated with emotional influence and manipulation.

The organisers invite interested scholars in the fields of art, music, literature and cinema, as well as researchers in psychology, philosophy and other disciplines, to consider these issues in the light of the following possible aspects:

- historiography of aesthetic theories on the relationship between art and emotion
- modernist and postmodernist aesthetic positions that reject affectivity
- links between a social history of feelings and aesthetic views of emotionality observed in art history
- significant artistic contributions to the history of emotionally affective art
- art installations – with or without viewer participation – and emotional influence
- the role played by neuroscientific findings in an aesthetic of affect

The structure of the conference will probably be defined by specific emotions (e. g. fear, joy, sadness, excitement ...). The choice will depend on the response to the Call for Papers and has not yet been made. Papers should last 20 minutes. Accommodation costs and travel expenses (2nd class/economy) will be reimbursed by the organisers on presentation of receipts. Please e-mail a summary of your paper (max. 1 page) in German, French or English, together with a short CV, to Regula Krähenbühl (regula.kraehenbuehl@sik-isea.ch) by **31 May 2015**. Organisation: Dr. Roger Fayet and lic. phil. Regula Krähenbühl (SIK-ISEA).

Pour l'appel en français cliquez ici : [Art et émotion: de l'esthétique des sentiments](#).

**ICLA 2016. Association Internationale de Littérature Comparée/International Comparative Literature Association
XXIst Congress, July 21 – July 27, 2016. University of Vienna (Austria)
Congress Theme: The Many Languages of Comparative Literature**

The comparison of literary texts from different cultural spheres and in different languages was at the origin of comparative literature. Even after comparatist paradigms have changed and developed, and after comparative criticism has expanded considerably, the crossing of borders between languages is still essential to the discipline.

For the first time, the theme of a congress organized by the International Comparative Literature Association will be "language" – language in all its meanings and embedded in various contexts: as a "national" idiom, the basis of literary texts: as source-language and target-language in literary translation: as the set of languages forming "world literature" in

its literary manifestation (and as the canon of languages that “world literature” is actually concentrating on). And language – both written and spoken – is not just the self-evident medium of all the objects of comparative literature, but also the indispensable meta-language of scientific discourse and literary terminology. The multilingualism of comparative literature is both a challenge and an opportunity: from its beginnings, the polymorphous diversity of world literature has constituted the attraction and wider reach of comparatist reading; on the other hand, even the most accomplished polyglot comparatist can master only a relatively small range of languages. This fact conditions the discourse more than might be apparent in a scholarly culture increasingly influenced by the English language.

The congress will also focus on language in its broadest sense: the usage of language by social and ethnic groups as vectors of literature, the language of themes and discourses, language as a literary subject, language as the expression of central problems and ideas negotiated in the various literatures of the world, and even in its metaphorical sense, as “languages” of styles and forms. As an infinite code with constant need for decryption, the international sign system of literature perpetually reproduces the myth of the confusion of tongues and sets new tasks to multilingual mankind in coming to terms with literature and its criticism.

Congress Sections:

A. The arts as universal code

Languages of form and genre

Languages of style

Language in the 2nd degree – quotation, intertextuality and metareference

Comparing the arts: art as a universal language

Language and literature – general semiotics

Different media, different expressions

B. Language – The essence of world literature

The Tower of Babel: myths about language

Languages as a literary topic

Languages of the world – languages of world literature – world language?

Nation and language

“Translational” literature

“Major” vs. “minor” languages

The comparison of languages – one origin of literary comparatism

Expressing regionalism

The language of power – the language of resistance

Literary translation: histories, methods, markets

C. Many cultures, many idioms

Language and culture

Cultural images and their linguistic representation

The language of the “others”

Language and identity

Multilingualism as a traditional phenomenon

Multilingualism as a contemporary phenomenon

Multilingualism – problem or opportunity

Who is speaking? Comparatism and the social sciences

Hybridity and comparatism

Crossing cultural borders

D. The language of thematics

How to speak about themes? Terminology of Thematics

Meaning – interpreting texts in a comparatist framework

The renaissance of metaphor studies

Language of the sexes – languages of gender

The languages of emotion

The language of concern – international ecocriticism

E. Comparatists at work – professional communication

The knowledge of literary criticism and its various codes

The evaluation of literature – the language of criticism

Comparatism as a verbal procedure – how to compare with words?

Speaking about: The metadiscourse of literary historiography

Digital humanities
Analytical philosophy and logic in the critical discourse
Spoken and written discourse
The multilingual library of comparative literature
The comparatist's dictionary: International terminology

Individual proposals may be submitted for congress sessions (one session = 3 papers = 90 min.).

All the topics presented above may be considered as suggestions for further elaboration. Congress sessions will be organized according to the number and variety of proposals. In general, two types of proposals are possible:

1) Individual proposals may be submitted for congress sessions. They will be assessed by an international committee and, if accepted, assigned to a particular congress session.

2) Individuals may also submit proposals for group sections (such as seminars, workshops, round tables). If the group section is accepted, the group section applicant will independently invite individuals to submit proposals and participate in these group sections. Group section applicants will chair their respective groups. Large group sections may require several meetings, scheduled by the congress organization, possibly on different days.

Individual proposal submission due (congress sessions): August 31, 2015

Group section proposal submission due: May 31st, 2015

Individual proposal submission due (group sections): August 31, 2015

Proposals may be written in English, German, or French.

Please submit your proposals online via the [ICLA 2016 website](#). Contact: icla2016@univie.ac.at

[Call for a related ICLA Congress Panel on "Digital Humanities in Comparative Literature, World Literature\(s\), and Comparative Cultural Studies" \(org. Steven Totosy de Zepetnek, Purdue University & Graciela Boruszko, Pepperdine University\).](#)

Participants in the panel(s) discuss aspects of digital humanities from various perspectives within the discipline of comparative literature and the fields of world literature(s) and comparative cultural studies. Owing to the current situation worldwide when fewer students are interested in the study of literature, digital humanities has promise for the social relevance of the humanities in research (e.g., data science, libraries), practice (e.g., digital publishing of journals and books), pedagogy (e.g., online and blended teaching), and matters technical. Please submit abstracts for presentation by to the Congress [website](#) on any aspect of digital humanities with regard to the relevance, uses, impact, etc., of digital humanities in the study of literature and culture & to Steven Tötösy de Zepetnek totosysteven@purdue.edu & Graciela Boruszko graciela.boruszko@pepperdine.edu. Following submission, abstracts are evaluated by the ICLA/AILC and participants whose abstracts are accepted are notified by the Congress organizers.

