



# Newsletter

No. 1, January 2018

Editor: Olga Springer

## INSIDE THIS ISSUE

- 1 Calls for Papers and Seminar Participation / Appels à Communication et Séminaires
- 2 Calls for Contributions / Appels à Contribution
- 3 Publications and Doctoral Theses
- 4 Funding Alerts / Annonces de Financement de Recherche
- 5 Announcements of Positions (Teaching, Research, etc.) / Annonces de Postes (Enseignement, Recherche, etc.)
- 6 Other Announcements

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

### New Perspectives on Imagology (University of Vienna, Austria)

April 3–5, 2018

**Deadline for Proposals: January 7, 2018**

Location: Department of Comparative Literature, University of Vienna, Sensengasse 3a, 1090 Wien, Austria

Organizers: Katharina Edtstadler, Sandra Folie, Andrea Kreuter, Sophie Mayr, and Gianna Zocco for the Department of Comparative Literature, University of Vienna  
Confirmed Keynote Speaker: Prof. Dr. Joep Leerssen (University of Amsterdam)

Contact: [imagology2018@univie.ac.at](mailto:imagology2018@univie.ac.at)

Conference Website: <http://imagology2018.univie.ac.at>

Conference Fee: regular: EUR 30 / reduced: EUR 10

In her widely known introduction to comparative literature, Angelika Corbineau-Hoffmann (2013, 195) relates the emergence of this discipline to the development of one of its most traditional fields: imagology. Both have their roots in the early nineteenth century when the academic study of literature along national categories was closely linked to political demands for national unity, and when comparisons between both different literatures and different nations as represented in literature were thought to contribute to the field of 'Völkerpsychologie'. The ties of early imagology in an ethnically-deterministic way of thinking have led to a relatively problematic status of this field within comparative literature as studied after 1945. Although imagologists such as Marius-François Guyard, Hugo Dysserinck, and Joep Leerssen have long since introduced a constructivist approach, which studies representations of national character as "discursive objects: narrative tropes and rhetorical formulae" (Leerssen 2016, 16), imagology has hardly gained the prestigious status that fields such as intertextuality, intermediality, or world literature studies enjoy within comparative literature.

While twenty-first century imagology has developed into a fairly visible scholarly field, a certain "ambivalence of imagology" (Ruthner 2011) can be observed in many academic contributions: Ruth Florack, for example, argues that imagological interpretations still run the risk of conceiving a writer as the privileged voice of a collective and of viewing nations as "Kollektivindividuen" (2007, 18). Zrinka Blažević criticizes imagology's "obstinate adherence to the tacit universalizing of Eurocentric orientation, and an uncritical metatheoretical promotion of the 'supranational standpoint'" (2014, 356). Birgit Neumann notes that there is astonishingly little reflection on imagology's key notion 'image'/'Bild' (2009, 39), and Claudia Perner – who considers imagology's relation to its "natural sister discipline" (2013, 30) postcolonial studies – concludes "that most basic assumptions of imagology require a fundamental 'makeover' before they can sensibly be employed" (30). Taking up these objections, Joep Leerssen – at this time one of the most proficient scholars in the field – lately combined his observation that ethnic stereotyping gained "new political virulence" (Leerssen 2016, 29) in the current ethnopolitical climate with the claim for

the continuing urgent need of imagological analysis from a number of “recent and emerging perspectives” (2016, 21). Drawing on the recent suggestions by Leerssen and others, the three-day conference in Vienna aims to promote academic discussion and exchange by focusing on what we consider four particularly promising ‘new perspectives on imagology’: (1) a cognitive-psychological view of stereotypes and images, (2) the ‘triangulation’ of ethnic framing with other identity categories, (3) a more global imagological perspective adequate to the changes in today’s societies, and (4) a more thorough awareness regarding the modes and influence of genres in articulating ethnotypes. We are glad to announce Joep Leerssen as our keynote speaker and we would like to invite both proficient imagologists and junior researchers – from comparative literature as well as from neighboring disciplines and interdisciplinary fields – to participate in the conference. Applicants are asked to submit a short biography (max. 100 words) and a brief abstract (200-300 words), both written in English and addressed to one of the four conference sections described in detail below (deadline: January 7, 2018). Notifications about the acceptance of proposals will be sent within two weeks after the deadline. A publication of the conference papers is planned.

### **Section 1: Rethinking Images: Imagology & Cognitive Sciences**

*Stereotype/ethnotype, image, and cliché* are omnipresent terms in imagology. They point to complex interdisciplinary questions about how we make sense of the world, which are not only situated in the field of comparative literature, but also in psychology, (intercultural) philosophy, and cognitive sciences. Oscillating between hetero-images and auto-images, the tendency to schematize is probably as old as humankind itself and, therefore, suitable to be discussed in a broader context. This is reflected in a growing imagological interest in the underlying cognitive processes of social thinking and categorization. As Leerssen puts it:

The cognitive-psychological model of “frames” and “triggers” has deepened our understanding of ethnotyping, and of stereotyping in general. [...] The experience of “triggers” activating pre-existing explanatory “frames” is close to the hermeneutics of reader response theory, the “frame” being fairly close to the social-psychological notion of prejudice, or what Jausss would call an *Erwartungshorizont* or horizon of expectation. (2016, 24)

Drawing on these expressions of interest in a direct interdisciplinary dialogue between scholars of ‘traditional imagology’ and those of related fields, it is the particular aim of this section to explore the cultural dynamics connected to the triad *stereotype/ethnotype – image – cliché* from various disciplinary angles. Findings in the field of implicit social cognition, for example, provide insights into related mental processes, which occur outside conscious awareness (cf. Gawronski 2010). In this context, scholars working on various forms of ‘otherness’ connected to either ‘culture’, ‘ethnic groups’, or ‘nations’ are equally welcome to contribute to a lively scientific exchange. Papers taking up on psychological, philosophical, or cognitive approaches to the terms are especially encouraged. The presentations may either give a general discipline-specific overview of the terminology or discuss a concrete example in order to introduce “recent and emerging perspectives” (Leerssen 2016, 21).

### **Section 2: Intersectional Approaches to Imagology: The Multiple Entanglements of Ethnotypes**

Intersectionality describes overlapping or intersecting social identities and related systems of oppression, domination, or discrimination like gender, race, ethnicity, class, nationality, sex, age, religion etc. (cf. Cooper 2016). Recently, intersectional theory has found its way into literary studies (cf. Klein/Schnicke 2014), within which it might prove especially useful as an analytical tool for scholars moving between numerous philological and cultural areas. Despite rising globalization and transnational connectedness, languages as well as cultures have retained close links with the concept of ‘nation’. It can, therefore, be concluded that national auto- and hetero-stereotypes as key concepts of imagology continue to hold potential as analytical categories, if not as the only ones.

Manfred Beller and Joep Leerssen have already included various related working concepts and approaches like gender, orientalism, postcolonialism, or race in their critical survey on *Imagology* (2007). They describe their interdisciplinary positioning as “a difficult and open-ended” (xiii) – but nonetheless necessary – task. Whereas their list is meant to provide a broad outline for further interdisciplinary research, Ruth Florack delivered with “Weiber sind wie Franzosen geborne Weltleute” (2000; transl. “Women like Frenchmen are born sophisticates”) a case study on the linkage between gender clichés and national patterns of perception. Despite the gradual implementation of these approaches, the intersection of ‘nation’ and further identity-forming concepts still is an under-researched area; a fact Leerssen recently stressed when observing that ‘ethnotypes’ – the result of the temperamental characteristics stereotypically imputed to particular nationalities – “never function by themselves; they always work in conjunction with other frames, especially gender, age and class” (2016, 26). In the recent context of globalization, migration, and the occurring rise of nationalism, religion presents itself as another highly relevant frame for understanding today’s conflicts. However, rather than providing a fixed cluster of analytical categories we would like to keep the debate on this issue open and invite you to elaborate on whichever imagological intersection you may encounter in your research.

### **Section 3: Imagology in a Transnational, Post-Colonial, Globalized World**

The historic entanglement of imagology with the European process of nation-building has led to a Eurocentric orientation, with imagological research projects typically investigating the representation of European nation A in the literature of European nation B. An exclusivist focus on such questions has become problematic for various reasons. It not only overlooks the hegemonic function of “imaginative geography” (Said 2003, 54) and stereotypical representations of the ‘Other’ in colonial and postcolonial contexts, but it also seems inadequate to the contemporary experience of living in a world in which ‘hybrid identities’ are rather the norm than the exception and in which the demarcation line between ‘foreign’ and ‘own’ has often become “indistinct and blurred” (Blažević 2014, 356). Combining theoretical insights from imagology, postcolonial studies, and ‘new’ world literature studies, this section aims to promote discussion on questions such as: Does it make sense to ‘synthesize’ imagology with concepts such as Bhabha’s stereotype theory, Said’s ‘orientalism’, or Muftić’s recent critique of world literature studies as a problematic variety of “one-world thinking” (2016, 5) – and how can this task be undertaken? How do national stereotypes function in literature describing migratory and post-colonial experiences, for which – according to Bhabha’s diagnosis – the ‘unhomely’, the confusion of borders between home and world, has become “a paradigmatic colonial and post-colonial condition” (Bhabha 1994, 9)? What is the role of national stereotypes in recently emerging genres of world literature, in which transnational comparison, global cities, and “multidirectional memory” (Rothberg 2009) play a major role? And how do stereotypes of national identity relate to images connected to ‘spatial’ identity categories of regional, urban, ethnic, or continental levels?

### **Section 4: Stereotypes, Nation Building, Landscape Depiction – How Different Genres Interact with Imagology**

As Birgit Neumann (2009, 65-68) points out, every genre has its own modes of representation concerning images. The aim of this panel is to consider to what extent such generic conventions shape the literary depiction of ethnotypes or other social identity categories. Do certain literary genres predetermine how identities are articulated? And have today’s transcultural and transnational societies fostered the development of new genres dealing with questions of identity?

The answers have yet to be found regarding most literary genres. Referring to previous research, Emer O’Sullivan (2011) has presented an overview examining the relation between imagology and children’s literature. Marielise Christadler, for example, examined the change of national stereotypes in pre-1914 French and German children’s literature and pointed to a militarization in the use of auto- and hetero-images (cf. O’Sullivan 2011, 6). Beyond that, cultural, national, or regional identity may often be conveyed through the landscape, e.g. the Alps in Swiss books, creating so called “Nationale Mythen” (cf. O’Sullivan 2011, 7-8). Further intersections between imagology and children’s literature include: the particular functions of these images, their role in contexts of cultural transfer and translation, as well as the topic of migration (cf. O’Sullivan 2011, 8-11).

Contributions to this section may consider the above-mentioned and possible other intersections between imagology and literary genres; on the one hand by examining genres traditionally analyzed in imagological contexts like travelogues, (post)colonial literature, or migration/hybrid literature. On the other hand, contributions may elaborate on less researched links between imagology and other genres, such as the regional crime novel (cf. Simonek 2015/16), science fiction (think of *Star Trek*’s famous proclamation of going “Where no man has gone before”), or (auto)biographical literature.

### **Modernism and Empathy: An International and Interdisciplinary Conference of the MSIA (The Education University of Hong Kong, HK)**

15-16 June 2018

EdUHK Campus

**Deadline: 15 January 2018**

Keynote Speakers:

Prof Derek Matravers (The Open University, UK)

and

Prof Patrick C. Hogan (University of Connecticut, USA)

The Modernist Studies in Asia (MSIA) invites abstracts for its inaugural conference on the subject of ‘Modernism and Empathy’. The term ‘empathy’ was coined by psychologist Edward Bradford Titchener in 1909 as a translation of the German term *Einfühlung*, derived from an 1873 doctoral thesis by Robert Vischer on the subject of aesthetic form. Caught between aesthetic theory and psychology at its origins, the subsequent evolution of the concept coincided and intersected with the rise of literary modernism. We invite papers which explore the contours of what Meghan Marie Hammond has recently called ‘empathic modernism’, as defined against an earlier form of ‘sympathetic realism’; that is to say, the degree to which a wide range of modernist writers sought to eliminate the sympathetic distance that realist writers tended to cultivate through offering an immersive access to the minds of their characters while representing

cognitive processes in action. We equally welcome papers on those writers, most famously Bertolt Brecht, who advocated estrangement techniques, denying interior access or emotional coalescence on the part of readers or audiences. Building on emerging interests in affect, cognitive literary studies and the ethics of care, this conference sets out to examine the alignments/antagonisms between modernism and empathy in multiple ways. It further aims to stimulate discussion around the vexed question of the moral efficacy of empathetic understanding where modernist writing and its imagined readers are concerned. We also encourage papers which move beyond literary works to address questions of empathy in other areas of modernist cultural production.

Topics may include, but are not limited to:

- Empathy and reading
- Authorial empathy
- Empathy and narrative technique
- Selective/Exclusive empathy
- Affective vs Cognitive Empathy
- The Limits/Dangers of Empathy
- Modernism, Empathy and Suffering
- Distinctions Between Empathy and Sympathy/Compassion/Pity
- Modernist Empathy and Traditions of Sentimentalism
- Empathy and Cognitive Science
- Empathy and Altruism
- Manipulation of Empathy
- Modernism and the Emotions
- Empathy and Colonialism/Post-Colonialism
- Empathy and Radio/Film
- Empathy and Epistemology
- Empathy and Imagination
- Empathy and Telepathy
- Empathy, Cultural Identity and Otherness

Please send 200-word abstracts for 20-minute papers along with a short bio to the organiser Dr Emily Ridge at [modernismempathy@gmail.com](mailto:modernismempathy@gmail.com) by **15 January 2018**.

The conference is jointly supported by the Department of Literature and Cultural Studies and the Centre for Popular Culture in the Humanities (CPCH) at the Education University of Hong Kong

The Modernist Studies in Asia (MSIA) was established in 2017 to provide a regional hub for scholars of modernist studies within Asia. A central aim of the network is to facilitate a gathering of international modernist scholars in a variety of Asian universities and contexts.

MSIA Committee:

Shun-liang Chao (National Chengchi University, Taipei)

Emily Ridge (Education University of Hong Kong, Hong Kong)

Kevin Riordan (Nanyang Technological University, Singapore)

Kunio Shin (Aoyama Gakuin University, Tokyo)

Nan Zhang (Fudan University, Shanghai)

### **Transfigured Voices: Vocal disorders, disruptions and impersonations (University of Caen, Normandy) International Conference**

17 May- 18 May 2018

**Deadline: 15 January 2018**

[Appel en français.](#)

#### **Organising committee:**

-ERIBIA research team, Caen University (France)

-IDEA research team, Lorraine University (France)

**General theme:** The conference aims to examine the configurations and representations of the modified, alienated or affected sung voice in literature and the arts.

#### **Main objectives:**

In Gaston Leroux's 1910 *Phantom of the Opera*, a young opera singer, who is about to lose her voice after her father's death, becomes wildly successful thanks to the lessons given by a mysterious "Angel of Music." In turn, the official prima donna makes a fool of herself while singing her showpiece aria, as she croaks a wrong note, which the author identifies in jest with spitting up a real toad. In this text, Leroux recycles a melomaniac literary tradition which, ever since E.T.A. Hoffmann's fantastic tales, has nourished a fertile imagination surrounding singing and voices such as the mechanical, mystical, ghostly or forbidden voices which the characters in Jacques Offenbach's 1881 *Tales of Hoffmann* take turn illustrating.

This conference seeks to investigate the representations of the sung voice in relation to states of alienation or transformation. We particularly seek to address the notion of transfiguration or metamorphosis which can be conceived of as a result or a phenomenon, a process or a technique. In what circumstances does the voice stop being smooth, transparent and self-evident, and instead, becomes a hindrance which troubles us? What voices make us feel ill-at-ease? What forms of vocalicity embarrass us to the point of causing rejection? When could we speak of friction and discordance between voices rather than harmonious relationships? What happens when the voice will no longer respond and sinks into illness and mutism instead?

Papers are invited in three research areas:

**1. Vocal disorders and afflictions:** the conference will focus on vocal damage and ailments. It will deal with silenced vocalicity, the notions of vocal discomfort and trauma, oppressed and stifled voices. It will also discuss hoarseness, loss of voice and all sorts of pathological states of phonation.

**2. Disruptions and transgressions:** papers are invited to question voice-related transgressions as well as all kinds of conflicts or tensions between spoken and sung voices (such as passages between recitative and aria). It is also possible to look into the issue of lost and recovered voices.

**3. Vocal impersonations and transformations:** the conference will discuss the blurring of vocal categories, generic exchanges, the issues of the ambiguous sexual and erotic aspects of the voice. It will also cover the topics of voices technologically transformed, such as those found in recordings or in cases of mechanical transformation of the voice, and examples of artificially created voices or misleading uses of vocalicity.

A selection of papers from the conference will be published.

