



EUROPEAN SOCIETY OF  
COMPARATIVE LITERATURE/  
SOCIÉTÉ EUROPÉENNE DE  
LITTÉRATURE COMPARÉE

# NEWSLETTER

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EDITED BY / ÉDITÉ PAR RÓBERT GÁFRIK

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## Calls for Papers and Seminar Participation / Appels à communication et séminaires

### Text und Bild in der jüdischen Literatur / Text and Image in Jewish Literature

Die Gesellschaft für europäisch-jüdische Literaturstudien (EJLS) veranstaltet in Kooperation mit der Professur für Literatur- und Kulturwissenschaft der ETH Zürich eine internationale Konferenz zum Thema „Text und Bild in der jüdischen Literatur“. Die Konferenz wird vom 26.-28. November 2018 an der ETH Zürich stattfinden. Tagungsleiter ist Prof. Dr. Andreas B. Kilcher. Es ist die siebte Konferenz der EJLS.

Einer kanonischen Vorstellung nach ist die jüdische eine Kultur der Schrift, während in ihr das Bild eine untergeordnete, wenn nicht gar negative Rolle spielt. Das wird zum einen mit dem biblischen theologischen Bilderverbot begründet, wonach – archetypisch gegen die „ägyptische Idolatrie“ gewendet – Gott als erhaben, undarstellbar, unabbildbar gilt. Zum anderen wurde die jüdische Kultur durch die immer neue historische Diasporaerfahrung zu einer Kultur der Literatur, deren eigentliche „Heimat“ das „portative Vaterland“ (Heine) des Buches ist. Es stellt sich jedoch die Frage, ob diese theologisch wie historisch begründete Konkurrenz der beiden Medien von Schrift und Bild auf diese Weise für das Judentum nicht vorschnell behauptet bzw. generalisiert wird, ob sie nicht vielmehr zu differenzieren und zu revidieren ist. Die Frage ist zum einen, ob das Bild als solches nicht doch eine grössere und positive Bedeutung in der jüdischen Kultur hat, eine eigene Dignität an der Seite der Schrift. Zu fragen ist zum zweiten aber vor allem auch, ob diese Medien-Dichotomie nicht grundsätzlich falsch ist, ob mithin Schrift und Bild nicht vielmehr eng aufeinander bezogen und in einander verwoben sind.

Diese Fragen sollen auf der Tagung nicht nur allgemein, kultur- wie ästhetik-theoretisch gestellt werden, sondern insbesondere auch am historischen Beispielfeld der modernen jüdischen Literatur und Kultur. Dabei geht es weniger um die historische These, dass in der Moderne die theologische Begründung des Bilderverbots an Geltung verlor bzw. in der Aufklärung zu einer philosophischen Kritik der „Idolatrie“ umgedeutet wurde. Vielmehr geht es um eine grundsätzliche systematische Öffnung der Literatur für das Bild und vice versa des Bildes für die Schrift. Dass die jüdische Literatur – prototypisch schon in den Salomonischen Gleichnissen – Bilder sprachlich beschreibt und den abstrakten Text dergestalt verbildlicht, kann dafür eine Ausgangslage sein. Doch nicht nur um imaginäre Schriftbilder wie Parabeln und Metaphern soll es gehen, sondern auch um die Konstellation der materialen Medien von Schrift und Bild, von Literatur und Kunst.

Wenn wir diese systematische Ausgangslage sodann mit einer historischen These verbinden wollen, so lässt sich immerhin so viel sagen, dass dieses Verhältnis in der Moderne durch den Autoritätsverlust des Bilderverbots zumindest entspannter geworden ist. Daher u.a. auch der Akzent auf diese Epoche. Dennoch soll auch ins Bewusstsein gerückt werden, dass es auch eine emphatische vormoderne Bildkultur mitten in der jüdischen Schriftkultur gibt, konkret in der reichen Praxis der Kalligraphie und Handschriftenillumination. Beispiele dafür finden sich – neben der Haggada – insbesondere in der magischen und kabbalistischen Literatur, in der Schrift und Buchstaben auch als Bilder eine besondere Bedeutung erhalten. Auf Amuletten, wie sie u.a. im Chassidismus bis weit ins 19. Jahrhundert hergestellt wurden, ist die Kontextur von Schrift und Bild aufs höchste verdichtet.

Wenn wir sodann von der emphatischen religiösen Schrift-Bild-Kultur in die Literatur der Moderne übergehen, so ist diese Kontextur allerdings nicht nur von der Schrift, sondern auch vom Bild her zu denken. Zum einen kann unter dem Vorzeichen einer nunmehr nicht mehr magischen, sondern poetologischen Überdetermination die Schrift ihrerseits Bildcharakter annehmen und gewissermassen zu einer hieroglyphischen Bilderschrift werden, indem ihre Zeichen sowohl in ihrer symbolischen Funktion als auch in ihrer physischen ästhetischen Erscheinung bedeutsam und wirksam werden. Die Schrift wird hier Bild, sei es

als quasi-magisches Zeichen, sei es als ästhetisches Ornament. Das erklärt auch die poetologische Rezeption und Adaption der Kabbala in der modernen jüdischen Literatur (und darüber hinaus). Beispiele für diese Beschreibung und den bildhaften Einsatz von Schrift und Zeichen – auch, aber nicht nur des Hebräischen – finden sich von Heinrich Heine bis Franz Kafka, Yvan Goll oder Paul Celan.

Zum anderen kann – nun auch vom Bild her gedacht – das Bild an die Seite der Schrift treten, Textur werden und mit ihr zu einer komplexen narrativen oder imaginären Einheit verbunden werden. Die „Renaissance der jüdischen Kunst“ (Martin Buber) im Kontext des Kulturzionismus um 1900 ist ein markantes modernes Beispiel dafür. Ob sie dabei an eine ältere jüdische Kunst anschliessen kann, wäre zu fragen. Selbstbewusst wurden aber vor allem um 1900 nicht nur eine „jüdische Kunst“ neu behauptet, sondern mit ihr zugleich auch vielfältige Kooperationen zwischen Schriftstellern und Künstlern angestrebt. Besonders sichtbar wurde dies zum einen in bibliophilen Buchprojekten jüdischer Verlage (wie Gurlitt Verlag, Welt-Verlag, Benjamin Harz), zum zweiten in illustrierten jüdischen Zeitschriften zu Literatur und Kunst (etwa „Ost und West“ oder „Das Zelt. Eine jüdische illustrierte Monatsschrift für Kunst, Literatur und Wissenschaft“) nach 1900. Besonders sichtbar im deutschsprachigen Raum war dabei die Zusammenarbeit u.a. zwischen Ephraim Moses Lilien und Morris Rosenfeld, Hermann Struck und Arnold Zweig sowie Joseph Budko, Jacob Steindardt und Arno Nadel. An der Seite dieser Kooperationen steht die kongeniale und künstlerisch bewusste Verbindung von Schrift und Bild in singulären Werken, namentlich etwa bei Else Lasker-Schüler oder Uriel Birnbaum.

Nicht zuletzt soll auch die Verbindung von Schrift und Photographie in den Blick genommen werden, die diese komplexe Textur um ein neues technisches Medium erweitert. Beispiele dafür sind etwa die Montagetechniken bei Moïche Vorobeichic (u.a. Ghetto von Wilna) oder Sasha Stone (u.a. Benjamins Einbahnstrasse), die die literarische Text-Bild-Montage (wie etwa bei Alfred Döblin) in ein neues technisches Medium überführen. Mit dem neuen, für die Vervielfältigung im Druck besonders vorgesehenen Medium der Photographie werden Schrift und Bild noch enger aneinander geführt.

Wir bitten um Vortragsvorschläge (300-500 Wörter) mit einer kurzen biografischen Notiz und/oder Rückfragen bis zum 31. Mai 2018 an folgende Mailadresse: sekretariat@lit.gess.ethz.ch. Konferenzsprachen sind Deutsch und Englisch. Die Vorträge sollen eine Länge von 25 Minuten nicht überschreiten. Es ist vorgesehen, dass Übernachtungskosten getragen werden, Reisekosten werden nach Möglichkeit erstattet.

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In cooperation with the Chair for Literature and Cultural Studies of the ETH Zurich the Association for European-Jewish Literary Studies (EJLS) is organising a conference on the topic of “Text and Image in Jewish Literature”. The conference will take place at the ETH Zurich from 26th to 28th of November 2018 with Prof. Dr. Andreas B. Kilcher as the conference host. It is the seventh conference of the EJLS.

It is generally accepted that Jewish culture is fundamentally scriptural in nature, a culture anchored in the written word. It gives primacy to writing and to the letter, while visual images play only a secondary or even a negative role. On one hand, this view is based on the Biblical prohibition against image making, archetypically a prohibition against Egyptian idolatry. In Judaism, God is conceived as not being conducive to artistic representation. On the other hand, Jewish culture developed over centuries into a literary culture owing partially to ever new historical diasporic experiences. Its true homeland was portable (Heine) –the book. However, one may ask whether this theologically or historically based view of the tension between word and image in Judaism and Jewish Culture is not premature or too much of a generalization, which requires revision and qualification. One question which may be asked is whether or not the visual image, as such, may in truth have a larger and more positive meaning in Jewish culture, with dignity in its own right alongside writing. Another perhaps more important question is whether or not the generally accepted dichotomy between the written word and the visual image is fundamentally askew. Perhaps word and image are much more closely bound together or even intertwined in Jewish culture.

These and other questions will be posed at this conference not only in a general, cultural and aesthetic-theoretical sense, but also more specifically in historical contexts of modern Jewish literature and culture. This has less to do with the historical thesis that in the modern period the theological justification of the prohibition against visual images has lost its credibility, or for example that it was reinterpreted during the Enlightenment as a philosophical critique of idolatry. It is much more likely that it has to do with a fundamental systematical openness of literature for the image and, vice versa, of the image for the word. The fact that Jewish literature –going back to prototypical Biblical examples – sometimes attributed to Solomon-- evidences images described in language or passages of abstract text linked to visual imagery may serve as a point of departure. However, the discussion need not be restricted to specific parables and metaphors, but rather include the constellation of material media, word and image, literature and art.

If we wish to link this systematically conceived point of departure with an historical thesis, one might still say, that this relationship has become even more fluid in modernity, owing to the loss of authority of the prohibition against image making. Thus, although this conference will inevitably focus on modern examples, it should do so conscious of the fact that a pronounced pre-modern visual culture existed together with Jewish literary culture. Jewish calligraphy and illuminated manuscripts document this tradition richly. Particularly important examples, in addition to the Passover Haggada - include the Kabbalistic and magical literature, including writing and the letter itself. Word and image are also intertwined in Chassidic amulets, which were produced well into the 19th century.

Turning to the pronounced religious word-image culture in modern Jewish literature, one needs to conceive of it not merely from the point of view of written culture, but also from the vantage of visual culture. On one hand, given the no longer pertinent magical – but now instead a poetological – overdetermination, written culture takes on a visual character, in fact becoming a hieroglyphic image-scripture, in so far as its signs become meaningful in their symbolic function, as well as in their physical aesthetic appearance. Writing becomes image, either as a quasi-magical sign, or even as an aesthetic ornament. This explains also the poetical reception and adaptation of the kabbala in modern Jewish literature and beyond. Examples for this and this new visual aspect of word and image united, –in Hebrew, but not only in Hebrew,-- can be found in texts ranging from Heinrich Heine to Franz Kafka, Yvan Goll or Paul Celan.

On the other hand, when conceived from the vantage of the image, where images take their place alongside written words and become a texture, they join and become a complex narrative or imagistic unity. Martin Buber's "Renaissance of Jewish Art" is a clear-cut modern example of this within the context of Cultural Zionism. Whether it can be applied to an older Jewish art would be worthy of consideration. Around 1900 not only was a Jewish art being self-consciously promoted, but together with it a multifaceted cooperation between writers and artists was being initiated. Particularly visible in this regard were, first, the bibliophilic (art)book projects of Jewish publishing houses and, second, examples in illustrated Jewish literary and art magazines, like "Ost und West", "Das Zelt. Eine jüdische illustrierte Monatsschrift für Kunst, Literatur und Wissenschaft" or "Der Schlemiel". Exemplary cooperative projects in this category include those by Ephraim Moses Lilien and Morris Rosenfeld, Hermann Struck and Arnold Zweig, as well as Joseph Budko, Jakob Steinarth and Arno Nadel. Next to such cooperative ventures stand the artistically conscious connections of word and image in singular works, as in publications by Else Lasker-Schüler or Uriel Birnbaum.

Last but not least, the relationship between writing and photography should be taken into account, which extends this complex texture within the framework of a new technical medium. Examples include the montage techniques of Moishe Vorobeichic, e.g. in Ghetto von Wilma or by Sasha Stone, e.g. Benjamin's Einbahnstrasse, which transfer the text-image-montage technique (as in the work of Alfred Döblin) into a medium. Regarding photography as medium, the possibility of multiplication in print, allows for new ways in which writing and image may be brought together.

Following an interdisciplinary approach, we invite scholars from the fields of Jewish Studies, Literary Studies, Art History and Art Theory to submit their paper proposals (300-500 words) with a short biographical note

and/or your questions by the 31th of May 2018 to the following email address: sekretariat@lit.gess.ethz.ch. The languages of the conference are German and English. Papers should not exceed a length of 25 minutes. It is intended that accommodation costs will be covered, travel expenses will be reimbursed if possible.

## Ereignis in Sprache, Literatur und Kultur / Event in Language, Literature and Culture

Interdisziplinäre Tagung an der Pannonischen Universität Veszprém

vom 4. bis 6. Oktober 2018

in Zusammenarbeit mit der Filiale Veszprém der Ungarischen Akademie der Wissenschaften  
und der Stiftung Előd Halász

Das Institut für Germanistik und Translationswissenschaft an der Pannonischen Universität Veszprém organisiert am 4.-6. Oktober 2018 eine interdisziplinäre Tagung, in deren Mittelpunkt der aus unterschiedlichen Wissens- und wissenschaftlichen Bereichen bekannte Begriff „Ereignis“ steht. Um uferlose interdisziplinäre Diskurse einzudämmen, möchte sich die Tagung vor allem auf linguistische (auch psycholinguistische), literatur- und kulturwissenschaftliche, literatursoziologische sowie translationswissenschaftliche Beiträge beschränken. Im Folgenden werden einige mögliche Zugänge zum Begriff bzw. dem Phänomen „Ereignis“ skizziert:

Linguistische Zugänge können beispielsweise von Pustejovskys Ansätzen der Ereignisstruktursemantik und der Wortfeldtheorie(n) von Wotjak, Geckeler und Lutzeier ausgehen. Es kann danach gefragt werden, wie anhand ereignisstruktursemantischer Analysen die Bedeutungsstruktur deutscher und anderssprachiger (z.B. englischer, ungarischer) verbaler Felder zu modellieren ist. Seit der kognitiven Wende in der Psychologie fragt man intensiv danach, wie die Bedeutungen der Wörter im Gehirn des Menschen repräsentiert werden. In Anlehnung an Engelberg kann man davon ausgehen, dass die Bedeutungsrepräsentation der Verben in ihren Ereignisstrukturen besteht. Die Verben bezeichnen Ereignisse, die aus miteinander über verschiedene Relationen verknüpften Teilereignissen verschiedener Arten bestehen. Es stellt sich dabei die Frage, wie eine angemessene Theorie zur Repräsentation der Verbbedeutung zu entwickeln bzw. der bereits vorhandene ereignisstrukturbasierte Ansatz vor dem Hintergrund einer kontrastiven semantischen Analyse weiterzuentwickeln ist. Das Korpus dazu können u.a. auch Wortfelder bilden. Es ist weiterhin zu untersuchen, wie Ereignisstrukturen in eine Rahmentheorie zur Repräsentation der Argumentstruktur und Valenz der Verben eingebettet werden können. Ein mögliches Untersuchungsziel könnte sein, den semantischen Gehalt der in den Ereignisstrukturen verwendeten Prädikate und Relationen möglichst präzise zu bestimmen und (intra- und/oder interlingual) zu vergleichen. Zu prüfen ist auch, ob das gesamte semantische Kenntnissystem als Ereignisstruktur aufgefasst werden kann.