First Conference of the International Yeats Society, School of Culture and Communication, University of Limerick (Ireland)

15–18 October 2015

It has been a century and a half since the birth of W. B. Yeats. With the completion of major biographies and textual series, and in the context of technological and economic changes to global literary studies, Yeats' studies finds itself at a critical juncture. This conference will gather scholars, critics, and creative artists from around the world to engage with Yeats as a figure of world literature, European and global modernisms, and Irish culture and politics; and Yeats's work as poet, dramatist, autobiographer, and writer of fiction, critical and reflective essays, and philosophy. The larger questions to be addressed concern the field of Yeats studies itself, and the role of Yeats in literary and cultural studies. Where are we now? Whence have we come? Where are we going? Topics may include:

- thematic concerns such as youth and age or aging
- formal considerations including rhythm, music, dance, drama, and the spoken word Yeats in contemporary politics, media, and cultural studies
- Yeats in and in relation to space, including Ireland, over time
- translation and adaptation
- history and the past, including mythology
- futurity, including prophecy
- time and temporality

Please send abstracts by **1 June 2015** and any queries to Margaret Mills Harper at margaret.harper@ul.ie.

Further details [here](#).

« Lire Elsa Triolet aujourd'hui ». Journée d'études organisée par l'Équipe de Recherche Interdisciplinaire sur Elsa Triolet et Aragon.

Samedi 10 octobre 2015, Paris (France)

Lit-on Elsa Triolet aujourd'hui ? Son œuvre conserve-t-elle actualité et pertinence ? Quelle place lui accorder dans la littérature de son siècle ?

Deux couples d'écrivains ont spécialement marqué le vingtième siècle : Sartre et Simone de Beauvoir, Aragon et Elsa Triolet. Avec le recul du temps, la place de l'écrivain femme semble avoir reculé au profit de l'homme. C'est particulièrement vrai pour Elsa Triolet qui joua pourtant un rôle important dans le monde intellectuel de l'après-guerre mais que les études universitaires, au moins dans le champ français, minorent alors qu'un nombre remarquable de thèses ont été produites sur Aragon durant les trente dernières années. Les œuvres, associées dans l'histoire des idées à l'aventure du communisme au vingtième siècle, ont perdu, avec l'effondrement du système soviétique et des idéaux qui lui étaient attachés, leur aura de circonstance, tandis que s'est imposé un travail de réévaluation attaché à cerner, au-delà des engagements militants, la qualité littéraire des textes. Paradoxalement, Elsa Triolet, moins directement impliquée qu'Aragon, semble avoir pâti davantage des engagements prêtés à son auteur.

L'œuvre en français de cet écrivain d'origine russe n'est pourtant pas mince : une vingtaine de romans auxquels s'ajoutent des traductions de Tchekhov, Maïakovski, et la direction d'une Anthologie de la poésie russe, sans oublier les Ecrits intimes et une abondante Correspondance avec sa sœur Lili Brik, la compagne de Maïakovski. Un premier colloque s'est tenu à Saint-Arnoult-en-Yvelines en 1996 à l'occasion du centenaire de la naissance de l'auteur (*Elsa Triolet. Un écrivain dans le siècle*, dir. Marianne Delranc-Gaudric, L'Harmattan, 2000). La plupart des études importantes consacrées à cette œuvre viennent pourtant du monde anglo-saxon ou germanique et l'on citera seulement le collectif dirigé par Thomas Stauder (Université de Erlangen-Nurnberg), *L'Identité féminine dans l'œuvre d'Elsa Triolet*, narr. Verlag, 2010. Alors que le vingt-et-unième siècle, dans sa deuxième décennie, a définitivement relégué le précédent dans le domaine de l'histoire littéraire, il nous semble intéressant d'opérer ce retour critique. La diversité des approches méthodologiques et des lectures sera bienvenue. Pour de plus de détails, cliquez [ici](#).

Date limite des soumissions : 22 juin 2015. Les propositions doivent comporter : titre, résumé en 300 mots, coordonnées. Contacts : Alain Trouvé, Université de Reims, alain.trouve@univ-reims.fr, Marianne Delranc, Paris, marianne.delranc.gaudric@wanadoo.fr, Corinne Grenouillet Université de Strasbourg, corinne.grenouillet@unistra.fr

The Orient in Translation: Asian Languages, Literatures and Cultures in the Luso Space. Faculty of Letters, Centre for Comparative Studies, University of Lisbon (Portugal)

26-27 November 2015

Portugal has a long tradition of travel narratives that goes back to the Age of Discoveries. In the 16th and 17th centuries, Portuguese narratives contributed to the dissemination, in Europe, of the first Renaissance images of China and Japan as places of perfection that inverted the European transgressive practices. Since then, the representation of the so-called Far East has been a recurring topic not only in travel narratives, but also in literary fiction and other artistic practices (painting, music, architecture, etc.). Those first contacts were marked by a fascination for those foreign countries, in particular China and Japan, which gave rise to an Oriental Renaissance emerging towards the end of the 18th century. This revival grew stronger throughout the 19th century, and at the beginning of the 20th century, along with the expansion of the European empires in Asia. The Portuguese colonial cycle formally ended in 1999 with the transfer of the administration of Macau to the People's Republic of China. The end of that cycle has paved the way for the study of Portuguese Orientalism from a postcolonial perspective in which Macau stands as an important topic of research given its geographical relevance as mediator between worlds (China, Japan, India, and Europe) and the symbolic meaning of "Macau" as door/harbour.

This international colloquium – no. 32 of the series Alterities, Crossings, Transfers (ACT) periodically organized by the Centre for Comparative Studies – invites proposals for 20-minute papers offering cross-disciplinary, comparative and innovative approaches to the contacts, negotiations and circulations occurring between the Luso and Asian spaces within a wide time range.

Suggested topics may include, but are not limited to:

- The Orient as a space of cultural translation;
- Cultural, aesthetic and literary importations from the Asian space;
- Portuguese Orientalism as a European aesthetics (19th and 20th centuries);
- Orientalists and their translation activity;- Representations of Asia (from the Far East to South Asia, Southeast Asia, Maritime Southeast Asia, etc.) in Portuguese art and historiographic discourse;

- The Orient and the exotic: their signified and signifiers;
- Writing and its ethnographic value: travels, imaginaries and symbols;
- Literature, tourism and utopias/dystopias;
- Language didactics: teaching Asian languages in the Luso space;
- Grammatical descriptions of Asian languages resulting from the encounter with the Luso space.

Colloquium languages: Portuguese, English and French

Abstracts must be submitted **by June 30th** at trad.orient2015@gmail.com. Full details [here](#).

Shaw in New York Conference. Fordham U. Lincoln Center Campus and the Bruno Walter Auditorium of the New York Public Library for the Performing Arts at Lincoln Center, NY (U.S.). 16-19 October 2015.

Abstracts by **1st July 2015**. Contact ISS President Michael O'Hara at mohara@bsu.edu. Further details on [website](#).

Les Représentations Sociales et l'Agencement Collectif d'Énonciation: Identités, Catégorisations, Conflits. Université Moulay Ismail, Ecole Supérieure de Technologie, Meknès, & Université d'Avignon et des Pays de Vaucluse.

