



Newsletter

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Editor: Brigitte Le Juez

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1. CONFERENCES AND SEMINARS (CALLS CLOSED)

Humanity and Animality in 20th- and 21st-Century Culture: Narratives, Theories, Histories. University College London (UK). 15-16 September 2014. Details [here](#).

A Fiend in the Furrows. Perspectives on Folk Horror in Literature, Film and Music. School of English and the Institute for Collaborative Research in the Humanities. Queen's University Belfast (Northern Ireland). 19-21 September 2014. Details [here](#).

Zig-Zag, Twist and Turn: Toying with Gabriel Josipovici. Dalarna University, Falun (Sweden). 22-23 September 2014. Details [here](#).

The Letter in Literature and Culture. Lithuanian Comparative Literature Association, Lithuanian University of Educational Sciences, Vilnius (Lithuania). 26-27 September 2014.

Re-entering the Old Spaces. Xth International Conference on English Language and Literary Studies. Department of English Language and Literature, Faculty of Philosophy, University of Montenegro, Niksic (Montenegro). 02-04 October 2014. Details [here](#).

Second Annual International Symposium on Comparative Sciences in Sofia, (Bulgaria). 7-10 October 2014. Details [here](#).

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

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

Zurück in die Zukunft – Digitale Medien und historische Buchforschung (Back to the Future - Digital Media and Historical Book Research), 16-17 October, 2014. Society for Book Research in Austria/University of Vienna (Austria). Details [here](#).

Mythes en crise. La crise du mythe / Myths in crisis. The crisis of myth. 22-24 October, 2014. Universidad Complutense de Madrid (Spain). Details [here](#).

Popular Culture: Reading From Below. 3-4 November 2014. University Ss. Cyril and Methodius Skopje (Macedonia). Details [here](#).

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

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

Les circulations musicales et théâtrales en Europe, vers 1750-1815/ Musical and theatrical circulations in Europe, ca. 1750-1815. 20-22 novembre 2014. Université

de Nice Sophia Antipolis (France). Détails [ici](#).

2. PUBLICATIONS AND DOCTORAL THESES

Books

Contemporary Developments in Emergent Literatures and the New Europe

César Domínguez, Manus O'Dwyer (eds.)

Santiago de Compostela : USC Editora. Clave, 2014. ISBN: 9788415876878

This volume seeks to explore changing conceptions of European identity, and the possible ways in which we can speak of a "N/new Europe", in the context of a discussion of the concept of literary emergence. It gathers a group of both established and early-career researchers, from diverse parts of Europe, US and South Africa, whose readings of literary texts describe a range of deterritorialized, hybrid, and heterogeneous identities. Tracing paths from the West of Ireland to Albania, from London to Mecca and Argentina, the essays collected here reveal a Europe that is porous and multiethnic, a Europe of the mind whose spatial co-ordinates exceed national boundaries and divisions. This volume provokes us to reassess our conceptions of the «Old» Europe, to draw from the new voices we hear in its pages a new landscape, or a palimpsestic overlaying of distinct maps.

Intersections, Interferences, Interdisciplines: Literature with Other Arts

Haun Saussy & Gerald Gillespie (eds.)

Bruxelles, Bern, Frankfurt am Main, New York, Oxford, Wien: Peter Lang, Nouvelle poétique comparatiste/New Comparative Poetics, Volume 30, 2014. ISBN 978-2-87574-156-1 (pb). ISBN 978-3-0352-6427-2 (eBook)

This volume advances the study of how the high arts and literature are reciprocally illuminating and interactive. Seventeen scholars from North America, Asia, Africa, and Europe demonstrate the dynamics of cross-referentiality and mixtures involving also newer and popular arts and media: photography, film, video, comics, dance, opera, computer imaging, and more. They consider an expanded universe of discourses embracing contemporary science as well as traditional subject matters. Discussions of theoretical and methodological approaches keep company here with intensively focused case studies of works in which discourses and media establish new relationships. Together, the chapters constitute a dazzling introduction to the diverse realm of imaginative products that the human mind can conjure in pondering the "when", "where", and "how" of existence.

The Motif of the Window as an Opening into the Interior in Fiction since 1945

Gianna Zocco

Berlin: Weidler. IFAVL, Volume 174, 2014. ISBN 9783896936189

Windows are fascinating: watching through the brightly-lit windows of a house offers an insight into private rooms. It allows one to dispose of the perceived objects and to interpret them in a way that frequently reveals more about the observer than about the observed. While the use of windows as opening into the interior in Romantic literature has already received the attention of numerous scholars, less has been written about the present. But what is the significance of this ambiguous motif in contemporary novels and stories? Do the literary representations of watching through windows show traces of the technological developments of the last decades, of the controversies surrounding Big Brother and New Surveillance, of the shifts in the relation between private and public? The study investigates these questions by means of eighteen novels and stories from five language areas. These are thematically grouped and analyzed, as well as linked with different theoretical points of reference, including cultural theories of space, phenomenology, intertextuality, psychoanalysis and surveillance studies. Starting from a single literary motif the study thus develops a detailed panorama of literary modes, thereby demonstrating the enormous diversity of contemporary ways of perception and judgment.

Committed Styles: Modernism, Politics, and Left-Wing Literature in the 1930s

Benjamin Kohlmann

Oxford University Press, Oxford English Monographs, 2014. ISBN: 9780198715467

Committed Styles offers a new understanding of the politicized literature of the 1930s and its relationship to modernism. It reclaims a central body of literary and critical works for modernist studies, offering in-depth readings of texts by T.S. Eliot and I.A. Richards, as well as by key left-wing authors including William Empson, David Gascoyne, Charles Madge,

Humphrey Jennings, and Edward Upward. Building on new archival research, Benjamin Kohlmann explores the deep tensions between modernist experimentation and political vision that lie at the heart of these works. Taking as its focus the work of these writers, the book argues that the close interactions between literary production, critical reflection and political activism in the decade shaped the influential view of modernism as fundamentally apolitical. Intervening in debates about the long life of modernism, it contends that we need to take seriously the anti-modernist impulse of 1930s left-wing literature even when attention is paid to the formal complexity of these 'committed' works. The tonal ambiguities which run through the politicized literature of the 1930s thus effect not a disengagement from but a more thorough immersion in the profoundly conflicted political commitments of the decade. At the same time, the study shows that debates about the politics of writing in the 1930s continue to inform current debates about the relationship between literature and political commitment.

Politics and Ideology in Children's Literature

Marian Thérèse Keyes & Áine McGillicuddy (eds.)

Dublin: Four Courts Press, Studies in Children's Literature, 2014. ISBN 9781846825262

This volume examines how children's books retain the ability to transform, activate, indoctrinate or empower their readers. From utopian and dystopian voices to children's literature written in response to war situations to critiques of misogynistic assumptions that normalize or eroticize violence, these essays demonstrate the potential of children's literature to radically challenge cultural norms. Further details [here](#).

The French Comics Theory Reader

Ann Miller and Bart Beaty (eds.)

Leuven University Press, Studies in European Comics and Graphic Novels, 2014. ISBN: 9789058679888.

This volume presents a collection of key theoretical texts on comics, spanning a period from the 1960s to the 2010s, written in French and never before translated into English. The publication brings a distinctive set of authors together uniting theoretical scholars, artists, journalists, and comics critics. Readers will gain access to important debates that have taken place among major French-language comics scholars, including Thierry Groensteen, Benoît Peeters, Jan Baetens, and Pierre Fresnault-Deruelle, over the past fifty years. The collection covers a broad range of approaches to the medium, including historical, formal, sociological, philosophical, and psychoanalytic. There are four thematic sections: Origins and Definitions, Formal Approaches to the Study of Comics, French Comics Criticism and Reading the French Comics Industry.

James Joyce in Context

John McCourt (ed.)

Cambridge University Press, Literature in Context, 2014. ISBN: 9781107635937

This collection of original, cohesive and concise essays charts the vital contextual backgrounds to Joyce's life and writing. The volume begins with a chronology of Joyce's publishing history, an analysis of his various biographies and a study of his many published and unpublished letters. It goes on to examine how his works were received in the main twentieth-century critical and theoretical schools. Most importantly, it places Joyce within multiple Irish, British and European contexts, providing a lively sense of the varied and changing world in which he lived, which formed him, and from which he wrote. The essays collectively show how Joyce was rooted in his times, how he is both a product and a critic of his multiple contexts, and how important he remains to the world of literature, criticism and culture.