Im Mittelpunkt translationswissenschaftlicher Forschungsarbeit kann die Translation als kommunikatives und interkulturelles Ereignis stehen, wobei der Prozessaspekt und die interkulturelle Dimension betont werden (Snell-Hornby). In diesem Zusammenhang sind weitere Beispiele für unterschiedliche Konzeptionen des Übersetzens als hermeneutischer Prozess des Verstehens von Texten (Stolze), das Übersetzen als interkulturelle Vermittlung im Sinne des interkulturellen Managements (Katan), das Übersetzen als Verhandlungsprozess (Eco), das Übersetzen als kreative Sprachentwicklung, das Übersetzen als funktionaler Prozess (Nord) und das Übersetzen als sozialer Prozess (Beiträge in Wolf/Fukari). Die Forschung im Bereich der Dolmetschwissenschaft kann sich auf sprachwissenschaftliche Themen in Bezug auf die kognitive Belastung (Effort Model), das Arbeitsgedächtnis, die Hirnfunktionen und Aktivierungsmuster sowie auf die Nutzererwartungen, Bewertungen und Reaktionen als Qualitätsindikatoren konzentrieren. Zur starken Zunahme der Dolmetschaktivität und -wissenschaft im 21. Jahrhundert zählen weitere Dolmetschereignisse



wie das Dometschen der Gebärdensprache , das Dialog- und Teledolmetschen, das Videodolmetschen, die Speech-to-Speech-Übersetzungssysteme wie auch die Entwicklung von Tools und Technologien zur Datensammlung und Analyse von Sprachdaten.

Literaturwissenschaftlich-narratologische Zugänge können von Jurij Lotmans Definition des Begriffs „Ereignis“ als der „Verletzung irgendeines Verbotes“, bzw. von der Relation zwischen „Ereignis“ und „Sujet“ (beide aufgefasst von Lotman als topologische Kategorien) ausgehen. Betrachtet werden können etwa Novellen im Hinblick auf das „Novum“, wie dieses zumindest seit Goethe zur Grundstruktur der Novelle gehört bzw. auf den Wendepunkt der Novelle als grundsätzliche Strukturkomponente und lesersteuerndes Deutungspotenzial. Will man überdies das Ereignis mit Wolf Schmid (Elemente der Narratologie) als „eine Zustandsveränderung, die besondere Bedingungen erfüllt“ unter die Lupe nehmen, ergeben sich Fragen nach dem Beziehungsgeflecht Ereignis-Ereignishaftigkeit-Erzählwürdigkeit, Faktizität oder Realität der Veränderung, oder nach dem Grad der Ereignishaftigkeit (Relevanz, Imprädiktabilität, Konsekutivität, Irreversibilität, Non-Iterativität) bzw. ihrem intertextuellen und (inter)kulturellen Kontext usw. Einbezogen werden können auch Ereignishaftigkeit als kultur- und literaturhistorisches Phänomen oder Relationen zwischen Ereignishaftigkeit und Ritualität. Bevorzugt werden dabei Beiträge, die die obigen Begriffskomplexe auf (deutschsprachige) literarische Texte beziehen bzw. jene mit diesen „illustrieren“.

Literatursoziologisch und rezeptionsgeschichtlich lässt sich ein literarisches Werk als ein Ereignis auffassen, wenn es durch sein Erscheinen und seine Wirkungspotenz einen rezeptiven Diskurs auslöst, der „eventuell“ auch andere „Felder“ (Pierre Bourdieu) als das literarische, nämlich das soziale oder das politische Feld berührt oder mit ihnen in Konflikt gerät. Man kennt z.B. den Skandal, den Gerhart Hauptmann mit seinem Vor Sonnenaufgang oder Rolf Hochhuth mit seinem Stellvertreter auslöste, die diskursive Wirkung, die diese Stücke auf soziale und politische Felder der gegebenen Epoche ausübten. In anderen Fällen sind diese Wirkungen selbst innerhalb des literarischen Feldes subtiler oder erst aus einer bestimmten zeitlichen Distanz erkennbar. Das Ereignis manifestiert sich dann als Eingang in die Geschichte der poetischen Sprache, als Anfang einer neuen poetischen Ausdruckform. Überlegenswert scheint schließlich der Moment der Begegnung des literarischen Textes mit einem anderen Medium, wodurch Ereignis zur intermediellen Transformation wird. In diesem Fall könnte danach gefragt werden, inwiefern die diversen Medien (z.B. Musik oder Film) das Zum-Ereignis-Werden des literarischen Textes beisteuern.

Last but not least: Innerhalb der Tagung wird auch eine Jugend-Sektion geplant, zu der ungarische und ausländische Nachwuchsgermanisten sowie Germanistik-, Translations- und Dolmetschwissenschaft-Studierende und Doktorand(inn)en eingeladen werden. Es handelt sich um eine selbständige Sektion, die zur Vorstellung von Studierenden und Nachwuchswissenschaftlern dient, ohne dass eine strenge Anknüpfung an die obigen Themen erforderlich wäre.

Für die einzelnen Vorträge sind 20 Minuten, für die anschließende Diskussion 10 Minuten vorgesehen. Abstracts im Umfang von max. 2500 Zeichen (inkl. Leerzeichen) müssen spätestens bis 31. Mai 2018 an die folgenden Adressen geschickt werden: [ereignis@mftk.uni-pannon.hu](mailto:ereignis@mftk.uni-pannon.hu) und [vszabol@gmail.com](mailto:vszabol@gmail.com).

Über die Annahme der Beitragsvorschläge wird bis Ende Juni 2018 entschieden. Reise-, Verpflegungs- und Übernachtungskosten können von den Veranstaltern leider nicht übernommen werden.

Die Registrationsgebühr beträgt 15.000 HUF/50 EUR, (Phd-)Studentengebühr 7500 HUF/25 EUR (Nachweis erforderlich) und beinhaltet: Abstractheft, Tagungsbüfett in den Pausen, Empfang, Publikationsmöglichkeit im Tagungsband.

Einzahlung der Registrationsgebühr bis 31. Juli 2018

Die Bankverbindung zur Überweisung:

Halász Előd Alapítvány  
IBAN: HU51 1174 8007 2481 2441 0000 0000  
BIC (SWIFT): OTPVHUHB

Bitte unbedingt angeben: Ereignis – Registrationsgebühr – Nachname

Die Konferenzsprachen sind Englisch, Deutsch und Ungarisch.

Weitere Informationen zur Tagung (Programm, Plenarvorträge etc.) finden Sie ab Mitte Juli 2018. unter <http://german.uni-pannon.hu/index.php/hu>.

Das Organisationskomitee:

Dr. habil. Katalin Ortutay,

Dr. habil. József Tóth,

Dr. habil. László V. Szabó

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Interdisciplinary Conference at the University of Pannonia Veszprém

on October 4-6, 2018

in Cooperation with the Veszprém Branch of the Hungarian Academy of Sciences  
and the Előd Halász Foundation

The Institute for German Studies and Translational Science at the University of Pannonia Veszprém is organizing on October 4-6, 2018 an interdisciplinary conference focusing on the concept of 'event' regarded from different scientific perspectives. In order to reduce the fields of interdisciplinary discussions, the conference wishes to confine itself mainly to linguistic (also psycholinguistic), literary- and cultural scientific, literary sociologic, as well as translational scientific contributions. Some of possible approaches of the concept or phenomenon of 'event' may include:

Linguistic approaches can, for instance, be based on Pustejovsky's assumptions of the semantics of the event (German Ereignis), or the lexical field theories of Wotjak, Geckeler or Lutzeier. Possible event-structure-semantic analyses may focus on models of verbal fields of German or other (e.g. English or Hungarian) languages and their semantic structure. Since the cognitive turn in psycholinguistics, questions of lexical semantic structures and representations in the human brain have been intensely discussed. According to Stefan Engelberg it can be assumed that the semantic representation of verbs corresponds to their event-structure. Verbs denote events that consist of different, multivariably interrelated part-events (or event-parts). Therefore, the question may arise, how an appropriate theory of semantic representation of verbs could be developed, or by what means already existing approaches to event-structures can be enhanced by contrastive semantic analyses. Possible corpuses may include lexical fields. It also seems to be worth examining how event-structures could be embedded in a frame-theory of representation of argument-structure and valency of verbs. A further purpose of examination may be the (precise) determination of semantic contents of predicates and relations used in the event-structures, as well as their (intra- and/or interlingual) comparison. Finally, it may be inquired whether the entire semantic knowledge system can be regarded in terms of event-structure.

Translational scientific papers may focus on translation as a communicative and intercultural event, emphasizing process aspects, and intercultural dimensions of translation (Mary Snell-Hornby). Within this context, different concepts of translation as a hermeneutic process of understanding texts (Radegundis Stolze), as intercultural transmission in the sense of intercultural management (David Katan), as process of negotiation (Umberto Eco), as creative language development, as functional process (Christiane Nord), or as social process (see papers edited by Wolf/Fukari in 2007) can be discussed. Research in the field of translational science as science of interpreting can focus on linguistic topics related to the Cognitive Load Theory (effort-model), working memory, brain functions and activation patterns, equally referring to user

expectations, evaluations and reactions as quality indicators. Further interpreting events typical for current activities in the 21st century can be interpreted as sign language, dialogue- and tele-interpreting, video-tele-interpreting, speech to-speech translational systems, also the development of tools and technologies for data collecting and analysis of language data.

Literary scientific-narratological approaches can be based on Youri Lotman's definition of the concept of 'event' as 'violation of certain interdictions', or, respectively, on the relation between "event" (Ereignis) and "subject" (Sujet), both being regarded by Lotman as topological categories. In short stories, for instance, the 'novum' that belongs to their structure at least since Goethe, can be regarded as 'events', but also the so-called turning points, both being basic structural components and reader-directing elements of short stories. If Wolf Schmid regarded the (narratological) 'event' as a "change of status meeting special conditions" (Elemente der Narratologie), questions can be posed related to concepts of event, eventlikeness, narrativity, to the facticity or reality of change, to the grade of eventlikeness (relevancy, unpredictability, consecutivity, irreversibility, and non-iterativity), to their intertextual and (inter)cultural context and so on. On the other hand, papers can focus on eventlikeness as a cultural and literary historic phenomenon, or on connections between eventlikeness and rituality. We will also favour papers applying the above concepts to literary texts, or "illustrating" them with those concepts.

From literary sociological and reception theoretical point of view a literary work can be regarded as an event if its appearance and its impact potential trigger receptive discourses that can touch "fields" (Pierre Bourdieu) other than the literary one, namely the social or the political field, or can even come into conflict with them. The scandals provoked by Gerhart Hauptmann's *Before Sunrise* or Rolf Hochhuth's *The Deputy* are well-known in the German literary history, also the discursive impact caused by these plays in the social and political fields of their age. In other cases, these impacts are rather subtle even within the literary field, or only recognisable from a certain distance of time. The 'event' then shows itself as an entry into to history of the poetic language, as the beginning of a new poetic form of expression. Finally, the meeting moment between the literary text and another medium is also worth considering, which transforms the 'event' into an intermedial one. In such cases questions may arise, how diverse media (such as music or film) can help a certain literary text become an event.

Last but not least, our conference equally offers a junior section, to which (PhD) students from Hungary and abroad, young specialists in German studies and translational science, are invited. This independent section aims at providing the young researchers a platform for presenting their work thus a strict connection of their papers to the above descriptions is no definite requirement.

20 minutes for each presentation and 10 minutes for the following discussions are scheduled in each section. Abstracts of no more than 2,500 characters (incl. spaces) should be submitted until May 31, 2018 to the following email addresses: [ereignis@mftk.uni-pannon.hu](mailto:ereignis@mftk.uni-pannon.hu) and [vszabol@gmail.com](mailto:vszabol@gmail.com)

Paper proposals will be selected by the end of June, 2018. Travel, catering and accommodation expenses cannot be refunded.

The registration fee of 15.000 HUF/50 EUR, for (Phd-)students (certification of the student status is required) 7.500 HUF/25 EUR, covers the booklet of abstracts, conference buffet during the breaks, reception, publication costs (in the conference volume).

Please transfer the registration fee to the bank account number below. Deadline for the conference fee: July 31, 2018.

Halász Előd Alapítvány  
IBAN: HU51 1174 8007 2481 2441 0000 0000  
BIC (SWIFT): OTPVHUHB

Please type the following in the note to payee: event – registration fee – your surname.



The conference languages are English, German and Hungarian.

For further information about the conference (conference programme, plenary lectures etc.) see <http://german.uni-pannon.hu/index.php/hu> (from the middle of July 2018).

The organising committee:

Dr. habil. Katalin Ortutay

Dr. habil. József Tóth

Dr. habil. László V. Szabó

## Transnationale Akzente. Zur vermittelnden Funktion von Literatur- und Kulturzeitschriften im Europa des 20. Jahrhunderts.

Symposion im Literaturarchiv Sulzbach-Rosenberg

### Zusammenfassung

Im Rahmen des von der Europäischen Kommission geförderten Europäischen Kulturerbejahrs 2018 organisiert das Literaturarchiv Sulzbach-Rosenberg in Zusammenarbeit mit der Universität Regensburg vom 6. bis 8.12.2018 ein Symposion zur Frage, inwiefern Literatur- und Kulturzeitschriften transnationale Räume eröffnen, in denen sich ästhetisch-literarische Diskurse mit dem Feld des Politischen kreuzen und dabei spezifische Spannungsfelder erzeugen. An einzelnen historischen Fallbeispielen sollen diese Spannungsfelder in 30-45-minütigen Vorträgen unter besonderer Berücksichtigung der europäischen Perspektive in den Blick genommen werden.

### Wissenschaftliche Zielsetzung

Zu den bedeutendsten Beständen des Literaturarchivs Sulzbach-Rosenberg gehören das Archiv der Literaturzeitschrift Akzente sowie das Archiv der Zeitschrift Sprache im technischen Zeitalter. Beide Zeitschriften wurden von Walter Höllerer als Projekte mit einer dezidiert europäischen Dimension begründet. Seit den 1950er Jahren wurden in den Akzenten immer wieder Themenhefte zu europäischen Literaturen herausgegeben. Es gab einen regen Austausch mit französischen, italienischen, skandinavischen oder griechischen Literaturzeitschriften. In den 1950er und 1960er Jahren konnte man die französische, amerikanische und italienische Literatur in den Akzenten entdecken. Der Blick über die Sprach- und Ländergrenzen ist bis heute ein Markenzeichen der Akzente und der Sprache im technischen Zeitalter geblieben.