**Disciplinary fields involved:**

- literature
- drama studies
- music
- opera studies
- cinema
- visual and plastic arts
- gender studies
- psychology and medicine

**Organizing committee:**

Gilles Couderc  
Nathalie Massoulier  
Marcin Stawiarski

**Scientific committee:**

Claudine Armand (Lorraine University)  
Frédéric Sounac (Toulouse University)  
Gilles Couderc (Caen University)  
Jean-Philippe Heberlé (Lorraine University)  
Marcin Stawiarski (Caen University)  
Pierre Degott (Lorraine University)  
Nathalie Massoulier (Caen University)  
Nathalie Vincent-Arnaud (Toulouse University)

**Key Speaker:**

Stephen Varcoe, singer

**Abstract guidelines:**

-The committee will welcome abstracts in English of no more than 500 words and a mini-biography.

Please send your abstracts simultaneously to:

[claudine.armand@univ-lorraine.fr](mailto:claudine.armand@univ-lorraine.fr)  
[gilles.couderc@unicaen.fr](mailto:gilles.couderc@unicaen.fr)  
[marcin.stawiarski@unicaen.fr](mailto:marcin.stawiarski@unicaen.fr)  
[nathalie.massoulier@unicaen.fr](mailto:nathalie.massoulier@unicaen.fr)

-Submission Deadline: **15 January 2018**

After undergoing the reviewing process by the scientific panel, all authors will be informed about acceptance of their abstract before **1 February 2018**.

**Registration fee:**

40 euros (payable by March 31).

**VIII Conference on Childhood Studies: Childhood and Materiality (University of Jyväskylä, Finland)**

May 7-9, 2018

**Deadline: January 15, 2018**

Welcome to Childhood and Materiality, the VIII Conference on Childhood Studies in Finland! The Conference will be held on May 7- 9, 2018 at the University of Jyväskylä, Finland. Confirmed keynote speakers: - Leena Alanen (University of Jyväskylä) - Ivar Frønes (University of Oslo) - Nick Lee (Warwick University) - Ida Wentzel Winther (University of Aarhus) The theme of the 2018 conference, Childhood and Materiality, is deliberately wide-ranging and designed to invite scholars to explore materiality and childhood across a broad spectrum. We hope to inspire lively debates from different disciplinary and interdisciplinary perspectives about many aspects of childhood and materiality. For a more detailed CFP, see <https://www.jyu.fi/en/congress/childhood2018/cfp>

Topics include but are not limited to:• Materialist methodologies, ontologies, ethics• Historical perspectives on materiality and childhood• Nature, animals, humans• Sustainable development, mobility, migration • Economies, consumption, wealth, poverty• Materiality in institutions • Policies and politics of materiality and childhood• Embodiment, expressive bodies, normativity, and child bodies • Material cultures in everyday life • Aesthetic matters, dis/orders of tastes and things• Materiality in play and imagination• Digital technologies and environments Abstract submission opens on November 1, 2017 and closes on **January 15, 2018**. The conference is organized by the University of Jyväskylä, the Finnish Society for Childhood Studies, and the Nordic Child Culture Research network. <https://www.jyu.fi/en/congress/childhood2018/>

Email: [childhood2018@jyu.fi](mailto:childhood2018@jyu.fi)

Follow us on [@Childhood2018](https://twitter.com/Childhood2018)

Hashtag: #child2018

**Transient Topographies: Space and Interface in Digital Literature and Art (Moore Institute, National University of Ireland, Galway)**

The Second Galway Digital Cultures Initiative conference  
20-21 April 2018

**Deadline: 20 January 2018**

The shifting configurations of digital and non-digital terrains are topographic formations characterized by transience, mutability and impermanence. New communication technologies in particular have repeatedly been addressed in such spatial terms, and spatial metaphors have been an integral part of the language of digital media platforms, information networks and various other forms of computerized interaction in recent decades. This applies to our everyday digital vernacular as well as to creative and scholarly discourses: our media encounters are taking place via sites, maps and navigation, and explored through media archaeology and cloud computing, as well as concepts varying from McLuhan's media ecologies to Bolter's writing spaces.

The digital domain is thus largely understood as an environment. Its spatial dimensions are also entangled with the material and phenomenal spaces of the non-digital domain, and connected to them via interfaces, points of encounter between multiple systems or entities. They include screens connecting users and computers, meeting points between digital devices and platforms, software and hardware, or the biological and the machine-based. The interface encompasses, but goes beyond, the aesthetics of the digital screen. It also offers a perspective for interrogating issues related to biopolitics, neural networks, artificial intelligence, and hybrid organisms incorporating human and non-human code. What is our place within such systems and processes, and how do we gain knowledge of it? How can art and literature examine such phenomena?

The organisers of “Transient Topographies” thus invite proposals for papers exploring the aesthetic topographies of the digital age, and the spaces and interfaces of contemporary media and technological environments.

Possible topics include, but are not restricted to:

- Digital literature & art, and place and landscape.
- Technology and perceptual aesthetics.
- New materialism, space and interface.
- Aesthetics, technology and material environments.
- Media ecology & digital literature and art.
- Intersections between art forms (literature, music, visual arts, audiovisual arts, etc.)
- Human and non-human ethics and aesthetics.
- Digital economy and digital ecology.
- Creative practice and technology in/and natural ecosystems.

Confirmed invited speakers and artists

Dr. J. R. Carpenter (Plymouth University, UK)  
Alinta Krauth (Griffith University, Australia)  
Dr. Jason Nelson (Griffith University, Australia)  
Dr. Søren Bro Pold (Aarhus University, Denmark)

The deadline for abstracts (max. 300 words) for 20-minute presentations is **20 January 2018**. The abstracts should be sent to [TransientTopographies@gmail.com](mailto:TransientTopographies@gmail.com). We also welcome proposals for creative contributions. Information on accepted papers will be available by 9 February 2018.

The conference is organized under the auspices of the Digital Cultures Initiative (DCI) of the Moore Institute for Research in the Humanities and Social Studies at the National University of Ireland, Galway. The event is funded by the Irish Research Council and the European Commission via Marie Skłodowska-Curie Actions.

For questions and queries, please contact [anne.karhio@nuigalway.ie](mailto:anne.karhio@nuigalway.ie)

### **Graduate Conference „Sisterliness“ (Deutsches Haus at NYU, New York City)**

26-27 April 2018

**Deadline Abstract: 29 January 2018**

Keynote: Prof. Laurence A. Rickels

As a paradigmatic sister-figure in literary history, Antigone, daughter of Oedipus, defies the law of the state in order to bury her brother. Her behavior can be read as an act of political resistance and transgression. Slavoj Žižek, for example, interprets her defiance as the radical act par excellence. According to Judith Butler she represents a “deformation and displacement” of kinship that destabilizes a normative symbolic order from within. At the same time, the figure of Antigone can be used to challenge a number of assumptions put forward by Freudian psychoanalysis. The latter, still the dominant framework for thinking family relationships and structures, is based on a triadic model which centers on the male subject – Oedipus and his relationship to his mother and father. This vertical model, however, harbors a twofold blind spot: female subjectivity and horizontal structures. By reading Antigone’s provocation as acts of a sister, and thus analyzing family models and power dynamics from a sister’s perspective, it becomes possible to rethink kinship as an institution marked by a crisis of representation.

We seek to explore a concept of “sisterliness” that is closely linked to notions of transgression and alternative forms of kinship. Through the lens of “sisterliness,” our conference will engage new and productive ways of understanding and/or criticizing concepts of identity and alterity. We welcome papers that explore “sisterliness” with regard to symbolic formations, ethical implications, and structures of desire, as well as papers that ask how the destabilization of genealogical origin calls traditional concepts of subjectivity into question. Investigations of alternative modes of (re-)production in and of literary texts are encouraged: Which epistemological, aesthetic, and rhetorical operations are at stake when we approach literary texts with this framework? What implications would this have for questions of authorship, genre, and mediality? Our conference seeks to take the first steps in developing an archive and poetics of “sisterliness.”

Possible topics include (but are not limited to):

- Epistemological Instabilities: Twins and Doppelgänger
- Envy, Rivalry, and Competition
- Exclusive Bonds: Fraternities and Sororities
- Alternative Genealogies and Horizontal (Re-)Production

- Taboo: Incestuous Desires and Sorricide
- Uncanny Sisters: Phantoms and Ghosts
- Problems of Subjectivity: Identity, Individuality, and Difference
- Sisterly Correspondences
- Poetics and Politics of "Sisterliness"
- Feminist, Queer, and Political Voicings
- Problems of Caretaking
- The Law: Obedience and Transgression
- Performing "Sisterliness"
- Narratives of Family and Childhood

We primarily invite doctoral students of German and related disciplines to submit proposals; post-doc level researchers are also welcome to participate. Submissions should contain a 300-word abstract of the prospective 20-minute talk and a short bio. Send your submissions to [nyusisterliness@gmail.com](mailto:nyusisterliness@gmail.com).

The deadline for submissions is Monday, **January 29, 2018**.

Organizers: Marie-Luise Goldmann, Rahel von Minden, Endre M. Holéczy.

### **Old Masters and New Monsters. Trends and Perspectives in Horror Literature at the Turn of the Millennium (University of Padua, Italy)**

April 12-13, 2018

**Deadline for abstracts: 30 January 2018**

At the beginning of the twenty-first century, horror as a genre seems to have gained a renewed centrality in the cultural landscape, as well as enjoying a surprising vitality both in terms of production and of critical reception. In a wider perspective, it is possible to talk of a 'larger imaginative turn within popular culture in general' (Rosenfeld), testified also by the massive diffusion of science fiction, a genre often related to horror. Moreover, academic criticism employs the metaphors of gothic and horror, as underlined by the centrality of the Derrida's concept of Hauntology (Spectres de Marx, 1993, stated the so called Spectral Turn in cultural studies) in contemporary reflections on memory and postmemory. Not only does horror literature appear more and more read, and its sales constantly grow, but its recognized masters (Shirley Jackson, Howard Phillips Lovecraft, Stephen King, Ramsey Campbell, Clive Barker, Anne Rice) are increasingly the subjects of deep and specialized studies that place them, after years of ghettoization, side by side with highbrow literature. At the same time, cultured and hyper-literary authors such as Bret Easton Ellis, William T. Vollmann, Mark Z. Danielewski and Jennifer Egan use the forms of the horror novel with serious purposes, without the irony that characterizes the postmodern reprise of genre literature. In this respect, horror appears to be a space in which an overcoming of the traditional dynamics regulating high and low literature is taking place.

This conference aims to reflect on the tendencies and the contents of horror narrative from the Nineties to the present day. If it is true that genre literature has always represented a privileged space for the return of the repressed and of the withheld, what position has now horror literature in our society, and which anxieties, tensions, social-economic and political conflicts does it incarnate and represent, even in a filtered, idiosyncratic, and ambiguous way? To what extent does horror literature influence highbrow literature? Is it possible in this sense a comparison with the role of the crime fiction novel in postmodernism, or are we facing something different?

The contribution can regard texts from any national literature from the Nineties to the present day. Areas of research might include, but are not limited to:

1) The style of horror:

- Analysis of the narrative mechanisms of horror literature;
- Classic horrors in contemporary times: survival and mutations of the model of the ancient and medieval fantastic, of the eighteenth-century and Victorian gothic, of Lovecraft...
- The dialogue between centre and peripheries: American horror literature and European, Asian, South American, etc., horror literature;
- The relation between horror novels or short stories and their cinematic, TV, digital or musical versions;
- The influence of cinema on horror literature.

2) Genre and high-brow literature:

The use of high-brow elements in genre fiction (metatextuality, autofiction...);

The use of genre literature in the high-brow novel;

The circulation of horror literature: editions, magazines, fandoms, internet:



The role of literary prizes (for instance the Bram Stoker Award) and of commercial success in the definition of a horror 'canon';

Academic criticism and horror literature;

3) Horror as a symptom:

- Horror and digital technologies;
- Horror fiction as a space of action for postcolonial and queer identities;
- Gender identities in horror fiction;
- The body in horror literature: possessions, gore, zombies and body horror.

Please submit an abstract of your proposal to [convegnohorror@gmail.com](mailto:convegnohorror@gmail.com) before **30.01.2018**. The abstract should not exceed 150-300 words, and should include a title and a short biographical note. The authors of the accepted papers will be notified before 15.02.2018. Papers in Italian, in English, in French, and in Spanish will be accepted.

Scientific committee: Gabriele Bizzarri (University of Padua); Marco Malvestio (University of Padua); Valentina Sturli (University of Padua); Emanuele Zinato (University of Padua).

Organizing committee: Marco Malvestio (University of Padua); Valentina Sturli (University of Padua).

### **CFP: Performance, Trauma and Victimhood**

26th April 2018

**Deadline: January 31, 2018**

This interdisciplinary conference explores the role of performance and performativity in the mediation of traumatic effects. With a view to interrogating traditional conceptions of traumatic unrepresentability, it invites papers that explore the potential of performance for altering perceptions of space, time and causality, particularly through the materiality of the audience-artwork encounter. In addition, the conference will ask how victim identities are actively constructed, and ways in which enactments of suffering and victimhood might unsettle or incite unsustainable identifications of the reader/viewer. It also invites participants to address how personal histories and traumatic memory are performed in the medical encounter, and in public narratives surrounding medicine and psychiatry.

Contributions may include, but need not be limited to, the following themes:

- The unspeakable/unrepresentable in theatre and performance art
- Traumatic spaces and sites in performance and/or installation
- The politics of spectatorship in performance and visual art, and ways in which injustices are registered (or fail to be registered)
- Performing narratives of trauma and victimhood in popular culture
- Speaking the unspeakable (for example the role of poetry readings, support groups etc.)
- Traumatic narratives as self-performance
- Trauma and comedy, satire and/or parody
- Perspectives from victimhood and vulnerability studies
- Issues surrounding trauma and/or vulnerability in practise-as-research

The conference will take place at UCL on 26th April 2018, and is supported by the UCL Institute of Advanced Studies, Birkbeck, and the Wellcome Trust. It will also feature a curated creative panel and a practise-as-research contribution in collaboration with the Birkbeck Centre for Contemporary Theatre.

Travel bursaries are available for those giving papers.

Please send abstracts of 250 words (for 20 minute research papers), accompanied by a 100 word bio, to Leah Sidi (Birkbeck) and Natasha Silver (UCL) at [performancetraumaconf@gmail.com](mailto:performancetraumaconf@gmail.com) by **31st January**.

### **International Spring Academy: The Automaton of Capital, Philosophy and Patriarchy: On the Tautological Universe of Value and Sign (Tübingen, Germany)**

With Prof. Katerina Kolozova

9-12 April 2018

**Deadline: January 31, 2018**

[Website](#)

The aim of the 2018 Spring Academy is to examine the epistemic and historical limits of poststructuralist feminism. Have we reached a point when we need to vindicate the use of the notions of the real, the stable and the one, as the constitutive oppositions of fiction, mobility, and multiplicity, in order to reinvigorate feminism as an international struggle? We shall also pose the question of whether this struggle is fundamentally a socialist one. In order to tackle these and a

number of other related questions, we challenge in a close reading of the works of Luce Irigaray, Donna Haraway, Karl Marx, Francois Laruelle, Judith Butler and Michel Foucault.

Phallus, as a symbol taken from Lacanian psychoanalysis and Irigaray's flexion of it, holds a position similar to that of Capital in the market exchange system. Commodities or women-as-femininity – not real women as they precede value – are the relay of value or sign communicating with value and sign, autoreferentially and according to the equation M-C-M which yields in M-M. The heteronormative chain of signification is a perpetual repetition of the automaton P(hallus)-P(hallus). The capitalist and patriarchal universe of the value exchange automaton or the automaton of signification engenders masculinity and reaffirms it as the only reality. Femininity remains the currency or the general equivalent that enables the endless multitude of the same tautology. Love caught up in the patriarchal-capitalist automaton of signification will remain atavistic regardless of the interventions of technology which neither guarantees nor implies transcendence of women's status as commodities and resource. Only a political reversal of the underlying automata of capitalism and patriarchy can enable change in input for the "post-human" or "non-human" agencies of pleasures and the trauma called love. Such political reversal cannot avoid coming to grips with the questions of subject and object, physicality and its opposites, the one and the multiple and, finally, the real and the fiction. The Spring Academy is open to students from **all universities and fields of research**.

For your application please submit the following documents:

**a brief cover letter stating the motivation to participate**

**a CV according to usual standards**

**[application Form](#)**

Those who intend to conduct presentations must also attach to the application a **short abstract (1000 words max.)** in order to outline the project or case study to be introduced during the winter school.

Deadline for the receipt of complete application is **January 31<sup>st</sup>, 2018**. A letter of admission will reach successful applicants by **February 15<sup>th</sup>**.

There is no program fee. The Forum Scientiarum seeks to facilitate the participation of competent students from all over the world and is willing to partially cover travel expenses in exceptional cases. However, given our limited budget, please make sure to consider other funding possibilities. Applications for funding need to be thoroughly justified. Furthermore, we will assist participants in finding inexpensive accommodation.