Crise de plume et souveraineté du pinceau. Écrire la peinture de Diderot à Proust

Nicolas Valazza

Paris : Classiques Garnier, Études romantiques et dix-neuviémistes 35, 2014. ISBN : 9782812408632

En interrogeant le statut de la peinture dans les écrits sur l'art de Diderot, de Balzac, de Baudelaire, des Goncourt, de Zola, de Huysmans et de Proust, ce livre montre comment le dépassement de *l'ut pictura poesis* a contribué au bouleversement des styles et des genres littéraires de l'âge moderne.

In Stereotype: South Asia in the Global Literary Imaginary

Mrinalini Chakravorty

Columbia University Press, Literature Now, 2014. ISBN: 978023116596-9

In Stereotype confronts the importance of cultural stereotypes in shaping the ethics and reach of global literature. Mrinalini Chakravorty focuses on the seductive force and explanatory power of stereotypes in multiple South Asian contexts, whether depicting hunger, crowdedness, filth, slums, death, migrant flight, terror, or outsourcing. She argues that such commonplaces are crucial to defining cultural identity in contemporary literature and shows how the stereotype's ambivalent nature exposes the crises of liberal development in South Asia. *In Stereotype* considers the influential work of Salman Rushdie, Aravind Adiga, Michael Ondaatje, Monica Ali, Mohsin Hamid, and Chetan Bhagat, among others, to illustrate how stereotypes about South Asia provide insight into the material and psychic investments of contemporary imaginative texts: the colonial novel, the transnational film, and the international best-seller. Probing circumstances that range from the independence of the Indian subcontinent to poverty tourism, civil war, migration, domestic labor, and terrorist radicalism, Chakravorty builds an interpretive lens for reading literary representations of cultural and global difference. In the process, she also reevaluates the fascination with transnational novels and films that manufacture global differences by staging intersubjective encounters between cultures through stereotypes.

The Reception of Robert Burns in Europe

Murray Pittock (ed.)

Bloomsbury Academic, The Reception of British and Irish Authors in Europe, 2014. ISBN: 9781441170316

Robert Burns (1759–1796), Scotland's national poet and pioneer of the Romantic Movement, has been hugely influential across Europe and indeed throughout the world. Burns has been translated seven times as often as Byron, with 21 Norwegian translations alone recorded since 1990; he was translated into German before the end of his short life, and was of key importance in the vernacular politics of central and Eastern Europe in the nineteenth century. This collection of essays by leading international scholars and translators traces the cultural impact of Burn's work across Europe and includes bibliographies of major translations of his work in each country covered, as well as a publication history and timeline of his reception on the continent. Further details [here](#).

Exile and Nomadism in French and Hispanic Women's Writing

Kate Averis

Oxford: Legenda, Studies in Comparative Literature 31, 2014, ISBN: 978-1-907975-94-3

Women in exile disrupt assumptions about exile, belonging, home and identity. For many women exiles, home represents less a place of belonging and more a point of departure, and exile becomes a creative site of becoming, rather than an unsettling state of errancy. Exile may provide propitious circumstances for women to renegotiate identities far from the strictures of home, and to appropriate new spaces of freedom in mobility. Through a feminist politics of place, displacement and subjectivity, this comparative study analyses the novels of key contemporary Francophone and Latin American writers Nancy Huston, Linda Lê, Malika Mokeddem, Cristina Peri Rossi, Laura Restrepo, and Cristina Siscar to identify a new nomadic subjectivity in the lives and works of transnational women today.

Babylone, Grenade, villes mythiques - Récits, réalités, représentations

Katia Zakharia (dir.)

Lyon : MSH-Maison de l'Orient et de la Méditerranée – Jean Pouilloux, Université Lumière Lyon 2-CNRS, coll. "Orient-Méditerranée", 2014. EAN 9782356680464

À travers l'exemple de Babylone et de Grenade, deux villes chargées d'histoire, riches de vestiges et sublimées par la valeur symbolique et la dimension mythique qui leur ont été conférées au fil du temps, l'ouvrage a pour objectif de confronter la réalité spatiale, événementielle, sociale et monumentale avec ses reconstitutions fictionnelles. Celles-ci se présentent sous différentes formes, dans la littérature et les mythes littéraires, dans la peinture, mais aussi, en partie, dans le discours académique lui-même. Pour de détails, voir [ici](#).

Journals / Thematic Issues

Comparative Literature Studies, Volume 51, Number 2, 2014. Special Issue on **The Gender and Queer Politics of Translation: Literary, Historical, and Cultural Approaches**. Guest Editor: William J. Spurlin

'The Gender and Queer Politics of Translation: New Approaches'; 'A Queer and Embodied Translation: Ethics of Difference and Erotics of Distance'; "'Homme" peut-il vouloir dire "Femme"?: Gender and Translation in Seventeenth-Century French Moral Literature'; 'Strategies of Translating Sexualities as Part of the Secularization of Eighteenth- and Early Nineteenth-Century Russia'; 'Translation is Blind: Reflections on Narcissus and the Possibility of a Queer Echo'; 'Tick as Appropriate: (A) Gay, (B) Queer, or (C) None of the Above: Translation and Sexual Politics in Lawrence Venuti's *A Hundred Strokes of the Brush Before Bed*'; 'Untranslatable Desire: Interethnic Relationships in Franco-Arab Literature'.

Fiction and Film for French Historians: A Cultural Bulletin. Volume 4, Issue 6, April 2014. [Online](#).

'Hurons and Jesuits Revisited: Joseph Boyden's *The Orenda*' by Allan Greer; 'Myth, History and Teen-age Romance: A Sixteenth-Century Historian Watches Reign' by Charlotte C. Wells; 'The Magic of the Cévennes: *Les Camisards* (1972) and *Michael Kohlhaas* (2013)' by W. Gregory Monahan.

Trans-. Revue de Littérature Générale et Comparée. Volume 17, 2014. Thematic issue on **Au-delà**. [Online](#).

« Peine et Douleurs, la Définition Sotériologique de l'Au-delà » ; « Rester aux Enfers : le bonheur paradoxal d'Eurydice » ; « En-deçà de l'au-delà : le zombie aux limites de la fiction. Les effets de réel dans les romans de Max Brooks et la série télévisée *The Walking Dead* » ; « Kafka et Quiroga, ou la chute de l'au-delà dans l'ici-bas » ; « Gherasim Luca, Paul Celan : un au-delà de la langue dans la langue ? » ; « "... une apparition surnaturelle": Window-motif and framing strategies in Mörike and Proust » ; « Utopie, l'essence de l'au-delà ».

Revue LISA. Volume XII-n° 2, 2014. Numéro spécial **bilingue** sur **Gabriel Josipovici : Regards critiques/Critical Perspectives on Gabriel Josipovici**. Sous la direction de Marcin Stawiarski. [e-journal](#).

'Interview with Gabriel Josipovici'; 'Beyond the "Grammar"'; "'Revealing what cannot be spoken" – Gabriel Josipovici's Short Stories as Illustrations of Transcendental Negativity'; « Une réponse à Gabriel Josipovici et à son *The Book of God* : Pour une approche renouvelée des études comparatistes sur la Bible et la littérature » ; « Gabriel Josipovici et la fabrique de l'ordinaire » ; 'The Cost of Creativity in the Work of Gabriel Josipovici' ; « La nature morte ou : Quand l'art 'objecte' » ; 'Narrative Strategies and Intermedial Devices in Gabriel Josipovici's *In the fertile Land*'; 'Metaleptic Variations' ; "[A]ll comes alive and starts to dance": The 29th Chapter of Gabriel Josipovici's *Goldberg: Variations*'; « *What Ever Happened to Modernism?* de Gabriel Josipovici ».

Articles / Book Chapters

- Laurence de Looze, 'The Problem of Look-alike Characters in the Vulgate Cycle of the Arthurian Romances and Juan Manuel's *El Conde Lucanor*'. *Comparative Literature*. Volume 66, Issue 2, 2014: 173-185.
- Matthieu Freyheit, « 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](#).
- Florence Goyet, « De l'épopée canonique à l'épopée 'dispersée' : à partir de l'*Illiade* ou des *Hōgen* et *Heiji monogatari*, quelques pistes de réflexion pour les textes épiques notés ». *Études mongoles et sibériennes, centrasiatiques et tibétaines*. Volume 45, 2014. [En ligne](#).
- Brian J. McAllister, 'Narrative in Concrete / Concrete in Narrative: Visual Poetry and Narrative Theory'. *Narrative*. Volume 22, Number 2, May 2014: 234-248.
- Erica Wickerson, '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*. Volume 69, Issue 4, 2014: 269–289.