Ausgehend von dieser Beobachtung soll auf dem Symposion unter transnationalem Aspekt nach der vermittelnden Funktion europäischer Literatur- und Kulturzeitschriften gefragt werden. Hierbei soll gezeigt werden, dass Zeitschriften sich insofern als Teil des europäischen Kulturerbes begreifen lassen, als dass sie ästhetisch-literarische Diskurse abbilden, die methodisch sehr gut in der Hypothese eines transnationalen europäischen Raums verortet werden können. Deutschsprachige Beiträge zur Debatte um den Nouveau Roman in den 1950er Jahren können hierbei ebenso als Beispiel gelten wie die Zusammenhänge zwischen Ästhetik und Politik im Kontext der DDR-Zeitschrift Sinn und Form. Zeitschriften bilden, so die Ausgangsüberlegung, als nicht-staatliche Akteure ein teilautonomes und transnationales soziales Feld, das eng an ästhetische Diskurse gekoppelt ist und zum politischen Feld in vielfältige Spannungsverhältnisse treten kann. Eben diese Zusammenhänge sollen mit dem Symposion in einer vergleichenden, europäischen Perspektive erörtert werden.

Schwerpunkte des Symposions sollen insbesondere der Austausch mit Frankreich, Italien und England sowie das Verhältnis zwischen west- und osteuropäischen Zeitschriftenprojekten vor und nach 1989 sein. Um einen Bogen zur Zeitschriftenlandschaft der unmittelbaren Gegenwart zu schlagen, ist eine Abendveranstaltung mit Herausgebern aktueller Zeitschriften geplant.

## Einreichungen

Abstracts für Vorträge (ca. 30-45 Minuten) können bis zum 30.6.2018 eingereicht werden.

## Kontakt

Michael Peter Hehl, M.A., Literaturarchiv Sulzbach-Rosenberg, [hehl@literaturarchiv.de](mailto:hehl@literaturarchiv.de)

PD Dr. Heribert Tommek, Institut für Germanistik, Universität Regensburg, [heribert.tommek@sprachlit.uni-regensburg.de](mailto:heribert.tommek@sprachlit.uni-regensburg.de)

## The Circulation of Shakespeare's Plays in Europe's Borderland

Deadline for submissions: June 15, 2018

Full name / name of organization: University of Bucharest

Contact email: [shakespeare.borderland@gmail.com](mailto:shakespeare.borderland@gmail.com)

THE CIRCULATION OF SHAKESPEARE'S PLAYS IN EUROPE'S BORDERLAND

University of Bucharest, Romania

November 8th-9th, 2018

### KEYNOTE SPEAKERS:

**Prof. RUI CARVALHO HOMEM, University of Porto**

**Prof. ALEXANDER SHURBANOV, University of Sofia**

*"The Circulation of Shakespeare's Plays in Europe's Borderland"* International Conference invites scholars to engage in re-thinking and re-defining the idea of Europe's borderlands (the Western and the Eastern ones) and of Shakespeare's travel to these two cultural spaces in three different periods:

- a) the early circulation (the 18th and 19th century) of already mediated texts that had a history of translation or re-writing in major European cultural spaces;
- b) the circulation of Shakespeare texts (translations, adaptations and critical texts) and/or performances during the Cold War, across or behind the infamous Iron Curtain;
- c) the 21st century negotiations of a globally "reformatted" Shakespeare and the re-localization of his texts in new projects of re-writing his plays.

We believe that exploring the role of Shakespeare re-writings as a catalyst of exchanges as well as of transformations in these two borderland regions of Europe can lead to exciting discussions on possible similarities and differences in the reception and re-writing of Shakespeare as well as on the re-thinking of the very term "borderland".

### We invite contributions focusing on, yet not limited to, the following aspects:

- What cultural transfers were promoted by the circulation of indirect translations (from French or German) of Shakespeare in the 18th-19th centuries?
- What negotiations were possible in the socialist period when Moscow set itself up as the political and cultural center, while translators and critics/teachers still looked at Paris or London for models?
- What cultural exchanges does the ongoing re-translation of Shakespeare's plays perform in the context of the global-local articulation?
- How does the content of Shakespeare's works change when travelling across media, do they contest or re-enforce the canonical status of the bard and what are the political implications of these adaptations and repurposings for the two borderlands?

- What are the continuities in the approaches towards Shakespeare in education and what discontinuities have the new digital age and the penetration of the logic of the marketplace in school introduced in Romania and the “borderland region”?
- What critical/ideological framework has the teaching of Shakespeare been designed to promote?
- How can the global-local negotiation in the teaching of Shakespeare adaptations promote students’ critical thinking rather than passive consumerism?

#### **Submission guidelines:**

**250-300 word abstracts** for papers to be presented at the conference should be sent by **15 June 2018**. Together with the abstract and the title of the paper, prospective participants are invited to send a brief (100-word) bio stating their name, institutional affiliation, research interests, e-mail, telephone number and relevant academic output.

- Conference presentations should be in English and will be allocated 20 minutes each, plus 10 minutes for discussion.

- Both abstracts and bios should be sent to the following e-mail address: [shakespeare.borderland@gmail.com](mailto:shakespeare.borderland@gmail.com)

#### **Conference organizers:**

Prof. Mădălina Nicolaescu (University of Bucharest),

Dr. Oana-Alis Zaharia (University of Bucharest)

Dr. Andrei Nae (University of Bucharest)

PhD. student Irina Spătaru (University of Bucharest)

This conference is organized as part of the UEFISCDI-funded research project, *The Circulation of Shakespeare’s Texts in the South-Eastern Border*, no. 1/2017, PN-III-P4-ID-PCE-2016

## **Dissensus in the Postcolonial Anglophone World: History, Politics, and Aesthetics**

Deadline for submissions: June 30, 2018

Full name / name of organization: Université de Lille, France

Contact email: [mccannfiona@gmail.com](mailto:mccannfiona@gmail.com)

The first international conference under the aegis of the French Society for Commonwealth and Postcolonial Studies (the SEPC), and supported by the Institut Universitaire de France and the laboratory CECILLE (EA 4074), will take place at the Université de Lille SHS on January 31st and February 1st 2019.

“Sustained as they have been by a common rejection of the state, what can be the space for alternative cultural forms in a peace that is to be regulated everywhere by state institutions?” This question, asked by David Lloyd at the end of his book *Ireland After History* (Lloyd 107), is the point of departure for this conference which aims to investigate the history, politics, and aesthetic works within postcolonial states which were former British colonies and which have witnessed, at various historical moments, a move towards “alternative cultural forms”, but also alternative political forms. Decolonisation and the postcolonial period, although experienced differently in various states, might be said to be paradoxically characterised both by political turmoil and innovative creativity on the one hand and, on the other, by a streamlining of culture, particularly literary production and historical and political discourse, in favour of consensus. The period loosely referred to here is that which precedes and follows on from insurgency and militancy, regime change and ostensible reconciliation, in other words, that period of the mid to late twentieth and early twenty-first centuries marked by decolonisation – or lack thereof –, territorial conflict, transnational and indigenous resistance, and transformative justice, although discussion of earlier historical moments are also of course welcome.

This streamlining of discourse and cultural productions in the service of a fragile peace, reconciliation, or politically expedient consensus has been noted by several critics. Neil Lazarus for instance evokes the “relatively little attempt to suggest that not all forms of nationalist discourse are reducible to the statist master-discourse – indeed that some of the most adamant and far-reaching resistance to the violence and repressiveness of the postcolonial state has been undertaken precisely in the name of alternative nationalisms, of different national imaginings” (Lazarus 2011, 70). Benita Parry, for her part, from very early on after the demise of apartheid called attention to the ways in which post-apartheid discourse in South Africa morphed into a narrative which has attempted to write out of existence any dissonance with the Rainbow Nation idea which has had such currency: “Concerned to narrate the new nation and rewrite the colonial past as one of cooperation and transculturation, this genre of reconciliation historiography, which significantly emerged in the 1990s, foregrounds a South African past of congruence, social assimilation and cultural osmosis, hence necessarily fostering forgetfulness of separation, exclusion and repression, and occluding the counter-memories of overt and hidden traditions of resistance” (Parry 2004, 191). In response to these tendencies, Ghassan Hage calls for a politics of transformation against a destructive global order marked by the destruction of the individual and non-human environment, for alternative modes of thinking and experiencing otherness (Hage 2015). The manifestation of Indigeneity in Australia, Canada or New Zealand through the frame of ecocritical discourse takes place through the understanding and combining of Indigenous and non-Indigenous sensibilities, through the geographic, social and spiritual environments, interrogating the relation between nature and subjectivity, between aesthetics and environmental consciousness (Glotfelty 1996). Cheryll Glotfelty’s ecocritical approach resonates with Marcia Langton’s claim that “the Aboriginal attachment to places inherited from many generations of ancestors and shaped by kinship, descent, culture and religion, does not preclude settlers from engaging with the land” (Langton 2003). The importance of documenting, reappraising, and re-imagining counter-histories of (post)colonial, queer, and feminist resistance, moments of rupture in the sensible order, has also been underlined by Sara Ahmed, in particular in *Willful Subjects*. In this “willfulness archive”, she reflects, among other things, on how becoming “a subordinate part of a whole can require giving up a will other than the will of the whole” (Ahmed 2014, 140), in other words, on the tension between consensus and dissensus.

Taking their cue from the writings of Jacques Rancière, the conference organisers invite proposals on dissensus in Anglophone postcolonial countries in order “to think the lines according to which boundaries and passages are constructed, according to which they are conceivable and modifiable” (Rancière 218). Countering consensus, which for Rancière “designates a mode for representing an overall solidarity between conflicting interests” (*ibid* 106), this conference will address and investigate historical moments, political movements and power struggles (some of which are still ongoing), as well as artistic productions (art, literature, photography, film) which provoke dissensus, that is to say “the manifestation of a gap in the sensible itself”, the very “essence of politics” (*ibid* 38). If for Rancière the “essential work of politics is the configuration of its own space”, “to make the world of its subjects and its operations seen” (*ibid* 37), then it is quite possible to view postcolonial and decolonial struggles as having done/doing precisely that. Proposals for papers which consider the margins of history and political struggle in these countries are therefore particularly welcome, as are proposals which consider the ways in which aesthetics and politics are intimately linked. Broadening out from these questions, one might also consider the ways in which literature and the arts in postcolonial states inscribe rupture, dissonance, and reconfiguration within their aesthetics. Possible topics or approaches may include ecocriticism, queer and or feminist politics and poetics, militancy, political science, history, or performance.

Scholars working in the fields of history, politics, sociology, anthropology, critical race studies, literature, and the visual arts should feel welcome to submit proposals of 250 words to Sahlia Ben Messahel ([sahlia.benmessahel@univ-lille3.fr](mailto:sahlia.benmessahel@univ-lille3.fr)) and Fiona McCann ([mccannfiona@gmail.com](mailto:mccannfiona@gmail.com)) before June 30th 2018. Notification of acceptance will be given by July 20th 2018.

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- Scientific committee: Estelle Castro-Koshy (James Cook University), Leo Courbot (Université de Lille SHS), Florence D'Souza (Université de Lille SHS), Hélène Lecossois (Université de Lille SHS), Christine Lorre-Johnston (Université Sorbonne Nouvelle), Alexandra Poulain (Université Sorbonne Nouvelle), Alexis Tadié (Université Paris Sorbonne), Kerry-Jame Wallart (Université Paris Sorbonne)

## 'Folk Belief' and 'The Supernatural in Literature and Film'

24 September – 2 October 2019, Svaneti & Tbilisi, Georgia

This conference considers the themes of 1) folk belief, legends, and vernacular religion and 2) the supernatural in literature and film. Presentations are welcome on all aspects of either folk belief or the supernatural in literature and film, though we encourage delegates to address the theme of the role of place in conceptions of the supernatural. Presentations last 15 minutes and will be followed by question time. Note that, due to the 'remote' location of the conference, audio-visual aids will not be available for presentations.

The first deadline for abstracts is 30 September 2018. (Later abstracts may be accepted if there is room available at the conference, but people who submit an abstract prior to the deadline will have the first opportunity to reserve a spot and to take advantage of the early registration rate.) You can [submit your abstract](#) here. The deadline for early registration is 30 November 2018.

To propose a presentation, please fill out [this presentation proposal form](#), and e-[info@islanddynamics.org](mailto:info@islanddynamics.org). Write 'Abstract for REMOTE' in the subject line of the e-mail.

If you have any questions, please send an e-mail to convenor Sally Campbell Galman ([sally@educ.umass.edu](mailto:sally@educ.umass.edu)).

Event website: <http://www.islanddynamics.org/supernaturalconference2019.html>

## Calls for Contributions / Appels à contribution

### Forschungsprojekt und Webportal Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben / Research Project and Web Portal Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben

Die Herausgeberinnen Beate Baumann (Universität Catania), Michaela Bürger-Koftis (Universität Genua) und Sandra Vlasta (Johannes Gutenberg-Universität Mainz) laden zur Einsendung von Beiträgen für das mehrsprachige Webportal **Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben** (<http://www.polyphonie.at>, ISSN 2304-7607) ein.

Dieses internationale Forschungsprojekt und Webportal untersucht die vielfältigen Zusammenhänge zwischen Mehrsprachigkeit und Kreativität im Schreiben systematisch und aus interdisziplinärer Perspektive. Das Projekt setzt sich zum Ziel, den mehr oder weniger stringenten Zusammenhang von individueller oder gesellschaftlicher Mehrsprachigkeit und Kreativität im Allgemeinen bzw. Literarischer Kreativität im Besonderen zu erforschen.

Auf der Publikationsplattform des Webportals werden Beiträge zu den Bereichen Biographieforschung, Mehrsprachigkeit, Neurolinguistik, Angewandte Linguistik, Translationswissenschaften, Literaturwissenschaft, Komparatistische Forschung, Medien- und Kommunikationswissenschaften sowie Mehrsprachigkeitsdidaktik veröffentlicht. Neue Beiträge erscheinen zweimal jährlich, die Publikationsplattform wird jeweils im Juni und im Dezember aktualisiert.

Erbeten werden Vorschläge für Beiträge für die Dezember-Ausgabe 2018. Die Beiträge sollen dem Forschungsschwerpunkt des Webportals sowie einem der Forschungsbereiche entsprechen. Bitte senden Sie Ihre Vorschläge in Form eines Abstracts (500 Wörter) zusammen mit einer Kontaktinformation und einer akademischen Kurzbiografie an die HerausgeberInnen ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Beiträge sind sowohl auf Deutsch, Englisch und Italienisch willkommen!

Der Beitrag selbst sollte einen Umfang von etwa 7.000 Wörtern haben und durch eine nicht mehr als 100 Wörter lange Kurzfassung (Abstract) auf Englisch eingeleitet werden.