22-23 mars 2016, Meknès (Maroc)

Ce colloque interdisciplinaire s'adresse aux chercheurs (linguistes, analystes du discours, sociologues, sociolinguistes, anthropologues, littéraires, historiens...) qui s'intéressent à la thématique développée dans l'argumentaire suivant :

- Quel est le rôle de la littérature, des manuels scolaires, des discours de formation, des dictionnaires, des diverses fictions, du discours universitaire... des deux côtés de la Méditerranée dans la construction, le maintien des représentations?
- Comment les représentations, identités, affects s'agencent-ils ?
- Comment y sont représentées les « figures » telles que la femme, l'immigré, le pauvre... ou les valeurs – le propre, le sale, l'acceptable... – comment y sont représentées les religions monothéistes, l'église et l'homme de religion chrétien, l'islam et le musulman ?
- Comment les archives viennent-elles compléter, infirmer ou confirmer certaines représentations courantes ?
- Les langues sont aujourd'hui réputées maintenir des représentations obsolètes (voir par exemple les discussions autour du genre en français). L'examen scientifique confirme-t-il le discours militant ? Quelles langues suscitent le plus de critiques sur le plan des représentations ? Sur quels points les critiques se focalisent-elles ? Comment les langues sont-elles travaillées par le désir de nouvelles représentations ? Quelle est la place ici des modes langagières ?

Date limite de soumission: 10 Septembre 2015. [Site](#).

The Short Story Cycle: Circling Around a Genre? University of Warwick (UK)

6 February 2016

The success of recent Nobel Prize winner Alice Munro, the movie *Wild Tales*, the podcast *This American Life* and the event *the Moth* shows the wide-ranging popularity of the short story cycle in modern media.

To reflect the 'open' nature of the form, our conference will start from a working hypothesis (rather than a strict definition): a short story cycle in whatever form or medium, seems to be constru(ct)ed as a collection of stories, presented as a whole but without an explicit narrative frame.

Traditionally, the short story cycle finds its raison d'être in oral culture. Undoubtedly, the legacy of oral culture proved to be a foundation for other areas of cultural expression, such as cinema, performance art, and modern media.

Since the eighteenth century, the novel has occupied the role of dominant genre in western literary culture. The short story cycle seems to find itself in a grey area, less well defined, but at the same time possibly less constrained. The anthology film is an example of how the same mechanism that is at the basis of the short story cycle can be productive in other media as well. This is also true in the case of radio programs or podcasts. Due to modern technology, new forms of media have made new forms of cultural expression possible, such as Twitter, Facebook, Internet forums and YouTube, all of which can be said to have brought to the surface shorter, more dialogical, more 'spoken' forms of (written as well as visual) communication. This begs the question whether the short story cycle, which seems to have gained in popularity in recent years, thrives in a specific social or historical context.

The structural issues inherent in short story cycles also raise questions of a mathematical, hermeneutical and neurological nature. Could we, for instance, come up with mathematical patterns that can help us gain insight into narratological structures and social functions of the genre? Can we find neurological explanations for its appeal to both readers and writers? The short story cycle seems to productively use the tensions between continuity and discontinuity, the structuring impulse and inevitable digression.

We envisage the conference itself as a short story cycle with the open ended circularity of hermeneutics: different disciplines, backgrounds and approaches revolve around one theme, providing a meaningful yet not rigid, premeditated structure.

Please submit **by 15 September** a paper title, 300-word abstract and a 300-word curriculum vitae to Elio Baldi (e.a.baldi@warwick.ac.uk) and Linde Luijnenburg (L.m.e.luijnenburg@warwick.ac.uk). Conference [website](#):

The Body. Société des Dix-neuviémistes. University of Kent, Paris (Reid Hall, Montparnasse), France 14th –16th April 2016

We invite proposals for papers treating aspects of the conference theme in relation to French and Francophone culture, history, literature, music and art history in the long nineteenth century. Suggested topics include, but are not limited to:

The Physiological Body/The Pathological Body/The Body and the City /The Body Politic/Body Politics/Bodily Metaphors/The Text as Body/Genetic Corpora/Gendered Bodies/Cadavers/Burials/Resurrections/Normative and Deviant Bodies/Bodily Discipline(s)/Physical Exercise/Mind and Body/Body and Soul/Heavenly Bodies/Corpus delicti/Ideal Bodies/Animal Bodies/Public Bodies/The Naked Body/The Clothed Body/The Body on Display/Bodies for Sale/Body Modification/Body Parts/The Erotic Body/The Body as Machine/Foreign Bodies.

Proposals for individual papers or for panels should be addressed by email, **by 30 November 2015**, to Dr Larry Duffy, SDN Conference Organiser, at the following address: sdn.proposals@yahoo.co.uk.

Appel en français: Le Corps.

Nous vous invitons à nous faire parvenir vos propositions pour des communications traitant de divers aspects du thème du colloque en rapport avec la culture française ou francophone, l'histoire et l'histoire de l'art, la littérature et la musique de 1789 à 1914. Vous trouverez ci-dessous une liste non-exhaustive de sujets possibles :

Le corps physiologique / Le corps pathologique / Le corps et la ville / Le corps politique / Politique du corps / Le corps textuel/Le corpus génétique/ Le corps et le genre/ Les cadavres /Les enterrements/ Les résurrections/ Le corps normatif / La discipline corporelle / L'esprit et le corps/ Le corps et l'âme/ Les corps célestes/ Corps du délit/ Le corp idéal / Le corps des animaux/ Les corps publics/ Le corps nu / Le corps habillé/ Le corps exposé/ Le corps à vendre/ La modification du corps/ Le corps et ses métaphores/ Le corps et ses membres/ Les organes / Le corps érotique/ La machine corporelle / Les corps étrangers

Les propositions pour des interventions individuelles ou des séances entières sont à adresser par courriel, en anglais ou en français, **avant le 30 novembre 2015** à M. Larry Duffy (SDN Conference Organiser) à l'adresse suivante : sdn.proposals@yahoo.co.uk.

13th ESSE Conference. National University of Ireland, Galway 22-26 August 2016

ESSE members are invited to submit proposals for seminars and round tables 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](#).

4. CALLS FOR CONTRIBUTIONS (BY DEADLINE)

Flaubert voyageur. Publication d'une anthologie consacrée aux voyages flaubertiens.

Quand on pense à Flaubert, c'est immédiatement l'image de l'« ermite » qui vient à l'esprit : en effet il n'était pas surnommé « l'ermite de Croisset » pour rien, ayant passé presque toute sa vie enfermé pour produire son œuvre. Pourtant, il fut aussi un grand voyageur. Il avait rêvé voyages dès sa plus jeune enfance, afin de pouvoir lutter contre l'ennui qui l'accablait : il admet vouloir tout quitter, aller vivre ailleurs et « chevaucher sur une grand-route d'Asie, en plein soleil, dans de la lumière rouge » (*Correspondance*, I, 428). Son grand premier voyage aura lieu alors qu'il a 18 ans, dans les Pyrénées le Midi et en Corse. En 1845, ce sera, lors du voyage de noces de sa sœur Caroline, un séjour en Italie (avec un retour par la Suisse) au cours duquel, à Gênes, Flaubert fait la découverte essentielle du tableau de Breughel qui lui inspirera *La Tentation de saint Antoine*. En 1847, ce sera avec Maxime Du Camp qu'il ira en excursion, le plus souvent à pied, en Bretagne. Enfin, en 1849, il embarquera, avec Du Camp encore, pour l'Orient dont il avait tant rêvé : il y restera jusqu'en 1851.