Doctoral theses (2014)

Université de Lyon 3 - Jean Moulin (France) : Gwennaël Gaffric, « Taiwan, écriture et écologie : explorations écocritiques autour des oeuvres de Wu Ming-yi » (sous la direction de Grégory Lee).

Dublin City University (Ireland): Bevin Doyle, "Indestructible Treasures: Art and the Ekphrastic Encounter in Selected Novels by John Banville" (supervisor: Brigitte Le Juez).

Université de Cergy Pontoise (France) : Sophie Lemaitre, « Les écrits sur l'art surréalistes (1917-1939) : fonctions et enjeux dans la construction du mouvement surréaliste » (sous la direction de Catherine Mayaux).

Université de Montpellier 3 (France) en cotutelle avec l'Université de São Paulo (Brésil) : Priscila Renata Gimenez, « Feuilletons dramatiques et transferts culturels franco-brésiliens au XIXe siècle : enjeux d'une édition de la 'Semaine Lyrique' de Martins Pena » (sous la direction de Marie-Ève Thérénty et de Lúcia Granja).

Université de Paris 3 (France) en cotutelle avec l'Université des langues étrangères de Pékin (Chine) : Nina Tian, « L'évolution de la figure de Salomé dans la littérature française du XXème siècle » (sous la direction de Mireille Calle-Gruber et de Dali Shen).

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

Experimental Narratives from the Novel to Digital Storytelling

Institute of Modern Languages Research, Senate House, University of London (UK)

26-27 February 2015

Major changes in the twentieth- and twenty-first century media landscape have raised a number of questions about the role of the novel in contemporary culture. Its main structural components seem to have been superseded with postmodernity. Yet, while some writers and critics claim that 'the novel is dead' (Shields) or 'culturally irrelevant' (Lee) in our society, others still defend its crucial role in making sense of the world.

This conference aims to provide a forum for discussion of the experiments and changes in the novel form since the early twentieth century and their relationship to the culture and society in which they have been situated. We are interested in a comparative perspective that might help to understand the changes in the novel as a phenomenon over time and across cultural boundaries. Our overarching questions will be: how has the novel form changed through experimentation from modernism to digital narratives? And what is the future of the novel in the 'post-print era' (Hayles)?

We welcome submissions on all areas related to this topic; including:

- Genres, types and their evolution – hybrid novels, fiction and non-fiction, New Journalism, proto-novels, etc.
- Text experimentation – from modernist fragmentation to transmedia storytelling
- Authorship – from the Auctor to 'dispersed authorship', collaborative writing and fan fiction
- Readership – from reception to interaction
- Developments in novel theory
- From print to electronic literature, hypertexts, digital storytelling
- Cross-hybridization between the novel and other arts - ekphrasis, graphic novels, etc.
- Cross-language and cross-cultural comparisons.

Proposals for a 20-minute paper should include a 150-word abstract (with mini-bio) and should be sent to: Godela.Weiss-Sussex@sas.ac.uk by the 15th of September 2014.

Romanticism and the Future. University of Cyprus, Department of English Studies, Nicosia, Cyprus and hosted by the House of Arts and Letters, Paphos (Cyprus)

24-25 October 2014

Papers are invited for an international conference on the concept of the future and speculative representations of the future in Anglophone and European Romantic literature, philosophy and art, but also on the legacy of Romanticism since the nineteenth century, on its continuing relevance in contemporary literary, artistic and theoretical production. Poetry and prose about the future as hope and promise for a better world in the early days of the French Revolution appeared in France, the UK and across Europe. Eventually, as censorship tightened in the monarchical and imperial states, and disappointment spread across Europe and elsewhere in the world in the aftermath of the reign of Terror and the pseudo-emancipatory Napoleonic wars, these early hopes and enthusiasm ceded to more complex and ambivalent feelings, thoughts and imaginings of the future, including cynical disbelief, general scepticism or even apocalypse.

Suggested topics:

- Concepts of time and narrative experiments in temporality
- The future and the futuristic in Anglophone and European Romanticism
- The future of Romantic genres, discourses, modes, motifs and topoi
- The aesthetic imperative and aesthetic revolution
- Hope, utopianism and radical change
- Suicide, violence, war, end of the world narratives
- Reactions, refutations and revisions of Enlightenment ideals and ideas
- Environmental awareness and critique of technocratic capitalism
- Nationalism, anti-Imperialism, violence and revolution
- The discourse of rights, emancipation and independence
- Institutions of knowledge, sociality and cosmopolitanism

Abstracts of approximately 200 words and a short bio (50-100 words) should be sent to the conference convenor, Dr. Evy Varsamopoulou (evyvars@ucy.ac.cy) **by the 26th of September 2014**. A selection of papers may be published.

International Conference Arch& Lit: Inter-Arts Dialogue(s).

The Centre for English, Translation and Anglo-Portuguese Studies (CETAPS) of the Faculty of Social Sciences and Humanities, Universidade NOVA, Lisbon (Portugal)

4-5 December 2014

Twenty-minute papers, as well as panels are invited on the following, non-restrictive, themes:

- Inter-Arts dialogues and poetics-policies of space; Ecocriticism;
- Architectural culture, humanities, and hermeneutics;
- Land/Sound/Smell/City/Bridge/Street-SCAPES; Non-places;
- Human embodiment (architecture, gender, body) and Literary Studies;
- Spatial, Urban and Architectural Theory; Regionalism(s);
- Styles, structures, textures, images, narratives, symbolic forms and images: the dialogue between architecture and art;
- Travel Writing, literary places/spaces, and time;
- The interrelations between literary characters and real/imaginary architectural structures and spaces;
- Architecture and Film Studies;
- Pacing and tension: the structures of literary texts (Literary Architecture);
- Architecture, literature and art as forms of (performing) individual and collective memory;
- Gothic architecture and literature;
- Theories of the Everyday;
- Archaeology, architecture and literature: ruins, abandoned/obsolete places and other 'places of memory';
- Narrating colonial and postcolonial spaces/structures.

Working languages: Portuguese, English, Spanish. Conference [website](#).

Abstracts and bio notes are to reach the conference convenor, Rogério Miguel Puga, rogerio_puga@hotmail.com and architlit2014@outlook.com **the 30th of September 2014**.

**NEMLA: Northeast Modern Language Association 2015 annual convention
Ryerson University, Toronto (Canada)
30 April-3 May 2015**

Panel on "Digital Humanities and Publishing Humanities Scholarship Today".

Participants in the panel will discuss digital humanities from various perspectives relevant to the publishing of humanities scholarship. Owing to the current situation worldwide whereby fewer students are interested in literature and culture, digital humanities has promise for the social relevance of the humanities insofar as content is linked with practice and pedagogy including technical matters.

Please submit abstracts to Steven Totosy de Zepetnek, org. totosysteven@purdue.edu at abstracts to said Panel **by the 30th of September 2014** on this [web page](#) on any aspect of digital humanities and digital publishing including the electronic publishing of journals and ebooks. Further details [here](#).

**"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**

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

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

Adaptation and rewriting (prose, film, graphic novels) can be the vehicles of such action. While providing new readings of iconic texts, they are intrinsic elements of a cultural heritage which actualises traditional ideas and representations. This is particularly the case with the treatment of fairy tales whose new versions have been developing, whether addressed to children or to adults, in graphic novels, films, stage performances, etc. These transformations involve moving the location of the original plot and characters to new contexts (realistic, utopian, dystopian or digital, for example) thus challenging the social or cultural baggage transmitted by canonical texts over time. They also apply to musical traditions in which the evocation of ancestral places is of essential importance regarding ideological and aesthetic criteria. Adaptation and rewriting can indeed operate through songs (operatic or popular), which skilfully describe places, provoking strong feelings of nostalgia in their listeners, especially if the singers, lyrics or musical instruments present a certain significance for the audience, resonating with memories and emotions attached to specific spaces.

Identities are constructed and contested in a wide variety of contexts. Distinctions between identities, whether cultural or gendered, relate to a sense of belonging to a powerful centre vs an opposite periphery or minority. These distinctions can either strengthen or undermine the perceptions of individuals and groups (their auto- and hetero-images). Hierarchical barriers can also be constructed between affiliations and with regard to the value of certain forms of knowledge. Authors and artists have often disrupted claims of cultural or national superiority when grounded in political, racial or geographical specificity. Identities can be refined or transformed across time and space by both global and local events. However, as different literatures have revealed, after a sense of liberation from monolithic political systems, nostalgia can occasionally set in, ideologies having shaped conceptions of self and community. Longing for an idealised past can prove as painful as longing for a promised land, and artists may find themselves in sublimated exilic states while seeking either a new home and new identity or a way to come home to a former identity.