**Abgabetermin für Abstracts:** 1. Juni 2018

**Zu- oder Absage seitens der Herausgeberinnen:** 15. Juni 2018

**Abgabetermin für die fertigen Beiträge:** 15. Oktober 2018

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The editors Beate Baumann (University of Catania), Michaela Bürger-Koftis (University of Genoa) and Sandra Vlasta (Johannes Gutenberg University Mainz) kindly invite contributors to send proposals for the multilingual web portal **Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben** (<http://www.polyphonie.at>, ISSN 2304-7607).

This international research project investigates the many and diverse connections between multilingualism and creativity in writing systematically and from an interdisciplinary perspective. The aim of the project is to explore the more or less close relationship between individual/social multilingualism and creativity in general, and in particular literary creativity.

On the web portal's publication platform contributions from the fields of biography studies, research on multilingualism, neurolinguistics, applied linguistics, translation studies, literary studies, comparative studies, media and communication studies and didactics of foreign languages are published. New contributions are being published twice a year, the platform is updated in June and December.



Contributors are kindly invited to send their proposals for contributions for the issue to be published in December 2018. The contributions should comply with the web portal's research focus and correspond to one of the fields present on the web portal. Please send your abstract (500 words) together with your contact details and a short academic CV to the editors ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Contributions are welcome in English, German and Italian.

The final contribution should not exceed 7.000 words and should be introduced by an abstract (max. 100 words) in English.

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

**Acknowledgement by the editors:** June 15, 2018

**Deadline for contributions:** October 15, 2018

## Black Neo-Victoriana

Deadline for submissions: July 31, 2018

Full name / name of organization: Edited collection for Neo-Victorian Studies book series (Brill)

Contact email: [marlena.tronicke@wwu.de](mailto:marlena.tronicke@wwu.de)

Recent developments in neo-Victorian cultural production seem to have at least partially acknowledged the steadfast urge put forth by actors, readers/viewers, and critics to include Black experiences in their storyworlds. TV formats like *Penny Dreadful* (2014-2016), *The Frankenstein Chronicles* (2015- ), *Jonathan Strange & Mr Norrell* (2015-), and *Peaky Blinders* (2013- ) as well as films such as *Wuthering Heights* (2011), *Belle* (2013), and *Lady Macbeth* (2017) feature Black characters as part of their screenscape. Yet even though extensive research has brought to light the manifold Black experiences in Victorian Britain, filmmaker Julian Fellowes (*Downton Abbey*) continues to justify the overwhelmingly white cast in his period productions through a whitewashed conception of historical accuracy. Thereby, as Kehinde Andrews argues, "big budget films present as the historical hallucinations to support the distorted view of reality produced by Whiteness." (2016, 436) Similarly, literary fidelity has been upheld as yet another mechanism to exclude Black characters from neo-Victorian film. The scarcity of Black portrayals and concerns with issues of race in neo-Victorian film and TV holds true for its literary counterpart as well. This steadfast tension between inclusion and exclusion, between presence and absence, calls for an equally attentive, critical, and comprehensive interrogation.

Located at the intersections of Black Studies and Neo-Victorian Criticism, the overarching theme of this volume, *Black Neo-Victoriana*, calls for a diverse engagement with the manifold ways in which neo-Victorian texts represent Black experiences. As such, it can be framed as a meaningful component of the global trend to reimagine and rewrite Victorian experiences that have been continually marginalised in both historical and cultural discourses. We thus adopt a relatively wide interpretation of 'neo-Victorian' in order to account for representations that lie outside the narrow national and temporal margins that the term 'Victorian' may evoke. This volume speaks to the notion that neo-Victorian fictions understand the 'Victorian' past as a complex repository from which new narratives can arise that do not reproduce such racialised (and often gendered) biases. Neo-Victorianism can then unfold its revisionist potential potential of interrogating or indeed rewriting the past by giving voice to previously marginalised viewpoints. We seek contributions that carefully intersect the dynamic intricacies of Black presence and absence in neo-Victorian fictions. Thus, we welcome essays on a wide range of source texts, including literature, film and TV, digital media, and material culture. Papers may draw on but are not limited to the following aspects:

- Portrayals of Black characters and representations of Black experiences in neo-Victorian texts
- Neo-Victorian approaches to the effects and after-effects of Empire on Black lives in Britain
- Theorizing Black neo-Victoriana and (re)claiming neo-Victorianism

- Black absence/presence between the poles of period drama's country house and neo-Victorian Gothic's underground imaginaries
- Black agency in re-imagined Victorian Britain and the postcolonies
- Adaptation as a mode of intervention
- The relationship between othering, historical accuracy, and literary fidelity
- Intersectionalities of race, gender, and class in neo-Victorian culture
- Queering the neo-Victorian landscape through Black experiences
- Black neo-Victorian aesthetics across genres and media, including e.g. steamfunk, videogames, material culture
- Black involvement in crafting neo-Victorian culture: From film production to publishing

Please address enquiries and expressions of interest to Julian Wacker ([juwacker@wwu.de](mailto:juwacker@wwu.de)), Marlena Tronicke ([marlena.tronicke@wwu.de](mailto:marlena.tronicke@wwu.de)), and Felipe Espinoza Garrido ([espinoza.garrido@wwu.de](mailto:espinoza.garrido@wwu.de)). Abstracts (approx. 300 words), along with a short biographical note, will be due by **July 31, 2018** and should be sent via email to the same address. Successful submissions will be notified by **August 15, 2018**. Final articles (6,000 to 8,000 words incl. references) will be due by **March 31, 2019**.

## Special Issue of *Nineteenth-Century Studies*: Patchwork, Cut-and-Paste, Reassembly

Deadline for submissions: September 3, 2018

Contact email: Casie LeGette ([legette@uga.edu](mailto:legette@uga.edu))

This special issue will focus on ideas of reuse and recombination. How were bits and scraps of materials, textual and otherwise, reassembled into new forms in the nineteenth century? To what ends? Essays might consider these issues in relation to images, fabrics, texts, and more. Possible topics could include scrapbooks, patchwork, quotation, citation, illustration, and any and all forms of recombination. Approaches from all disciplines, including literature, art history, history, music, and the history of science and the social sciences, are welcome, as are submissions that cross national boundaries and/or range across the nineteenth century. One particularly exciting feature of *Nineteenth-Century Studies* is that the journal encourages authors to enhance their contributions with pertinent artwork.

## Special Issue of *Journal of Literary Theory*, Vol. 13, No. 2 (2019): Time

The passage of time is a universally acknowledged phenomenon, and it has a profound impact on the arts. Many art forms are deeply shaped by, or deal with, 'time' in its multifaceted manifestations: as measured time, experienced time, or transience. Literary texts first and foremost call for a temporally structured reading from start to finish. Especially narratives across different genres are deeply structured by temporariness, and they, like other art forms, may also receive their thematic interest from dealing with matters of temporality. Finally, art in general and the literary arts in particular are sometimes said to be timeless, or to allow for aesthetic experiences removed from temporality.

JLT invites papers on topics that include, but are not limited to:

- (1) narratological conceptions of time (e.g. 'order', 'frequency', 'duration')
- (2) conceptions of time in non-narratives genres or media
- (3) inter- or trans-medial conceptions of time or temporality
- (4) conceptions of (literary representations of) the experience of time vs. objectively measured time

- (5) theories of (literary representations of) time or temporality from the perspective of cognitive science, evolutionary psychology or neuro psychology
- (6) indicators of time in literary texts from the perspective of corpus based studies
- (7) conceptions of (literary) symbolic forms of time, temporality, transience, or of neighboring notions such as acceleration, permanence, or change
- (8) the 'timelessness' of aesthetic experience
- (9) theories of time and timing in (literary) reading performance
- (10) philosophical conceptions of time, temporality, or transience and their significance for literary texts, its production and reception

We encourage submissions from all language and literature departments as well as neighboring disciplines, e.g. the philosophy of art, media studies, art history, and musicology. Articles in which individual literary texts or a corpus of literary texts are interpreted can only be considered if they feature a strong focus on systematic and theoretical questions.

Contributions should not exceed 50,000 characters in length and have to be submitted by **1 March 2019**. Please submit your contribution electronically via our website [www.jltonline.de](http://www.jltonline.de) under "Articles".

Articles are chosen for publication by an international advisory board in a double-blind review process.

For further information about JLT and to view the submission guidelines, please visit [www.jltonline.de/index.php/articles](http://www.jltonline.de/index.php/articles) ("About JLT" and "For Authors") or contact the editorial office at [jlt@phil.uni-goettingen.de](mailto:jlt@phil.uni-goettingen.de).

SUBMISSIONS THAT DO NOT FOCUS ON ONE OF OUR SPECIAL TOPICS CAN BE SUBMITTED CONTINUOUSLY VIA OUR WEBSITE.

JLT aims to publish work on fundamental issues in methodology and the construction of theories and concepts, as well as articles on particular literary theories. Case studies, i.e. studies on specific authors, works, or problems of literary history, are accepted only if they adopt a predominantly systematic perspective, contribute to the reconstruction of the history of literary theory, or pursue innovative methods. Moreover, the Journal of Literary Theory contains work reviewing and outlining trends of theoretical debates in literary theory and related disciplines.

Please contact the editorial office if you have further questions.

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<http://www.degruyter.com/view/j/jlt>

## Publications and Doctoral Theses / Publications et thèses de doctorat

### Books

**Minding Borders. Resilient Divisions in Literature, the Body and the Academy. Ed. by Nicola Gardini, Adriana X. Jacobs, Ben Morgan, Mohamed-Salah Omri and Matthew Reynolds**

Oxford: Legenda, 2017.

<http://www.mhra.org.uk/publications/Minding-Borders>

Both comparative criticism and translation cross borders, yet borders that have been crossed still exist. Even a border that has been dismantled is likely to reappear in a different place, or as a less obvious set of limiting practices: migrant texts and migrant ideas, like migrant people, may not achieve full citizenship in their new locations. Of course, there is a creative aspect to borders too, as postcolonial theory in particular has emphasized. Borders are contact zones, generators of hybridity, spaces of exchange, cross-fertilization, and enrichment. For all these reasons, borders require minding – thinking about, managing, even in a sense policing.

Rather than celebrating the crossing of borders, or dreaming of their abolition, *Minding Borders* traces their troubling and yet generative resilience. It explores how borders define as well as exclude, protect as well as violate, and nurture some identities while negating others. The contributors range comparatively across geography, politics, cultural circulation, creativity, and the structuration of academic disciplines, hoping that the analysis of borders in one domain may illuminate their workings in another. Whatever other form a border takes it is always also a border in the mind.

Contents:

Introduction

NICOLA GARDINI, MATTHEW REYNOLDS, ADRIANA JACOBS, BEN MORGAN, MOHAMED-SALAH OMRI

Old and New Borders: A Geographical Approach

DAVIDE PAPOTTI

Uncharted Borders: Mixed Realities and Representations of the Californio Period Community and Culture of San Diego, California

JEFFREY SWARTWOOD

Body and Empire: Space and Borders in Second-Century Greek-Roman Culture

CATHERINE DARBO-PESCHANSKI

The Mediterranean Novel Defying Borders

ADRIAN GRIMA

Infra-materiality and Opaque Drifting

CAROLINE BERGVALL

Minding Orientalist Margins: Colonial Nomos and Jonathan Scott's Revision of *The Arabian Nights*

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Image, Text, and Conflict: Willie Doherty's 'At the Border'

ROSIE LAVAN

The Mother Tongue as Border

ANNE ISABELLE FRANÇOIS

The Edge of Thought: Extended Cognition and the Border between Mind and World  
MICHAEL WHEELER

On Entanglings: Disciplines, Materiality and Distributed Cognition  
PETER GARRATT

Cross-Channel Literary Crossings and the Borders of Translatability  
CÉLINE SABIRON

A Conversation across Borders: Marcel Proust's *Le Temps retrouvé* and its Translation into Estonian  
MADLI KÜTT

When Do Different Literatures Become Comparable? The Vague Borders of Comparability and Incomparability  
XIAOFAN AMY LI

## Liban. Mémoires fragmentées d'une guerre obsédante. L'anamnèse dans la production culturelle francophone (2000-2015) par Carla Calargé

Leiden, Boston: Brill-Rodopi, 2017.

<http://www.brill.com/products/book/liban-memoires-fragmentees-dune-guerre-obsedante>

*Liban. Mémoires fragmentées d'une guerre obsédante* examine les œuvres d'artistes, d'écrivains et de cinéastes francophones qui tentent d'initier un travail d'anamnèse de la guerre « civile » qui a ravagé le Liban entre 1975 et 1990. Calargé postule que la production culturelle des années 2000-2015 tente de combler le vide généré par l'absence d'un récit national qui raconte l'histoire contemporaine du pays. L'ouvrage explore des questionnements en rapport avec la nécessité de l'anamnèse mais aussi de ses limites dans une situation marquée à la fois par des traumatismes collectifs, par une compétition de mémoires partisans en conflit et par une volonté officielle d'étouffer le passé récent et d'en gommer les traces.

### Introduction

Pour contextualiser notre propos : la guerre, avant et après

1. De la multiplicité des causes du conflit
2. Survol rapide de la guerre : un tableau changeant et des alliances instables
3. La fin de la guerre : quel bilan
4. Plus ça change... plus ça empire ?

Les mémoires de la guerre et la production culturelle

1. En guise de préambule
2. Traumatismes, amnésie et mémoires : quelle(s) H/histoire(s) raconter ?
3. De la multiplicité (des expressions) de la mémoire
4. Découpage thématique

La mémoire traumatique : parcours féminins dans un pays en feu

Face-à-face avec les blessures du passé : *La Levée des couleurs* de Ramy Zein

En funambule sur la ligne de démarcation : de quel côté la victime, de quel côté l'assassin ?

Fragments d'histoires d'une guerre au quotidien : le corps de la ville dans le récit d'une vie

### Conclusion

De la présence (spectrale) du passé : la mémoire en palimpsestes de Beyrouth

La mémoire des lieux pratiqués : Beyrouth dans *Histoire de la grande maison* de Charif Majdalani

L'ancien centre-ville de Beyrouth : spectre ou hétérotopie ?

### Conclusion

Les enfants de la guerre : une mémoire qui (se) cherche

Souvenirs d'enfance : la guerre au quotidien

Mémoire des lieux et lieux de mémoire. Beyrouth : une obsession où l'on se perd

Conclusion

La mémoire contestataire : pour une conscience citoyenne

Le corps féminin comme lieu où s'écrit l'histoire dans La Malédiction de Hyam Yared

Une fenêtre sur l'enfer : la violence au quotidien dans Balle perdue de Georges Hachem

Conclusion

Conclusion. Et maintenant, on va où ?

Bibliographie

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## The Future of Literary Studies. Ed. By Jakob Lothe

Oslo: Novus, 2017.