Le docteur Achille-Cléophas Flaubert avait écrit à son fils, le 29 août 1840 : « Profite de ton voyage et souviens-toi de ton ami Montaigne qui veut que l'on voyage pour rapporter principalement les humeurs des nations [...]. Vois, observe et prends des notes ; ne voyage pas en épicier ou en commis-voyageur » (*Correspondance*, I, 68), lui inculquant la notion de voyage utile, et c'est exactement ce que Gustave a fait, observant lieux et mœurs et écrivant un récit de voyage. Il en ira constamment de même, pour chacun de ses voyages, même s'il n'a jamais eu l'intention d'en publier les textes (seul un extrait de *Par les champs et par les grèves*, récit du voyage en Bretagne, verra le jour pour le public) ; et en 1858, quand il s'aperçoit que l'écriture de *Salammô* est quasiment en panne, il n'hésite pas à partir plus d'un mois à Tunis et dans ses environs, pour voir les paysages qu'il prétend décrire, et prenant des notes dans un carnet, à propos des paysages mais aussi des mœurs, des odeurs, des couleurs, de la faune et de la flore. Sa vie durant, pour rédiger ses œuvres, Flaubert fera aussi des voyages documentaires, au cours desquels il prendra toujours des notes dans ses carnets de repérage, pour *L'Éducation sentimentale*, *Bouvard et Pécuchet*, mais aussi « Un cœur simple ».

Les voyages sont donc essentiels pour Flaubert, même s'il n'aime pas particulièrement voyager ; ils informent l'œuvre et lui permettent d'être écrite. Ce volume tentera d'offrir une synthèse sur la pratique flaubertienne du voyage utile. La pluralité des approches critiques est la bienvenue : biographique, stylistique, narratologique, génétique, etc. Les propositions d'articles d'environ 300 mots, en français uniquement et accompagnés d'une courte bio-bibliographie sont à envoyer **avant le 31 juillet** à : lcalvez@qsu.edu. Les articles sélectionnés, d'une longueur approximative de 6000 mots, devront être impérativement remis avant le 1er mai 2016 (tout texte soumis ultérieurement ne sera pas accepté).

The Monograph page of 452°F, *Journal of Literary Theory and Comparative Literature*, is calling for contributions on the subject of *Thinking about Affect in Culture and Art*

The notion of affect—which can often encompass a variety of concepts such as passions, moods, sensations, feelings and emotions—has been a recurrent theme throughout the history of philosophy. Recently we have witnessed an increased proliferation of academic publications focused on the role of affect in cultural theory—especially the conceptualization of affect that is understood as the ability to affect and be affected that draws on the line of thought from Gilles Deleuze back through Spinoza—which indicates what Patricia Clough dubs an “affective turn” in the humanities and social sciences. The work of Brian Massumi, Teresa Brennan, Jasbir Puar, Sara Ahmed, Michael Hardt and Lauren Berlant has contributed to our comprehension of the ways in which affectivity permeates the contemporary social fabric, participating in the normalization and naturalization of power relations, as well as offering a great potential for dislocating them. [+]

The fourteenth issue of 452°F. *Journal of Literary Theory and Comparative Literature* is to be published on January 31st 2016. This CFP is open and addressed to anyone who wishes to contribute and who holds at least a BA degree.

The criteria that follow, which regulate the receipt and publication of any works, are subject to the content of the Peer review System, the Style-sheet and the Legal Notice. All these may be consulted on the Procedures area of the web page (www.452f.com).

- **Deadline for submissions is July 31st 2015**; all articles received after this date will be rejected.

- To be considered for the peer review process, all articles must follow the regulations described in the style-sheet.

- The number of articles included in the fourteenth issue will range from 8 to 12. The articles will be placed, according to the field of interest, in the corresponding section of the Journal (monographic or miscellaneous).

- The monographic section will be restricted to 4 to 8 articles and, in the fourteenth issue, will bring together a body of texts dealing with “Thinking about Affect in Culture and Art”. A non-comprehensive list of possible topics is:

- a) Affect vs. emotion, sensation and feeling. Theoretical, epistemological and methodological approaches.
- b) History of affect, affected history.
- c) Affect and reading practices.
- d) Affect and aesthetics. Hapticity, sensation, corporeal reception.
- e) Affect in time and space. Alternative geographies and temporalities.
- f) Affect and studies of materiality. Thing theory, materialism in feminist theory, queer materialism.
- g) Posthuman, impersonal, animal affects.
- h) Politics of affect. Affective normativity and affective dissidences.
- i) Affective utopias and feeling backward: love, happiness, depression, shame, failure, melancholy.

- All other articles will constitute the miscellaneous section and, as long as it stays within the boundaries of Literary Theory and Comparative Literature, and the choice of theme and approach is free.

- Original texts should be submitted through OPEN JOURNAL SYSTEMS (OJS). In order to do so, contributors need to be registered as AUTHOR following this link. Feel free to contact us at redaccion@452f.com should you encounter any problem.

Call for Reviews

452°F is also accepting book reviews for a section of the journal devoted to newly published books.

- Reviews must be original and unpublished. Books reviewed should be of new or recent (last 2 years) publication, and discuss issues in Literary Theory, Literary Criticism and/or Comparative Literature. We would also consider reviews of relevant new editions or translations related to the field of study, provided that the date of publication is in accordance with the above stated criteria. Format, notes, quotations and references should follow the criteria of the journal's style-sheet. Reviews should include a title, the citation of the book reviewed and the number of pages, and will not contain an abstract or key words. Reviews should not exceed 1500 words. Please send your proposals to reviews452f@gmail.com.

Peer Reviewers for *Inquire* at the University of Alberta

Inquire: Journal of Comparative Literature at the University of Alberta is seeking **current graduate students** to assess the quality of submitted articles in a double-blind peer review process. Peer review is an essential part of publication at *Inquire*, as it helps ascertain that all submitted manuscripts are evaluated with academic rigor that follow a set of professional criteria. It is a fantastic opportunity to engage with the practice of scholarly publishing while also providing a way to serve the community and to establish networks. *Inquire* is looking to work with junior scholars from a wide variety

of fields and disciplines, including but not limited to Comparative Literature, World Literature, English, Film Studies, Cultural Studies, Area Studies, or Critical Theory as peer review readers on a volunteer basis.

If you would like to join *Inquire* as a Peer Reviewer, please fill out the application form [here](#).

Inquire is a peer-reviewed, open-access online journal of Comparative Literature by graduate students in the Comparative Literature Program at the University of Alberta, where it serves the intellectual and professional interests of an international community of students, teachers and scholars. You may find issues of *Inquire* [here](#).

Thomas Aquinas' Theory of Conscience and Contemporary Debates on Conscientious Objection *Diametros* – An Online Journal of Philosophy

The Editor of *Diametros - An Online Journal of Philosophy* invites papers on Thomas Aquinas' theory of conscience. In particular, articles are welcome 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, can also be dealt with. 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](#).