All Applications should be sent to [ana-silvia.munte@fsci.uni-tuebingen.de](mailto:ana-silvia.munte@fsci.uni-tuebingen.de)

Further information: <http://www.forum-scientiarum.uni-tuebingen.de/akademie>

## **Cultural Landscapes in Central and Eastern Europe after World War II and the Collapse of Communism (Wroclaw, Poland)**

**September 19-21, 2018**

**Deadline: 28 February 2018**

**[Website](#)**

The end of World War II saw large parts of Central European countries in ruin. The borders were changed after the Potsdam conference, leading to mass deportations and resettlement of millions of people. Vast areas of multi-ethnic borderlands that had been typical of the pre-World War II Eastern and Central Europe turned in most cases into monoethnic states. Cultural and national diversity, which had been the hallmark of what Hanna Arendt called „the belt of mixed populations“, albeit not without strife or conflict, virtually disappeared in most communist states, with the exception of Romania and the Yugoslavian federation. Landscape, always a palimpsest of human and natural layering in time, held traces of that erased presence of people exterminated during the war or evicted afterwards. The communist states began also the push toward modernization and collectivization, profoundly changing rural and urban landscapes. At the same time landscape became a crucial ideological arena for the communist state on which the successful story of human command of nature for the common good of the people was to be played out.

As witness and active agent of key historical events such as uprisings, wars, burials and revivals, landscape was the repository of national history and memory, contributing an essential scenery for commemoration practices. Irreversible damage to natural resources done by heavy industry was covered up with the politics of conservationism and ecological responsibility.

After the breakthrough of 1989, landscape was fundamentally transformed again by sweeping changes that affected the economy and created hybrid combinations of industrial and post-industrial urban space. Moreover, government was decentralized and the new freedom was used to construct new collective identities (a turn to regional forms of belonging, transborder solidarities and common histories and, at the same time, a weakening of centralised national affiliations).

Likewise, privatization of space commodified landscape, challenging the sense of commonality in the experience of public space, while, on the other hand, civic thinking about ecology and environmental openness gained ground. We would like to invite scholars in the field of humanities and social sciences who will share their perspectives on the reordering of physical and social space in Central Europe after World War II and after the collapse of communism.

The following points, among others, could provide prompts for our discussions:

- Landscapes of genocide, border shifts, forced removals and resettlements – spectral landscapes;
- Rebuilding cityscapes during socialism and after;
- Environmentalism, nature conservation, exploitation of the natural environment;
- Heritage, memory, and commemoration: landscape and cultural politics;
- The solace of cultivated and wild nature: parks, cemeteries, gardens, nature reserves;
- Commodification, tourism and landscape;
- (Post)industrial, technical and military landscapes – picking mushrooms after Chernobyl;
- Struggles over nature: reclaiming wilderness, nature reserves, environmentalism, development, farming;
- Reclaiming locality after 1989 – environment, habitat, new regionalism;
- Representing and imagining landscape in literature and visual arts.

The conference will be held in Wrocław, Poland, 19-21 September 2018. It is a joint venture between the Academia Europaea (Knowledge Hub, Wrocław) and the Faculty of Philology of the University of Wrocław. A selection of papers will be published. The conference is part of a series of symposia, which bring together established scholars with early career researchers, particularly from East Central Europe.

#### **INVITED SPEAKERS:**

Jennifer Croft (freelance translator)

Mariusz Czepczyński (Gdańsk University)

Tassilo Herrschel (University of Westminster, London)

Kristin Kopp (University of Missouri)

Roma Sendyka (Jagiellonian University, Kraków)

Gregor Thum (University of Pittsburgh)

Frank Uekotter (University of Birmingham)

Craig Young (Manchester Metropolitan University)

Tomasz Zarycki (University of Warsaw)

#### **APPLICATION:**

The registration is available at: [www.acadeuro.wroclaw.pl](http://www.acadeuro.wroclaw.pl). Submit a 300-word proposal, a curriculum vitae with a list of publications by 28 February, 2018. All applicants will be notified about the selection of participants before 30 April, 2018.

#### **REQUIREMENTS:**

Presenters are required to submit a 3,000-5,000 word description or excerpt (i.e., chapter, article, etc.) to be circulated among participants by 15 August, 2018. All workshop participants are asked to read these submissions prior to the workshop. The paper should be an unpublished one. Presenters who do not meet the submission deadline will not be able to present their work.

THE SEMINAR LANGUAGE will be English.

#### **FINANCIAL ARRANGEMENTS:**

The organizers will cover the conference fee and the costs of accommodation (up to 4 nights), travel (up to a certain maximum: Western Europe – up to 100 EUR; Central and Eastern Europe – up to 150 EUR) and insurance.

All correspondence, including submission of proposals and final papers, must be addressed to: **Katarzyna Majkowska** ([majkowska@acadeuro.wroclaw.pl](mailto:majkowska@acadeuro.wroclaw.pl)) or via the registration form [here](#).

### **V INTERNATIONAL CONFERENCE ON MYTH CRITICISM: MYTH AND AUDIOVISUAL CREATION**

Universidad de Alcalá, Universidad Autónoma, Universidad Francisco de Vitoria, Universidad Complutense (Madrid) in collaboration with the research project [Acis-Galatea](#)

**Deadline: May 1, 2018**

The digitalization of the last decades has caused a revolution in traditional artistic mediums (painting, sculpture, theater) and introduced new ones (video games, multimedia installations, performances).

In the four previous conferences, organized by *Asteria*, *International Association of Mythcriticism*, in collaboration with *Amaltea*, *Journal of Mythcriticism*, we have seen the difficulties in attempting to adapt myths to our contemporary society.

The V International Conference on Mythcriticism “Myth and Audiovisual Creation” will analyze the impact of myth in audiovisual creation from 1900 to the present day. The Conference will be organized in four universities during two weeks.

- 1 December 2017 – 1 May 2018: submission of registration forms and abstracts.
- 1 June 2018: notification of acceptance or refusal of proposals.
- 1 – 15 June 2018: registration deadline and payment of fees.
- 15 – 26 October 2018: Conference dates and venues.
- Universidad de Alcalá: 15-17 October
- Universidad Autónoma: 17-19 October
- Universidad Francisco de Vitoria: 22-23 October
- Universidad Complutense: 24-26 October

### Presentations

- The languages of the Conference are Spanish, English, German, French, Italian, and Portuguese.
- Each presentation can be given with complete academic and methodologic freedom. The only requirement is that the proposals respect the chronological framework of the Conference (old, medieval, modern and contemporary myths in literature and arts from 1900) and the audiovisual format chosen to study the myth (video games, film and plastic, musical and entertainment arts).
- All proposals that do not fit within the framework of the Conference (myths in audiovisual creation from 1900 until the present day) will be rejected.
- Presentations will last between 15-20 minutes.  
Those who wish to give a presentation during the Conference will send the registration form following the provided instructions. The participants will choose the university according to the myth that they will analyze.  
Vacancies are limited.

The registration as a participant or as an attendant provides the following rights:

Attendance to all the activities of the Conference: presentations and plenary conferences by international speakers, concert, projection of various films and an exhibition in *El Águila* hall.

Folder with notebook, pen and rosette of the Conference.

Catalog with abstracts of all the communications, with ISBN and index of participants and myths.

Certificate with the title of presentation or certificate of attendance.

Acquisition of books with a discount (between 20 and 50%).

Free access to WiFi and computers in the faculties.

Voucher for 1 free meal in the restaurant of the faculty.

Daily snacks (coffee, tea, biscuits, etc.) and final open bar.

Registration as a speaker:

- Regular participants: 150€.
- Members of *Acis&Galatea*: 100€.
- Members of *Asteria*: 65€ + 35€ ([subscription of Asteria](#)).
- Late registrations: 200€.
- Shared presentations: they will have to pay the fee individually (one fee per participant).

Grants for young researchers:

- Researchers under 25 years can apply for a grant.
- To apply, they need to send a copy of their ID or Passport together with the registration form.
- There will be 6 grants for “Germanic Myths”, 6 for “Classical Myths”, 3 for “Biblical Myths” and 10 for “Modern Myths”.
- If accepted, their fee will be 50€ instead of 150€.

Registration as an attendant: 35€.

Attendance to the Conference as listeners is free of charge.

Each Scientific Committee will select the papers that best fit the following criteria: relation with the theme of the Conference, mythocritical focus, scientific methodology, bibliographical and critical corpus, originality, quality of content and clarity of writing.

Each university (venue) will have its own publication; rules for these publications will be sent to speakers via e-mail.

The submission deadline for papers is the **1st of January 2019**.

Preliminary Scientific Report [here](#).

### **Call for Panels for the V International Conference of Myth Criticism: *Myth And Audiovisual Creation*** **European Society of Comparative Literature (ESCL-SELC)**

**Deadline: 1 March 2018**

The conference will take place at Universidad Complutense Madrid between 24-26 October 2018.

The European Society of Comparative Literature (ESCL-SELC) opens a special Call for Panels between 1 January and 1 March 2018 for this conference.

The conference adopts, as a working hypothesis, the following definition of myth:

Explanatory, symbolic and dynamic account of one or various personal and extraordinary events with transcendent referent, that lacks in principle of historical testimony; is made up of a series of invariant elements reducible to themes submitted to crisis; that presents a conflictive, emotive and functional character, and always refers to a cosmogony or to an absolute, particular or universal eschatology<sup>1</sup>.

We invite proposals that engage myths –stories, figures, themes, historical places and events- from all cultures and historical periods, as well as their contemporary re-inscriptions, adaptations, remediations and reinterpretations, particularly in audio-visual culture (i.e. television, cinema, comics and graphic novels, visual and performing arts, sound and musical compositions, computer games and digital multimodal texts, transmedial myths, etc.)

The conference languages will be English, French, and Spanish. Panel sessions are 90 minutes, typically with four presenters per session. Presentations should not exceed 15 minutes plus 5 minutes for questions.

Individual paper proposals should include the paper title, a 500-word abstract, the speaker's institutional affiliation (if any), and a 200 words bioprofile. They should be sent directly to the panel coordinator between 1 January and 1 March 2018.

Proposals for panels should contain the paper proposals for each speaker and a brief description of the rationale for the session's topic(s).

Complete panel descriptions (including the session topic and 4 individual abstract+4 author bioprofiles) should be sent to Asun López-Varela [alopezva@ucm.es](mailto:alopezva@ucm.es) by **1 March 2018**. Acceptance of panels will be notified by 1 April 2018.

After acceptance, inscription will be available at the ESCL-SELC Website <https://escl-selc.eu/>

Ordinary inscription is 125€. This includes ESCL-SELC one year membership

Inscription for young and retired/independent scholars is 75€. This includes ESCL-SELC one year membership.

A selection of papers will be published a) in a book monograph and b) in a journal thematic issue.



### **8e Congrès de la Société européenne de Littérature comparée (ancien « Réseau européen d'études littéraires comparées » ), Lille 2019**

28 au 31 août 2019

English version below

**Deadline: 30 juin 2018**

Thème général :

**Littérature – échanges culturels – transmission : savoirs et créations entre passé et avenir**

<https://escl-selc.eu/next-congress/>

La circulation des idées en Europe (et dans le monde) est un phénomène ancien, le « dialogue interculturel » un vaste domaine qui offre une grande diversité d'approches de questions qui pourront être envisagées dans le cadre de ce Congrès : il s'agit, en effet, de problématiques a-temporelles, qui doivent être interrogés constamment en tenant compte des évolutions sociales, économiques, techniques et, bien sûr, culturelles.

À notre époque de transformation rapide du monde et de la rencontre des cultures (parfois, sur le mode de l'affrontement), la place qu'occupe, dans la société, la littérature, voire les sciences humaines et sociales est souvent mise en cause et doit être redéfinie : des études de réception des années 1970/80 à la mise en valeur des relations

<sup>1</sup> J.M. Losada, *Mitos de hoy*, Berlin, Logos Verlag, 2016.

intermédiaires et interculturelles, en passant par les travaux sur les transferts culturels, s'ouvre un vaste champ de réflexions théoriques, méthodologiques et esthétiques.

Le congrès de la SELC (REELC) sera l'occasion de s'interroger sur les conséquences que les transformations socio-économiques du monde contemporain (dont, entre autres, la mise en place des accords européens d'harmonisation du système universitaire) ont pour la transmission des savoirs et pour celle des œuvres culturelles, pour l'évolution des canons littéraires et pour les choix de programmes scolaires et universitaires (dont l'idée d'une « nouvelle histoire littéraire européenne » s'écrivant *contre* une émergence nationale des lettres), mais aussi pour la création littéraire et artistique.

Il importe de donner une perspective temporelle et spatiale à ces interrogations : pour cela, on reviendra sur l'histoire et sur l'évolution de la notion de « diffusion » et sur celles des chemins de la « dissémination », sur la réinterprétation des éléments diffusés ; on s'interrogera sur les contacts qui expliquent tels ou tels rapprochements et on mettra l'accent sur le décentrement et sur les glissements sémantiques liés aux déplacements dans l'espace et dans le temps.

Si la situation actuelle de la recherche s'explique par la réorganisation pratique de nos institutions, ces changements peuvent aussi avoir des conséquences en termes épistémologiques. Ainsi conviendra-t-il de réfléchir sur la question de savoir dans quelle mesure le statut, le mode de production / création et de diffusion du littéraire ont été modifiés dans les dernières décennies, si et de quelle manière l'insertion sociale de l'objet littéraire a changé, elle aussi. On étudiera également les conséquences de la globalisation économique pour la globalisation culturelle : l'émergence d'une « littérature monde » entraîne-t-elle une uniformisation de la création littéraire ou, au contraire, provoque-t-elle, parfois comme phénomène de réaction, l'expression et la mise en valeur de cultures locales / régionales ? Il faudra s'interroger sur ce que la globalisation signifie pour les échanges culturels, sur ce que devient, dans une telle situation, la relation à l'autre, à l'étranger. À ce propos, il conviendra aussi de mettre de tels questionnements en perspective avec des périodes plus anciennes qui s'étaient illustrées par leur ouverture au monde et par un changement des paradigmes, comme p. ex. la Renaissance (et l'émergence de la « Galaxie Gutenberg »).

Ainsi, le Congrès s'intéressera notamment :

- À l'histoire du livre : il s'agira d'étudier les circuits éditoriaux et commerciaux, qui ont permis la circulation des livres, des idées ou des représentations qu'ils contiennent. On pourra à ce titre s'intéresser aux traductions et à la constitution d'un lectorat élargi, aux décalages ou au contraire aux convergences entre la culture émettrice et la culture cible. On cherchera à déterminer comment les savoirs ont été adaptés à un autre public, à d'autres contextes culturels et, avec l'arrivée de nouvelles technologies, notamment la numérisation, à des supports nouveaux.
- Aux traductions / adaptations et à leur rôle pour le rayonnement des œuvres littéraires, mais aussi au rapport, dans l'histoire des langues et des littératures, entre le latin et les langues vernaculaires.
- Aux correspondances d'auteurs, d'hommes de lettres comme mode de dissémination des idées.
- Au rôle des intermédiaires individuels (journalistes, traducteurs, éditeurs, directeurs de théâtre, aux voyageurs et leurs récits ...) et institutionnels (Académies et Universités, l'École et les programmes éducatifs, les Bibliothèques, Théâtres, Musées, ...) ; au rôle des revues culturelles.
- Aux contenus de la transmission, afin de replacer la littérature au sein d'autres circulations de textes (scientifiques, religieux, moralistes, politiques, philosophiques etc.).
- Aux genres : quels sont les genres littéraires ou textuels qui ont rempli cette fonction de transmission des savoirs ? Il faudra aussi penser à de nouveaux genres qui induisent de nouvelles formes de transmission, p. ex. à l'essor du roman graphique et de l'adaptation de grandes œuvres canoniques sous cette forme.
- Aux mythes et mythologies qui ont sous-tendu la production littéraire (et le font encore).
- À la notion de canon littéraire : national , européen, voire mondial.
- Au statut du texte littéraire : est-il considéré comme un vecteur sérieux du savoir ?
- À l'impact des nouvelles technologies (« humanités numériques ») sur la réception de l'œuvre littéraire, tant au niveau de la réception passive (critique, lecteur lambda) que de la réception créatrice (voir à ce propos aussi les questions d'intertextualité).
- À la méthodologie des études de transfert.
- À la relation à l'Autre (à la culture de l'Autre)

Des propositions pourront être faites pour des **communications individuelles** ou pour des **ateliers** (dont l'organisation, dans le cadre du Congrès, sera assurée par les auteur(e)s de la proposition). Elles sont à adresser sous forme d'un résumé d'environ 1.500 signes (une page standard) accompagnée d'une courte bio-bibliographie de l'auteur(e) (pour les

ateliers : d'un ou de plusieurs responsables) à : Fiona McIntosh-Varjabédian (fiona.mcintosh-varjabedian@univ-lille3.fr) et Karl Zieger (karl.zieger@univ-lille3.fr) **AVANT 30 juin 2018.**

Les langues officielles du congrès seront le français et l'anglais. Toutefois, des présentations sur posters pourront être envisagées dans toutes les langues européennes.