[http://novus.mamutweb.com/Shop/Product/Lothe-Jakob-\(ed\)-The-Future-of-Literary-Studies/100677](http://novus.mamutweb.com/Shop/Product/Lothe-Jakob-(ed)-The-Future-of-Literary-Studies/100677)

The discipline of literary studies has a long tradition of borrowing the concepts and methods of related disciplines in the humanities and the social sciences, while also itself exerting a significant influence on other disciplines. In this book, 15 literary scholars hailing from five different countries consider these processes of mutual enrichment from various critical perspectives. What is the current state of literary studies, and what does the future of this many-faceted field look like? How can the approach of, or trend within, literary studies that each of these scholars represents contribute to literary studies in general? The chapters of the book are revised versions of papers given in June 2016 at a conference entitled "The Future of Literary Studies" at the Norwegian Academy of Science and Letters, Oslo. Demonstrating that literary studies constitutes a remarkably active and strikingly diverse area of study and research, the chapters confirm that the field of literary studies is dynamic and open-minded, receiving impulses from other disciplines yet conscious of the characteristics, demands and possibilities appropriate to a discipline in its own right. The book has an introduction by the editor and an afterword by Frederik Tygstrup, University of Copenhagen.

## Journals / Thematic Issues

### Forum for Modern Language Studies, Vol. 54, Issue 2, ed. by Analise Mifsud

The latest issue of Forum for Modern Language Studies is now available online at <http://bit.ly/2HP9PML>

The issue features:

Articles:

Honegger, Cocteau and a Man-Eating Lion on the Eiffel Tower: Concealment and Contradiction  
by Derek Connon

'Burn, Baby! Burn!': Paris, Watts, Brussels, Berlin and Vietnam in the Work of Kommune 1, 1967  
By Mererid Puw Davies

(Un)Familiar Fictions: The 17th October 1961 Massacre and Jacques Panijel's October a' Paris (1962)  
by Maria Flood

George Moore and Scott Moncrieff: An Unknown Chapter in the Authenticity Debate of the Letters of Abelard and Heloise  
by Deborah Fraioli



Hard Translation: Persian Poetry and Post-National Literary Form  
by Rebecca Ruth Gould

Engaging Culteranismo: Lope de Vega's Poetics as Reflected in his Later Sonnets  
By Mark J Mascia

Recycling Excrement in Flaubert and Zola  
By Manon Mathias

'Untranslatables' in Marina Tsvetaeva's Krysolov  
By Melissa Purkiss

Reviews in this issue:

Ayers, Brenda.

Betwixt and Between: The Biographies of Mary Wollstonecraft

Cano, Marina.

Jane Austen and Performance

Cooper, Sara-Louise.

Memory Across Borders: Nabokov, Perec, Chamoiseau

Cultural Reception, Translation and Transformation from Medieval to Modern Italy: Essays in Honour of  
Martin McLaughlin

Ed. By Guido Bonsaver, Brian Richardson, and Giuseppe Stellardi

Dale, Corinne.

The Natural World in the Exeter Book Riddles

Faini, Marcho.

Pietro Bembo: A Life in Laurels and Scarlet

Finn, Michael R.

Figures of the Pre-Freudian Unconscious from Flaubert to Proust

Growing Up a Woman: The Private/Public Divide in the Narratives of Female Development

Ed. by Soňa Šnircová and Milena Kostić.

Hawthorn, Jeremy.

Studying the Novel

Idolizing Authorship: Literary Celebrity and the Construction of Identity, 1800 to the Present

Ed. by Gaston Franssen and Rick Honings

Mark Twain and Youth: Studies in His Life and Writings.

Ed. by Kevin Mac Donnell and R. Kent Rasmussen

Morrisson, Mark S.

Modernism, Science and Technology

Pérez, Laura S. Muñoz

Poder y escritura femenina en tiempos del Conde-Duque de Olivares (1621-1643): el desafío religioso de  
Teresa Valle

Reader in Comedy: An Anthology of Theory and Criticism

Ed. by Magda Romanska and Alan Ackerman

Shapiro, Stephen and Philip Barnard.

Pentecostal Modernism: Lovecraft, Los Angeles, and World-Systems Culture

Surrealist Poetry: An Anthology  
Ed. and trans by Willard Bohn

## Frontier Orientalism in Central and East European Literatures. Ed. by Charles Sabatos and Róbert Gáfrik

World Literature Studies, Vol. 10, Issue 1 (2018)

The purpose of this issue is to explore the phenomenon of frontier Orientalism in the literatures of Central and Eastern Europe. Andre Gingrich has proposed this concept for countries that have not been colonial powers, but have been in contact with the Oriental world by means of Ottoman invasions. The contributors examine this topic in relation to Czech, Slovak, Hungarian, Serbian, Bosnian, Romanian, Latvian, and Georgian literature, as well as the genre of historical fiction in Central Europe, from the 19th century to the present.

Articles:

CHARLES SABATOS

The nation's "timeless mission": Frontier Orientalism in Central European historical fiction

JITKA MALEČKOVÁ

"Our Turks", or "real Turks"? Czech perceptions of the Slavic Muslims of Bosnia-Herzegovina

JELENA ARSENIJEVIĆ MITRIĆ

Orientalist discourse in Ivo Andrić's "Bosnian Chronicle"

MATEJ KARÁSEK

Balkan identity between the Orient and Europe in Milorad Pavić's "Dictionary of the Khazars"

ANDREI TERIAN

From frontier Orientalism to transnational communities: images of the Tatars in modern Romanian literature

IEVA KALNAČA – BENEDIKTS KALNAČS

Early encounters with the world of Islam in Latvian literary culture

MZIA JAMAGIDZE

Frontier Orientalism and the stereotype formation process in Georgian literature

Bookreviews:

Charles D. Sabatos: *Mit ve Tarih Arasında: Orta Avrupa Edebiyat Tarihinde Türk İmgesi* (Petr Kučera)

Marianna D. Birnbaum – Marcell Sebők (eds.): *Practices of Coexistence. Constructions of the Other in Early Modern Perspectives* (Etienne Charrière)

Rosie Warren (ed.): *The Debate on Postcolonial Theory and the Specter of Capital* (Kristína Kállay)

Emőke G. Komoróczy: *Avantgárd kontinuitás a XX. században. A párizsi Magyar Műhely és köre* (Péter H. Nagy)

Radoslav Passia – Gabriela Magová (eds.): *Deväť životov. Rozhovory o preklade a literárnom živote* (Libuša Vajdová)

Magda Kučerková – Miroslava Režná: *Poetika nevyjadriteľného. K literárnemu výrazu diel Terézie od Ježiša a iných kresťanských mystikov* (Ján Knapík)

Juraj Dvorský: *Od naratívnej gramatiky k interdisciplinárnej naratívu* (Roman Mikuláš)

## Positions (Teaching, Research, etc.) / Positions (enseignement, recherche, etc.)

### Professor of Comparative Literature at the University of Aarhus – School of Communication and Culture

The School of Communication and Culture invites applications for the position of professor of comparative literature.

The position is tenured and begins on 1 October 2018 or as soon as possible thereafter.

The position is based at the Department of Comparative Literature and Rhetoric, which is part of the School of Communication and Culture.

**The position** We are seeking an innovative and dedicated candidate who will be expected to strengthen the international profile of comparative literature at Aarhus University. We are looking for a candidate who will participate in consolidating and expanding the field in terms of both teaching and research, and who has a well-articulated vision for future developments in the field. The successful applicant must provide academic leadership relating to tasks and responsibilities in all of Aarhus University's core activities in the areas of research, teaching and supervision, talent development and knowledge exchange.

#### Research

The comparative literature programme at Aarhus University has a pronounced international profile and a strong international research network. The programme places a significant emphasis on the comparative, historical and historiographical dimensions of literary studies. The successful applicant must have a significant record of research accomplishments within these areas as well as in literature and literary history in at least two languages. The successful applicant is expected to take a leading role in further developing one or more of the strengths of the comparative literature programme, including European literary history and historiography, literary culture and world literature. Finally, we are looking for a candidate who is able to strengthen the collaboration with other comparative literature departments in Denmark, the Nordic countries and internationally, as well as with other departments with relevant disciplines.

#### Teaching and supervision

We are seeking a candidate with a vision for how to develop the programme's curriculum and teaching strategies. The successful applicant must be prepared to teach a broad range of courses in the comparative literature programme at both the BA and MA level, and to contribute to the integration of research and teaching as well as the development and application of innovative teaching methods. Besides teaching and assessment, the position includes individual and group supervision at all levels. The successful applicant can expect to teach courses in both English and Danish.

#### Talent development

The successful applicant will be expected to recruit and supervise PhD students and participate in the development and implementation of PhD courses within the field of comparative literature.

#### Knowledge exchange

The successful applicant is expected to engage in extensive knowledge exchange involving the public dissemination of knowledge or collaboration with literary institutions such as libraries or publishers.

#### Qualifications

Applicants must have a PhD degree or equivalent qualifications in a relevant field related to comparative literature. Furthermore, applicants must be able to document:

- a record of academic, peer-reviewed research publications at the highest international level addressing the historical, historiographical and comparative dimensions of comparative literature as well as literature in at least two languages
- a successful record of accomplishment in research management and in attracting external research funding
- active and current participation in both national and international research networks
- experience of interdisciplinary collaboration
- excellent teaching and supervision competences and extensive experience at all levels
- excellent competences in and commitment to supervision and the career development of junior researchers (PhD students, postdoc students and assistant professors)
- significant accomplishments with regard to knowledge exchange
- proficiency in languages relevant to the area of research and teaching

In the teaching portfolio enclosed with the application, applicants must state their vision for the future development of the programme's curriculum and strategies of teaching. Applicants are furthermore asked to state their research plans for the next three to five years as well as their vision for future developments in comparative literature. Finally, applicants should explain how they will meet the expectations of the professorship with regard to strengthening and developing research and teaching. If the successful applicant does not speak Danish, he or she will be required to acquire sufficient Danish within two years of commencing the appointment to participate fully in the activities of the School of Communication and Culture. In order to maintain and develop the department's excellent research environment, the person appointed is expected to be present at the department on a daily basis. Participation in the daily life of the department is a high priority, and we emphasise the importance of good working relationships, both among colleagues and with our students.

### **The Comparative Literature Programme at the Department of Comparative Literature and Rhetoric**

The comparative literature programme works with literature from all over the world and from all time periods. The programme links literature as an independent art form to literature as a central part of cultural life. Research topics span a broad spectrum, and currently the programme hosts research projects on literature and new media, transatlantic slavery, literature and inheritance, medievalism, and the global circulation of literature. In addition to the programme's core research interests of literary history and theory, world literature and literary culture, several of the programme's literary theorists are involved in a variety of interdisciplinary projects on topics such as digital media, the history of technology and film, and human rights and memory, in relation to both literature and culture. The programme's academic staff are widely engaged in interdisciplinary teaching and collaboration with colleagues from other fields. In teaching as well as research, the programme's academic staff make use of a range of different approaches to literary history, including genre theory, media theory, poetics and narratology. Academic staff at the department are highly engaged in communicating their work to a broader audience outside the university through continuing education courses for upper-secondary school teachers and the general public, activities at Danish folk high schools and upper-secondary schools, and literary criticism in newspapers and journals.

For further information about the position, please contact Head of Department Tore Rye Andersen by e-mail: [torerye@cc.au.dk](mailto:torerye@cc.au.dk)

### **School of Communication and Culture**

The school belongs to the Faculty of Arts. You will find relevant information about the school and its many activities here on our [website](#). The School of Communication and Culture offers a broad range of research and degree programmes across a variety of fields: literature(s), information and media studies, linguistics, Scandinavian Studies, Western European languages and cultures as well as the arts and aesthetics. Read more about the school's [academics](#).

## Qualification requirements

Applicants should hold a PhD or equivalent academic qualifications.

## Formalities

Faculty of Arts refers to the Ministerial Order on the Appointment of Academic Staff at Danish Universities ([the Appointment Order](#)).

- Appointment shall be in accordance with the [collective labour agreement between the Danish Ministry of Finance and the Danish Confederation of Professional Associations](#).
- Further information on qualification requirements and job content may be found in the [Memorandum on Job Structure for Academic Staff at Danish Universities](#).
- Further information on the application and supplementary materials may be found in [Applicant Guidelines](#).
- The application must outline the applicant's motivation for applying for the position, attaching a curriculum vitae, a teaching portfolio, a complete list of published works, copies of degree certificates and no more than eight examples of academic production. Please upload this material electronically along with your application.

In the absence of any statement to the contrary, applications must be submitted in English.

All interested candidates are encouraged to apply, regardless of their personal background.

Shortlists may be prepared with the candidates that have been selected for a detailed academic assessment. A committee set up by the head of school is responsible for selecting the most qualified candidates. See this link for further information about shortlisting at the Faculty of Arts: [http://medarbejdere.au.dk/fileadmin/user\\_upload/Proces\\_for\\_shortlisting\\_december\\_2017.pdf](http://medarbejdere.au.dk/fileadmin/user_upload/Proces_for_shortlisting_december_2017.pdf)

## Deadline

All applications must be made online and received by:

15.05.2018

[Please apply online here](#)

## Faculty of Arts

The Faculty of Arts is one of four main academic areas at Aarhus University.

The faculty contributes to Aarhus University's research, talent development, knowledge exchange and degree programmes.

With its 500 academic staff members, 260 PhD students, 10,500 BA and MA students, and 1,500 students following continuing/further education programmes, the faculty constitutes a strong and diverse research and teaching environment.

The Faculty of Arts consists of the School of Communication and Culture, the School of Culture and Society, the Danish School of Education, and the Centre for Teaching Development and Digital Media. Each of these units has strong academic environments and forms the basis for interdisciplinary research and education. The faculty's academic environments and degree programmes engage in international collaboration and share the common goal of contributing to the development of knowledge, welfare and culture in interaction with society.

Read more at [arts.au.dk/en](https://arts.au.dk/en) Aarhus University offers Relocation service to International researchers. You can read more about it at [ias.au.dk/en](https://ias.au.dk/en)

Aarhus University is an academically diverse and research-intensive university with a strong commitment to high-quality research and education and the development of society nationally and globally. The university offers an inspiring research and teaching environment to its 40,000 students and 8,000 employees, and has an annual budget of EUR 860 million Learn more at [www.au.dk/en](https://www.au.dk/en).

## PhD Position at the Department of Language and Literature, Trondheim, Norway

The Norwegian University of Science and Technology (NTNU, Trondheim) offers a full-time fully funded 4-year PhD position within the European Studies group at the Department of Historical Studies, Faculty of Humanities. The PhD-position is part of the interdisciplinary project Trondheim Analytica and includes three years of research and one year of work for the department.

The project will be anchored in the Division of Literature and Cultural History. Research within the Division of Literature explores a wide variety of topics from many different cultures and eras. The Division includes specialists working on Nordic, German, French, English (British and American), and Spanish literature, as well as literary theory. Research within cultural history emphasises European political history – particularly British – as well as the history of the European Union. There is a focus on economic, social, and cultural themes, as well as the history of ideas and politics. The candidate will also be able to enter into fruitful discussions with the European Studies research group on Trust in European Governance at the History Department and will benefit from co-supervision in the Department of Computer Science. For more information see: <https://www.ntnu.edu/isl/research>

This call for applications invites project proposals that elaborate the theme described below. A description of the research project and a short overview of the tasks of this PhD position is available upon request from the project coordinator ([pieter.dewilde@ntnu.no](mailto:pieter.dewilde@ntnu.no)).