Literature(s) as World Intertext(s) Cultural Intertexts, academic journal of Literature and Cultural Studies

Cultural Intertexts, academic journal of Literature and Cultural Studies, ISSN 2393-0624, E-ISSN 2393-1078, edited by the Department of English, Faculty of Letters, "Dunarea de Jos" University of Galati, Romania, with the support of the Doctoral School of Socio-Humanities and the Research Centre Interface Research of the Original and Translated Text - Cognitive and Communicative Dimensions of the Message, invites proposals of original articles, related to the general theme of the journal. This year's issue focuses on Literature(s) as World Intertext(s).

The editors will consider for publication papers which tackle strategies of representation and of (inter)textual construction emerging from the dialogic relation between: literature and the historical and cultural context of text production, distribution and consumption; literature and other arts (music, film, visual arts, etc.) or sciences (linguistics, psycholinguistics, psychology, history, sociology and political sciences, internet and new technologies, etc.); creation and creator (autobiographic elements, metafiction, etc.).

Please send your proposals (title, abstract and 4-5 key words) to oana.gheorghiu@ugal.ro by **15 June 2015**. Following preliminary acceptance, authors are expected to send their full-articles by June 30, 2015. Every manuscript is single-blind peer-reviewed by two senior researchers or academics. The authors will be notified of the editorial decision in maximum 30 days. The new issue (3/ 2015) is scheduled to appear in September 2015.

The journal is indexed in EbscoHost, Fabula, Google Scholar and Scipio. Cultural Intertexts provides open access to its peer-reviewed contents through these databases and on the journal's [website](#). Also, Cultural Intertexts appears in print at Casa Cărții de Știință, a renowned publishing house located in Cluj-Napoca, Romania. Publication fee (covers the printed volume and worldwide shipping): €30.

"Based upon a Life": The Biopic Genre in Question LISA e-journal

While George F. Custen defines a biopic (biographical film) as a depiction of "the life of a historical person, past or present" (Bio/Pics, How Hollywood Constructed Public History, 1992, p. 5), he also considers the impact of celebrities and stars as "key historical figures" whose public persona may interfere with the genre's historical discourse. More recently, Ellen Cheshire has asked if this "maligned and misunderstood genre" is, in reality, a genre of its own (Bio-Pics: A Life in Pictures, 2015, p. 3). Biopics have indeed sparked off a number of on-going debates, not merely due to their claims of veracity, but through their practice of gender politics, intertextuality, reflexivity, and their hagiographic roots capable of impacting the narrative modes, visual and discursive strategies perpetuated by contemporary "life stories" on screen.

In this issue of [Revue LISA/LISA e-journal](#) we invite contributors to explore the various mechanisms, conventions and patterns underlying the construction of "exceptional destinies" on screen (cinema/television). Not only should we question the type of person chosen as subject for biopic portrayals, but we also aim to prompt reflection on the ideological discourse conveyed by the genre. Whether they relate the lives of men and women embroiled in politics (Alice Paul, Malcolm X, Rosa Parks, John F. Kennedy, etc.), or, as in the subcategory of artist biopics, those of emblematic creators (Ernest Hemingway, Truman Capote, Georgia O'Keeffe, Charles Pollock, Allen Ginsberg, Sylvia Plath, etc.), biopics seem to promote an image of society that highlights the achievements of exemplary individuals -- be they politically engaged or artistically acclaimed. Moreover, although relying on authentic sources (biographies,

autobiographical accounts, historical narratives, documentaries, newspaper articles, etc.), biopics are often decried as a popular genre that constantly blurs the boundary between public and personal history, History- and storytelling.

We call for papers that examine the ongoing mutations of this problematic film genre which Tom Brown and Belén Vidal qualify as “troublesome” in *The Biopic in Contemporary Film Culture* (2014). While the genre provides a number of filmic portrayals of heads of state and other well-known political figures, some biopics actually challenge historical facts by drawing attention on minority figures whose struggle for identity and political rights receives a positive treatment (*Iron Jawed Angels*, *Harvey Milk*, *Sally Hemings: An American Scandal*, *12 Years a Slave*, etc.). Despite its tendency to set up ideals, the biopic does not seem to freeze History, but digs into the flaws of existing portraits and texts, exploring the problematic relationship between the viewed object and the looking subject.

Some possible avenues of research may include:

- The impact of the biographed characters over the chosen narrative structures and filming strategies (Thomas Jefferson, Abraham Lincoln, Theodore Roosevelt, John Reed, JFK, Richard Nixon, J. Edgar Hoover, George W. Bush, Henry VIII, Mary Queen of Scots, Queen Victoria, Charles Darwin, Florence Nightingale, Lawrence Of Arabia, Elizabeth I, Elizabeth II, Henry V, etc.)
- Biopic codes and conventions and the world of business and industry (Preston Tucker, Jimmy Hoffa, Howard Hughes, Steve Jobs, Jordan Belfort, etc.)
- Writers (William Shakespeare, Jane Austen, C. S. Lewis, Iris Murdoch, Virginia Woolf, Fitzgerald), artists and stars representing the world of music and showbiz (Billie Holiday, Woody Guthrie, Bob Dylan, Loretta Lynn, Johnny Cash, Ray Charles, Tina Turner, James Brown, John Lennon, Louis Valdez, etc.) and cinema (Oscar Micheaux, Charles Chaplin, Alfred Hitchcock, Howard Hughes, Marilyn Monroe, Ed Wood, etc.)
- The singular careers of sportsmen (Jake Lamotta, Babe Ruth, Muhammed Ali, Mike Tyson, Jim Brown, Chariots of Fire, etc.) and of killers raised to fame thanks to the media (Al Capone, John Dillinger, Bugsy Siegel, etc.).
- Repetition and variation, canonization and subversion within the biopic treatments of historical truth.
- Hybridization of the biopic genre (for instance) with animation films (*Superstar: The Karen Carpenter Story*, 1989); the blending of the historical with the fantastic (*Abraham Lincoln: Vampire Hunter*, 2012).
- Biographical films and censorship.
- The role of biopics in promoting public debates on social issues, especially regarding questions of gender, race and class.
- The biopic canon in the era of mass entertainment and commercial imperatives: epic quests or post-mortem tributes of a new kind?
- The relationship between biopic and star/celebrity studies.

Proposals not exceeding 500 words and including a short biographical notice should be addressed by **1 July 2015** to Delphine Letort (Delphine.Letort@univ-lemans.fr) and Taina Tuhkunen (Taina.Tuhkunen@univ-angers.fr). Completed essays will be due November 15, 2015.

Debating the Afropolitan An issue of volume 21 of EJES

The editors of EJES are issuing calls for papers for the three issues of the journal to be published in 2017. Potential contributors are reminded that EJES operates in a two-stage review process, the first based on detailed proposals (up to 1,000 words), and the second on full essays. The deadline for proposals for this volume is **31 October 2015**, with delivery of completed essays by 31 March 2016. Guest editors: Emilia María Durán-Almarza (Oviedo), Carla Rodríguez González (Oviedo), Ananya J. Kabir (King's College London).