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

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

- What fields belong to Comparative Literature or does Comparative Literature belong to?
- Belonging to and/or rejection of schools of thought: Comparative Literature as independent practice

- Expressions and manifestations of longing and belonging, and of longing to belong
- Places of (be)longing (fantasy, dream, imagination, virtuality, heterotopia, homeland, cradle, home, club...)
- Belonging to a nation, group (patriotism, ethnicity, religion, school, subscription, allegiance...)
- Limits imposed or labels attached to individuals and groups
- Forced belonging (subjugation, arranged marriages, colonization, slavery...)
- Perceptions/images/stereotypes of a place, nation, group
- Belonging as catharsis
- Longing for the other/longing for the self
- Belonging to a gender or sexual identity / denegation of same
- Perceptions/stereotypes of gender or sexual identity
- Belonging to a specific art form/ subversion of same
- Text (be)longing to/for image and vice versa
- Denunciation of belonging to a group (religious, political...) or to a community (including an interpretive community)
- Exile, immigration, emigration and longing
- Possible worlds, digital worlds, and virtual escapism
- Past allegiance (nostalgia, anthropology, mythology, rejection of tradition)
- Longing for inclusion/refusal to integrate
- Being unable to belong/no longer wanting to belong
- Dreaming of belonging/reality and belonging
- Reception as the expression of a desire or rejection.

We welcome proposals for individual papers and for thematic panels. Please send your 300-word proposals and short biographies to Brigitte Le Juez: Brigitte.lejuez@dcu.ie and Hans-Walter Schmidt-Hannisa: h.schmidthannisa@nuigalway.ie by **October 1st, 2014**.

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

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

« Désir et Appartenance ». VIe congrès du Réseau Européen de Littérature Comparée (REELC/ENCLS). Organisé en partenariat avec CLAI (Comparative Literature Association of Ireland). Dublin City University et National University of Ireland, Galway (Irlande)

24-28 août 2015

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

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

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

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

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

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

Nous invitons des propositions de communications individuelles et d'ateliers. Veuillez envoyer vos propositions de 300 mots et une courte biographie à Brigitte Le Juez: Brigitte.lejuez@dcu.ie et Hans-Walter Schmidt-Hannisa: h.schmidthannisa@nuigalway.ie **avant le 1er octobre 2014.**

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

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

Attached to 2015 ENCLS congress. New: call for proposals for a panel on "Comparative Ideology and Adaptation". Comparative Ideology and Adaptation Studies has long occupied a liminal space between literature and film studies, without belonging to either. In a sense, this is appropriate, for adaptations, too, do not "belong" to an author figure in the same sense as other texts. Rather, because of the authorial agon between source writer and adaptation

writer, adaptation is necessarily a site of ideological contestation – a clash of two authors, two cultures, two eras, two media. It is for this reason that Slavoj Žižek asserted that “one of the best ways to detect shifts in the ideological constellation is to compare consecutive remakes of the same story” (*Living in the End Times*, 2010). This panel encourages papers that examine how the same story retold differently in adaptation or remake can illustrate changes in the ideological constellation; or how an adaptation or remake told in the same way as its precursor can illustrate (a longing for) an ideological return to a past condition; or how an unrecognized ideological strand present within a source text (the influence of a philosopher or political theorist, for example) falls to be dealt with in an adaptation whose author(s) may be ostensibly focussed on narrative or aesthetic considerations and entirely unaware of this strand. We welcome proposals from Adaptation Studies, Intermedial Studies, Cultural Studies, Film Studies, Reception Studies, and relevant proposals from any other field.

Please send your 300-word proposals for papers or queries to Mark Wallace: mark.wallace5@mail.dcu.ie.

Closing date for proposals for this panel is **September 19, 2014**.

Writing for Liberty. Centre for Transcultural Writing and Research. Lancaster University (UK)

17-18 April 2015

This conference builds specifically on a series of readings by established creative writers (Selma Dabbagh, Aminatta Forna, Gillian Slovo) held in 2013/14 which aimed to promote debate around fundamental issues of human liberty through the agency of creative and critical writings. In the wider context of the Centre's work, this conference also responds to recent projects in Europe, Africa and Kurdistan and the establishment of a new authorship hub, Authors and the World, within the [Centre](#).

Submission of academic papers and new creative writings for reading and performance are invited. The conference will focus on the relationship between forms of creative writing and questions of personal, artistic, social, and political liberty. Contributions may refer to any period in history and to any social, political or cultural context, though our main emphasis will be on contemporary writing practice and critical/theoretical response.

Among possible topics for proposals: writing and questions of textual authority; writing and political authority; writing and artistic/personal/political freedom; writing as resistance; writing as liberation; writing and censorship; writing and the nation state; writing beyond national contexts.

Please email your proposal and any enquiries to writingforliberty@lancaster.ac.uk by **Friday 3rd October 2014**. Proposals should include a 200-word abstract (for academic papers) or summary (for creative contributions) and a 100-word bio. Panel proposals should include the panel title, abstracts or summaries and bios for all presenters. Presenters will be invited to speak for 20 minutes.

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

The proximity of Cork harbour, historically an important gateway for migration and trade between Ireland, Spain, and Latin America, provides a stimulating setting from which to explore Ireland's engagement with the Iberian Atlantic world. Irish people moved and settled in the company of transatlantic diasporas from Europe, Africa, and Asia in the context of Empire. Inter-ethnic relations and cross-cultural connections were complicated by processes of class, race, and gender. We invite papers and panels from across the Humanities and Social Sciences focused on entangled histories and legacies of migration through different eras of colonialism, independence, and globalisation. We also welcome papers on the memory, representation, and transformation of the relationship between Ireland and Latin America.

Topics might include but are not limited to: Private histories/public histories; Labour, gender and racialization; Slavery, anti-slavery; Freedom, human rights, indigenous rights; Sexualities, race and mestizaje; Migration, diaspora, exile; Languages, literacies, discourse; Peregrinations, wanderings, religious/official journeys; Lands, landings, placing and mapping; Sea voyages, Safe Harbours, Perilous Passages/Safe Passages, Perilous Harbours; Documents, passports, carnets de voyages and de passages/ travelogues/travel narratives; Alternative epistemologies; Imagi(ni)ng journeys, fictional migrations, (dis-) appearing acts; Visual culture, music, dance; Literature, journalism; Missionaries, government aid, trade; Transnational digital communities; Neo-liberalism, environmental, development, and food relations; Affinities/resistances; Solidarities/exploitations.

Conference organizers (SILAS, the Department of Spanish, Portuguese and Latin American Studies, and the Geography Department, UCC) also welcome paper and panel proposals from individuals or groups engaged in related disciplines,

including graduate students, independent scholars, public and community historians, authors, poets, artists, musicians, dancers, activists, and community associations. Conference languages include English, Spanish and Portuguese. For the latest on the conference, visit the [website](#). Submission of Abstracts/Posters proposals of c. 200 words should be sent **before the 20th October 2014** to: silasucc2015@gmail.com.

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

The tenth in a series of biennial international and interdisciplinary symposia organized by the Iconicity Research Project since 1997, this meeting will once again focus on iconicity – understood as form miming meaning and meaning miming form and meaning – in language and in literature. It will especially welcome proposals for papers dedicated to the issues of literary linguistics. This may comprise semantic, pragmatic and cognitive dimensions of iconicity and will also establish a link with the Tübingen research projects on [ambiguity](#) and on interpretability (as part of the collaborative [research center](#) “The Construction of Meaning”). Previous symposia have, on the one hand, concentrated on iconicity as a driving force in language on all grammatical levels, on language acquisition, and on language change. On the other hand, they have addressed the various mimetic uses of more concrete and creative iconic images and/or more abstract iconic diagrams and metaphors at all levels of the literary text, in both narrative and poetic forms, and on all varieties of discourse (literary texts, historical texts, political texts, advertising, language and music, word and image, etc.). These possibilities remain open for the 2015 symposium.

The symposium language will be English. Presentation time for papers will be 30 minutes followed by 10 minutes of discussion. Session proposals and abstracts together with a brief C.V. should be sent (preferably by email) to the organizers **before the 1st of November 2014**.