### **Emotion and Identity in Politics on Social Media**

This PhD project seeks to answer the research question: how do political issues become emotionally meaningful for people on social media? Existing research on political movements as well as on social media tends to focus on the level of groups and networks. But movements are made up of individual actors who have to find the questions at hand important. In line with the overall aims of Trondheim Analytica, this PhD project shifts the attention to these individual users of social media. It seeks to explain democratic engagement by considering the role of emotions, stories, and identities. What is it that makes some questions relevant on a personal level? Storytelling is related to questions of identity and is vital for the creation and sustenance of political movements on social media. So are some stories more engaging than others? Do people make connections between their own life stories and the narratives promoted by politicians, activists, and organisations?

As case studies, the project may examine citizen attitudes to the EU, specifically the social media debate preceding the Brexit referendum and more or less successful campaigns aimed at fostering European identity. Through a framework that takes into account the dialogue between individual and collective narratives and the emotional side of politics, the project should seek to explain the relative success and failure of such campaigns. The candidate may use these findings to develop guidelines for constructive democratic engagement.

The main supervisor will be associate professor Astrid Rasch from the English section, the secondary supervisor will be Professor Jon Atle Gulla from the Department of Computer Science. The PhD candidate will also collaborate with the other project members of Trondheim Analytica.

### **Qualifications**

The successful applicant must hold an MA degree in a relevant area: Media Studies, English, Communication, History, Anthropology, Cultural Studies or related discipline by the time the project starts. They should have strong proficiency in English and in the study of culture and discourse. Knowledge about social media, public opinion on European integration, computer programming and/or data collection will be considered of added value.

To be accepted to a PhD-programme at NTNU, you must have:



- completed at least five years of higher education that includes a master's degree or other equivalent degree.
- a strong academic record and a weighted average for the last two years of your master's degree equivalent to a B or higher in NTNU's grading scale.

Candidates who are currently finishing their MA/MSc may apply, provided they have completed their degree before taking up the position.

PhD study at NTNU is organized in PhD programmes. Within 3 months after appointing the successful PhD scholarship holder, he/she must apply for admission to the relevant PhD programme at the Faculty of Humanities. For further information please see <https://www.ntnu.edu/hf/research/phd>

### **Application**

The application and the project proposal must be written in English. Educational certificates and other documents should be in English or in a Scandinavian language.

The application and attachments must be sent electronically through the website Jobbnorge (<http://www.jobbnorge.no>), and be marked with the file number for the position **HF 18-019**.

Complete applications include:

- a letter of motivation
- a project proposal of up to 1.200 words outlining in further detail how the project will be carried out.
- a full CV
- up to two letters of recommendation

Applicants that are considered for the position will be asked for references and called in for an interview. Applications that are not sent through Jobbnorge and/or are sent after the application deadline will not be taken into consideration.

### **Terms and benefits**

The position is remunerated according to salary level 50 in the national salary scheme, gross NOK 436.900, - annually, of which 2 per cent is deducted for the State Pension scheme.

The appointment will be made in accordance with regulations for fellowship appointments at universities, and with regulations concerning State Employees and Civil Servants. A contract will be drawn up detailing the period of appointment and required duties

Desired starting date is 1 August 2018.

The successful applicant's work place will be at the Department of Language and Literature. Primary residency in Trondheim is a prerequisite. Women are encouraged to apply.

It is a major political objective to achieve a balance of age and gender in the national labor force and to recruit persons with a diverse background. Candidates who fit the latter description are encouraged to apply.

### **For further information:**

To receive a full description of the research project, please contact Pieter de Wilde ([pieter.dewilde@ntnu.no](mailto:pieter.dewilde@ntnu.no)). Any other inquiries concerning the post should also be directed to him or to main supervisor Astrid Rasch ([astrid.rasch@ntnu.no](mailto:astrid.rasch@ntnu.no)).

Questions about the application process can be directed to administrative consultant Hege Kissten; [hege.kissten@ntnu.no](mailto:hege.kissten@ntnu.no)

For more information about the project Trondheim Analytica, please see: [Trondheim Analytica](#)

**Application deadline: May 27th 2018**

## About this job

- **Deadline** Sunday, May 27, 2018
- **Employer** NTNU - Norwegian University of Science and Technology
- [Website](#)
- **Municipality** Trondheim
- **Jobbnorge ID** 151157
- **Internal ID** 2018/11661
- **Scope** Fulltime
- **Duration** Temporary

## About applications

Applications on this job are registered in an electronic form on [jobbnorge.no](http://jobbnorge.no)

- You must complete: Academic CV
- Please refer to where you first saw this job advertised!

## International FCT Doctoral Programme in Comparative Studies (PhD-COMP) at the University of Lisbon

Job/Fellowship Reference: Programa Internacional de Doutoramento em Estudos Comparatistas da Faculdade de Letras da Universidade de Lisboa (PhD-COMP)\_PD/00194/2013

**Job summary:** Having been selected to receive funding from the Portuguese Foundation for Science and Technology, IP (FCT-IP), the International Doctoral Programme in Comparative Studies at the Faculty of Arts and Humanities of the University of Lisbon (PhD-COMP) has five doctoral scholarships to offer for the academic year 2018/2019. As defined by the terms of this agreement, it is the responsibility of the Directive Board of the Doctoral Programme to select students to be awarded these scholarships. Selected students will sign grant contracts directly with the FCT. In accordance with the applicable regulations currently in force, the Directive Board of PhD-COMP is therefore making an open call for applications for five doctoral scholarships.

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### 1. Doctoral Scholarships

PhD-COMP is open to applications for five national doctoral scholarships, financed by national funds through the Portuguese Foundation for Science and Technology, IP, and the Ministry of Science, Technology and Higher Education (FCT/MCTES).

### 2. Field of Study

Comparative Studies.

### 3. Application Period

Applications are open from 1st May to 2nd July 2018.

#### **4. Candidate Eligibility**

In accordance with the terms laid out by article n.º 5 and sub-article 1 of article n.º 14 of the FCT's Regulation for Studentships and Fellowships, applications are open to the following:

- Portuguese citizens;
- Citizens of other EU member states or of any other states with which Portugal maintains a reciprocity agreement;
- Citizens of other states (since all candidates are subject to an individual interview).

Candidates should hold the necessary level of academic qualifications to allow them to integrate a doctoral programme, as defined by the Application Requirements.

Citizens who have previously been awarded similar grants for the same purpose by the FCT are not eligible to apply.

Students already participating in the PhD-COMP Doctoral Programme are eligible, provided that they have not previously been selected for a scholarship by the FCT, or received a doctoral grant or doctorate in Programmes funded directly by the FCT.

#### **5. Application Requirements**

Candidates should have the following:

- 1) A Master's Degree in the Humanities or Social Sciences.
- 2) In the absence of (1), another academic qualification (Master's or Bachelor's Degree) combined with a CV considered by the Directive Board of PhD-COMP to be both relevant and suited to advanced research in the field of Comparative Studies.
- 3) A working knowledge of three languages (including English).

#### **6. Application Procedure**

The application procedure is carried out exclusively online, through the Applications Portal of the Faculty of Arts and Humanities of the University of Lisbon:

[https://fenix.lettras.ulisboa.pt/accountCreation#!accountCreation/\\_qcheck=df6f59085c4fa9047301b9c41fe08b798732f974](https://fenix.lettras.ulisboa.pt/accountCreation#!accountCreation/_qcheck=df6f59085c4fa9047301b9c41fe08b798732f974)

As part of this procedure, candidates must submit the following documents:

- 1) Cover letter (in English);
- 2) Detailed CV (in English) dated, and containing the candidate's e-mail address;
- 3) Transcripts of diplomas or degrees with final grades;

N.B. Candidates with degrees awarded by foreign institutions of higher education must present the certificate of recognition of these degrees obtained from the Portuguese Directorate-General of Higher Education or from a recognised public institution of higher education in Portugal (regime regulated by Decree n.º 341/2007, of 12th October). In cases where the foreign degree is subject to classification, candidates must also provide the conversion of the respective grades into the Portuguese system of grading.

Alternatively, these candidates can present a document of equivalency, which equates foreign qualifications to the corresponding Portuguese qualifications and can be obtained from any recognised public institution of higher education in Portugal (process regulated by Decree n.º 283/83, of 21st June). Affected candidates should contact the Directorate-General of Higher Education

(<http://www.dges.mctes.pt/DGES/pt/Reconhecimento/NARICENIC/>) or the Rector of the University of Lisbon (<https://www.ulisboa.pt/en/inicio/study/foreign-qualifications/>).

- 4) Preliminary research proposal (maximum 5 pages, in English);
- 5) Sample paper written in the course of academic study (maximum 20 pages; in English, Portuguese, Spanish, French or Italian);
- 6) Copy of an appropriate identification document.

## 7. Study Plan

PhD-COMP is a Doctoral Programme with 240 ECTS. Typically, students will be expected to complete the course of study by the end of the fourth year.

The first two years of the course are dedicated to advanced curricular training: the first year consists of a set of five seminars, accompanied by supervised preliminary research within one of the research projects of the Centre for Comparative Studies at the Faculty of Arts of the University of Lisbon; in the second year, students will attend a seminar (S3) designed to provide them with the necessary methodological tools for the development of their research, and will also complete a supervised individual plan of study (S4). In this fourth semester, students will participate in intensive seminars given by international members of the programme's team, in workshops especially designed to facilitate their integration into the academic work environment and, if deemed pertinent, in an international Summer School. At the end of this semester, all students must present and discuss their dissertation plans with a Qualification Board constituted by the supervisors, an external evaluator and the programme's Directive Board.

The two remaining years are dedicated to the development and composition of each student's thesis, whilst still including a period set aside for research, international mobility and integration into the scientific community. Each student must spend at least one semester in one of the international partner institutions (a fact taken into account by the scholarship budget which provides students with an increased maintenance stipend during their time abroad). During this period, students will work with an international supervisor, carry out research and participate in relevant events. The thesis will be completed at the end of the eighth semester of the course of study.

## 8. Host Institution and Scientific Supervisor

The host institution is the Centre for Comparative Studies of the Faculty of Arts and Humanities of the University of Lisbon (Alameda da Universidade, 1600-214 Lisboa, Portugal).

The supervision of scholarship holders during their first year is ensured by the Programme Director, Professor Ângela Fernandes, in conjunction with the tutors assigned to each student individually. From the second year onwards, scholarship holders work under the supervision of their personal supervisors.

## 9. Evaluation and Selection Methods

The evaluation of applications is carried out in line with the following terms, considering the different assessment criteria and producing a ranking of candidates. There are two selection phases: the first of these phases is the Curricular Evaluation (CE); the second is an interview (I). The final classification is the result of the following weightings: Curricular Evaluation (CE) – 70%, Interview (I) – 30%.

### 9.1. First Selection Phase: Curricular Evaluation (CE)

In this first phase, Candidates will be graded in accordance with the following criteria:

1. Candidate's Merit (CM) (60%):
  - 1.1. Final Undergraduate Grades (FUG) – 10%
  - 1.2. Final Graduate Grades (FGG) – 20%
  - 1.3. Experience and Research Competencies (ERC) – 30%
2. Quality of Research Proposal (RP) (40%):
  - 2.1. Cover Letter, Sample Paper and Research Proposal – 40%

The Candidate's Merit (CM), as assessed by FUG and FGG, is graded on a scale of 0 to 20, taking into account up to two decimal places. ERC will also be graded from 0 to 20, according to the relevancy of the candidate's CV to the activities he/she proposes to carry out as part of his/her research.

The Quality of Research Proposal (RP) will also be graded from 0 to 20, in line with the following terms:

- Cover Letter – up to 2 points;
- Sample Paper – up to 3 points;

- Research Proposal (originality, conceptual rigour and suitability to the fields of the doctoral programme) – up to 15 points.

#### 9.2. Second Selection Phase: Interview (I)

Candidates ranked in the 12 (twelve) highest positions after the first selection phase (CE) are invited to interview, provided that they have achieved a classification of 14 points or more, on the aforementioned scale of 0 to 20. Candidates selected for interview will receive their convocation via e-mail.

At interview, the quality of the oral presentation of the research proposal, as well as its scientific relevance, will be assessed objectively and systematically. The selection criteria of this second and final phase are the following:

1. Defence of the thesis project (questions and answers) – up to 10 points;
2. Candidate's ability to explain the contribution of the project to the specific field of research – up to 10 points.

Interviews will take place on 12th and 13th July 2018, following the schedule set out in the e-mails sent to selected candidates. If candidates are unable to attend, it is possible for the interview to be conducted via videoconference.

Candidates will be eliminated at each of the selection phases.

In the first phase (CE), candidates who do not achieve a classification of 14 or over on the aforementioned scale of 0 to 20 will be eliminated, as well as any candidate ranked lower than twelfth.

In the second phase (I), candidates who receive a classification lower than 9.5 out of 20, either in the interview or in the final classification of the application process (obtained as an appropriately weighted average) will be eliminated, along with any candidate ranked lower than tenth. Candidates who do not attend an interview will be automatically eliminated.

The final ranking of candidates who complete both phases of selection is calculated on a scale of 0 to 20 and results from the weighted average of the classifications achieved at each phase.

In the event of a tie, the classification achieved at interview (I) will be used as a tiebreak. If the tie persists, the classification of the Research Proposal (RP) will be taken into account.

Candidates can request access to the records of the jury, wherein they can consult the assessment criteria and respective weightings of each selection phase, as well as the classification table and the final appraisal system used.

#### 10. Selection Jury

The Jury is made up of Professors Ângela Fernandes (Chair), Donata Meneghelli, Fernanda Mota Alves and Jan Baetens.

The following are substitute members of the Jury: 1st – Doctor Santiago Pérez Isasi; 2nd – Professor Luísa Afonso Soares; 3rd – Professor Manuela Carvalho; 4th – Professor Helena Carvalhão Buescu.

#### 11. Publication and Notification of Results

The list of admissions and eliminations, as well as the results obtained at each of the selection phases and the final ranking of candidates who complete the applications process, will be communicated to candidates via e-mail up to 30 working days after the deadline for the submission of applications. The same information will also be made available on the website of the PhD-COMP Programme, which can be accessed at the following address: <http://phdcomp.lettras.ulisboa.pt>.

After results are released, candidates should be considered automatically notified for presenting any claim in a preliminary hearing within 10 working days, as established in the Portuguese Administrative Procedure Code. An appeal concerning the final decision may be brought to the Directive Board within 15 working days after the notification of results.

## **12. Duration of the Scholarship and monthly allowance**

In accordance with article 9 of the FCT's Regulation for Studentships and Fellowships (RSF), the scholarship has a duration of one year, and can be renewed for up to a maximum of four years. The start date for this edition's scholarships is envisaged for September 2018.

The monthly maintenance allowance (MMA) is laid out in the table attached to the RSF, in accordance with the type of scholarship. The payment of the MMA, as well as that of any charges which may result from the scholarship holder's adhesion to the voluntary social security scheme (1st tier) will be made monthly, via bank transfer to the account indicated by the scholarship holder during the contract-signing process.