Le Congrès est organisé par l'Unité de recherche ALITHILA (Analyses littéraires et Histoire de la langue) de l'Université de Lille en coopération avec la SELC et la SFLGC et avec le soutien de l'UR CECILLE (Université de Lille), ainsi que des universités d'Amiens, Arras, Rouen et Valenciennes.

**Frais d'inscription** au congrès :

1) Participants présentant une communication :

- (Pré-)inscription : **90.- € (jusqu'au 30 AVRIL 2019, après cette date 120.-)**

- Membres de la SFLGC, étudiants, chercheurs indépendants et universitaires retraités: **50.- € (jusqu'au 30 AVRIL 2019, après cette date 80.-)**

2) Participants ne présentant pas de communication :

**Jusqu'au 15 juillet 2019 : 80.- / après cette date 100.- € ;** membres SFLGC, chercheurs indépendants et universitaires retraités : **50.-.**

Étudiants de l'université d Lille et des universités partenaires) : 20.- (possibilité de certificat de présence).

**Comités :**

Les différents comités (d'organisation, scientifique, d'honneur) sont en train d'être constitués.

Comité d'organisation : Alison Boulanger, Marie-Madeleine Castellani, Catherine Dumas, Fiona McIntosh-Varjabédian, Émilie Picherot, Jessica Wilker, Karl Zieger (Lille – ALITHILA), Constantin Bobas et / ou Thomas Dutoit ( Lille – CECILLE), Anne Duprat (Amiens), Anne-Gaëlle Weber (Arras), Ariane Ferry (Rouen), Thomas Barège (Valenciennes).

Comité scientifique :

Société européenne : Asunción López-Varela (Présidente), Brigitte le Juez, Olga Springer (« Communication »), Jean-Louis Haquette (représentant français de la SELC) ;

SFLGC : Yves Clavaron (Chargé de mission « Congrès internationaux »)

Lille, ALITHILA : Fiona McIntosh, Karl Zieger, Lille, CECILLE : Constantin Bobas et / ou Thomas Dutoit

Amiens : Anne Duprat

Arras : Anne-Gaëlle Weber

Rouen : Florence Fix

Valenciennes : Thomas Barège

Membres extérieurs : Jürgen Peters (Gand)

## **8<sup>th</sup> Conference of the European Society of Comparative Literature (former European Network of Comparative Literature Studies), Lille 2019**

28-31 August 2019

**Deadline: 30 June 2018**

General theme: **Literature, cultural exchanges and transmission: knowledge and creation between past and future**

Globalisation is not a new phenomenon. Ideas have been circulating all over Europe (and the world) since ancient times, hence intercultural dialogue is a wide field offering a great variety of approaches for the questions which may be considered during this Conference: throughout time, these questions keep recurring, and constantly require a fresh outlook, taking into account social, economic, technical and of course cultural changes.

In such times as ours, when the world is swift to change and cultures are destined to meet (sometimes, alas, to clash), the place of literature, or broadly speaking human and social sciences, within society, is often questioned, and needs redefining: from the reception studies of the 1970s and 80s to the stress laid on intermedial and intercultural relations, not forgetting the work done on cultural transfers, this question opens up a wide field of theoretic, methodological and aesthetic research.

The conference of the European Society of Comparative Literature will allow us to examine the way in which socio-economic changes in the contemporary world (including European agreements for harmonizing the university systems) affect the processes by which knowledge and cultural works are transmitted, the evolution of literary standards. These evolutions also entail new ways of defining new programs in schools and universities (such as the concept of a new European literary history, as opposed to a strictly national vision of the growth of literature). The repercussions on literary and artistic creation should also be taken into account to help us to question our assumptions and practices.

It is crucial to ground these queries in time and space: with that in mind, we shall go over the history of diffusion, the changes this concept has undergone, the ways and byways of dissemination, the reinterpretation of the elements thus disseminated; we shall ask ourselves which connections best explain this or that propinquity, and how movements in space and in time are able to displace the centre and make semantics undergo sometimes radical shifts.

If research is affected by the ongoing practical reorganization of our institutions, such changes may also have epistemological consequences. In the last decades, we may ask ourselves how the status of literature, the processes by which it is created, produced, disseminated, have been modified, whether the way in which literature takes its place within society has changed, and if so, in what way. We will also examine the effect of economic globalization over cultural globalization: does the birth of a “world literature” mean that literary creation is becoming uniform, or on the contrary does it arouse an antagonistic tendency towards expressing and highlighting local and regional cultures? We must ask ourselves what globalization means for cultural exchanges, what becomes of the relation to the other, to the foreigner, in such a juncture. In this light, it would be useful to gain perspective by relating such questions to more ancient periods which were noted for their openness to the world, and their willingness to accept new paradigms, such as the Renaissance (and the birth of the “Gutenberg galaxy”).

Therefore, the Conference will be devoted, amongst other things,

- to the history of books, the study of editorial and marketing processes which allowed books, ideas, and representations to circulate. It might be interesting to include translations in as much as they broaden the readership, and point to diverging or converging cultural representations between the original work and its secondary target.
- To translations and adaptations, to the part they played in propagating the fame of literary works, and also to the relationship of Latin and the vernacular languages in the history of languages and literatures.
- To letter-exchanges between authors and men of letters as a means of dissemination for ideas.
- To the part played by individual intermediaries (journalists, translators, publishers, theatre directors, travellers and their tales...) as well as institutions (Academies and Universities, schools and educational programs, libraries, theatres, museums...) and cultural periodicals.
- To the contents that are thus propagated, in order to compare the circulation of literature to that of other types of texts (scientific, religious, moral, political, philosophical, etc.)
- To genre: what literary or textual genres have best fulfilled this task of transmitting knowledge? We will need to consider also the new genres that introduce new forms of transmission, such as the graphic novel and its tendency to adapt great works of the literary canon.
- To the myths and mythological pattern which lie at the core of literary creation.
- To the way in which a canon (whether national, European, or even worldwide) is built;
- To the status of the literary text: is it considered as a serious vessel for knowledge?
- To the impact of new technologies (such as “digital humanities”) on the reception of literary works, and said reception covers not only the—so to speak—passive reading of a critic or a layperson, but also creative rewriting (in this respect, see the questions raised under the heading of intermediality).
- To the methodological aspect of transfer of knowledge and to the impact of knowledge-transfer on the society (“design for change”).
- The relation to the other and his culture

The organizers will accept proposals both for **individual papers** and for **workshops** (the responsibility of organizing the latter will devolve, within this Conference, to the person or persons who issued the proposal). Proposals should take the form of a summary of 1,500 signs (or one standardized page), accompanied by a short biography and bibliography, to be sent to Fiona McIntosh-Varjabedian ([fiona.mcintosh-varjabedian@univ-lille3.fr](mailto:fiona.mcintosh-varjabedian@univ-lille3.fr)) and Karl Zieger ([karl.zieger@univ-lille3.fr](mailto:karl.zieger@univ-lille3.fr)) **BEFORE June 30, 2018.**

The official languages for this conference will be French and English. However, presentations on posters will be possible in all European languages.

The Congress is organized by the “Unité de Recherche ALITHILA” (Analyses littéraires et Histoire de la langue) of Lille University in cooperation with ESCL, SFLGC and the universities of Amiens, Arras, Rouen and Valenciennes.

**Registration fees (including coffee breaks and lunch):**

1) Participants presenting a paper :

- Early bird : **90.- €**, until **April 30<sup>th</sup> 2019**; **AFTER this date: 120.-**



- Members of SFLGC, students, independent or part-time or retired scholars : 50.- € (until **MARCH 31<sup>st</sup>**, after this date 80.-)

2) Participants without paper (accompanying persons) :

Early bird until 15<sup>th</sup> of July 2019 : 80.- / after this date 100.- €; members SFLGC, independent or part-time or retired scholars : 50.- .

## 2. CALLS FOR CONTRIBUTIONS



### ESCL JOURNAL

*JOURNAL OF THE EUROPEAN SOCIETY OF COMPARATIVE LITERATURE (JESCL)*

CALL FOR EXPRESSIONS OF INTEREST IN JOINING THE EDITORIAL BOARD

**Deadline: 15 January 2018**

The European Society of Comparative Literature (ESCL) is proposing a journal to Brill Publishing Company. It will be known as *JESCL (Journal of the European Society of Comparative Literature)*.

The journal will include research papers, as well as special issues edited by guest editors with a European focus. These will also include thematic review-sections and bibliographies with a common rationale or intersectional theme, connecting with other world literatures and with specifically comparative theoretical and methodological approaches, such as current research on Reception studies, Myth-criticism, Imagology, Geocriticism, Adaptation, Ekphrasis, Orientalism, Travel writing, Diaspora studies, Migration studies, (Post-)colonial studies, World Literature, Global Literary studies, etc., with occasional foci on other genres within Comparative Literature studies, such as Literature and Anthropology, Literature and Science, Ecocriticism, Literature and Psychology, Literature and Philosophy, Ethics in/and Literature, Graphic Novels, Children's and Young Adult Literature, Popular fiction, Crime fiction, Confessional narratives, etc.

The journal's main aim is to firmly establish itself as a high-quality research journal of reference, written by and for specialists in comparative literature, open to all its interdisciplinary and cultural aspects. We are determined to attract more scholars than existing journals, in particular by welcoming and studying all European literatures and languages, and their relations not only with each other but with the world at large.

The journal will mostly publish articles in English and French. Occasionally, special issues will appear in other European languages, particularly those dealing with regional topics. Abstracts and keywords will always be published in English. Initially, two issues will be published a year; these will be focused, thematic issues, in order to allow readers to familiarise themselves with the journal's profile. Normally they will include 7-10 articles, plus 2-4 review-articles per issue. One of these issues may be a special issue deriving from ESCL conferences or scholarly events, coordinated and guest edited by the organizers of these events.

We are now soliciting expressions of interest for the following posts:

#### EDITORIAL BOARD

The editorial board will be flexible and dynamic. Members will be appointed for a specific period of three years (which could be renewed). They will be able to draw on peer review expertise from the Scientific Committee.

General Editor(s); Associate Editors; Reviews Editor

The General Editor(s) and Associate Editors will ensure that authors accept responsibility for the content of their papers. They will state and implement the journal's policies regarding ethics, publications guidelines, content accessibility, etc. They will maintain the journal's integrity, complying with procedures designated by the ESCL. They will ensure the quality control of papers and create mechanisms to reach readers by means of promotional material and advertising, working with the publisher to attract the best research. They will regularly make recommendations to improve evaluation and dissemination procedures, adhering to the publisher's publication practices and schedule. They will also ensure the proper functioning of the peer-review process.

#### Scientific Committee

The Scientific Committee includes representatives of diverse countries that, together, ensure expertise in as many European literatures as possible, members being proficient in more than one. Members of the Scientific Committee are responsible for monitoring the fairness, timeliness and anonymity of the peer-review process. Referees are chosen by members of the Scientific Committee based on required areas of research and expertise. The Scientific Committee is also responsible for providing reviewers with explicit instructions regarding the journal's expectations in the peer-review process, requesting that reviewers identify potential conflicts of interest, and finding ways to recognize their contributions

(i.e. providing letters that certify their participation). Each member of the Scientific Committee provides the names of at least two referees for two papers every year.

If you are interested in any of the above positions, please provide a single document consisting of a one-page CV and a one-page statement, outlining the role that you would like to take and the qualities you would bring to it. Please include your signature in the document as a form of agreement to the responsibilities you will assume. The document should be sent to Laura Pereira ([laura.pereira@usc.es](mailto:laura.pereira@usc.es)) by Monday **15 January 2018**.

IMPORTANT: In order to apply for any journal positions you need to be a member of ESCL-SELC.

To become a member you need to fill in the details required in the following form > <https://escl-selc.eu/become-a-member/>

You will also need to pay the yearly subscription. (reduced membership is 20€ for young & retired scholars; ordinary membership is 25€. Membership is included in the payment of any ESCL-SELC annual event. Please check the webpage for forthcoming CFPs.

Payment is not available yet. Details on how to pay will appear on the website at the end of January 2018.

EVALUATION OF EXPRESSIONS OF INTEREST RECEIVED: EC members will take into consideration the following aspects: 1) Editorial experience of the candidate; 2) Experience as member of ESCL-SELC (before ENCLS); 3) Knowledge of both English & French; 4) Degree of commitment shown in the application; 4) The balance of EU countries among Associate Editors and Scientific Committee members.

### **Call for Contributions: Collection '*Transnational*': Potential and Limitations of a Concept in Literary Studies**

Deadline for abstracts: **15 January 2018**

We are calling for articles for an edited collection entitled "'Transnational': Potential and Limitations of a Concept in Literary Studies". The collection will undergo double blind peer-review and will appear with De Gruyter in the series "WeltLiteraturen / World Literatures" in 2019. It will continue the discussion initiated by the series' first title, Approaches to World Literature (2013) (<https://www.degruyter.com/viewbooktoc/product/225188>).

For some time now, the term 'transnational' has been used in various contexts in literary and cultural studies: to characterize globally active artistic movements such as avant-gardes and neo-avant-gardes; to describe literatures of migration that draw on cultural influences beyond nationality; or to analyse trans- and multilingual works of contemporary authors. Our volume wants to interrogate the critical potential as well as the limitations of the term "transnational" in these contexts.

Transnational literatures – to propose a minimal definition – are literatures that implicitly or explicitly transcend the nation-state and/or national language. 'Transnational' can be applied in the following contexts:

- the identity and self-perception of literary characters
- the identity and self-perception of authors (e.g., Joyce or Beckett)
- trans- and multilingual works by authors such as Joyce (e.g., Finnegans Wake), Édouard Glissant, Junot Díaz or Assia Djebar
- the reception of texts (similar to 'world literature' as defined by David Damrosch and others: as literature circulating beyond its place of origin)
- a perspective adopted by literary criticism (e.g., Ernst Robert Curtius, Michail Bakhtin, Erich Auerbach, Harold Bloom), which can manifest itself in the academic institutions of literary criticism
- a marketing strategy that capitalizes on the identity of characters and authors

#### **The following issues are at the centre of our collection:**

##### Section I: Transnational Literature / World Literature / Literatures of Migration

The 'transnational' has increasingly gained currency next to the 'postcolonial', 'world literature', 'cosmopolitan literature' and "literatures of migration". Where do these concepts overlap and where do they differ? What, for example, are the advantages and disadvantages of approaching through the lens of the 'transnational' literatures that are traditionally discussed under the rubric 'postcolonial'? We are interested in historical as well as theoretical approaches to the transnational as a category of analysis in literary studies. The boom of the term 'transnational' in different fields of literary studies is also a topic to be discussed in this section. How are the newly awakened interest in transnational literatures and changes in the institutional frames of literary studies related?

##### Section II: Poetics and Politics of literary genres in transnational literatures

How can transnational literatures be defined in terms of theme and form? Which poetic traditions exist in transnational literatures? How do genre dynamics play out in transnational literatures? We especially welcome contributions treating

genres other than the novel, and literatures written in other languages than English or French. We are also looking for articles treating works from earlier than the 20th century.

#### Section III: Transnational Literary Fields and Markets

Which roles do transnationally active publishers play in today's literary markets? Which roles did they play in the past? Of interest are the politics of selection by publishers as well as the power structures guiding selection; transnationally active authors and publishers outside of Western Europe and North America; the meaning of literary prizes for the transnational careers of authors; and methods for the conceptualization of transnational literary fields.

#### Section IV: Transnational Literary Histories

In this section, we want to chart possibilities of writing literary history beyond the frame of national literature. What are the potentials and limitations of transnational literary histories in different geographical and temporal contexts? Possible topics include specific literary movements active on a transnational and transcontinental level; African, Latin American and Caribbean literatures; the relationship between literatures of exile, migration and diaspora on the one hand, and European national literatures on the other hand.

#### Section V: Poetics of multilingualism in transnational literatures

Multilingualism and switching between languages are prominent features of transnational literature. These strategies deconstruct the essentialist nexus of national language and national literature, but also notions such as 'mother tongue', 'foreign language' or 'secondary language'. We are looking for contributions that explore the poetics of multilingualism, switching between languages, translanguaging, etc. in transnational literature, again especially in pre-20th century texts and in 'minor' languages and literatures. Is multilingualism especially relevant for non-European literatures, and does it have to be conceptualized in different terms than those applied to the European context?

Generally, we welcome contributions from all fields of literary studies on pre-20th century literature and in languages other than French or English, although contributions on the latter are also possible. We also welcome contributions that consider the relevance of gender in relation to the analysed phenomena.

The deadline for submissions is **15 January 2018**. Abstracts should be in English and no longer than 3000 characters. They should be accompanied by a short biography (max. 800 characters) and sent to [dondorici@zedat.fu-berlin.de](mailto:dondorici@zedat.fu-berlin.de) AND [kai.wiegandt@fu-berlin.de](mailto:kai.wiegandt@fu-berlin.de). The authors will be notified on the decision by 1 February, 2018. The complete articles will be due by 15 June, 2018.