For further information about the Iconicity project, please consult our [website](#). Organizers: Prof. Dr. Matthias Bauer: m.bauer@uni-tuebingen.de and Dr. Angelika Zirker: angelika.zirker@uni-tuebingen.de

Ethics of Storytelling: Historical Imagination in Contemporary Literature, Media and Visual Arts University of Turku (Finland) 4–6 June 2015

What strategies do contemporary arts (such as literature, film, visual, media and performative arts) employ to narrate experiences that resist telling and imagining, such as experiences of traumatic histories and limit events? What ethical issues do their processes of storytelling involve? This international conference invites scholars to address the ethical dimension of storytelling and its intertwinement with the historicity of experience. It investigates how different modalities of storytelling enable diverse ways of coming to terms with traumatic historical experiences, including war and political conflicts, and the intersecting histories of violence linked to colonialism and migration. The conference explores ethics of storytelling particularly in relation to the ways in which the contemporary arts work with historical imagination and the realm of the possible, from the perspective of subjects of experience and of cultural processes of meaning-formation.

While much of poststructuralist and postmodern theorization endorsed an aesthetics of the ineffable which regarded narrative as a violent form of appropriation, the recent years have seen a surge of interest in the ethical potential of storytelling. For example, the work of thinkers like Jan and Aleida Assmann, Paul Ricoeur and Dominick LaCapra has shown the relevance of narrative for cultural memory and for working through cultural trauma; Adriana Cavarero has explored the desire for one's story in relation to an ontology of relationality and vulnerability; and the recent work of Michael Rothberg and Max Silverman foregrounds the multidirectional and palimpsestic character of memory: the ways in which fictional narratives produce new insights by bringing together different times and places into new constellations of similarities and differences.

In relation to these recent debates, the conference endeavours to shift the emphasis of the discussion on the ethics of representation to the ethics of storytelling as a form of imagination. How do different artistic practices of storytelling contribute to cultural memory by creating new constellations of the past, present and future? What ethical potential does storytelling have as a process of imagining the past that opens up new possibilities of experience, action and thought? We invite scholars across disciplines and cultural contexts into a conversation that highlights the potential of storytelling to unsettle dominant historical narratives by mobilizing the imagination of alternative realities, possibilities, courses of action and orientations towards the future. The conversation takes place in the increasingly global context of artistic production and reception, where the relationship between subjects of experience, cultural memory and ethics of storytelling is evermore timely. The possible topics include but are not limited to:

- the contribution of arts to cultural memory and historical imagination
- narrative and memory as multidirectional/palimpsestic
- the ethical and violent potential of storytelling
- narrative imagination in relation to history, politics, the everyday and the literary/artistic
- ontology of vulnerability as a basis for rethinking violence
- artworks as constellations of intersecting histories of violence
- the crisis and return of storytelling
- different forms of narrative and issues of power
- the arts as forms of alternative historiography
- ethics of storytelling in relation to narrative studies, trauma studies and Holocaust studies, their interrelations
- the dialogical, relational aspects of storytelling
- art and the dimension of the possible
- forging the past and future in the present, issues of futurity
- the presence of the past (such as the experience of war) in the present
- affectivity, embodied experience and storytelling
- changing conditions of production and reception of stories in the globalized world
- how do the arts probe, explore and develop alternative modes of storytelling as ways of working through historical traumas
- arts as inquiry and arts studies as a form of imagination.

Proposals for individual papers or panels: please provide the title and the abstract (max. 300 words) of the paper you are proposing; your name, institutional affiliation, and email address; and a brief statement (max. 100 words) about your work and your publications. If you are proposing a panel, also include a brief statement of the panel's objectives. Please send the proposals (PDF or Word) to the conference secretary Kaisa Kaakinen, **by the 13th of November 2014**. The conference is organized by the research project "[Ethics of Storytelling and the Experience of History in Contemporary Arts](#)" (Emil Aaltonen Foundation, 2013–15, project leader: Hanna Meretoja).

Austria and America: Cross-Cultural Encounters 1955-2015.

The University of Salzburg and the Stefan Zweig Centre. Salzburg (Austria)

March 26-27, 2015

The University of Salzburg's American Studies Department invites scholars from various disciplines including literature, cultural studies, transatlantic studies, theatre studies, musicology and art history to a two-day conference reflecting on America's relationship with Austria. This third in a series of conferences on Austrian-American relations focuses on the years following the end of U.S. occupation to the present.

Panels, papers and presentations might treat the following themes:

- Ties between literary and political transatlantic relations involving Austria and the U.S.;
- Images of Austria in the American imagination / Images of America in the Austrian imagination;
- Comparative imagology and representations of the American/Austrian Other in literature, film, song and other media;
- American fiction, film, or nonfictional texts set in Austria;
- Austrian influences on American music, literature or popular culture;
- Literary presentations of Austrian culture, politics, literature or psychoanalysis in the U.S.;
- Austrian authors on the American stage or in American film;
- Issues of immigration and emigration;
- English-language translations of Austrian literature.

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

4. CALLS FOR CONTRIBUTIONS

Numéro spécial de *L'Esprit créateur*

'Qu'importe Roland Barthes ?' / 'What's so great about Roland Barthes ?' ([Call in English](#))

Éditeurs invités: Thomas Baldwin, Katja Hausteин, Lucy O'Meara

Près de cent ans après sa naissance, l'œuvre de Roland Barthes (1915–1980) se diffuse encore dans l'imagination culturelle. La grande force de son œuvre réside sans doute dans sa pluralité radicale : tout au long de sa carrière, Barthes a écrit, dans de nombreux formats, à propos d'un large éventail de sujets : du Tour de France à la mort de l'auteur, de Marx à Lao-Tseu, des pâtes à Proust, de la sémiologie à la prière. Se devine cependant, derrière ces fréquentes fluctuations, la permanence d'une direction : Barthes s'impose en gardien infatigable de la critique de l'idéologie, du refus de la médiocrité des généralisations, de la productivité du texte, de l'importance particulière de l'individu dans la réponse critique. Ses écrits constituent une pierre angulaire de l'édifice de la pensée structuraliste et poststructuraliste, et ses derniers textes offrent une exploration profonde de la vie quotidienne examinée, de manière souvent émouvante, à travers ses aspects affectifs, sociaux, pratiques et créatifs.

De quelles manières la présence de Barthes est-elle encore pertinente dans la théorie culturelle et littéraire ? Quelle est l'importance théorique et créatrice de son œuvre, et comment ses innovations formelles peuvent-elles inspirer les critiques, les écrivains ou les traducteurs ? Comment, par exemple, les approches barthesiennes du « texte » et de la « critique » influencent-elles notre regard sur son œuvre et, plus généralement, nos propres expériences de lecture et de travail critique ? Selon Barthes, le texte constitue un processus de travail et de production – et non de consommation – à l'intérieur duquel le créateur du texte rejoint le lecteur. Le travail du critique se révèle également producteur et créateur : il s'agit moins de découvrir des vérités cachées à propos d'auteurs ou de leurs œuvres, encore moins d'identifier leurs diverses influences, ou de fabriquer une reproduction du texte, mais plutôt de rassembler écarts et points de rencontre linguistiques à travers un processus de réécriture. En effet, pour Barthes, le critique n'agit pas en traducteur, en exécuteur ou en interprète des variations qui subsistent dans un texte donné, mais bien en opérateur de ses propres variations sur ce texte. En sus des exégèses herméneutiques et programmatiques de son œuvre, quelles sortes de travaux les textes de Barthes peuvent-ils engendrer ou alimenter ? En ce sens, comment peut-on réécrire et opérer Barthes plus de trente ans après sa mort ?

Nous invitons les propositions d'articles montrant comment l'œuvre de Barthes informe la production littéraire ainsi que le travail théorique et critique, et discutant des différentes manières dont on peut, aujourd'hui, penser avec Barthes.

Les **propositions d'articles** de 400 mots, en vue d'un article de 6000 mots (en anglais ou français), devront nous parvenir **avant le 8 septembre 2014** à cette adresse : k.m.hausteин@kent.ac.uk.

Les propositions seront choisies par les éditeurs courant octobre 2014. Les articles sélectionnés seront à rendre au plus tard **avant le 2 février 2015**. La date de publication du numéro spécial est fixée à décembre 2015.