Scholarships should be carried out as an exclusive, full-time activity, as required by the terms of the Research Fellowship Holder Statute.

## **13. Equality and Non-Discrimination Policy**

The Faculty of Arts and Humanities of the University of Lisbon upholds an equality and non-discrimination policy, so that no candidate may be favoured, benefitted, disadvantaged, deprived of any right or exempt from duties on account of ascendance, age, sex, sexual orientation, marital or familial status, financial status, education, social status, genetic heritage, reduced working capacity, impairment, chronic disease, nationality, ethnicity or race, country of origin, language, religion, political or ideological beliefs, or union affiliation.

## **14. Legislation and Applicable Regulations**

Research Fellowship Holder Statute, Law nº 40/2004 of 18th August, available in its current wording at: <https://www.fct.pt/apoios/bolsas/estatutobolseiro>

FCT, I.P.'s Regulation for Studentships and Fellowships, Regulation nº 234/2012, last amended by Regulation nº 339/2015, published in Series II of Diário da República of 17th July 2015, and available at: <https://www.fct.pt/apoios/bolsas/docs/RegulamentoBolsasFCT.pdf>

**Vacant posts:** 5

**Type of contract:** Other

**Job country:** Portugal

**Job city:** Lisboa

**Job company/institute:** Faculdade de Letras da Universidade de Lisboa

**Application deadline:** 2 July 2018

(The Application's deadline must be confirmed on the Job Description)

**Website:** <http://www.eracareers.pt/opportunities/index.aspx?task=showAnuncioOportunities&jobId=98586&idc=1>



## Funding Alerts / Recherche financement

### Sofja Kovalevskaja Award

The Alexander von Humboldt Foundation's Sofja Kovalevskaja Award, which is funded by the Federal Ministry of Education and Research, is granted to young exceptionally promising researchers from abroad in recognition of outstanding academic achievements. The award is designed to enable them to embark on academic careers in Germany by establishing their own junior research groups at research institutions in Germany.

Scientists and scholars from abroad whose previous research has already been internationally recognised as outstanding and who are expected to continue producing outstanding results as recipients of the Sofja Kovalevskaja Award are eligible to submit applications.

The programme is open to scientists and scholars from all countries and disciplines who **completed their doctorates with distinction less than six years ago**. The Alexander von Humboldt Foundation particularly welcomes applications from qualified, **female** junior researchers.

Virtually unaffected by administrative constraints, the award winners will be able to concentrate on high-level, innovative research work of their own choice in Germany and thus strengthen the internationalisation of research in Germany. The award amount will allow the winners to finance their own junior research group at the university or non-university research institution of their choosing in Germany and also cover their living expenses.

Award winners will be selected solely on the basis of their academic qualifications. There are no quotas for individual disciplines or countries. The most important assessment criteria are:

- academic publications in internationally reviewed journals and / or publishing houses
- statements on the candidate's academic profile and potential in the form of expert reviews, requested by the candidate, from different institutions and, where possible, from different countries
- the academic quality and feasibility of the research project proposed by the candidate

Applications are assessed by independent peer reviewers appointed by the Alexander von Humboldt Foundation. An independent Alexander von Humboldt Foundation selection committee, composed of academics from all disciplines, selects up to six award winners and determines the award amount. The award is conferred by the President of the Alexander von Humboldt Foundation under the patronage of the Federal Ministry of Education and Research.

#### **Value and purpose of award and use of funds**

As soon as the award has been conferred, the award winner is entitled to the award funds of up to 1.65 million EUR. The award funds are placed at the award winner's disposal for a period of five years to carry out the approved research project of his or her own choice in Germany. The award winners and their host institutions agree jointly on the commencement of the planned research work in Germany in the course of 2019.

The award winner must use the award funds to carry out his or her approved research project at the host institution in Germany. The award funds may be used to cover all expenses serving this purpose (including the necessary equipment and material, personnel, travel expenses, etc.). The award funds must be used economically and prudently. Scientific equipment financed by the award will become the property of the host

institution immediately upon purchase. Part of the award may be used to cover the award winner's living expenses<sup>1</sup>.

The host institution in Germany receives a flat-rate payment of 15% from the award funds (administrative flat-rate). It can be used to help cover any costs resulting from the use of existing and/or specifically acquired material or specifically created personnel infrastructure (e.g. general institute facilities, laboratories or workrooms, operating and maintenance costs, finance and personnel management and auditing); financing an eventual tenure track position is possible, too. In addition, the administrative flat-rate may be used to finance e.g. "welcome packages" that provide measures to integrate the award winner into his or her new living environment and into the research institution, including support for the professional integration of the award winner's partner, or compensation for the loss of retirement savings that were accrued abroad, etc. The host institution is permitted to pass any left-over funding from the administrative flat-rate to the award winner for the furtherance of his or her research work.

Detailed information on the award winners' accounting obligations (proof of use of funds, etc.) can be found in the [Regulations on the use of funds](#) for the Sofja Kovalevskaja Award.

### Application requirements

1. **Doctorate** or comparable academic degree (Ph.D., C.Sc. or equivalent), completed with distinction less than six years prior to the application submission deadline.
2. **Career level:** the award would enable the successful applicant to take on a leadership position (e.g. head of a junior research group) in Germany **for the first time**. Moreover, the applicant must not have held or accepted an offer of permanent employment in Germany. The relevant date is the date of the selection.
3. **Cutting-edge academic achievements** documented by a comprehensive list of independent **academic publications** reviewed according to international standards and printed in journals and / or by publishing houses.
4. **Support of the German host institution**, evidenced by a **detailed expert's report** from the academic host as well as the **host's agreement** and the **confirmation from the administration** at the host institution.
5. **Two supporting expert reviews** from academics (at the applicant's own institute or other institutes, where possible including some outside the applicant's country of origin).
6. **Language skills:** scholars in the humanities or social sciences and physicians must have a good knowledge of German if it is necessary to carry out the project successfully; otherwise a good knowledge of English; scientists and engineers must have a good knowledge of German or English.
7. No previous Sofja Kovalevskaja Award.

Eligible applicants must have lived outside Germany for a minimum of 12 months in total in the 18-month period prior to the submission deadline.

Potential applicants of German nationality are eligible to apply provided that their habitual place of work and residence has been located abroad on the assumption of permanence for at least five years. Potential applicants who have completed their school education and one university degree or one university degree and their doctorate in Germany are subject to the regulations governing German citizens. Visit the FAQs on the website for additional information.

### Application procedure

<sup>1</sup> The maximum amount of the personal income is – following the non-tariff regulation set by the Federal Ministry of the Interior in its circular letter of 18 November 2005 (Az D II 2 – 220 234); in consideration of the change of salaries according to the circular letter of 7 December 2016 – Az D5-31000/21#2 – as of 1 February 2017 7,069,58 EUR a month (employee's gross income). This corresponds to an employer's gross amount of ca. 105,000 EUR p.a. Regarding taxes please refer to our regulations on use of funds.

Applications can only be submitted online. Only the currently valid application documents may be used to apply. The completed application form, including the necessary additional documents, must reach the **Alexander von Humboldt Foundation** by **31 July 2018 at the latest**.

Additional information on online applications, all the documentation required and access to the online application procedure are available on the Alexander von Humboldt Foundation's website (<http://www.humboldt-foundation.de/web/kovalevskaja-award.html>) until the submission deadline. Immediately after submitting the documents, the applicants will receive a confirmation.

The expert reviewers as well as the host should send their statements directly to the Humboldt Foundation.

It is the applicants' responsibility to ensure that they have submitted all the necessary documents. Largely incomplete applications cannot be processed.

When receiving the information about the selection decision, candidates may apply informally by email to be informed about the factors which led to a rejection, should their applications have been turned down by the selection committee. In this case, applicants and their hosts will receive notification on this issue in addition to the selection decision approx. four to six weeks after the selection committee meeting. It is not possible to appeal. Applicants who have been rejected may however submit a revised application in response to a future call for applications provided that fundamental aspects of the original application have been significantly improved and the then applicable submission requirements are met.

Visit the [FAQs](#) and the [Information for the host](#) on the Alexander von Humboldt Foundation's website for more information on the selection procedure.

### **General regulations and obligations**

The award recognises the outstanding academic record to date as well as the personality of leading junior academics. It is thus taken for granted that, both in their previous academic work and during the research stay in Germany, award winners have abided by and will continue to abide by the Rules of Good Scientific Practice and the corresponding laws obtaining at the respective research location. Should an award be granted, further details can be found in section IX of the [Regulations on the Use of Funds](#).

When accepting the award, award winners undertake especially:

- to focus his or her entire working activity on the approved research project in Germany in agreement with the host institution and to be present regularly and permanently at the host institution in Germany according to customary practice in the respective discipline; secondary employment is only permissible in exceptional cases, providing it does not interfere with the sponsorship objectives, and requires prior written authorisation by the Alexander von Humboldt Foundation
- not to utilise any other fellowships or funds from other German institutions designated for living expenses when using part of the award money to cover their living expenses;
- not to make use of any congruent sponsorship from funds deriving from German academic sponsorship; applications for or receipt of partial funding from German or foreign sources must be reported to the Alexander von Humboldt Foundation immediately.

The Alexander von Humboldt Foundation strongly recommends that host institutions should grant award winners the right to supervise doctoral students through to submission, if necessary in cooperation with a university. This should be negotiated with the host institution and, if necessary, in cooperation with a university on an individual contract basis. Any such contract should be submitted to the Alexander von Humboldt Foundation after the award has been accepted.

as of April 2018

## Other Announcements / Les autres annonces

### Publishing Opportunity: 2018 'imlr books' Competition

INSTITUTE OF MODERN LANGUAGES RESEARCH

School of Advanced Study · University of London

#### 2018 'imlr books' Competition

Proposals are invited for the 2018 competition to publish in imlr books, a book series in Modern Languages (French, German, Italian, Portuguese, Spanish and comparative studies, in fields other than Linguistics). The series is published by the Institute of Modern Languages Research, University of London.

Proposals for monographs, conference volumes, or thematically-linked collections of essays, between 30,000 and 100,000 words in length, may be submitted for selection by the imlr books editorial board, which is advised by a peer review committee of senior academics in the field. Volumes should be written in English, with quotations cited in the original and in translation. Fiction and translations of works already published in other languages cannot be considered.

Authors/editors are expected to submit sub-edited copy, prepared in accordance with guidelines supplied by the Institute. The expectation is that authors will supply the full text within one year of acceptance of the proposal.

Proposals should be submitted 30 May 2018 to [jane.lewin@sas.ac.uk](mailto:jane.lewin@sas.ac.uk), and should comprise four files only, as follows:

- The application summary form [PDF] (for an Word version, please contact [jane.lewin@sas.ac.uk](mailto:jane.lewin@sas.ac.uk));
- The proposal, including a chapter-by-chapter synopsis, which should not exceed five A4-pages when printed out;
- A short curriculum vitae of author(s) or editor(s), not longer than one A4-page per person when printed out; and
- A sample chapter (in the case of monographs) or a draft introduction (for collections of essays).

Eleven volumes have been published to date, with two currently in preparation.

Institute of Modern Languages Research

University of London School of Advanced Study

Senate House, Malet Street, GB- London WC1E 7HU

Website: <http://modernlanguages.sas.ac.uk>

### Le nouveau site de la Société Française de Littérature Générale et Comparée

Chères collègues, chers collègues, merci de bien vouloir annoncer dans le prochain bulletin la mise en ligne du nouveau site de la Société Française de Littérature Générale et Comparée, à l'adresse suivante: <http://sflgc.org/>.

Le Bureau et toute l'équipe de la SFLGC sont heureux d'inviter les membres de la SELC/ESCL à le découvrir. Vous y retrouverez l'ensemble des activités de la société: parutions, appels à communication, annonces d'événements, annuaires, ainsi que toutes les informations liées à la recherche, à la diffusion et à l'enseignement de la littérature comparée en France.

Bien cordialement, Anne Duprat

## Moti di imitazione. Le teorie della mimesi tra letteratura, filosofia e scienza - summer school

Il 17 e 18 settembre 2018, presso il Dipartimento di Studi Umanistici dell'Università degli Studi Roma Tre, si terrà una **summer school** rivolta a dottorandi, dottori di ricerca o assegnisti di formazione umanistica, impegnati, in Italia e all'estero, in ricerche di taglio interdisciplinare. L'iniziativa intitolata **Moti di imitazione. Le teorie della mimesi tra letteratura, filosofia e scienza** permetterà di delineare uno stato dell'arte nelle teorie della mimesi, attraverso i campi della critica (**Gianluigi Simonetti**, Università dell'Aquila) e della teoria letteraria (**Massimo Salgaro**, Università di Bergamo – Institut d'études avancées de Paris), della filosofia (**Gianfranco Mormino**, Università di Milano), della psicoanalisi (**Felice Cimatti**, Università della Calabria) e delle neuroscienze (**Maria Alessandra Umiltà**, Università di Parma), sia sul versante metodologico che su quello applicativo. Gli studiosi che aderiranno al progetto potranno leggere in anticipo gli abstract delle relazioni, con relativa bibliografia, e prepararsi ad una partecipazione attiva e consapevole al dibattito. La prima fase della summer school sarà dedicata all'ascolto dei relatori, mentre nella tavola rotonda conclusiva gli iscritti potranno entrare in dialogo con i relatori, anche a partire dalle proprie ricerche in corso. Il volume che Ugo Fracassa, coordinatore scientifico del progetto, curerà per la pubblicazione prevista nel 2019, raccoglierà uno o più contributi elaborati dagli iscritti stessi, previa valutazione da parte della commissione.

La summer school si indirizza principalmente a ricercatori in formazione (dottorandi, dottori di ricerca e assegnisti) che abbiano in corso di svolgimento uno studio negli ambiti della critica letteraria, della teoria della letteratura e delle letterature comparate che incroci la questione dell'imitazione in prospettiva interdisciplinare. Più in generale la summer school si rivolge a quanti siano interessati ad un'esperienza di alta formazione su questioni di natura spiccatamente interdisciplinare [per una visione più ampia e dettagliata delle aree di interesse implicate nel progetto si rimanda alla "Descrizione del progetto"].

Per partecipare è necessario avanzare la propria candidatura entro il **30 giugno 2018**. I candidati selezionati, fino al numero massimo di 15, riceveranno comunicazione entro il 7 luglio e verranno contestualmente invitati a versare la quota di iscrizione entro il 14 luglio. La **quota di iscrizione ammonta a 70 euro**: comprensiva delle spese per la cena sociale del 17 settembre, la quota non copre le spese di viaggio e pernottamento, per quest'ultimo tuttavia saranno segnalate strutture convenzionate.