In her 'Bye-Bye, Babar (Or: What is an Afropolitan?)' (2005), Taiye Selasi introduced the term 'Afropolitan' as a coinage that aims at capturing the embodied experiences of a younger generation of African diasporic subjects living in contemporary world cities. Since then, the term has been claimed by many who have identified themselves with the realities Selasi depicts in her essay, while it has also been challenged by others for its alleged class, racial, and ethnic bias, and even by its purported complicity with cultural commodification processes. In the light of these debates, the issue will explore Afropolitanism as a framework for the analysis of contemporary phenomena affecting those subjects and subjectivities that emerge at the intersections of African and urban materialities. It will do this by examining a variety of cultural, linguistic and literary expressions of Afropolitan populations of the post-1960s generations in European contexts. We seek contributions that analyse the complex interactions of race, ethnicity, gender, class, or age in the formation of contemporary Afro-diasporic subjectivities, as well as their intersections with spatial/material issues. Topics might include but are not limited to:

- Configurations of Afro-diasporic materialities in contemporary cultural representations
- Challenges and alternatives to 'Afropolitanism': theories, politics, identities

- Socio-economic, cultural and emotional networks in the (re)production of Afro-diasporic identities and identifications
- Intersections of gender, post-/ de-colonial and urban/spatial studies
- Afropolitan performances: drama, rhythms, visualities, discourses and styles
- Literary, linguistic and performative (re)creations of Afro-diasporic materialities
- The Afropolitan as a 'cosmopolitan' figure: challenges and potential

Detailed proposals (up to 1,000 words) for essays of no more than 7,500 words, as well as all inquiries regarding this issue, should be sent to all three editors: Emilia María Durán-Almarza (duranemilia@uniovi.es), Carla Rodríguez González (rodriguezcarla@uniovi.es) and Ananya J. Kabir (ananya.kabir@kcl.ac.uk). Further details [here](#).

Feminist Interventions in Intermedial Studies An issue of volume 21 of EJES

The editors of EJES are issuing calls for papers for the three issues of the journal to be published in 2017. Potential contributors are reminded that EJES operates in a two-stage review process, the first based on detailed proposals (up to 1,000 words), and the second on full essays. The deadline for proposals for this volume is **31 October 2015**, with delivery of completed essays by 31 March 2016. Guest editors: Anna Kérchy (Szeged) and Catriona McAra (Leeds College of Art)

This issue seeks to explore intermedial interactions between literary and visual representations of the female body. Disrupting the contours of discipline and medium, the feminist project has radicalised text/image relationships in myriad ways, working with both contemporary examples and re-readings of the past. In the tradition of empowering marginalised other(ed) perspectives, Feminist Interventions in Intermedial Studies will seek to promote new methodological approaches that, going beyond the simple context of hegemonic domination, perform an interdisciplinary union of semiotics and corporeal feminism, of literary theory and readings in visual arts, and of iconography and revisionary interpretations of literature. Papers might, for example, explore how the semioticisation of female bodies affects the somatisation of texts and images; or offer a gender-sensitive analysis of topics like the role of illustrations, pictures collaged inside literary texts, the figurativeness of lyrical language, or the rhetorics of visual culture. We particularly welcome essays that deal with intermedial body politics in connection with the critique or negotiation of Englishness or of ideas and representations of Europe within Anglophone cultures and contexts.

Topics might include but are not limited to:

- Feminist practices, aesthetics and collectives
- Artists/writers who use literature/art in gendered ways
- Body Art/body politics
- Corporeal narratology/Corpusemiotics
- Feminist treatments of intermedial theory
- Gender-conscious narrative/poetical reinterpretations of ekphrasis, hypotyposis, synesthesia, iconotext, paratext, etc.
- The embodied reader/spectator and feminine subjectivity
- Feminist embodiments of analogue/electronic transmissions of knowledge

Detailed proposals (up to 1,000 words) for essays of no more than 7,500 words, as well as all inquiries regarding this issue, should be sent to both editors: Anna Kérchy akerchy@gmail.com and Catriona McAra catrionamcara@gmail.com. Further details [here](#).

Proto-Posthumanisms Word and Text - A Journal of Literary Studies and Linguistics, VI (2016)

Western thinkers have long been fascinated by the possibility of creating new forms of organic and inorganic life. In Plato, Homer and Aristotle we read of the living bronze and gold statues modelled by the master craftsman Daedalus and the divine blacksmith Hephaestus, while in Ovid's tales it is Pygmalion that fashions himself an ivory girl to love. Marking the beginnings of science fiction, Mary Shelley's Frankenstein imbues a patchwork monster with the breath of life, a fictional Thomas Edison creates what he believes to be the perfect female android in Tomorrow's Eve, and in Karel Čapek's play from 1920, the Rossum factory churns out hundreds of thousands of robots that are indistinguishable from human beings. Influenced by Darwin's revolutionary understanding of the notion of species and evolutionary change, other writers chose to turn their attention towards the human species itself and began to reflect on the possible evolution of the human into new forms of being. H.G. Wells contemplated the possible degeneration of man into creatures that descended from, but could no longer be recognised as, human, while in The Coming Race Edward Bulwer-Lytton created an elaborate fictional world in which mankind is succeeded by highly-technologised creatures whose capabilities

far exceed those of Homo sapiens. In their dreams of extending the experience of human life to objects that were previously inanimate and in their portrayal of mankind as containing the germs of its own otherness, these texts disturb essentialist conceptions of the human and pre-empt our contemporary fascination with the figure of the posthuman.

Over recent decades several theorists have utilised the notion of the posthuman to describe a new phase in the history of humanity -- one that has evolved out of man's extended relationship with technology. In her now famous 'Cyborg Manifesto', Donna Haraway describes a new form of life emerging out of the congress of man and machine; a "joint kinship" that defies the perceived boundaries between the organic and the inorganic, the human and the non-human. N. Katherine Hayles, meanwhile, argues that the human is being transformed into "an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction" (How we Became Posthuman). Under the banner of transhumanism, other thinkers have foretold of the coming of a technological singularity that will utterly transform the nature of the human species.

In distinction to these visions of the 'post' or 'after' of the human, a number of other theorists have chosen to use posthumanism to investigate more specifically how our perception of the human has been transformed and to recognise that what we have defined as human has always been inherently other. Whereas some theorists have chosen to write about a 'post-' to the human, others have sought to articulate what they conceive of as the 'post-' of humanism. Bringing these two positions together, the notion of the posthuman prompts us to think of that which comes 'after' the human or humanism, while also inviting us to look back upon the evolution of the human, of language and of technology, or, as Cary Wolfe describes it, "the prosthetic coevolution of the human animal with the technicity of tools and external archival mechanism [...] all of which comes before that historically specific thing called "the human"" (What Is Posthumanism?).

Marked by a curious temporality, the posthuman "comes both before and after" (What Is Posthumanism?; my italics) the human and humanism and prompts us to look backwards and forwards to our past and our possible futures. The title of this journal issue adds one more layer to this temporal deferral, inviting contributors to think about how contemporary theories of the posthuman are pre-empted by philosophical, literary and scientific works from earlier periods. Contributors are invited to look back upon works from the past that project themselves into imagined futures, other past texts that in their old age reveal the germinal roots of a more contemporary understanding of the human, or perhaps contemporary texts that seek to inscribe the posthuman into our human past.