Dr. Iulia Dondorici and PD Dr. Kai Wiegandt, PostDocs at the Friedrich Schlegel Graduate School of Literary Studies, Freie Universität Berlin (<http://www.geisteswissenschaften.fu-berlin.de/en/friedrichschlegel/index.html>)

### ***Gender, Sexuality, and Museums***

**Abstracts due: January 15, 2018**

**Full essays due: March 15, 2018**

When it appeared in 2010, *Gender, Sexuality and Museums* offered scholars, practitioners, and students key articles, essays and case studies on those subjects. As the first reader to focus on LGBT issues and museums, and the first text in nearly 15 years to collect articles which focus on women and museums, it offered new and classic investigations about gender and sexuality – both practical and theoretical – many of which broke new ground and helped spur new practices and perspectives. The editors propose a second volume of essays on this topic, to appear for the tenth anniversary of *Gender, Sexualities, and Museums*.

In the years since the first reader's appearance, a great deal about the world has changed – while other aspects remain surprisingly static - and museums have followed suit. In the world of museums, sex, sexuality, and gender have, arguably, become more visible in certain quarters; scholars, museum practitioners, and activists are sparking new conversations on these topic all the time. Thus, it seems like the perfect time to compile another collection of essays which grapple with the complexities, frustrations, and successes of authentically and respectfully representing and interrogating gender and sexuality in contemporary museum practice.

The second volume of *Gender, Sexuality and Museums* will include previously unpublished articles on a range of topics. These include, but are not limited to, the following: disability/crip culture and representations of gender and sexuality; transgender representation, erasure, and activism; third genders; notable omissions (exploring exhibits where one might expect to see some interrogation of gender and/or sexuality and do not); gender and/or sexuality in heritage sites and historic homes; guerrilla efforts to disrupt museum narratives/exhibits from outside the institution. We particularly value essays that focus on areas outside the US and Europe, as well as work that examines our topics through the perspectives of racial and ethnic minorities.

The book will be co-edited by Joshua Adair and Amy Levin. Please send full submissions with abstracts to BOTH editors simultaneously:

Joshua G. Adair, PhD, Associate Professor, Murray State University, [jadair1@murraystate.edu](mailto:jadair1@murraystate.edu)

Amy K. Levin, PhD, Professor Emerita, Northern Illinois University, [alevin2@niu.edu](mailto:alevin2@niu.edu).

Articles must be submitted in MS Word format together with abstracts and high-resolution images, either through email or Dropbox. *Due to the cost of subventions, we will be able to use only a very limited number of photographs.*

### **Colloquia Comparativa Litterarum**

**Deadline for submissions: January 31, 2018**

*Colloquia Comparativa Litterarum*, scholarly review of Sofia University, Bulgaria, publishes double blind peer-reviewed studies in Comparative Literature with an emphasis on European literatures, in particular on Balkan issues, and mainly regarding the period from the 18<sup>th</sup> century onward.

*Colloquia Comparativa Litterarum* is indexed at CEEOL: <https://www.ceeol.com/search/journal-detail?id=1280>

Papers for the journal's upcoming issue will be accepted until January 31, 2018.

Please send your submissions in English, French or Bulgarian by e-mail to: [colloquiacl@gmail.com](mailto:colloquiacl@gmail.com)

### **Histories of the Future: Proto-Science Fiction from the Victorian Era to the Radium Age**

**Deadline for submissions: January 31, 2018**

Editor: Ivy Roberts, Virginia Commonwealth University

This anthology collects 75 years of lesser-known, lesser-appreciated anglophone science fiction from the late 19th and early 20th century. Critical introductions and contextual essays (4,000-6,000 words) pair with hard-to-find vintage SF short stories (2000-6,000 words). Word count limits are subject to change. Expert scholars will provide commentary on the cultural, historical, technological, and scientific contexts of each story. Along the way, we will discover how "proto-sf" was deeply entangled with historical circumstances.

This volume will contain 8-10 proto-science fiction short stories from a variety of sources.

Stories under consideration include but are not limited to:

- E.P. Mitchell, "The Man Without a Body" *New York Sun* (March, 1877)
- Highlights from satirical magazines such as *Punch*, *Judy*, *Puck*, *Judge*
- Brander Matthews, "The Kinetoscope of Time", *Scribner's* (December, 1895)
- Arthur Mee, "The Pleasure Telephone", *The Strand Magazine* (September, 1898)
- Charles Wolfe, "The Phantom Arm," *Electrical Experimenter* (June 1920)
- Franklin Ruth, "In 1999," *Science and Invention* (April 1921)
- Herbert L. Moulton, "The Mystery of the Dampy-Undampy Messages," *Radio News* (Jan 1921)
- Stories from Radium Age magazines, such as *Weird Tales*, *Argosy*, *All-story*, etc.

Email a proposal consisting of a 300-400 word abstract, bibliographic information for companion story, and CV or bio to the editor ([robertsi@vcu.edu](mailto:robertsi@vcu.edu)). To be published by Mcfarland Press.

### **Studies in the Humanities**

**Thematic issue: GLOBAL EAST ASIAN CINEMA: ABJECTION AND AGENCY**

**Deadline: March 31, 2018**

This thematic double issue of *Studies in the Humanities* addresses globalization as a blossoming of inclusive systems of transnational capitalism, multicultural traffic, and networking technology, which has also generated symptoms of exclusion related to migration/refuge, precarious life, and various catastrophes that debunk the holistic universality of one rainbow global village. Political dialectics has turned into the absolute antagonism between the 'soft' ethical inclusion of differences in the whole and the 'hard' ethical backlash from its excluded remnants. Multiculturalism and terrorism, neoliberalism and fundamentalism, compassion and hate, human rights and bare life interlock like two sides of the same coin. The more connection, the more contamination. And now, as Brexit and Trumpism show, within the integrated global whole itself emerges the weird fusion of far-right and far-left mindsets against the status quo of problematic global capitalism and malfunctioning liberal democracy.

Then how does cinema address today's global life? This special double issue proposes this question in the frame of 'global East Asia,' with its Asian identity taking on a sort of compatible locality that is not absolutely confined in Asian particularity. Locality is less the essentialist mark of a specific time-space than a contingent springboard for global performativity. Here, a traditional community gives way to a permeable, malleable network, and subjectivity as fixed

identity changes into agency for contingently adaptable modulation. 'Global East Asian cinema' could then be termed for critical engagement with global phenomena and their influences on the notions of community and subjectivity as reflected or allegorized in the East Asian context. What is especially interesting is the theme of abjection: once characters lose their sociopolitical subjectivity, cast out of their community, they struggle to regain their original identity or gain new subjectivity. They become agents in the sense of acting to fulfill a mission which can be not only homecoming but also revenge or a terroristic attack, sacrifice or a gift-giving of themselves. This narrative structure is prevalent in films with the motifs of journey, migration, bare life, coming-of-age, midlife crisis, secret agency, networking, cyborg, and disaster, more or less resonating with global conditions of connected yet vulnerable life.

This issue thus hopes to be an intriguing selection of articles centering on abjection in the broadest sense of the term. Catastrophic events, natural or industrial, from earthquake and tsunami to zombification and nuclear crisis, could be an easy window to start with, since the cinema of catastrophe often symptomatizes a political deadlock of the current global world, the impossible utopian change in various forms of catastrophic imagination. But this cinema can also draw attention to an alternative potential direction of ethics irreducible to collective politics, when biopolitical abject figures become contingent agents of new relations through commonality without community, solidarity without unity. Abject agency would then inspire us to challenge commonsensical global ethics on hospitality, tolerance, pity or hate and violence through concrete films, opening room for networking on the edge of the global regime beyond the problematic 'soft/hard' ethical frame.

For the consistency of the cinematic corpus and the limited space, this special double issue focuses on narrative features made after 2000 that are to some extent globally circulated or available in the mainstream market or film festivals. The scope is, however, not limited to the following items:

- Films on actual disasters such as the Great Sichuan Earthquake, Typhoon Haiyan in the Philippines, and the Fukushima nuclear accident
- Films with apocalyptic settings; horror movies with networked contagion
- Road movies on coming-of-age, midlife crises, life-changing experience; films on journey or with the motif of migration/deracination
- Films on (cognitive) capitalism, casual labor, precarious life
- Films on (war on) terror, control/militancy, secret agency, vengeance mission
- Recommendable directors include Jia Zhangke, Xu Zheng, Vicky Zhao, Peter Chan, Tsui Hark, Xue Xialou, Li Luo, Pema Tsenden, Zhou Hao, Wu Wenguang, Zou Xueping; Zhang Lu, Bong Joon-ho, Park Chan-wook, Yeon Sang-ho; Kurosawa Kiyoshi, Sono Sion, even in animators like Kon Satoshi, Otomo Katsuhiro.

The double issue of *Studies in The Humanities* on the subject of global East Asian Cinema, is guest edited by Seung-hoon Jeong, Assistant Professor of Cinema Studies at New York University Abu Dhabi. He wrote *Cinematic Interfaces: Film Theory After New Media* (Routledge, 2013), co-translated Jacques Derrida's *Acts of Literature* in Korean (Moonji, 2013), and co-edited *The Global Auteur: The Politics of Authorship in 21st Century Cinema* (Bloomsbury, 2016). He is currently working on global cinema related to multiculturalism, terrorism, networks, and catastrophes.

The special double issue is scheduled to be out in June, 2018. Articles and essays are invited by March 31st, 2018. The manuscript (7,500 words in length), double-spaced, in 12-pt. Times New Roman font using Chicago style of documentation. Essays as well as enquiries regarding possible essay topics should be electronically submitted to [seunghoon.jeong@nyu.edu](mailto:seunghoon.jeong@nyu.edu). Please do not include your name anywhere on your manuscript. Place it in a separate attachment. Also please do not use embedded endnotes or footnotes. Footnotes should be at the end of the essay with no page division between them and the text or the Works Cited list that should follow it. You can find more information at the MLA Directory of Periodicals, where our acceptance rate is listed as 16%-25%. This peer-viewed journal is indexed in the annual *MLA Bibliography*, the *Film Literature Index*, the *American Humanities Index*, *An Index to Book Reviews in the Humanities*, and the *Journal of Abstracts of English Studies*. Full text of the journal is available online in multiple GALE and EBSCO databases.

### **Pessimism: Special issue of *The Comparatist***

**Deadline for abstracts: April 1, 2018**

General Editor: Zahi Zalloua (Whitman College)

We welcome contributions that examine the notion of pessimism in comparative studies and literary theory. What does pessimism signify today? Is it a certain discontent with the now discredited rhetoric of progress and hope, a growing dissatisfaction with bland optimism—a belief in the post-ideological, post-political, post-critical, post-racial, and so on? If

pessimism is an emphatic refusal to prolong such cruel pragmatism, to judge with suspicion everything around us as complicit with or tainted by power, we might also recall Foucault's insistence that power doesn't mean "that everything is bad, but that everything is dangerous." And more importantly what follows from this recognition is not despair or apathy, but a resolve to confront any configuration of power identified as dangerous—or cruel, ideologically dubious—adopting what Foucault suggestively terms "a hyper- and pessimistic activism." Topics of interest could include:

Afro-pessimism  
The post-political  
Queer negativity  
Neoliberalism  
Nihilism  
Happiness and its discontents  
Violent resistance  
Solidarity  
Utopian thought  
Radical democracy  
Failures and lost causes

Interested contributors should submit a 1-page abstract by **April 1, 2018** to [zallouz@whitman.edu](mailto:zallouz@whitman.edu). Deadline for completed articles will be **December 1, 2018**.

### **Special issue of *Feminist Media Studies – Independent Women: From Film to Television***

Vol. 19, No. 6, December 2019

**Deadline: April 15, 2018**

Issue Guest Editors: Claire Perkins (Monash University) and Michele Schreiber (Emory University)

Working in television has historically been considered 'bread and butter' labour for female filmmakers around the world. For decades, women have taken on roles in the production, writing and direction of broadcast series as a way of supporting their 'real' and hard-won work in feature filmmaking, with these television jobs rarely considered part of their professional profile by themselves or others. Insofar as it functions as paid employment but is not seen or valued at a symbolic or material level in the same way as the development of a film, this type of women's television work functions as a form of invisible labour. And, given that a large majority of female filmmakers work primarily in spaces outside the global channels that are constructed and understood as 'mainstream', this mode of labouring has been especially recognisable in the career pathways of women broadly identified with independent sectors of film production around the world.

As we move toward the end of the twenty-first century's second decade, though, this narrative is undergoing a critical transformation. Radically displaced from the cultural and technological profile that it developed during the twentieth century, television is now regularly valued as the preeminent screen art format of our age, with its once defining distinction from cinema far less pronounced. At the same time, a change in the profile of popular feminism in the contemporary era has led to the reanimation of issues and discourses from earlier feminist movements, such as systemic inequality, body politics and labour. And, relatedly, the issue of gender equity in screen industries is in the spotlight, with renewed calls for action from industry, government and celebrity organisations leading to schemes that actively support women's creative leadership in television production.

In this environment, the work that female practitioners from the independent sector undertake in and on television has taken on a wholly different status and potential. In the Anglophone west, the critical logic of 'Peak TV' is in large part founded upon a conception of the current moment as a golden age for female-driven and female-focused content. As a result, women such as Jane Campion (*Top of the Lake*), Ava DuVernay (*Queen Sugar*), Lena Dunham (*Girls*) and Sharon Horgan (*Catastrophe*) are now hailed as the visionary creators of their celebrated series, and the historically negative role of the director-for-hire has become a type of acclaimed cameo appearance for the numerous women who labour on multiple or individual episodes of high profile series, including Lisa Cholodenko (*Olive Kitteridge*, *The Slap*), Andrea Arnold (*Transparent*, *I Love Dick*), So Yong Kim (*Queen Sugar*) and Susanne Bier (*The Night Manager*).

Many questions arise as a result of this shift. For instance, have these programs increased the presence of imperfect female characters, with women valued for their unlikeability, anger, vulnerability and precarity, rather than traditionally feminine characteristics? Has the rise of digital platforms allowed women practitioners to exercise more control and singularity of vision than has been historically offered in traditional television production? How is the global conception of independent production shifting along with these industry paradigms?

This special issue interrogates this shift in women's television work and how it is being understood and valued globally. It aims to cast a transnational perspective on the migration of female practitioners from film to television, exploring how the industrial, textual and critical logic of independence moves across formats in different contexts. How is the profile of women's television work changing around the world as a result of this migration, even if women still hold only a small percentage of the share of creative roles overall? How does this television work connect to the revitalisation of the category of 'women's filmmaking' in academic screen studies and distinguished media circuits over the past decade or so? How does the narrative of imperfect womanhood operate outside the Anglophone west? And, ultimately, (how) are these changes impacting upon the long-standing marginalisation of women in screen production?

Topics for consideration by both scholars and practitioners include, but are not limited to:

- the gender politics of television series driven by women from independent film sectors around the world
- the transnational reach and reception of content identified with the narrative of 'Peak TV' that is driven by women from the independent sector
- the historical and political significance of the invisible labour of women from independent film sectors working in television
- the impact of transnational digital television platforms around the world upon the kinds of feminisms that female filmmakers from the independent sector can engage and generate, and the politics of independence that surround these (conglomerate) platforms
- the strategies by which independent female filmmakers working in television both promote and resist traditional auteur practices and discourses
- the potential of the category of 'Indie TV' for female filmmakers and contemporary television feminisms
- practitioner experience of moving from independent film to television production

Please submit a 350-word abstract as well as a short (2-page) CV to Michele Schreiber ([mischre@emory.edu](mailto:mischre@emory.edu)) and Claire Perkins ([claire.perkins@monash.edu](mailto:claire.perkins@monash.edu)) by **April 15, 2018**. Authors whose abstracts are selected will be notified by July 1, 2018 and asked to submit complete manuscripts by December 15, 2018. Acceptance of the abstract does not guarantee publication of the paper, which will be subject to peer review.

#### **Aims and Scope**

Feminist Media Studies provides a transdisciplinary, transnational forum for researchers pursuing feminist approaches to the field of media and communication studies, with attention to the historical, philosophical, cultural, social, political, and economic dimensions and analysis of sites including print and electronic media, film and the arts, and new media technologies. The journal invites contributions from feminist researchers working across a range of disciplines and conceptual perspectives.

Feminist Media Studies offers a unique intellectual space bringing together scholars, professionals and activists from around the world to engage with feminist issues and debates in media and communication. Its editorial board and contributors reflect a commitment to the facilitation of international dialogue among researchers, through attention to local, national and global contexts for critical and empirical feminist media inquiry. When preparing your paper, please click on the link 'Instructions for Authors' on the Feminist Media Studies website ([www.tandf.co.uk/journals/rfms](http://www.tandf.co.uk/journals/rfms)) which provides guidance on paper length, referencing style, etc. When submitting your paper, please do not follow the link 'Submit Online' as special issue papers are handled directly via email with the special issue Editors.