Per avanzare la propria candidatura è necessario inviare una e-mail all'indirizzo [motidiimitazione@gmail.com](mailto:motidiimitazione@gmail.com), avendo cura di indicare: il proprio nome e cognome, l'università di appartenenza, l'argomento della ricerca in corso con relativa descrizione (max 3000 battute), il nome del tutor (nel caso di tesi di dottorato). Per certificare l'avvenuto pagamento della quota di iscrizione, infine, ciascun partecipante provvederà ad inviare per e-mail al medesimo indirizzo la scansione della ricevuta di pagamento, entro e non oltre il 21 luglio. In assenza di tale certificazione il candidato selezionato verrà escluso dalla summer school. Per ciascun partecipante il Dipartimento di Studi Umanistici rilascerà, ai fini curriculari, un attestato di frequenza.

la quota di iscrizione va corrisposta via bonifico bancario all'Università degli Studi Roma Tre IBAN: IT85 W 05034 03207 000000300000

causale: Dipartimento di Studi Umanistici, iscrizione alla summer school "Moti di imitazione", 17 - 18 settembre 2018

per informazioni: dott.ssa Anna Radicetta, segreteria per la ricerca, tel. +390657338604

## escrizione del progetto

Si deve a René Girard, a quel tempo chairman nel Dipartimento di Lingue Romanze della Johns Hopkins University, l'ideazione nel 1966 del convegno intitolato *The Languages of Criticism and the Sciences of Man*. In apertura dei lavori risuonarono, nelle sale della Milton S. Eisenhower Library, le parole pronunciate da Charles S. Peirce nel 1882, in una conferenza introduttiva allo studio della logica: "But the higher places in science in the coming years are for those who succeed in adapting the methods of one science to the investigation of another".

La teoria della letteratura ha saputo trarre profitto da quella massima nel secolo successivo, il trascorso XX, durante il quale la disciplina è stata rifondata, a partire dalla stagione moscovita e pietroburghese del formalismo russo, anche grazie alla disponibilità al dialogo interdisciplinare. Un testo cardine di quel movimento, *La morfologia della fiaba* di Vladimir Propp (1928), prendeva a prestito la terminologia del Goethe naturalista. Ma il "demone della teoria" ha continuato a favorire il dialogo attraverso il Novecento fino alla soglia del postmoderno e oltre, come dimostra il neologismo "semiosfera" che Jurij Lotman coniava nel 1984 attingendo dal lessico della biologia.

Sebbene in un'ipotetica, ma da più parti evocata, società della conoscenza non abbia più corso la denuncia della frattura tra le due culture – se non di quella individuata da Remo Ceserani tra scienze pure e scienze applicate (cfr. R. Ceserani, *Convergenze. Gli strumenti letterari e le altre discipline*, 2010) – si danno periodi storici e frangenti culturali nei quali nuove acquisizioni in un campo scientifico finiscono per colonizzare altri ambiti disciplinari, fino a produrre una vera e propria egemonia epistemologica, come era accaduto appunto negli anni dell'acmé della teoria strutturalista, a partire da premesse linguistico-letterarie, in biologia, antropologia, sociologia, economia ecc.

Dalla seconda metà degli anni novanta, grazie all'individuazione dei cosiddetti "neuroni specchio" da parte del gruppo di neurofisiologi dell'università di Parma guidati da Giacomo Rizzolatti, una nuova via di comunicazione tra i saperi si è resa percorribile grazie alla nozione ponte di imitazione.

Non è un caso che gli studiosi di letteratura si siano, tra i primi e con maggiore profitto, disposti ad un dialogo con le neuroscienze. L'imitazione o mimesi infatti permette di percorrere a ritroso la storia della teoria letteraria fino alle sue origini aristoteliche. Originariamente connessa alla rappresentazione scenica, l'imitazione è servita da grimaldello teorico più di duemila anni dopo per lo studio del realismo nella letteratura occidentale, nell'opera che Eric Auerbach intitolò *Mimesis*.

Nel corso del Novecento gli studi teorico-letterari hanno variamente circuitato il nodo dell'imitazione, dopo la ripresa auerbachiana, fornendone volta a volta definizioni diverse e parziali, fino a proporre la decostruzione in ambito di studi postcoloniali e di genere. Nella visione agonistica che Harold Bloom aveva della dinamica letteraria, l'influenza è certamente fonte di angoscia ma, nella misura in cui suscita emulazione, può rivelarsi fattore "evolutivo": "Scegliere un uomo eccellente su tutti gli altri, e seguirlo finché non si diventa pari a lui, o così simili a lui che la copia può essere scambiata per l'originale", è quanto a proposito dell'imitazione affermava Ben Jonson, citato da Bloom (*The Anxiety of Influence*, 1973). Homi Bhabha, in "Dell'imitazione e l'uomo" (*Location of Culture*, 1994), riscrive il concetto come mimicry e ricorda che "il discorso dell'imitazione è costruito intorno all'ambivalenza". Ancora una volta il minimo scarto che si produce nell'imitazione – "l'effetto del mimetismo è camuffamento", ricorda lo studioso citando Lacan – si rivela progressivo. Per Judith Butler infine, che col suo *Gender trouble* fonda nel 1990 i queer studies, è la struttura stessa del genere a rivelarsi imitativa.

La vera rinascita della teoria mimetica nel secolo scorso si deve però al già citato René Girard che nel 1961, con *Menzogna romantica e verità romanzesca*, propone uno studio del desiderio nella storia del romanzo europeo, da Cervantes a Proust, nel quale le dinamiche imitative si rivelano cruciali. La sua teoria del desiderio mimetico o triangolare viene oggi considerata, retrospettivamente, se non anticipatrice certamente coerente rispetto alle recenti acquisizioni neuroscientifiche. Lo stesso Girard, che in seguito



avrebbe ampliato il suo campo di studi all'antropologia del sacro attraverso la medesima lente teorica (*La violence et le sacré*, 1972), ha mostrato grande interesse per i neuroni specchio nell'ultimissima fase della sua attività intellettuale, riconoscendo nel discorso neuroscientifico una profonda consonanza con le proprie tesi di critico e di antropologo ed entrando in dialogo diretto con gli scienziati.

Le teorie della mimesi del resto paiono dispiegare una coerenza di lungo periodo. La specificità motoria dei neuroni specchio richiama infatti i principi cardinali della *Poetica* poiché "coloro che imitano imitano persone che agiscono [pràttontas]" (*Poetica*, II, 1448 a). L'imitazione pertiene al moto, al gesto, all'agire e riguarda il vivente, l'uomo (in continuità col regno animale), non l'imitazione di esseri inanimati, come peraltro aveva già affermato Spinoza ("se immaginiamo qualcuno simile a noi interessato da un qualche sentimento, questa immaginazione esprimerà un'affezione del nostro Corpo analoga a questo sentimento"; *Etica*, prop. XXVII) e come risulta anche dagli studi post-freudiani di Eugenio Gaddini sulla psicosi autistica "l'attività imitativa in origine ha a che fare soltanto con oggetti animati" (*Sulla imitazione*, 1969).

In altre parole, l'emozione dell'altro viene compresa direttamente attraverso una simulazione incarnata che dà luogo a un'esperienza "come se", prodotta da uno stato del corpo condiviso. La recente inaugurazione in ambito neuroscientifico della categoria di embodied simulation perciò (V. Gallese, C. Keysers, G. Rizzolatti, "A unifying view of the basis of social cognition", 2004) ricolloca lo studio dell'imitazione nella dimensione relazionale interumana: "the fundamental mechanism that allows us a direct experiential grasp of the mind of others is not conceptual reasoning but direct simulation of the observed events through the mirror mechanism".

Il campo che si apre oggi a una considerazione neuro-estetica della produzione artistica non potrà allora che disporsi in linea di continuità con le premesse della mimesis aristotelica e, perciò stesso, destituire le poetiche di ispirazione classicista di potenzialità propriamente mimetica (l'imitazione di modelli classici rinviando piuttosto ad una concezione platonica dell'arte). Ciò non comporta del resto per la neuroestetica, che si è inizialmente orientata all'analisi dell'arte pittorica, una pregiudiziale figurativa, come dimostrava già il pionieristico studio di Semir Zeki (*Inner vision*, 1999).

Dietro un taglio di Lucio Fontana, infatti, è comunque possibile apprezzare la traccia dell'intenzionalità, un reperto fossile del movimento, del gesto dell'artista, come verificato in laboratorio da Maria Alessandra Umiltà (cfr. M. A. Umiltà, "Abstract art and cortical motor activation", 2012; prende spunto dagli esiti di quella ricerca: U. Fracassa, "Il gesto era un fatto pensoso. Villa, l'arte, la scrittura", 2017). Dalla proiezione sul campo artistico, la neuroestetica o estetica sperimentale è oggi in procinto di estendere il proprio raggio di azione sullo studio della letteratura (cfr. M. Salgaro ed., *Verso una neuroestetica della letteratura*, 2009). Nell'ambito degli studi evolucionistici della cultura, infine, aveva già fatto ricorso alla nozione di imitazione Richard Dawkins per la sua "memetica" (*The Selfish Gene*, 1976), teoria che, attraverso un approccio neodarwinista, postulava il propagarsi, per imitazione appunto, di minime unità culturali dette memi (dal greco μίμημα).

La recente fortuna di teorie variamente connesse col modello euristico dell'imitazione segue però ad una lunga sfortuna filosofica dello stesso. Dopo Aristotele infatti, è possibile cogliere un vero e proprio pregiudizio filosofico contro il presunto carattere meccanico dell'imitazione, salvo rare eccezioni, in particolare quella già richiamata dell'*Etica* di Baruch Spinoza nella quale, pur su base rigorosamente fisiologica, la mimesi attinge la sfera degli affetti e si prefigura il concetto di empatia: "Se immaginiamo che una cosa simile a noi, con la quale non siamo legati da alcun sentimento, provi un qualche sentimento, per il fatto stesso di questo immaginare proveremo anche noi un sentimento simile [...]. Questa imitazione [...] si chiama Compassione" (citato in G. Mormino, *Per una teoria dell'imitazione*, 2016).

Se in campo filosofico il peccato originale dell'imitazione consisteva nella minaccia portata all'idolo del libero arbitrio, altrettanto sacrilego risultò in ambito psicoanalitico l'attentato ai fondamenti pulsionali della psiche (per un discorso comparativo tra filosofia e psicoanalisi cfr. S. Vizzardelli, F.

Cimatti eds., *Filosofia e psicoanalisi*, 2012). Nel pensiero freudiano l'imitazione era confinata alla fase infantile o altrimenti alla psicologia delle masse, mentre nella psicologia analitica di Carl Gustav Jung tale facoltà si trovava a contrastare il fine ultimo di ogni esistenza umana, ovvero l'individuazione: "L'uomo ha una facoltà che per gli intenti collettivi è utilissima, e dannosissima per l'individuazione, quella di imitare" (Tipi psicologici, 1921).

Nella dichiarazione di Jung risulta comunque superata una concezione volta a relegare l'imitazione ai primi stadi dello sviluppo psichico e, a onor del vero, lo stesso Freud aveva intuito già nel 1895 (Progetto di una psicologia) il valore imitativo delle percezioni sensoriali sussistere ben oltre l'infanzia. A questa intuizione ancorava le proprie ricerche, a metà degli anni sessanta, il già citato Eugenio Gaddini grazie al quale è stato infine possibile riconoscere nell'imitazione una struttura permanente, una forma relazionale stabile.

Particolarmente interessanti risultano allora nel pensiero dello psicoanalista italiano certe stringenti e inopinate analogie con la teoria mimetica di Girard, formulata solo qualche anno prima in ambito di critica letteraria. Se Girard ha potuto definire "metafisico" il desiderio dei personaggi romanzeschi creati da Flaubert o Stendhal poiché volto non al possesso dell'oggetto – del quale nella dinamica triangolare si può tollerare perfino l'assenza – bensì all'essere del modello mediatore, Gaddini ha potuto osservare nei suoi studi clinici che "il protomodello psichico della imitazione – imitare per essere – si instaura non in presenza ma in assenza dell'oggetto" (Sulla imitazione). Un'ulteriore analogia, se possibile più sorprendente, circa la medesima questione "metafisica" è possibile ravvisare già alla fine dell'Ottocento nella sociologia di Thornstein Weblen: "Ma soltanto quando sia preso in un senso molto lontano dal suo significato originario il consumo di merci può dirsi che offra l'incentivo da cui procede invariabilmente l'accumulazione. Il motivo che sta alla radice della proprietà è l'emulazione [...]. Il possesso della ricchezza conferisce onore, è una distinzione antagonistica» (La teoria della classe agiata, 1899).

La mutazione antropologica che ha permesso di parlare in anni recenti di un "uomo senza inconscio" (cfr. M. Recalcati, 2010) pare infine aver destituito di senso le pregiudiziali antimimetiche del pensiero psicoanalitico attraverso un raffreddamento della base libidica di una società fondata sull'omologazione e massificazione dei desideri (per un sondaggio sulle forme del desiderio nella narrativa italiana contemporanea cfr. G. Simonetti, "Come e cosa desidera la narrativa italiana degli anni Zero", 2013). Peraltro era stato Jacques Lacan, cui si devono pagine illuminanti sul cosiddetto "stadio dello specchio", a illustrare già alla fine degli anni cinquanta la fenomenologia del desiderio imitativo, traendo il materiale di analisi non dalla pratica clinica ma, ancora una volta, dalla letteratura.

Seguendo l'esempio di Freud che aveva trovato nell'eponimo personaggio sofocleo il modello per il complesso di Edipo, Lacan attinge infatti dall'Amleto shakespeariano per descrivere il dramma del desiderio ("Sette lezioni su Amleto", 1958-59). Con le parole di Kojève, maestro comune a Lacan e Girard: "il Desiderio è umano unicamente se l'uno non desidera il corpo (animale, naturale, dato), bensì il desiderio dell'altro" (A. Kojève, Introduzione alla lettura di Hegel). E il desiderio dell'altro può coincidere nella rilettura lacaniana dell'Amleto col "desiderio della madre" che il protagonista, incapace di desiderare in proprio, assumerebbe temporaneamente su di sé.

Oggi, il ponte inaugurato dalle neuroscienze su fondamenta mimetiche costituisce dunque la via regia per i rinnovati scambi tra i diversi saperi, e la teoria della letteratura sembra poter godere di una posizione privilegiata in questo dialogo, in virtù del circuito virtuoso che collega le origini aristoteliche della disciplina al pensiero di René Girard.

Se – ancora con Aristotele e con Freud – è il desiderio (con litote neuroscientifica: l'intenzione) l'unico carburante psichico (cfr. Aristotele, *Sull'anima*, cap. 9; Freud, *L'interpretazione dei sogni*, cap. VII), e non si dà desiderio senza rappresentazione, allora l'enorme archivio della letteratura continua ad offrirsi come ineguagliabile campo di osservazione per i moti di imitazione e le dinamiche del desiderio. Pur nella sua specificità, la teoria letteraria sembra poter porgere un contributo originale al dialogo, a quel processo interdisciplinare di "adattamento dei metodi" auspicato da Peirce nel 1882, per esempio portando

l'attenzione, come è stato fatto in epoca post-strutturalista, sulla natura ambivalente dell'imitazione: "un'imitazione perfetta non è un'imitazione" (J. Derrida, Della disseminazione). Alla fine del secolo scorso, coerentemente con l'assunto derridiano, teorici di diverso orientamento convergevano nel voler indicare nel minimo scarto che l'imitazione umana necessariamente produce, in quanto non meccanica, il nocciolo gnoseologico della mimesi.

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