Numéro spécial / Special issue de *Romanica Silesiana* :

Le topos de l'île est depuis des siècles présent dans la culture de l'Occident, et les traits constitutifs de l'île, lieu isolé du reste du monde par l'immensité de l'océan, d'un monde en miniature, d'un microcosme, l'associaient tout naturellement à la quête de l'idéal : du paradis terrestre, du paradis perdu, d'un régime parfait ou d'un laboratoire. L'île ouvrait aussi un espace pour l'imagination, en devenant une scène d'aventures et d'initiations, mais également – avec le développement de la littérature fantastique – celle de terrifiantes et hyperboliques fictions. Le paradis mythique céda parfois la place à un regard satirique, ou bien devint un prétexte à la réflexion sur les abîmes de la culture et de l'homme. Espace géographique concret, mais aussi espace mystérieux, voire onirique, lieu où l'on peut échafauder des rêves, l'île a formé l'imagination coloniale de l'Occident. Devenant un lieu de conquête, de colonisation et de la mise en œuvre de projets civilisateurs, elle a perdu son caractère primordial de *locus amoenus* et elle est dorénavant durablement liée, d'un côté, à la notion d'atavisme, et, de l'autre côté, aux métaphores du pouvoir, d'hégémonie et de contrôle exercé sur l'individu. Lointaine, mais en même temps accessible, perçue soit comme une place forte, soit comme une prison, l'île comme paradigme permet de jouer avec des catégories d'altérité et de périphérie, ce qui devient un élément important lorsqu'on réfléchit sur l'identité de ses habitants. L'inventaire des traits typiques de l'insularité contient le métissage, le syncrétisme, l'hybridation. C'est l'océan, route à sens multiples, qui a contribué à créer des relations interculturelles. Le numéro 10 de la revue *Romanica Silesiana* vous donc invite à la réflexion à partir des axes thématiques suivants :

- Le paradigme littéraire de l'île comme reproduction de l'épistémologie occidentale (représentations littéraires de l'île comme élément de projets idéologiques plus vastes) ;

- La notion d'insularité et ses représentations littéraires (perspective interne et externe ; problématique de la domination et de la résistance) ;
- La littérature insulaire comme hybride culturelle ;
- La représentation littéraire du conflit entre le lieu public et le lieu privé (Yi-Fu Tuan) par rapport à l'île (le pouvoir vs l'individu) ;
- L'héritage littéraire des peuples autochtones des îles ;
- La dichotomie île / continent dans la littérature (la sémantisation du lieu par opposition aux autres ; la confrontation de significations liées aux relations de pouvoir) ;
- Archipel en tant que métaphore de la frontière : à sens multiples, élastique, permettant la communication.

Les propositions d'articles (200 mots) sont à envoyer avant **le 31 octobre 2014** aux adresses suivantes :

- textes en **français** : jarosz.km@gmail.com et arabsztyn@wp.pl ; **espagnol** : ewelinaszyniak@interia.pl ; **italien** : a.chmiel88@gmail.com ; **anglais** : zuzanna.szatanik@wp.pl. Réponses le 15 novembre. La date limite de soumission définitive des articles et des résumés est fixée au 31 janvier 2015.

Austria and America: Cross-Cultural Encounters 1933-1955

In planning publication of a volume, the University of Salzburg's American Studies Department invites scholars from various disciplines including literature, cultural studies, history, transatlantic studies, theater studies, musicology and art history to submit articles (or proposals or queries) reflecting on America's relationship with Austria between the end of the First Austrian Republic and the end of Austria's U.S. occupation. Submissions might treat the following themes:

- Comparative imagology and representations of the American/Austrian Other in literature, film, song and other media
- Literary and political transatlantic relations involving Austria and the U.S.
- Issues of immigration and emigration
- Literary presentations of Austrian culture, politics, literature or psychoanalysis in the U.S.
- Mid-century English-language translations of Austrian literature
- Austrian authors on the American stage or in American film
- Images of Austria in the American imagination/ Images of America in the Austrian imagination
- American military fictions, film, or nonfictional texts set in Austria

Articles (50,000 characters maximum, MLA style) and queries can be sent, in English or German, to the editors **by November 1st, 2014**: Professor Dr. Ralph J. Poole ralph.poole@sbg.ac.at and Dr. Joshua Parker joshua.parker@sbg.ac.at.

Inquire Journal of Comparative Literature. Issue 4.2.

Articles are invited on the topic of **Representations of Modernity in Literature and Art.**

The fin-de-siècle modernization of every aspect of life swept through Western Europe as a seemingly benign Enlightenment, but expanded into most other parts of the world in much more conspicuously violent forms. Almost a century later, the minds of the literati are still preoccupied not only by the nature, impact, and consequences of modernity, but also by the discontents and displeasures that it has generated. Modernity has been represented through several opposing theoretical and ideological lenses, in numerous forms, and across a vast array of genres that include literature, film, history, biography, newspapers, magazines, and travelogues. Understandings and representations of modernity vary depending on historical moments and geographical regions. The transition into the modern mode of life has been hailed by some as the emergence of a futuristic utopia, yet loathed by others as a dark soulless wasteland, ruled by the myth of the machine and maintained at the expense of colonializing Africa, the Middle East and the Americas.

Papers should engage with representations of modernity in any of these forms and through any of the approaches mentioned above. Possible topics include, but are not limited to:

- Postmodernism as Romanticism
- Mysticism without Religion
- Romantics outside Europe
- Psychoanalysis and Enlightenment (The Frankfurt School)
- Phantasy as revolt
- Capitalism and the Crisis of the New Left
- "The Third Way" as a post-colonial concept

- Orientalism Vs. Nativism
- Self-seeking in the Irrational and the Decadent
- Progress in Degeneration

Inquire accepts **submissions by graduate students only**. Submissions must be in line with the current call for papers. All submissions should meet the following guidelines:

- Be original works that have not been submitted elsewhere
- Be complete articles in English, 5,000-7,000 words (including a "Works Cited" list and endnotes),
- Follow the MLA style: 12-pt Times New Roman, double-spaced
- Include a separate cover sheet with the name, institutional affiliation, email address, and a short biography (max 60 words) of the author.

Please send inquiries and submissions to inquire@ualberta.ca and check our [website](#) for updates and information. **Deadline: November 30, 2014.**

Communautés de lecture : pour une approche dialogique des œuvres classiques et contemporaines

L'émergence des littératures en français écrites hors de l'Hexagone et la visibilité croissante de leurs auteurs invitent étudiants, enseignants et chercheurs à repenser les hiérarchies artistiques, à innover leur outillage conceptuel et à imaginer de nouvelles façons de lire et, surtout, de se situer par rapport aux textes. Cette nouvelle attitude rend possible une constellation de relations entre passé et présent, « ici » et « ailleurs », création et réception. Toutefois, entérinée dans les histoires littéraires et reprise par les manuels et programmes scolaires, la division temporelle et spatiale persiste, en érigeant la chronologie au rang de critère distinctif central et la distance géographique en catégorie déterminante. D'une part, les œuvres canoniques se voient placées dans un panthéon qui, tout en les rendant exemplaires, les isole du vaste ensemble de la production littéraire ; d'autre part, les écritures contemporaines se voient reléguées au rang transitoire d'ouvrages à valeur artistique variable, soit élitistes et inaccessibles relevant d'une attitude poétique expérimentale, soit conventionnels et commerciaux émanant d'une volonté de se conformer aux attentes du public. La conséquence de cette dissymétrie dans les pratiques critiques et pédagogiques est souvent paradoxale – entre une survalorisation sans fréquentation des classiques et une surreprésentation sans évaluation des contemporains. Face à ce chassé-croisé conduisant à l'approfondissement des clivages disciplinaires, notamment celui qui oppose la littérature « française » aux littératures « francophones », il devient impératif d'innover la réflexion théorique et didactique à partir d'une vision globale, dynamique et multipolaire de la littérature en français. À l'encontre d'une vision monolithique de la littérature, ce recueil proposera des modèles interprétatifs transhistoriques permettant de penser ensemble les continuités et les différences entre esthétiques, formes et genres classiques et contemporains, français et francophones. Au-delà de la définition bakhtinienne du dialogisme, on renouera avec l'acception étymologique d'influence réciproque qui s'exerce entre des œuvres écrites en français à des époques et dans des espaces géographiques et culturels différents.

Les articles ne dépassant pas les 6000 mots (y compris les notes infrapaginales et la bibliographie) sont à envoyer (sous Microsoft Word) à opanaite@indiana.edu **avant le 5 janvier 2015**, accompagnés d'une brève notice bio-bibliographique de l'auteur ou des auteurs (les travaux en collaboration étant les bienvenus). Réponse fin février 2015.