#### **Call for Contributions: *symplokē***

Vol. 26, No. 2

"Blue Humanities"

Focus Editors: Ian Buchanan and Celina Jeffery

**Deadline: 1 August 2018**

Although the ocean covers seventy percent of the planet and provides more than half of the oxygen vital to all life on earth it figures comparatively little in global cultural production. We tend to treat the ocean as that which must be traversed rather than explored for itself — we lay beside it at the beach, we cruise on its surface, or more usually fly several thousand feet above it, but we don't enter it (except for brief dives), and we certainly don't dwell in it. Yet the ocean going, particularly of cargo from China to the US, underpins globalization, so much so it has been described as the "missing context" of postmodernity. And from an environmental point of view, the ocean is a repository for plastic pollution, waste and effluence and is rapidly dying as global temperatures rise. There is a certain kind of politics of invisibility at work here — we do not comprehend complex eco-systems of oceans or the interdependence of the seas,

earth and atmosphere. Much less, do we acknowledge the effects of the depletion, erasure and expulsion of biological life from much of the world's oceans. The ocean is, as Allan Sekula acknowledged, the "forgotten space" — in which the twin fissures of oceanic degradation and social injustice are colliding. The Anthropocene of the ocean is characterized by a particular kind of violence characterized by the melting of the Arctic ocean, the mass bleaching of coral, industrial extractions of aquatic life and the warming of the seas. The cascading effects of these factors and their impact upon the Earth's life support system have yet to be understood — but the appearance of dead zones in numerous areas of the world's oceans are a shocking sign of its literal death. There is a growing body of work known as the "blue humanities" which is historicizing the ocean and making it part of contemporary consciousness in a way — one hopes — that will help environmental activism's bid to "save" the ocean. Yet, what defines the "blue humanities"? How does it leverage transdisciplinary inquiry and why do we need the blue humanities now?

### **SAHJ: Studies in Arts and Humanities**

**June 2019**

**Deadline: 15 September 2018**

SAHJ is an open access platform for reviewed articles, academic reflections, student studies, book, film and theatre reviews, cultural commentary and opinion pieces, as well as original photography and graphic art. [<http://sahjournal.com/index.php/sah> ]

SAHJ is currently seeking contributions for Issue 5:1, which will be a single-themed issue on Sex, Sexuality and the Arts in the XXIst century, to come out in June 2019.

SAHJ invites contribution proposals from artists, academics and researchers in the fields of sex and sexuality, and their relation to all art forms in the XIXst century.

Topics related to art practices and productions, and their relationship to sex, and sexuality may include (but are not limited to) the following:

- Sex, sexualities and artistic innovations in the XXIst century
- The politics of sexual identity and the arts in the XXIst century
- New technologies, sex, sexuality and the arts in the XXIst century
- Embodiment, disabilities and the arts in the XXIst century
- Sexual activism in the XXIst century
- Sex, sexualities, taboos and the arts in the XXIst century
- Myth, the Sacred and the Arts in the XXIst

Submissions may include:

- Research articles for peer review (up to 12,000 words)
- Reflections on practice focused art projects or process (Use research articles guidelines editorial)
- Single page A4 visuals – Practice, creative work, infographics, visual essay, illustration, etc.
- Commentary, Opinion, Position articles (up to 12,000 words)
- Interviews (up to 12,000 words)

Deadlines:

- **15 September 2018:** A descriptive abstract to be sent to Editorial Board (max. 350 words in length)
- **15 November 2018:** Answers from Editorial Board
- **15 January 2019:** full draft contribution to be sent to editorial Board for peer re-view
- **15 March 2019:** Final contribution to be sent to editorial Board
- **15 June 2019:** Publication

Contact: Jean-Philippe Imbert, Dublin City University (guest-editor for SAHJ), [jean-philippe.imbert@dcu.ie](mailto:jean-philippe.imbert@dcu.ie)

### **Polysèmes**

<http://polysemes.revues.org>

#### **Open call**

*Polysèmes* est une revue semestrielle spécialisée dans les études intertextuelles et intermédiales. Fondée par la SAIT (Société Angliciste : Arts, Images, Textes) en 1989, elle s'intéresse aux échos qui renvoient d'une œuvre à une autre, d'un art à un autre, de l'écriture à la peinture, de la musique à la littérature. Le pouvoir visuel d'un texte peut susciter la présence d'un tableau, la musique sait recourir à la parole. Les textes parlent et se répondent. Verbaux, visuels, sonores, les signes mis en œuvre dans tous les arts se font écho. Un livre peut en nommer ou en dissimuler plusieurs autres. Il contient des tableaux qu'il ne peut peindre, des musiques qu'il ne peut faire entendre.



*Polysèmes* s'intéresse aux échos qui renvoient d'une œuvre à une autre ou d'un art à un autre et se donne pour champ d'étude privilégié les relations intertextuelles et intermédiaires dans leur diversité (littérature, peinture, photographie, cinéma, musique, architecture...). Les articles, publiés en français ou en anglais, portent principalement sur la littérature et les arts du monde anglophone aux époques moderne et contemporaine mais la revue accueille également des contributions portant sur d'autres périodes et issues d'autres champs disciplinaires (musicologie, esthétique, littérature française, italienne...).

Outre des numéros thématiques, *Polysèmes* publie principalement mais non exclusivement les actes des colloques organisés par la SAIT ou les actes des ateliers SAIT organisés dans le cadre de congrès ou de colloques internationaux. Les numéros sont coordonnés par les membres du comité de rédaction ou par des personnalités extérieures reconnues, selon la thématique abordée.

Instructions aux auteurs [ici](#).

### **Mediterranean Review – Call for Papers**

The *Mediterranean Review* issued by the Institute for Mediterranean Studies at Busan University of Foreign Studies, Republic of Korea, is calling for papers. The journal addresses Mediterranean regional affairs and discusses crucial developments in culture and politics. It addresses global issues such as Mediterranean influence on international affairs and its multicultural dimensions. We welcome the submission of manuscripts dealing with the fields of History & Humanities as well as Social Sciences.

Subjects for papers: politics, economics, history, archaeology, literature, languages, arts, society etc. regarding the Mediterranean

Date of publication: 30th of June, 31th of December

Before submitting a paper, please refer to our code of research ethics as well as to the text formatting and citation rules on our website: <http://www.imsmr.or.kr>

Please notice that we only accept manuscripts in English language.

All submitted papers will be evaluated under a strict and fair peer review process. Please notice that there is no guarantee for a submitted article to be published.

The Editorial Board, *Mediterranean Review*

Institute for Mediterranean Studies,

Busan University of Foreign Studies

65 Geumsaem-ro 485beon-gil, Geumjeong-Gu, Busan 609-815, Republic of Korea

E-mail Address: [imsmr@bufs.ac.kr](mailto:imsmr@bufs.ac.kr)

Website: [www.imsmr.or.kr](http://www.imsmr.or.kr)

Telephone: +82-(0)51-509-6632, Fax: +82-(0)51-509-6631

## **3. PUBLICATIONS AND DOCTORAL THESES**

### **Books**

#### ***Proust, China and Intertextual Engagement: Translation and Transcultural Dialogue***

Shuangyi Li

Palgrave Macmillan, 2017. ISBN: 978-981-10-4454-0

The book traces the literary journey that Proust's work made to China and back by means of translation, intertextual engagement, and the creation of a transcultural dialogue through migrant literature. It begins with a translation history of Proust's work in China and studies the different (re)translations and editions of *La Recherche* highlighting their culturally conditioned thematic emphases and negligence, such as time and memory over anti-Semitism and homosexuality. The book then moves on to explore three contemporary mainland Chinese writers' creative intertextual engagement with Proust against the backdrop of China's explosive development from modernity to post-modernity in the 1990s. Finally, back to France, the book examines the multifarious literary relations between Proust and the Franco-Chinese migrant writer François Cheng. It demonstrates how the cultural heritages of China and the West can be re-negotiated and put into dialogue through the fictional and creative medium of literature, as well as providing a means of understanding the economic, political, and cultural exchanges in our current global context.

Table of contents [here](#).

### ***The Hatred of Literature***

William Marx

Translated by Nicholas Elliott

Harvard University Press, 2018. ISBN: 9780674976122

For the last 2,500 years literature has been attacked, booed, and condemned, often for the wrong reasons and occasionally for very good ones. *The Hatred of Literature* examines the evolving idea of literature as seen through the eyes of its adversaries: philosophers, theologians, scientists, pedagogues, and even leaders of modern liberal democracies. From Plato to C. P. Snow to Nicolas Sarkozy, literature's haters have questioned the value of literature—its truthfulness, virtue, and usefulness—and have attempted to demonstrate its harmfulness.

Literature does not start with Homer or Gilgamesh, William Marx says, but with Plato driving the poets out of the city, like God casting Adam and Eve out of Paradise. That is its genesis. From Plato the poets learned for the first time that they served not truth but merely the Muses. It is no mere coincidence that the love of wisdom (philosophia) coincided with the hatred of poetry. Literature was born of scandal, and scandal has defined it ever since.

In the long rhetorical war against literature, Marx identifies four indictments—in the name of authority, truth, morality, and society. This typology allows him to move in an associative way through the centuries. In describing the misplaced ambitions, corruptible powers, and abysmal failures of literature, anti-literary discourses make explicit what a given society came to expect from literature. In this way, anti-literature paradoxically asserts the validity of what it wishes to deny. The only threat to literature's continued existence, Marx writes, is not hatred but indifference.

More information [here](#).

### ***Imperialism and the Wider Atlantic: Essays on the Aesthetics, Literature, and Politics of Transatlantic Cultures***

Ed. Tania Gentic and Francisco LaRubia-Prado

Palgrave Macmillan, 2017. ISBN: 978-3-319-58208-5

The essays in this volume broaden previous approaches to Atlantic literature and culture by comparatively studying the politics and textualities of Southern Europe, North America, and Latin America across languages, cultures, and periods. Historically grounded while offering new theoretical approaches, the volume encourages debate on whether the critical lens of imperialism often invoked to explain transatlantic studies may be challenged by the diagonal translinguistic relationships that comprise what the editors term "the wider Atlantic". The essays explore how instances of inverse coloniality, global networks of circulation, and linguistic conceptualizations of nation and identity question dominant structures of power from the nineteenth century to today.

More information [here](#).

### ***Comparative Literature and the Historical Imaginary: Reading Conrad, Weiss, Sebald***

Kaisa Kaakinen

Palgrave Macmillan, 2017. ISBN: 978-3-319-51820-6

This book argues that increasingly transnational reading contexts of the twenty-first century place new pressures on fundamental questions about how we read literary fiction. Prompted by the stylistic strategies of three European émigré writers of the twentieth century — Conrad, Weiss and Sebald — it demonstrates the need to pose more differentiated questions about specific effects that occur when literary narratives meet a readership with a heterogeneous historical imaginary. In conversation with reception theory, trauma theory and transnational and postcolonial studies, the study shows how historical pressures in the twentieth and twenty-first centuries require comparative literature to address not only implied but also various unimplied reading positions that engage history in displaced yet material ways. This book opens new analytical paths for thinking about literary texts as media of historical imagination and conceiving relations between incommensurable historical events and contexts. Challenging overly global and overly local readings alike, the book presents a sophisticated contribution to discussions on how to reform the discipline of comparative literature in the twenty-first century.

More information [here](#).

### ***Reading Beyond the Code: Literature and Relevance Theory***

Ed. Terence Cave and Deirdre Wilson

Oxford University Press, 2018 (forthcoming in May). ISBN: 9780198794776

This book explores the value for literary studies of the model of communication known as relevance theory. Drawing on a wide range of examples—lyric poems by Yeats, Herrick, Heaney, Dickinson, and Mary Oliver, novels by Cervantes,

Flaubert, Mark Twain, and Edith Wharton—nine of the ten essays are written by literary specialists and use relevance theory both as a broad framing perspective and as a resource for detailed analysis. The final essay, by Deirdre Wilson, co-founder (with Dan Sperber) of relevance theory, takes a retrospective view of the issues addressed by the volume and considers the implications of literary studies for cognitive approaches to communication. Relevance theory, described by Alastair Fowler as 'nothing less than the makings of a radically new theory of communication, the first since Aristotle's', offers a comprehensive pragmatics of language and communication grounded in evidence about the ways humans think and behave. While designed to capture the everyday murmur of conversation, gossip, peace-making, hate speech, love speech, 'body-language', and the chatter of the internet, it covers the whole spectrum of human modes of communication, including literature in the broadest sense as a characteristically human activity.

*Reading Beyond the Code* is unique in using relevance theory as a prime resource for literary study, and it is also the first to claim that the model works best for literature when understood in the light of a broader cognitive approach, focusing on a range of phenomena that support an 'embodied' conception of cognition and language. This broadened perspective serves to enhance the value for literary studies of the central claim of relevance theory, that the 'code model' is fundamentally inadequate to account for human communication, and in particular for the modes of communication that are proper to literature.

More information [here](#).

### ***The Oxford Handbook of Faust in Music***

Ed. Lorna Fitzsimmons and Charles McKnight

Oxford University Press, 2018 (forthcoming in May). ISBN: 9780199935185

Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

More information [here](#).

### ***After Derrida: Literature, Theory and Criticism in the 21st Century***

Ed. Jean-Michel Rabaté

Cambridge University Press, 2018 (forthcoming in May). ISBN: 9781108539937

This collection of essays explores the main concepts and methods of reading launched by French philosopher Jacques Derrida who died in 2004. Derrida exerted a huge influence on literary critics in the 1980s, but later there was a backlash against his theories. Today, one witnesses a general return to his way of reading literature, the rationale of which is detailed and explained in the essays. The authors, both well-known and younger specialists, give many precise examples of how Derrida, who always remained at the cusp between literature and philosophy, posed fundamental questions and thus changed the field of literary criticism, especially with regard to poetry. The contributors also highlight the way Derrida made spectacular interventions in feminism, psychoanalytic studies, animal studies, digital humanities and post-colonial studies.

### ***Policing Literary Theory***

Edited by Călin-Andrei Mihăilescu, Western University, Canada and Takayuki Yokota-Murakami, Osaka University, Japan.

Brill, 2018 (forthcoming in January). ISBN: 9789004358508

The present age of omnipresent terrorism is also an era of ever-expanding policing. What is the meaning — and the consequences — of this situation for literature and literary criticism? *Policing Literary Theory* attempts to answer these questions presenting intriguing and critical analyses of the interplays between police/policing and literature/literary criticism in a variety of linguistic milieus and literary traditions: American, English, French, German, Japanese, Korean, Russian, and others. The volume explores the mechanisms of formulation of knowledge about literature, theory, or

culture in general in the post-Foucauldian surveillance society. Topics include North Korean dictatorship, spy narratives, censorship in literature and scholarship, Russian and Soviet authoritarianism, Eastern European cultures during communism, and Kafka's work.

Contributors: Vladimir Biti, Reingard Nethersole, Călin-Andrei Mihăilescu, Sowon Park, Marko Juvan, Kyohei Norimatsu, Péter Hajdu, Norio Sakanaka, John Zilcosky, Yvonne Howell, and Takayuki Yokota-Murakami.

Table of contents [here](#).

### ***How to Do Things with Narrative: Cognitive and Diachronic Perspectives***

Ed. Jan Alber and Greta Olson; Narratologia 60

De Gruyter, 2017. ISBN: 978-3-11-056995-7

This volume combines narratological analyses with an investigation of the ideological ramifications of the use of narrative strategies. The collected essays do not posit any intrinsic or stable connection between narrative techniques and world views. Rather, they demonstrate that world views are inevitably expressed through highly specific formal strategies. This insight leads the contributors to investigate why and how particular narrative techniques are employed and under what conditions.

Table of contents [here](#).

### ***Emotions of Menace and Enchantment: Disgust, Horror, Awe, and Fascination***

Susan Beth Miller

Routledge, 2018. ISBN: 9781138578814

*Emotions of Menace and Enchantment* examines four pivotal human emotions. It explores what defines these emotions, how they interact, and how they impact the experience of self-boundary. All four feelings speak to the boundary around the self, to whether we stiffen that boundary, relax it or worry about its fraying.

Psychoanalysis has looked closely at conflicts that human beings experience, but has paid relatively less attention to the specific emotions through which conflict is known and managed. The disgust emotion is unique in operating like a gatekeeper that manages what approaches us closely. Disgust appears prominently in our relationship with the physical world, but surprisingly, is just as common in the world of politics. It moves people to action, including deeds of great violence. Horror occurs when we feel invaded and altered by something that leads to profound insecurity. Human beings behaving inhumanly is one common source of horror. While disgust is a moral emotion, horror makes no judgments but speaks to the misery of being unsafe. Awe opens the self to the outside world, and creates moments that sustain us through times of stress. Fascination also involves openness but its characteristic attitude and attention shows its differences from awe. It forms the foundation for deep learning. All four emotions find their way into psychopathology; for example, fascination plays a role in addiction and awe in masochism and cult formation.