In one sense, then, this issue seeks to explore a genealogy of posthumanism, tracing its roots and origins into the past. In addition, however, it invites us to question the very notion of genealogy itself. The conflation of the two prefixes 'proto' and 'post' may be understood as an invitation to reflect more closely on how the temporal ambiguity opened up by our use of the term 'posthumanism' is inherent to any possible thinking of it. According to R. L. Rutsky, "the posthuman cannot simply be identified as a culture or age that comes 'after' the human, for the very idea of such a passage, however measured or qualified it may be, continues to rely upon a humanist narrative of historical change" ('Mutation, History and Fantasy in the Posthuman'). If one is to truly speak of -- or speak as -- the posthuman, then this must necessarily entail a new understanding of time and history. By drawing attention to the strange temporality of a 'post' that is always already a 'proto' -- and a 'proto' that is always already a 'post' -- the title to this issue urges us to rethink the very notions of human temporality, evolution, history and genealogy.

We invite contributions related, but not limited to, the following:

- Past literary, philosophical, religious and scientific texts that speak of the future of the human, the possibility of human obsolescence, or, indeed, the promise of a higher order of human being;
- Philosophical, literary and scientific works whose representation of the human pre-empts that of current posthumanist thought;
- Contemporary texts that seek to rewrite or reinterpret the past through the lens of posthumanism;
- Explorations of how the origins of the human species, of technology, and of language may be rethought through understandings of posthumanism;
- A rethinking of the notions of temporality, evolution, genealogy and history from the perspective of posthumanism.

We welcome interdisciplinary approaches, ranging across critical theory, literary and cultural studies, linguistics, as well as other disciplines in the humanities and the sciences. Contributors are advised to follow the journal's submission guidelines and stylesheet. The deadline for abstract submission is **31 January 2016**. Please send 1,000 word proposals to the editor of the volume who will answer any queries you may have. Articles selected for publication must be submitted by April 30, 2016. All submitted articles will be blind-refereed except when invited. Accepted articles will be returned for post-review revisions by June 30, 2016, and will be expected back in their final version by September 30, 2016 at the latest. Proposals and articles should be sent as attachments to wordandtext2011@gmail.com.

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

BreaCam, Digital Journal of Irish Studies

BreaCam airs live feeds and recordings of events, such as readings, lectures, interviews, and exhibitions, from around the world. The aim is to make it possible to watch events that were previously inaccessible to the global Irish Studies community due to constraints of place and time. Every few weeks a new video is featured. Previous videos are currently archived through Breac Vimeo. If you are interested in streaming or recording an event with BreaCam, please contact us at info@breac.org. For more information click [here](#).

7. FUNDING ALERTS

University of Kent at Paris Scholarship for UK and International Students, 2015

University of Kent awards **one** Paris Scholarship worth £25,000 for MA programmes starting in September 2015. Scholarship is available to UK, EU and overseas fee-paying students. Scholarship will be awarded to outstanding applicants able to demonstrate a high level of academic achievement, clear intellectual ambition and the potential to make a strong contribution to their chosen MA programme.

- Applicants should be on track for a first-class Bachelor's Degree in a relevant subject, or an equivalent non-UK qualification, or a Master's degree at merit or distinction in a relevant subject or equivalent.
- Applicants must have formally accepted an offer of a place on one of the following Paris MA programmes starting in September 2015: Architecture & Urban Design, **Comparative Literature**, Creative Writing, Eighteenth-Century Studies, English and American Literature, European Theatre & Dramaturgy, Film Studies, **French and Comparative Literature**, History and Philosophy of Art, Modern French Studies, Modern History, Postcolonial Studies, Religion.

How to Apply: Applicants should submit a formal application online to study one of the Paris MA programmes, starting in September 2015. Details of the formal application process for the Paris scholarship fund will be communicated to all applicants who receive a formal offer of a place to study on one of the Paris MA programmes.

Full details [here](#). **The application deadline is 29 May 2015.**

PhD Studentship: Confronting Traumatic Pasts in Contemporary Comparative / World Literatures University of Leeds - School of Languages, Cultures and Societies

Funding for: Home/EU students with a BA 2.1 or equivalent and MA or equivalent in relevant subject. If English is not the first language, then candidates must also meet the University's English language requirements: IELTS 6.5 with not less than 6.0 in any component.

Funding amount: Full fees and full maintenance funding (fees - £4,100 maintenance - £14,057). In addition to this, the successful applicants will each have access to a research allowance minimum of at least £1000 in each of the three years of the scholarship.

The full scholarship is attached to 'Traumatic Pasts, Cosmopolitanism, and Nation-Building in Contemporary German and South African Literature', a major three-year research project led by Professor Stuart Taberner (German) and funded by the Leverhulme Trust. The project is also part of the Leeds-based [Transnational Holocaust Memories network](#). The PhD project will compare and contrast literary texts from Germany (or another German-speaking country) and one other country confronting a traumatic past (e.g. post-dictatorship Central and South America, post-independence North Africa, the Middle East, Japan, post-communist Eastern Europe, post-WWII western Europe, South Africa, post-imperial Canada, Australia, New Zealand, the UK, etc.).

Applicants will be invited to design their own PhD project and research proposal. Applicants wishing to compare two literatures not including German may also be considered, although a strong case would need to be made to 'fit' with the overall research project. Please contact Professor Stuart Taberner (gllsjt@leeds.ac.uk) for more guidance, if needed.

The PhD student will be supervised by Professor Taberner and co-supervised by a colleague from the relevant department of the School of Languages, Cultures and Societies or the School of English (including the Institute for Colonial and Postcolonial Studies). The project will focus on a limited number of texts from each country, or possibly the work of a single contemporary author from each country, and interrogate the relationship, or tension, between cosmopolitan memory and nation-building. Additionally, the projects will contribute to the larger project's ambition of initiating a broad comparative study of literatures from across the world in relation to traumatic pasts, cosmopolitan memory, and nation-building.

Applicants for this PhD scholarship will require excellent close reading skills, at least a good reading knowledge of the languages involved (i.e. German plus another foreign language or English), and a proven conceptual ability. Strong applicants will also be able to articulate the opportunities that arise from being part of a team of researchers and be able to frame work as a contribution to this collaboration.

Applicants will need to first apply online [here](#) for a place on the PhD programme in Languages, Cultures and Societies and be allocated a student ID number.

Questions regarding the application process should be addressed to the Postgraduate Research Officer lcspr@leeds.ac.uk. Please contact Professor Stuart Taberner S.J.Taberner@leeds.ac.uk for more guidance, if needed. [Full details](#) and [Application Form](#). Information on [other scholarships](#) in the School. **Closes: 1st June 2015.**

PhD Bursary in Exile Studies at the Institute of Modern Languages Research, University of London School of Advanced Study.

Applications for the Martin Miller and Hannah Norbert-Miller Bursary for Doctoral Study at the IMLR, London, are invited from suitably qualified graduates who wish to focus their search on German-speaking exile, preferably in the UK. Topics may include literature, politics, history, sociology, migration, or the arts. (The previous bursary holder's topic of research dealt with the dynamics of forced female migration from Czechoslovakia to Britain, 1938-50.) A working knowledge of German would be advantageous.