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

The American Comparative Literature Association (ACLA) launched its new webpage on **The 2014 - 2015 Report on the State of the Discipline of Comparative Literature** last Spring.

Since then, new entries have been offered on an ongoing basis on a variety of topics, some of them by members of the REELC/ENCLS, under five titles: Paradigms, Futures, Ideas of the Decade, Practices, and Facts & Figures.

Access them [here](#).

7. FUNDING ALERTS

Bourses Fernand Braudel IFER incoming. Appel à candidatures septembre 2014. Fernand Braudel-IFER (International Fellowships for Experienced Researchers)

Programme soutenu par la Commission européenne (Programme Action Marie Curie – COFUND – 7ème PCRD).

La Fondation Maison des sciences de l'homme et les partenaires du programme offrent des bourses de recherche postdoctorale en sciences humaines et sociales d'une durée de 9 mois.

Ce programme s'adresse à des candidats en provenance du monde entier, appartenant à une institution de recherche étrangère, qui souhaitent réaliser un séjour de recherche en France.

Ces séjours post-doctoraux doivent permettre aux candidats sélectionnés de réaliser un projet de recherche individuel au sein d'un laboratoire d'accueil, de s'insérer dans des réseaux scientifiques français et européens, d'établir des coopérations durables entre leur institution d'origine et l'établissement d'accueil.

Les candidats postulent à des bourses générales et à des bourses en partenariat, proposées par des institutions et des Labex (« laboratoires d'excellence »).

Les candidatures se font en ligne uniquement via le formulaire de candidature accessible depuis la plateforme de candidature ouverte du 01 septembre au 30 septembre 2014. Téléchargez [FMSH-FBI-guide du candidat incoming](#).

Date limite de soumission : 30 septembre 2014.

Ce programme, soutenu par la Commission européenne (Programme Action Marie Curie – COFUND – 7ème PCRD), est également financé, entre autres, par la FMSH, le Ministère de l'enseignement supérieur et de la recherche (Direction des relations européennes et internationales et de la coopération), la Fondation Fritz Thyssen (Cologne), l'université de Princeton (Etats-Unis), l'université LUISS Guido Carli (Italie), l'EHESS, l'EPHE, et Les Passés dans le Présent. Ce programme est aussi mis en œuvre en coopération avec le Deutscher Akademischer Austauschdienst (DAAD).

European Research Council (ERC): Advanced Grant call 2014

The European Research Council's [Advanced Grant Call 2014 \(ERC-2014-AdG\)](#) opened on Tuesday 17 June 2014 on the [Participant Portal](#). It targets established research scholars pursuing ground-breaking research in their field of research. Researchers from anywhere in the world can apply. However, grants are awarded to the host institution that engages and hosts the PI (see p.6 of the document '[Information for Applicants AdG2014](#)').

Submissions deadline: **21 October 2014**.

The British Academy Competition Timetables 2014-15

The British Academy has confirmed that applications are invited for the following schemes in 2014-15, on the timetables shown below. These can be in Comparative Literary Studies. Awards available for starting date: not earlier than 1 September 2015 and not later than 1 January 2016

Potential applicants are invited to note the following general points:

- Application forms will only be available from the opening date for each competition, and are only available online in the e-gap system. See further details [here](#).
- Application for all schemes requires approval by an applicant's employing institution (or, in the case of the postdoctoral fellowship scheme, by the proposed host institution) – it is essential that intending applicants consult the relevant research or finance office of their institution about internal deadlines for these schemes which may be earlier than the applicant deadlines shown below.

Postdoctoral fellowships:

- Application forms, outline stage: available from 27 August 2014
- Application deadline, second stage: 25 February 2015

Mid-career fellowships

- Application forms, outline stage: available from 13 August 2014
- Application deadline, second stage: 21 January 2015

BA/Leverhulme Senior Research Fellowships

- Application forms: available from 15 October 2014
- Applicant deadline: 19 November 2014

Neil Ker memorial fund grants

- Application forms: available from 22 October 2014
- Applicant deadline: 3 December 2014

For fuller information on these and other grants offered by the British Academy, click [here](#).

Highlight on above call:

The Department of **French and Francophone Studies at the University of Aberdeen** invites expressions of interest from researchers intending to apply to the 2015 round of the British Academy Postdoctoral Fellowship scheme. The Department has expertise in a wide range of areas, including:

- Cultural and intellectual history of the seventeenth and eighteenth centuries
- Literature and science in the nineteenth century
- Visual culture, film and photography from the early twentieth century to the present
- Urban space and the cultural history of French modernity
- The politics and culture of identity and migration in contemporary Francophone culture
- Post-war critical theory, philosophy and thought
- Contemporary fiction, prose and poetry

As part of Aberdeen's broad-based School of Language and Literature, it can also offer support for planning **interdisciplinary and cross-cultural projects** in areas including film, photography and visual culture; **comparative literature and culture**; critical theory and modern thought. The School's research activity is co-ordinated by a series of Research Centres: the Centre for Early Modern Studies; Centre for Modern Thought, Centre for the Novel, Centre for Textual Criticism and Comparative Literary History; Centre for Visual Culture; and Centre for the Study of Citizenship, Civil Society and the Rule of Law. Each of these offers a **comparative context** for individual projects.

Researchers interested in applying for a British Academy Postdoctoral Fellowship should submit a 1000-word outline of their proposed research project, setting out: aims and objectives; research questions and approach; significance and originality; and proposed outputs. The Department will select the most promising project to go forward to the competition, and provide support and mentoring in developing the final application.

Project outlines should be submitted by Monday 22 September to Edward Welch, Carnegie Professor of French (edward.welch@abdn.ac.uk) to whom informal enquiries can also be made.

The deadline for submission of outline applications to the British Academy is **Wednesday 8 October**.

To be eligible for the Fellowship scheme, applicants must have been awarded a **PhD within the previous three years, or be submitting their PhD before 1 April 2015**. Full details about eligibility criteria and application process are available [here](#).

8. POSITIONS (TEACHING, RESEARCH, ETC.)

Associate Lecturer in Classics and Ancient History, University of Exeter (UK)

Closing date: 3rd September 2014

In light of the current successes by department staff in gaining research grants, the College wishes to recruit an Associate Lecturer (Education and Scholarship) to work with academics in support of the delivery of Classics and Ancient History programmes, and in particular Latin teaching. S/he will provide selected aspects of the student learning experience at module level. This full-time post is available from 1st September 2014 to 31st of August 2015.

The post will include supporting the student learning experience using a range of approaches and modes of delivery appropriate to the teaching allocated, in particular Latin language modules.

The successful applicant will possess a depth or breadth of specialist knowledge demonstrated by relevant qualifications or experience, in order to teach and support learning of the Latin language.

For further information please contact Dr. Elena Isayev, Director of Education, Classics and Ancient History, telephone (01392) 724200 or email e.isayev@exeter.ac.uk.

The University of Exeter is an equal opportunity employer which is 'Positive about Disabled People'. Whilst all applicants will be judged on merit alone, we particularly welcome applications from groups currently underrepresented in the workforce. Apply online [here](#).

Early-career academic, doctoral and post-doctoral seeking positions in Europe should regularly consult the EURAXESS page [here](#) for updates on offers.

Currently announced:

University of Lodz (Poland). Position of assistant.

The candidate should:

- ~ have a PhD in literary studies/ German studies as well as basic academic achievements in this discipline to his/her credit;
- ~ specialize in the history of the 20th-century literature and Polish-German comparative literary studies;
- ~ be able to put forward plans connected with his/her future academic development;
- ~ be experienced in German language teaching (or in teaching of history of German literature);
- ~ speak German fluently;
- ~ have proved organizational experience at a university or another institution.

Persons entering the competition must submit an application for employment addressed to the HM Rector of the University of Lodz, together with relevant attachments (see Euraxess webpage link above).

Application deadline: **September 8, 2014.**

Professor of Creative Writing, School of Literature, Drama and Creative Writing at University of East Anglia (UK)

This is a permanent position, available from 1 January 2015.

A competitive salary package is available for an outstanding candidate.

The School of Literature, Drama and Creative Writing at UEA has created a new Professor of Creative Writing, with the intention that the person appointed will join Professor Andrew Cowan as co-director of the School's rich and expanding range of Creative Writing activity. This is a full-time post which includes time for research. It represents a rare opportunity to shape the future development of one of the most highly regarded Creative Writing programmes in the UK.