*Emotions of Menace and Enchantment* will help mental health professionals in psychoanalysis, psychotherapy, psychiatry and social work to better parse clinical encounters with the four emotions and to think as well about defensive patterns aimed at blunting contact with them. It will engage anyone interested in examining the roles these emotions play in politics, societal violence, addictions, and everyday joys and suffering.

Table of contents [here](#).

### ***The Routledge Companion to Media and Fairy-Tale Cultures***

Edited by Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc

Routledge, 2018. ISBN: 9781138946156

From Cinderella to comic con to colonialism and more, this companion provides readers with a comprehensive and current guide to the fantastic, uncanny, and wonderful worlds of the fairy tale across media and cultures. It offers a clear, detailed, and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy-tale studies, media studies, and cultural studies, addressing, among others, issues of reception, audience cultures, ideology, remediation, and adaptation. Examples and case studies are drawn from a wide range of pertinent disciplines and settings, providing thorough, accessible treatment of central topics and specific media from around the globe.

Table of contents [here](#).

### ***Henry James and American Painting***

Colm Tóibín, Marc Simpson, and Declan Kiely

Penn State University Press, 2017. ISBN: 978-0-271-07852-6

Depicting characters like the eponymous young sculptor in *Roderick Hudson* and spaces like the crowded galleries in *The Wings of the Dove*, Henry James's iconic novels reflect the significance of the visual culture of his society. In this book, novelist and critic Colm Tóibín joins art historian Marc Simpson and Declan Kiely of The Morgan Library & Museum to reveal how essential the language and imagery of the arts—and friendships with artists—were to James's writing.

The authors consider the paintings, photographs, drawings, and sculpture produced by artists in James's circle, assess how his pictorial aesthetic developed, and discuss why he destroyed so many personal documents and what became of those that survived. In examining works by figures such as John La Farge, Hendrik Andersen, and John Singer Sargent alongside selections from James's novels, personal letters, and travel writings, Tóibín, Simpson, and Kiely explore the novelist's artistic and social milieu. They show him to be a writer with a painterly eye for colors and textures, shapes and tastes, and for the blending of physical and psychological impressions. In many cases, the characters populating James's fiction are ciphers for his artist friends, whose demeanors and experiences inspired James to immortalize them on the page. He also wrote critically about art, most notably about the work of his friend Sargent.

A refreshing new perspective on a master novelist who was greatly nourished by his friendships with artists, *Henry James and American Painting* reveals a James whose literary imagination, in Tóibín's words, "seemed most at ease with the image" and the work of creating fully realized portraits of his characters.

## Journals / Thematic Issues

### **Sociopoétique du vêtement**

Dossier coordonné par Alain Montandon  
Clermont-Ferrand, PUBP, Numéro 2, décembre 2017  
ISSN : 2497-3610

<http://sociopoetiques.univ-bpclermont.fr/sociopoetique-du-vetement>

Cette publication annuelle, créée par le Centre de Recherches sur les Littératures et la Sociopoétique (CELIS, EA 4280 - Université Clermont Auvergne) est dirigée par Pascale Auraix-Jonchière. Elle a pour ambition de mieux dessiner les contours propres à la sociopoétique, champ d'analyse de l'écriture des représentations et des interactions sociales (Alain Montandon). Nous comptons ainsi valoriser cette perspective analytique par la publication d'articles sur différents corpus et par une ouverture à des méthodes critiques voisines.

### **Journal of Romance Studies**

#### **Issue 17.3 (2017): "Women's ageing in contemporary women's writing"**

Click [here](#) for the table of contents.

ISSN (online): 1752-2331

### **Les Conditions du théâtre : un état de la recherche**

*Acta Fabula: Littérature, Histoire, Théorie.*

No. 19, Oct. 2017.

ISSN: 2100-0689

Table des matières [ici](#).

### **"Hériter, partager la littérature" (2017)**

*TRANS – Revue de littérature générale et comparée*

Table des matières [ici](#).

### **Poetics Today: "Historical Poetics in Theory"**

Volume 38, Number 3, September 2017

ISSN 0333-5372

[Table of contents.](#)

### **symplokē: "Materialisms I and II" (2017)**

Vol. 24, No. 1-2

[Table of contents.](#)

## Comparative Literature Studies

Volume 54, Number 4, 2017

Special Issue: Cross-Cultural Reading

Guest Editors: Yehong Zhang and Gerhard Lauer

[Table of contents.](#)

## Articles / Book Chapters

- Auracher, Jan, and Akiko Hirose. "The Influence of Reader's Stereotypes on the Assessment of Fictional Characters." *Comparative Literature Studies* 54.4 (2017): 795-823. [Abstract](#).
- El-Nowieemy, Magda. "Silenus on the Universe: Philosophy and Cosmogony in Virgil's *Eclogue* 6." *Electryone* 5.2 (2017): 33-48. Available at: <http://www.electryone.gr/?p=1164>
- Kliger, Ilya. "Historical Poetics between Russia and the West: Toward a Nonlinear Model of Literary History and Social Ontology." *Poetics Today* 38.3 (2017): 453-483. [Abstract](#).
- Krauss, Charlotte. "Déterrer les traces du XX<sup>e</sup> siècle. Histoire et biologie dans le roman des pays postcommunistes." *Revue de Littérature Comparée* 3.363 (2017): 307-319. [Résumé](#).
- McIlvanney, Siobhán. "Promenade au pays de la vieillesse: Re-viewing Simone de Beauvoir's literary and cinematic representations of ageing." *Journal of Romance Studies* 17.3 (2017): 275-292. [Abstract](#).
- Moynagh, Maureen. "The War Machine as Chronotope: Temporality in Child-Soldier Fiction." *Comparative Literature* 69.3 (2017): 315-337.
- Pichot, Pierre-Elie. "« La flamme éteinte se rallume » : lecture du livre VII des *Métamorphoses* d'Ovide nouvellement traduites par Marie Cosnay." *Acta Fabula* 18.10 (Décembre 2017). Texte complet [ici](#).
- Pireddu, Nicoletta. "On Hercules' Threshold: Epistemic Pluralities and Oceanic Realalignments in the Euro-Atlantic Space." In *Imperialism and the Wider Atlantic: Essays on the Aesthetics, Literature, and Politics of Transatlantic Cultures*. Ed. Tania Gentic and Francisco LaRubia-Prado (Palgrave Macmillan, 2017): 19-45.
- ---. "Europe at the End of the Chunnel: Malcolm Bradbury's and Tim Parks's Eurosceptic Albion." *English Studies*, 98 (6), 2017: 624-48.
- ---. "TransEuropa: idiomi in movimento, identità in costruzione." *Eutopias: A Journal on Interculturality, Communication, and European Studies*, 13 (2017). Special issue "Cosmopolitanism and Cross-Cultural Negotiation." Ed. Didier Coste: 113-31.

## Doctoral theses (2017)

**Université de Limoges (France):** Mehdi Alizadeh, "La perception et la représentation des métropoles dans la fiction postmoderne : Paris, New York et Istanbul dans : *Au piano* de Jean Echenoz, *Cité de verre* de Paul Auster et *Le Livre noir* d'Orhan Pamuk." (sous la direction de Bertrand Westphal).

**Université de Perpignan (France):** Tayeb Ainseba, "La littérature politique de la misanthropie et de la misologie." (sous la direction de Frédéric Monneyron).

**Université Clermont Auvergne (France):** Mirta Cimmino, "Ces rêves qui font grandir : Le rêve initiatique chez l'enfant et l'adolescent dans le roman d'aventures féeriques au XXI<sup>e</sup> siècle." (sous la direction de Éric Lysøe et de Anna Soncini Fratta).

## 4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

### AHRC TECHNE PhD Scholarships 2018-19

School of Modern Languages, Literatures and Cultures at Royal Holloway, University of London

**Deadline: 19 February 2018, 4pm**

The School of Modern Languages, Literatures and Cultures at Royal Holloway, University of London would like to draw your attention to the following opportunities for postgraduate funding in Comparative Literature and Culture, 2018-9:

Royal Holloway is part of the TECHNE consortium of Higher Education institutions which has been awarded funding from the Arts and Humanities Research Council to support postgraduate studentships and training. The other member

institutions are: Brighton, Kingston, Roehampton, University of the Arts London, Royal College of Art and Surrey. TECHNE's vision is to produce highly motivated scholars prepared for careers inside and outside of academia. TECHNE has 13 organisational partners, including the Barbican, The National Archives, Natural History Museum, Museum of London, BFI and Science Museum. Information about TECHNE can be found here: <http://www.techne.ac.uk/> and you can access the Royal Holloway TECHNE Studentship application form here: <https://www.royalholloway.ac.uk/studyhere/researchdegrees/feesandfunding/scholarships/ahrc.aspx>

### **College PhD Studentships**

Royal Holloway also has a number of College Studentships available. Candidates who apply for a TECHNE award will be considered automatically for these. The deadline for TECHNE and College applications within the School of Modern Languages, Literatures and Cultures at Royal Holloway is Wednesday 10th January 2018 at 4pm (references must be received by 24th January).

Current research expertise in the School includes:

- Comparative Literature and Culture, focusing comparatively on literature, film, critical theory and visual arts as well as across media, genres, geographies, periods and languages, from the early modern to the twenty-first century.
- Critical Theory including: animal studies, ethics, consumer culture, disability studies, ecocriticism and the Anthropocene, gender, globalization, post-colonialism, queer theory, memory and trauma, and transnationalism.
  - History of art and visual culture
  - French, German, Spanish and Italian literature, film, culture and visual arts.

We strongly encourage interdisciplinary projects.

### **Masters by Research Fee Waiver and Bursaries**

The School of Modern Languages, Literatures and Cultures is pleased to invite applications for a Master of Arts by Research fee waiver (equivalent to a fee waiver at home/EU rate) and 4 bursaries of £1000 (2 of which are ring-fenced for internal candidates). These are available to students studying for a Master of Arts by Research in French, German, Hispanic Studies, Italian or Comparative Literature and Culture.

This is a flexible programme offering in-depth, directed research on a topic of your choice which will allow you to gain new insights in critical and literary theory, literature, continental philosophy, film, cultural studies or the visual arts in Comparative Literature and Culture, French, German, Hispanic Studies or Italian. You will receive one-to-one supervision, feedback and support but also benefit from a taught course to hone your skills in critical analysis. As a postgraduate student at Royal Holloway, you will join a lively research community with the opportunity for personal and research development training. Deadline for applications: **19th February 2018 at 4pm.**

For more information about the School, visit our website: <https://www.royalholloway.ac.uk/mlc/home.aspx> or contact the Director of Graduate Studies, Dr Danielle Sands: [Danielle.Sands@rhul.ac.uk](mailto:Danielle.Sands@rhul.ac.uk) or the postgraduate administrator Ann Hobbs: [a.hobbs@rhul.ac.uk](mailto:a.hobbs@rhul.ac.uk)

Dr. Danielle Sands

Lecturer in Comparative Literature and Thought

Director of Graduate Studies

School of Modern Languages, Literatures and Cultures

Royal Holloway, University of London

Egham, Surrey, TW20 0EX

<http://bit.ly/1jT70wJ>

<http://blogs.lse.ac.uk/theforum/danielle-sands/>

### **UEA Leverhulme Early Career Fellowships 2018**

University of East Anglia - Faculty of Arts and Humanities

**Deadline: 8 January 2018**

The Faculty of Arts and Humanities invites applications for Early Career Fellowships to be held at UEA, to start between 1 September 2018 and 1 May 2019. Early Career Fellowships aim to provide career development opportunities for those who are at a relatively early stage of their academic careers, but who have a proven record of research. The expectation is that Fellows should undertake a significant piece of publishable work during their tenure, and that the Fellowships should lead to a more permanent academic position.

Each year the Faculty supports a limited number of applications for projects in: the School of Art, Media, and American Studies; the School of History; the School of Literature, Drama, and Creative Writing; and the School of Politics, Philosophy, Language and Communication Studies.

Successful applicants will join a vibrant community of postdoctoral research fellows. UEA is fully committed to supporting the scholarship and career development of these fellows, and each will be assigned an academic mentor and will be fully integrated into the life of their host School. For more information see: <https://www.uea.ac.uk/arts-humanities/home/research/fellowships>

Further information about Fellowships at UEA, including details on our current Fellows, can be found at: <http://www.uea.ac.uk/research/fellowships>

A candidate may submit only **one** application per year. Previously unsuccessful applicants may reapply.

Full instructions for guidance on how to submit an application can be found at:

<https://www.uea.ac.uk/hr/vacancies/research>

Application [here](#).

### PhD Research Scholarships

Swansea University – Various Subject Areas: Swansea University ESRC Wales Doctoral Training Partnership Studentships

**Deadline: 4pm, 1 February 2018**

**Start date:** 1 October 2018

Swansea University, supported by the ESRC Doctoral Training Partnership for Wales (Wales DTP), invites applications for PhD study, with the possibility of being awarded a fully-funded ESRC DTP studentship, available to start in October 2018. We expect to make doctoral studentship awards in the areas of:

- Bilingualism
- Business & Management
- Criminology
- Data Science, Health & Wellbeing
- Digital Economy & Society
- Economics
- Empirical Studies in Law
- Human Geography
- Linguistics
- Psychology
- Sport & Exercise Science

We welcome applications for both full and part-time study, and studentships are available as either '1+3' (i.e. one full time year of research training Masters followed by three years of full-time doctoral study, or the part-time equivalent), or '+3' (i.e. three years of full-time doctoral study or its part-time equivalent), depending on the needs of the applicant. Swansea University values diversity and equality at all levels and encourages applications from all sections of the community.

Research is at the core of Swansea University's vision. We aim to foster research excellence across a broad range of subject areas, with internationally leading research staff informing all our teaching. The Research Excellence Framework (REF) 2014, the system for assessing the quality of research in UK higher education institutions, showed that Swansea is now a top 30 research university, soaring up the leagues table to 26<sup>th</sup> in the UK from 52<sup>nd</sup> position in 2008.

### Supervision

These studentships are 'open' awards. Applicants should consider approaching a potential supervisor *before* submitting their application to confirm that there is appropriate supervisory capacity within the University and to discuss their draft application. Information on the research interests of our staff can be found on the Swansea University webpages. Short descriptions of each accredited pathway are available on the [ESRC Wales DTP](#) website. The Swansea-based representative for each of the pathways may be able to advise you. They are:

Bilingualism ([Professor Jim Milton](#))

Business & Management ([Professor Mike Williams](#))

Criminology ([Dr Caroline Jones](#))

Data Science, Health & Wellbeing ([Dr Sarah Rodgers](#))

Digital Economy & Society ([Dr Matthew Roach](#))



Economics ([Professor David Blackaby](#))  
Empirical Studies in Law ([Dr Caroline Jones](#))  
Human Geography ([Professor Dave Clarke](#))  
Linguistics ([Professor Nuria Lorenzo-Dus](#))  
Psychology ([Professor Simon Dymond](#))  
Sport & Exercise Science ([Dr Camilla Knight](#))

### Eligibility

ESRC studentships are highly competitive. Candidates should have an excellent background in the social sciences, holding a 1st or strong upper 2nd class degree; applications from those also holding a relevant research training Master's degree (or an equivalent background in research training) will be considered for a '+3' award.

Full awards (fees plus maintenance stipend) are open to UK Nationals and EU students who can satisfy UK residency requirements.

Full-time ESRC studentship award holders cannot hold either a full-time job, or a permanent part-time job, during the period of their award. Part-time ESRC studentship award holders cannot hold a full-time job.

### Funding

Studentship awards commence in October 2018 and will cover your tuition fees as well as a maintenance grant (currently £14,553 per annum for 2018/19 for full-time students, updated each year) and includes access to an additional Research Training Support Grant (RTSG). There are other opportunities and benefits available to studentship holders, including an overseas fieldwork allowance (if applicable), internship opportunities, overseas institutional visits and other small grants.

A '1+3' studentship provides funding for four years (or part-time equivalent), completing a research training Master's in the 1st year, followed by 3 years research funding for a PhD. A '+3' studentship provides funding for the three years PhD research study only (or part-time equivalent).

**The deadline for applications is 4pm, 1 February 2018.**

Short-listed applicants will be invited to interview; interviews are expected to take place in March 2018. After interview, a final shortlist of applicants will be put forward to a Panel convened by the ESRC Wales DTP Management Group at which final decisions with regard to studentship awards will be made. In most cases, successful applicants can expect to hear by **mid-April 2018**.

Informal enquiries about these studentships are welcome, and should be directed to the relevant pathway contact listed above. Application [here](#).

### Master's Scholarship in Gender Studies 2018/19

Central European University (CEU)

<http://gender.ceu.edu>

**Deadline: 1 February 2018**

The Department of Gender Studies at Central European University (CEU) focuses on integrative and comparative approaches to the critical examination of past and present developments related to gender in culture and society. The interdisciplinary curriculum puts emphasis on gender and sexuality, particularly in areas such as nationalism, queer theory, literature and popular culture, social movements, war and memory and global inequalities.