The award, which is funded by the Martin Miller and Hannah Norbert-Miller Trust, provides the successful applicant with a fee waiver equivalent to up to 100% of the full-time or part-time Home/EU tuition fee, and is tenable for three years (full-time) or five years (part-time), beginning in October 2015, plus maintenance of £15,000 (full-time) or £7,500 (part-time). The successful candidate, who will be expected to register at the Institute of Modern Languages Research (University of London) for the MPhil/PhD degree of the University of London, will be able to draw on the expertise of the Institute's Research Centre for German and Austrian Exile Studies.

Applicants should send a cv, an outline of their research proposal, and arrange for two academic references, to be sent direct to Jane Lewin at the IMLR. The **closing date for receipt is 5 pm on Friday, 5 June 2015**. Shortlisted candidates are expected to be invited for interview at the end of June.

For further information of the Research Centre for German and Austrian Exile Studies, please click [here](#).

For details on the extensive holdings of the Germanic Studies Collection and Archives, please click [here](#) and [here](#).

Hosei International Fund (HIF) Foreign Scholars Fellowship in Japan, 2016-2017

Applications are invited for HIF International Fellowships to carry out non-degree research programmes at Hosei University under the direction of and/or in cooperation with Hosei faculty and researchers. Invitations are extended to young scholars from abroad who are, at the least, enrolled in a doctoral degree programme.

2-3 Fellowships will be awarded for the duration of 6 to 12 months and each fellow will receive ¥300,000 each month.

Research areas include those studies in the **humanities**, social or natural sciences, as deemed acceptable by Hosei.

Applicant must:

- be a foreign national (includes stateless person, foreign national currently residing in Japan),
- be presently enrolled in a doctoral degree programme, or hold a Doctorate, or its equivalent as recognized by the University,
- have sufficient fluency in either Japanese or English,
- be no more than 39 years of age as of April 1, 2016,
- not have been a previous recipient of this fellowship.

The grant will also cover Travel and Other Perquisites: an HIF Fellow can receive all or part of economy class transportation expenses for travel to and from Japan. The travel subsidy for round-trip travel is ¥300,000 maximum (or up to ¥150,000 for one-way travel). To receive the inbound travel subsidy, the researcher must be living outside Japan; to receive the outbound subsidy a researcher must leave Japan within 30 days of completion of the research program; an HIF Fellow may receive assistance in his/her research from the research advisor, participate in lectures and seminars, and use other facilities of Hosei University and an HIF Fellow will be provided with shared office space, PC, and a Hosei University network ID.

- Housing: Hosei University will provide, upon request, a furnished apartment. However, the rent (approximately ¥100,000 per month) must be borne by the Fellow.

Notification: The results will be sent out to all applicants on December 4, 2015.

How to Apply: Applications should be mailed. Full details [here](#).

Application documents must reach the International Office of Hosei University by June 5, 2015.

Warwick Taught Masters Scholarship Scheme 2015-16 (Second Round)

The Department of English and Comparative Literature at the University of Warwick would like to draw your attention to the following postgraduate funding opportunity, which offers new UK and EU graduates £10,000 scholarships to pursue [a taught MA](#).

Warwick expects to award over 60 scholarships of £10,000 per student during the second round of applications. Applications are open to eligible Home/EU students from under-represented groups who wish to progress from an undergraduate course for which they were charged the higher tuition fees applying since 2012-13, to a postgraduate taught masters courses starting in 2015-16.

The Department of English and Comparative Literature at Warwick have is still accepting applications for its taught MAs in English Literature; Pan-Romanticisms; World Literature; Writing; and Translation and Transcultural Studies. To be eligible for one of the WTMSS fellowships, we encourage you to apply ahead of the **16 June deadline** to allow plenty of time for your application to be processed.

The Department of English and Comparative Literary Studies, located in the West Midlands, came first in the UK in the recent Research Excellence Framework exercise. It was ranked as one of the top 10 UK English Departments by the Guardian University Guide (2014) and the Complete University Guide (2014). Our Creative Writing programme is ranked number one in the Times/Sunday Times league table. The University as a whole was recently ranked as one of the top 100 universities worldwide by the Times Higher Education Supplement.

Our department offers an exciting and diverse set of courses for students to choose from, ranging from "Shakespeare and His Sister" to "Aesthetics and Modernity" to "Problems and Modes in Postcolonial Literature." Our student body is diverse, with people from across the UK and Europe and around the world. Housing is readily available on campus or nearby in the charming town of Leamington Spa or in Coventry. Our classes are small, meaning every student gets a lot of individual attention and guidance. Our MA prizes itself on its flexibility. Students can choose to do 100% coursework (meaning that they complete six different 10-week long modules), or they can do coursework plus a 16,000- or 20,000-word dissertation. Students who opt for a dissertation work closely with a renowned expert in their field of interest.

You can find more information about our programme [here](#).

Should you have any questions, please do not hesitate to contact our postgraduate officer at PGEnglish@warwick.ac.uk

8. POSITIONS (TEACHING, RESEARCH, ETC.)

University of Oxford

Postdoctoral Research Assistant - Literary Cosmopolitanism in the English Fin de Siècle

Faculty of English Language and Literature, St Cross Building, Manor Road, Oxford
Grade 7: £30,434 - £37,394 p.a.

Funded by the Arts and Humanities Research Council (AHRC), the individual will work under the direction of Dr Stefano Evangelista (Trinity College) on a project entitled "The Love of Strangers: Literary Cosmopolitanism in the English Fin de Siècle", which explores how cosmopolitanism offers a radical alternative to the ideology of nationalism, asking individuals to imagine themselves as part of a community that goes beyond national and linguistic boundaries. The Research Assistant (RA) will work in close collaboration with the Principal Investigator (PI) and will carry out research on behalf of the PI into how cosmopolitanism is discussed in the period 1880-1900 by certain French writers and in a number of French periodicals; carry out independent research that will lead to a publication (such as a peer-reviewed journal article or book chapter) in this area; and collaborate with the PI in organising and leading two graduate workshops in London and Paris and a major international conference, funded by the fellowship, to take place in Oxford in March 2016.

Applicants should possess a **PhD in modern French literature or comparative literature** (which must have been awarded by the time the individual takes up the post); fluency in French; experience of working on printed sources, journals and periodicals, and in researching these sources through on-line databases; accuracy in transcription and strong organisational and administrative skills.

This full-time post is offered from 1 October 2015 (or as soon as possible after this date), for a fixed-term of 6 months.

Applications (which should include a CV, supporting statement and a sample of written work (max. 7,500 words)) should be made online by 12.00 noon on **Friday 12 June 2015**. References should also be submitted electronically by 12.00 noon on Friday 12 June 2015 to: english.office@ell.ox.ac.uk.

Vacancy ID: 118349. Contact Person: Ms Sadie Slater. Phone: 01865 271055. Email: sadie.slater@ell.ox.ac.uk

Further details [here](#) and [here](#).

Back issues of the Newsletter are [here](#).

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