Closing date: 12 noon on 10 September 2014.

Further particulars and an application form are available on our [website](#) (ref: ATR1196) or Tel. 01603 593493.

Poste d'ATER à l'Université de Bretagne-Sud, Lorient (France). Département d'études ibériques et ibéro-américaines

Directeur département : Daniel ATTALA. Tel.: (00+353) 297.87.29.06. Email : daniel.attala@univ-ubs.fr.

Type d'enseignement : la candidate ou le candidat devra assurer des cours magistraux et des travaux dirigés de Littérature hispano-américaine et d'Histoire de l'Art en L1, L2 et L3 au sein du Département d'études ibériques et ibéro-américaines. Il devra encadrer également des groupes de Thème et de Version littéraire en L2.

Recherche : Héritages et constructions dans le texte et l'image. [URL labo](#).

Directrice labo : Marie-Christine MICHAUD. Tel.: (00+353) 297.87.29.75. Email : marie-christine.michaud@univ-ubs.fr.

Les dossiers de candidature doivent être envoyés, sur support électronique, à partir de la date d'ouverture des registres des candidatures (**date et heure limite fixée au 11 Septembre 2014 minuit**) à l'adresse suivante : drh.gestion.ens@listes.univ-ubs.fr sous format compressé de type pdf ou sous format zip.

Il devra être enregistré de la manière suivante : « ATER_N° Poste_NOM_Prénom.pdf ». Vous pouvez également le déposer sur un serveur de transfert de données et nous adresser le lien correspondant. Pour de détails, voir [ici](#).

**University of Turku, Finland. Doctoral Programme in History, Culture and Arts Studies
Salaried Position as a Doctoral Candidate in the Juno Doctoral Programme**

There are open doctoral candidate positions in the Juno Doctoral Programme in History, Culture and Arts Studies in the Faculty of Humanities of the University of Turku for the period 2015–2018. The open positions include three four-year (2015–18) and one two-year (2015–16) doctoral candidate positions. In addition, there will be some one-year (2015) doctoral candidate positions financed by the School of History, Culture and Arts Studies. The amount of these will be confirmed later. Juno is a multi- and interdisciplinary doctoral programme, and it is part of the University of Turku Graduate School (UTUGS). Juno trains critical experts in cultural change and combines historical research, the methods of cultural studies, and the approaches of arts research.

As a multidisciplinary programme, Juno relies on the strong research areas of its background community. These are the study of cultural interaction processes in migratory movements, multiculturalism and multilingualism, ethnicity and religion, social exclusion, as well as the transfer of cultural influences. Important research areas are also urban research

and future studies, the arts and popular culture, as well as the study of the cultural construction of gender and identities. Juno is also based on well-established research concerning the Middle Ages and the beginning of the Modern Age, in which the focus is on the literaturization of culture, changes in language and writing at cultural turning points, urbanisation, as well as European identity, the scientific world view, and the formation of society and of networks of power. In addition to these concepts, Juno is oriented toward research based on experience and narrativity.

Applicants must indicate in the application the length of the pursued position (one-year, two-year or four-year funding), and justify the choice based on the current stage of their dissertation work. A doctoral candidate position may begin on January 1, 2015 at the earliest. The tasks of the doctoral candidate include completing one's dissertation research and postgraduate studies. A maximum of 5% (80 h per year) of the workload of a doctoral candidate can include other tasks than the dissertation research-related work.

Applicants must have completed a Master's Degree, other higher education degree or a corresponding international degree and whose degree and research plan are in accordance with the disciplines included in the doctoral programme. Those accepted as doctoral candidates in this doctoral programme will write their dissertation for the University of Turku. The language requirements of the doctoral candidates correspond to those of the postgraduate studies at the University of Turku (for details, please see the [postgraduate study guide](#)).

Applications should be made using an electronic form, which is available on the [home page of the Juno doctoral programme](#). The application and all necessary documents should be returned by **September 15, 2014 at 3:45 p.m. (local Finnish time)**. The application and attachments can be in Finnish, Swedish or English, and should include the following (recommended length must not be exceeded): research plan (maximum 5 pages), separate CV and publication list (total maximum 3 pages, see [template](#)), the degree certificate (all applicants deliver an attested degree certificate, except University of Turku graduates deliver a simple copy of the certificate), motivation letter (maximum 1 page), language certificate (if needed, please see the postgraduate study guide).

Applications will be evaluated by the Board of the programme in cooperation with external experts (the evaluation will take into consideration the quality of the research plan in relation to the stage the applicants are at in their doctoral studies, the feasibility of the plan, motivation and previous funding received for the doctoral dissertation). The names of the persons accepted will be published on the [homepage](#) of the Juno Doctoral Program by the end of November 2014.

For more information about applying, please contact the coordinator Heli Rantala (heli.rantala@utu.fi, +358-2-333-7949).

Editor “Art Market Dictionary” for publisher De Gruyter (Berlin / Munich)

The independent academic publishing house De Gruyter can look back on over 260 years of history. The group of companies with headquarters in Berlin publishes annually over 1,300 new titles in the humanities, STM and law and more than 650 magazines and digital media. The group includes the imprints De Gruyter Oldenbourg, De Gruyter Academy Research, Birkhäuser, De Gruyter Mouton De Gruyter Open, De Gruyter Saur.

For our Arts area we are looking for an Editor, initially limited to a two-year full-time contract, either in Berlin or Munich. The Editor will be responsible for the reference work, *Art Market Dictionary* (AMD) Module 1: The Art Markets of Europe and North America in the 20th and early 21st Centuries. The AMD is implemented as an online and print publication in English.

The tasks to be performed:

- Content design, implementation and ongoing development of AMD in close consultation with the editor, Dr. John Nathan (Berlin) and the Editing Artistic Sciences.
- Contact for co-editor and external editors.
- Project management of all connected with the publication process tasks within the defined workflows including schedule monitoring.
- Author acquisition and management.
- Coordination of a team of freelancers and administrative support to the participants in the project.
- Linguistic and substantive examination of written in English Posts.

Necessary skills:

- A degree in art history preferably with doctoral and/or professional experience in the art historical range and with a pronounced affinity to the given topic.
- Good knowledge in the art market and its specific characteristics.
- Excellent English language skills fluent in spoken and written for the Assessment and editing of texts and ideally knowledge of another European language (French, Italian, Spanish, etc.).
- Solid experience in project management, ideally editorial experience.

- Excellent knowledge of common office programs as well as ideally some experience with content management systems / manuscript management systems and a high affinity for working with technical systems.
- Strong organizational skills and a goal and deadline oriented, structured way of working with safer priorities.

What is offered:

- An exciting professional challenge for one of the drivers of innovation the publishing industry
- An attractive salary, opportunities for professional development and training and flexible working hours
- Cooperation with nice colleagues in multi-site teams and international corporate structures, extensive social benefits such as savings benefits - etc.

Send completed application along with a self-written English-language publication/writing sample (in PDF format) quoting the reference number 14053DG, stating your salary expectations, your preferred work location (Berlin or Munich) and start date, to Marita Plötner, HR Manager at: application@degruyter.com or write to Marita Plötner, Genthiner Str. 13, 10785 Berlin (Germany). [Website](#).

Assistant Professor of Comparative Literature. University of Oregon (US)

The University of Oregon's [Comparative Literature Department](#) invites applications for a tenure-track position in **Translation Studies** to begin September 16, 2015. A Ph.D. in Comparative Literature or other relevant field is required by the time of appointment. Specialization in at least one language other than English is also required. We seek applicants with demonstrated potential for outstanding research and teaching at the graduate and undergraduate levels, with preference given to candidates whose literary and linguistic expertise complements present strengths at Oregon. Consideration will be limited to comparatists whose scholarship engages substantially and deliberately with translation and theories of translation as they bear upon one or more of the following: (1) literary history, with an emphasis on interactions between languages and epochs, (2) philosophy of language, understood broadly to include philology and/or the study of sign systems, (3) inter-media aesthetics, and (4) transnational studies. The successful candidate will be expected to contribute to a growing interest in translation within an interdepartmental framework. We specifically invite applications from candidates with proven ability to contribute to the department's efforts to serve the needs of students from diverse backgrounds.

Interested persons should apply online to the University of Oregon [COMPARATIVE LITERATURE SEARCH](#). Submit letters of application, vitae, dossiers and a writing sample of about 25 pages **by November 14, 2014**.

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](#)!