#### Programs offered

- Master of Arts in Gender Studies / 1 year
- Master of Arts in Critical Gender Studies / 2 years
- Master of Arts in Gender Studies (GEMMA) / 2 years
- Master of Arts in European Women's and Gender History (MATILDA) / 2 years

#### Research areas

Social movements, activism, policy and governance  
Political economy, global inequalities, gender and labor  
Gendered nationalism, borders and transnational flows  
Gender, war, sexualized violence and memory  
Postcolonial and decolonial critiques of global inequalities  
Sexuality and queer theory  
Studies of gender and science, technology and medicine  
Feminist cultural studies

## Why CEU?

- Students and faculty from 115 countries
- Alumni on 6 continents in top positions
- Accredited in the U.S. and Hungary
- 8:1 student/faculty ratio
- Based in Budapest, the heart of Europe

## Scholarships available

CEU is committed to attracting talented students and scholars from around the world, and provides generous scholarships available to accepted students from any country. In 2016-2017, 84% of CEU students received financial aid, ranging from tuition fee awards to scholarships with stipends and housing.

Apply by:

- **February 1, 2018** for master's studies with financial aid
- **June 1, 2018** for self-financing master's studies

Find out more about CEU programs, admissions requirements and available funding options [here](#)

## Emmy Noether Programme

Deutsche Forschungsgemeinschaft (DFG)

### Deadline: Open call

The Emmy Noether Programme supports researchers in achieving independence at an early stage of their scientific careers. Postdocs gain the qualifications required for a university teaching career during a DFG-funded period, usually lasting five years, in which they lead their own independent junior research group.

As a rule, researchers who have acquired between two and four years of postdoctoral research experience are eligible to apply. Applicants must have international research experience.

### Purpose

To provide early career researchers with the opportunity to rapidly qualify for a leading position in science and research or for a university teaching career by leading an independent junior research group and assuming relevant teaching duties

To recruit early career researchers working abroad (back) to Germany

### Eligibility Requirements

Early career researchers from all disciplines

- generally up to 4 years after obtaining a doctorate,
- as a rule two years of postdoctoral experience,
- substantial international research experience, as a rule evidenced by a research stay abroad of at least 12 months during the doctoral or postdoctoral phase or by comparable scientific cooperation with researchers abroad (the collaboration may have resulted in a relevant publication),
- rapid completion of research training.

Foreign applicants are expected to continue their scientific career in Germany following completion of the funding period. This intent must be confirmed by the applicant and submitted with the proposal.

Previous scientific track record, outstanding publications in high-ranking international specialist journals or comparable

### Proposal Requirements

Excellent research project

More information [here](#).

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

### Lecturer in Literature and Place

Institute for the International Education of Students (IES Abroad)

**Deadline: 5 January 2018**

### IES Abroad London Centre

Applications are invited from well-qualified university-level lecturers to teach a Literature and Place course to upperclassmen US students at IES Abroad London. We are looking for a dynamic, experienced teacher with strong enthusiasm for this subject. Experience of working with American students is desirable, as is an understanding of US academic culture. The successful candidate will be comfortable working autonomously and have strong organizational, IT and communications skills.

Classes meet once a week for 2.5 hours per session on Thursday mornings; for a total of 30 paid contact hours, starting in the Spring semester of 2018 (January to April). Please see the syllabus attachment for an indication of the course content. **The first day of teaching will be Thursday 25<sup>th</sup> January.**

IES provides students from U.S. colleges and universities with high-quality academic study abroad programs that foster intercultural development through learning abroad. IES (renamed the Institute for the International Education of Students in 1997) is a global, non-profit organisation based in Chicago with over 130 programmes in 34 locations around the world.

**Applications will be accepted until 9am on Friday 5<sup>th</sup> January.** Interested candidates should email their cover letter and CV to Sally Harrild, Academic Programmes Manager at IES Abroad London at [jobs@ieslondon.org.uk](mailto:jobs@ieslondon.org.uk)

**Interviews will be held during the week commencing 8<sup>th</sup> January.**

All applicants should be able to lawfully accept employment in the U.K.

**For further information about IES Abroad, please visit our website at [www.iesabroad.org](http://www.iesabroad.org)**

Click here for [Further Information](#)

### **Lecturer in Creative Writing**

University of Leeds - School of English

**Deadline: 16 January 2018**

Are you a creative writer working in Higher Education with proven ability to carry out teaching and research in Creative Writing? Do you have an excellent publication record of creative (poetry, prose and/ or drama) and/or critical work? Do you have proven success obtaining funding and the vision and drive to tackle new challenges? Are you passionate about delivering world leading research and an exceptional student experience?

You will engage with the School's culture of interdisciplinary research and research-led teaching. You will be a successful creative practitioner with a developing national or international profile. You will have already achieved significant public success and be able to demonstrate the potential to be internationally outstanding in your field.

You will contribute to shaping the emergent field of Creative Writing in the School of English. The creative writing team in the School currently includes Simon Armitage as recently appointed Professor of Poetry; Professor of Romantic Literature and poet John Whale; Vahni Capildeo as Douglas Caster Cultural Fellow (a position previously held by Helen Mort and Malika Booker), and Leverhulme Fellows and published poets Rachel Bower and Karl O'Hanlon. The School is also appointing a one-semester long Teaching Fellow in Creative Writing. A new undergraduate BA (hons) English with Creative Writing is currently recruiting students to begin in 2018 and a Masters in Creative Writing and Critical Life was launched in 2017.

The Leeds University Poetry Centre is based in the School and regularly welcomes guest readings from established and emerging poets. The School is home to two internationally-respected journals which feature creative writing: Stand magazine (poems and short stories) and Moving Worlds (poems, short stories and critical articles).

To explore the post further or for any queries you may have, please contact:

Dr Fiona Becket, Head of School

Tel: +44 (0)113 343 4752, email: [f.d.becket@leeds.ac.uk](mailto:f.d.becket@leeds.ac.uk)

### **Senior Research Associate**

University of East Anglia - School of Art, Media and American Studies

**Deadline: 31 January 2018**

This project is funded by Humanities in the European Research Area (HERA). It seeks to investigate the paradoxes and tensions inherent in the heritagisation of religious sites, objects and practices within Europe. The project seeks to take theories of heritage and heritagisation into novel directions by linking it to the analytical categories of religion, the secular, and the sacred.

The region of East Anglia is historically characterised by great religious diversity. In the UK division of this research project, we examine how this diversity of religious sites, objects and practices, is appropriated as religious heritage and subjected to new heritage regimes.

Applicants are expected to submit a research proposal of around 500 words, which should include a potential research subject, a research question and outline of methodology. This research proposal will not be a fixed commitment, but will serve as starting point for the development of the research during the first months of the project, in discussion with the Principal Investigator. The project proposal should be submitted alongside the completed application form, CV and covering letter.

This post is available from **1 March 2018 to 31 August 2019** on a part-time (0.6FTE) basis or from **1 March 2018 to 31 January 2019** on a full-time basis subject to negotiation.

Application [here](#).

### **Lecturer in Russian**

University of St Andrews - School of Modern Languages

**Closing Date: 31 January 2018**

Start Date: 1 August 2018, or as soon as possible thereafter

The School of Modern Languages is seeking to appoint a Lecturer in Russian. You will be expected to hold a PhD, and should possess native or near-native language skills in Russian and English.

Applications are invited from candidates with a specialist interest in the area(s) of twentieth- and twenty-first-century Russian literature and culture.

Further detailed information about the School of Modern Languages can be found at <http://www.st-andrews.ac.uk/modlangs/>.

Informal enquiries can be directed to: Dr Claire Whitehead, Head of Russian, e-mail: [russianhod@st-andrews.ac.uk](mailto:russianhod@st-andrews.ac.uk), tel. 01334 462951. Professor Will Fowler, Head of School of Modern Languages, e-mail: [langshos@st-andrews.ac.uk](mailto:langshos@st-andrews.ac.uk), tel. 01334 462964.

The University is committed to equality for all, demonstrated through our working on diversity awards (ECU Athena SWAN/Race Charters; Carer Positive; LGBT Charter; and Stonewall). More details can be found at <http://www.st-andrews.ac.uk/hr/edi/diversityawards/>.

Please quote ref: AC1307ML

Further Particulars: [AC1307ML FPs.doc](#)

### **Associate Professor**

Lingnan University, Hong Kong - Department of Translation

Post Ref.: 17/267/JAC

**Deadline: 2 February 2018**

The Department of Translation sets out to provide an education in bilingual studies which can produce graduates with competence in Chinese and English as well as a capacity to think for themselves. One of its central features is the equal emphasis on translation as a profession and as an academic discipline. Another feature is the importance attached to the socio-cultural environment of the Chinese and English languages. The appointee will be required to teach courses in one or more of the following areas: Computer-assisted Translation, Interpreting (English and Cantonese or/and Putonghua), Linguistics, Translation and Culture. Excellent command of Chinese and English is a must, and experience of teaching Translation (both theory and practice) and Interpreting will be an advantage. Further information on the Department and its programmes and activities can be found on the Department's website (<http://www.LN.edu.hk/tran/>).

#### **General Requirements**

Candidates should have a PhD degree in a relevant discipline, ideally five years of relevant experience, and a sound track record in research and scholarly activities.

Lingnan University is fully committed to the pursuit of excellence in both teaching and research. The appointee should demonstrate commitment to teaching and research excellence. Candidates are required to provide information on their research records and evidence of quality teaching. Administrative experience will be an advantage.

#### **Appointment**

The conditions of appointment will be competitive. Remuneration will be commensurate with qualifications and experience. Fringe benefits include annual leave, medical and dental benefits, mandatory provident fund, gratuity, housing benefits, and incoming passage and baggage allowance for the eligible appointee.

Appointment will normally be made on an initial contract of three years, which, subject to review and mutual agreement, may normally lead to longer-term appointment with possibility of consideration for substantiation.

#### **Application Procedure**

Applicants are invited to send their dossier together with a completed personal data sheet (Form R1 which is obtainable at <http://www.LN.edu.hk/hr/employment-opportunities/application-forms>) to the Human Resources Office, Lingnan University, Tuen Mun, Hong Kong by post or by email ([recruit@LN.edu.hk](mailto:recruit@LN.edu.hk), as attachment in MS Word format) by **2 February 2018**. Applicants shall provide names and contact information of at least three referees to whom applicants' consent has been given for their providing references. Please specify the post you are applying for and quote the

reference number of the post in all correspondence. Further information on the University and its programmes and activities can be found on the University's web site (<http://www.LN.edu.hk>). Enquiries can be directed to [recruit@LN.edu.hk](mailto:recruit@LN.edu.hk).

*The University reserves the right not to make an appointment for the post advertised, or to fill the post by invitation or by search. We regret that only shortlisted candidates will be notified.*

### **Postdoctoral Research Fellow in Persian Literary Theory**

University of Birmingham - School of Languages, Cultures, Art History and Music, College of Arts and Law

**Application deadline: 1 March 2018**

Fixed term for 36 Months

Grade 7, Salary - Full time starting salary is normally in the range £29,799 to £38,832. With potential progression once in post to £41,212 a year.

The Department of Modern Languages seeks to appoint a postdoctoral research fellow to work on the ERC-funded project 'Global Literary Theory: Caucasus Literatures Compared (GlobalLIT)' led by Professor Rebecca Gould. The project investigates Islamic rhetoric ('ilm al-balagha) from its inception to the modern period, taking into account the radical variance in timescales for the development of different literary traditions. Expertise in the position's specific literary tradition (Persian, Arabic, and Turkic) is as important as knowledge of critical theory and the ability to situate premodern Islamic literary traditions within the contemporary discipline of Comparative Literature.

You should have completed a PhD in literary studies, native (or near-native) fluency in Persian, expertise in translation studies, high-level analytical capability, as well as a demonstrated ability to work independently to the very highest levels of research excellence. You should have a record of translations from English into Persian.

In Modern Languages research at Birmingham, we explore how the study of languages, discourses, and cultures challenges how we understand and experience the world. Our key concerns involve asking how foreign languages, discourses, and cultures – as objects and methods in their own right, and in all their multiplicity – relativize our ways of thinking, and how an awareness of this enables us to identify links and interconnections where there appears to be only difference and otherness. Over 75% of research in the Department of Modern Languages was judged to be 'world-leading' or 'internationally excellent' in the Research Excellence Framework 2014. The department has a lively programme of national and international experts who come to Birmingham to give lectures and seminars and we pride ourselves on our research culture. As a member of Department, the research fellow will join a lively and flourishing department where they will enjoy opportunities for intellectual and other leadership in a collegiate and highly ambitious research community.

This is a full-time post with duration of three years, with an anticipated start date of September 2018.

Further information about the project:

<https://www.birmingham.ac.uk/schools/lcahm/departments/languages/research/projects/global-literary-theory.aspx>

For further information please contact Prof Rebecca Gould, [R.R.Gould@bham.ac.uk](mailto:R.R.Gould@bham.ac.uk).

Application [here](#).

## **6. OTHER ANNOUNCEMENTS**

### **AVL: Online Platform for finding literature, publishing and networking in Comparative Literature Studies**

[avldigital.de](http://avldigital.de)

This online portal offers a **platform for finding literature, publishing and networking in Comparative Literature Studies**. Funded by the German Research Foundation, it aims at the German speaking research community – nevertheless, its services are open for all researchers in Comparative Literature to use, and to address their colleagues in Germany.

A beta version is available on <http://www.avldigital.de>. Its features include:

- **Open Access for Literary Studies:** Digital publishing for researchers, research institutions and academic publishers on our repository *CompaRe*: <http://www.avldigital.de/CompaRe/>.
- **E-Journals made easy:** We host your periodicals, such as open access journals, working papers and research papers. Our hosting service offers state of the art online publishing with Open Journal Systems (OJS): <http://avldigital.de/publizieren/e-journal-hosting/>.
- **Comparative Literature Researcher Index:** Make yourself and your research known and find out who shares your research interests. Register now: <http://avldigital.de/vernetzen/forscherInnen/>.

- **Who is who in Comparative Literature:** A register of institutions, research projects and websites: <http://avldigital.de/vernetzen/> – Is your institution listed yet?
- **Communicating in Comparative Literature:** Announce calls for papers, jobs and grants, conferences and much more: <http://avldigital.de/vernetzen/neuigkeiten-melden/>. All items are also published on twitter Twitter <https://twitter.com/avldigital> and on the *avldigital* BLOG <https://avldigital.wordpress.com/>.
- [avldigital.de](http://avldigital.de) is a service provided by the **Specialised Information Service for Comparative Literature**, a project under development at the University Library of Frankfurt since 2016. It is funded by the German Research Foundation. Find out more on <http://www.avldigital.de/ueber-uns/>.
- Please subscribe to our **newsletter** for regular updates on [avldigital.de:8080/dlist.server.uni-frankfurt.de/mailman/listinfo/newsletter.avldigital](http://avldigital.de:8080/dlist.server.uni-frankfurt.de/mailman/listinfo/newsletter.avldigital).

Please direct any questions to Jakob Jung at [info@avldigital.de](mailto:info@avldigital.de).

Jakob Jung, M. A.

Fachinformationsdienst Allgemeine und Vergleichende Literaturwissenschaft (FID AVL)

Universitätsbibliothek J. C. Senckenberg

[Bockenheimer Landstraße 134-138](#)

60325 Frankfurt am Main

E-Mail: [j.jung@ub.uni-frankfurt.de](mailto:j.jung@ub.uni-frankfurt.de)

Tel: [+49 \(0\)69 798 25163](tel:+49(0)6979825163)

P.S. What are current research interests in Comparative Literature? Please take our poll "**Eight Answers for Comparative Literature**": <http://tinygu.de/hd76>.

**International Conference on the Dynamics of Religion** (Lithuanian Comparative Literature Association together with Mykolas Romeris)

26-27 October 2017

University (Lithuania), Values Laboratory at the Institute of Humanities (Lithuania), the Lithuanian University of Educational Sciences (Lithuania), the Faculty of Catholic Theology of Vytautas Magnus University (Lithuania), Shota Rustaveli Institute of Georgian Literature TSU (Georgia), and Yuriy Chernivtsi National University (Ukraine) organized an international conference „The Dynamics of Religion in Culture: Interactions of Identities and Their Expression.“

The conference invited scholars and researchers to discuss the changes and relevance of religious, ethical and philosophical provisions and practices in today's society, religious images in art and literature belonging to various periods in Lithuania and other European countries.

***We have a new [Website](#) where news and events of the community will be posted regularly. Please check it out and send suggestions for improvement. You can also follow ESCL-SELC updates in [Facebook](#) and if you have friends who want to join us, please ask them to sign up on the [Website](#) and also on Facebook (by clicking on e-mail signing they will be automatically included in the Newsletter).***