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

International Conference on London Studies "Versions of Londonness" (London Centre for Interdisciplinary Research)

Selected papers will be published in the post-conference e-Book.

24 November 2018

Deadline: **September 15, 2018**

London Centre for Interdisciplinary Research

londonstudies@lcir.co.uk

Since its beginnings, London has been regarded as the epitome of progress and advancement even in times of profound crisis and discord, exerting the charm of the vast setting that concentrates most, if not all, human experiences. From ancient Londinium to the 21st-century metropolis, the ever expanding urban settlement has emerged as a complex heterogeneous entity forging a particular code of conduct governed by imagination and originality, talent and vision that generate almost endless significations of the self.

The conference will explore the particular spirit of the English conurbation, one of the most influential cities in the world, aiming to identify some of the features that make up its distinctive personality. It will promote an interdisciplinary perspective on the various issues related to the process of making London into a powerful centre of social, political, economic, scientific, cultural, artistic and literary authority. The conference will also focus on the distinctive symbolism of the city and the particular states of mind generated by the interaction with the insular megalopolis, and the way in which people - Londoners either by birth or adoption, as well as temporary residents and transient visitors - translate geographically recognisable sites into culturally constructed places.

Topics include but are not limited to several core issues:

- London ages: from prehistory to the 21st century
- London and the rest of Britain
- myths, legends and tales of the city
- iconic symbols and landmarks
- metropolitan landscapes and identity
- the city and its people: whose London? what is a Londoner?
- the language(s) of the city
- representations of London in the arts
- utopian/dystopian visions of the metropolis
- walking and talking in the city
- old and new secrets of the city
- love and death in London
- fun in London, funny London
- the senses of London
- the alternative metropolis
- post-Brexit London
- the Thames and the lost rivers of London

Paper proposals up to 250 words and a brief biographical note should be sent by 15 September,

2018 to: londonstudies@lcir.co.uk.

Selected papers will be published in the post-conference e-Book.

Please download [paper proposal form](#) from the official website: <http://londonstudies.lcir.co.uk/>.

Registration fee – 100 GBP

Provisional conference venue: Birkbeck, University of London, Bloomsbury, London WC1E 7HX

MLA International Symposium Panel – Faceless No Longer: The Migrant, The Citizen, and the Return of Postcolonial Critique

Deadline: **September 19, 2018**

Eralda L. Lameborshi and Dhrubaa Mukherjee

contact email:

lameborshi.eralda@gmail.com

We are organizing a panel to propose at the MLA International Symposium that will take place in Lisbon, Portugal on 23-25 July, 2019.

“Faceless No Longer: The Migrant, the Citizen, and the Return of Postcolonial Critique”

The current policies western nations have enacted in response to the immigration crisis have caused an outcry among those who view the western nations’ actions as inadequate. Critics have accurately argued that the immigration crisis is a result of colonial practices of the past, and neo-colonial/neo-liberal practices of the present. Such critiques require a self-reflection on the part of western nations and their citizens, which is a gesture that this international symposium also attempts by wishing to recover the ‘lost voices’ of history through examining the increase in hate speech and xenophobia against ‘the Other.’ This panel seeks papers that examine hate speech and xenophobia in the present moment not as ‘resurgent,’ but as always already present. To assume that there is a resurgence of hate speech and xenophobia is to imply that the immigration crisis is the culprit for the resurgence, which can be only true if we ignore a long history of oppression via colonial and neo-colonial practices. This panel asks: in light of the painstaking work of anticolonial and postcolonial scholars throughout the twentieth and into the twenty-first Century, why are the humanities, once more, returning to the question of ‘the Other’ as though it was never addressed?

We invite papers that demonstrate how ethnic, religious, and hate speech were never eradicated, but were always amongst us. We invite papers that examine cultural texts: literature, film, documentaries, performances, and other forms of media, which exhibit the permanence of the figure of ‘the Other’ prior to the current immigrant crises. We seek papers that uncover the agency of the texts themselves: writing, filmmaking, and other media that display how cultural production is entrusted with social responsibilities. This panel seeks to understand the following questions, among others: In what way can a return to postcolonial discourse contribute to the current moment? What responsibility have scholars and artists to recover voices that were always already there, and how might scholarship and artistic production encourage audiences to see that the faceless migrant, immigrant, and exile, was never faceless? How can literature, film, and media reclaim important cultural real estate for migrant voices that have been silenced, denied, and unheard?

Send to the panel organizers a 250-word abstract and a short bio by September 19, 2018:

lameborshi.eralda@gmail.com and dhrubaa.m@tamu.edu

American Comparative Literature Association 2019: Injustice, Violence, and Witnessing

Deadline for submissions: **September 20, 2018**
lpropst@clarkson.edu

In this seminar we seek to explore stories and representations of injustice and violence that probe audiences' ethical responsibilities and complicities. What representational strategies have writers and artists used to challenge discursive frameworks that underpin erasures and exclusions and to invite readers and viewers to assess their implication in systematic injustices? What historical and contemporary responsibilities are excluded by current political discourses on violence and reconciliation? For example, how do the frameworks of mainstream western news and political discourses exclude discussion of North American and European roles in the conditions that precipitate current refugee movements?

These questions spring from the recognition that bearing witness to injustice can create solidarity across boundaries of power and privilege but can also re-inscribe such boundaries. Narratives of witness may confer recognition on suffering or resilience in ways that ignore one's own position in power structures that promote suffering. In this way, witnessing that strives to challenge injustice can paradoxically foreclose social transformation, for example, enabling well-meaning audiences to condemn specific acts of injustice without addressing the broader power structures that make them possible. Thus we invite papers that probe the nature of ethical witnessing through attention to the ways in which witnessing texts position their readers and writers.

This seminar is proposed for the 2019 ACLA Convention at Georgetown University, which will take place from March 7-10. We welcome discussions of texts in all genres and media, including literature, film, photography, and visual art. Please submit a 250-word abstract and a short bio to Claudia Hoffmann and Lisa Propst through the ACLA website, <https://www.acla.org/seminars>, by 9 AM EST on Thursday, September 20.

4th International Colloquium on Narratology: On Beginning

The Department of Literary Theory of the Institute for Literary Studies (Centre for the Humanities, Hungarian Academy of Sciences, Budapest) will have its 4th international Colloquium on Narratology, January 29-30, 2019, in Budapest.

The topic of the conference is *beginning*; the starting, introduction, first words, sentences or parts of the narrative work; the issue of how these segment(s) will determine the following parts of the text, the whole narrative work, the narration, time, space etc. Is it somehow true that the way things start is significantly more than just a chance episode in any sequence of events? Is it true that the way things end is necessarily encoded in the way they begin? Do the beginning of a narrative text and the beginning of the story narrated in the text shape each other? Are they of equal importance? If not, which will dominate the other? What does the arrangement of the episodes say about the story narrated? What counts as a true beginning if there is, in the narrative, not one central character but more than one protagonist?

As per previous consultations, it seems to be desirable to extend the topics to film; thus, one section (three or four lectures) will be reserved for narratological approaches to film.

Titles, summaries and applications are welcome until **30 September 2017**, then it will be decided by the

organizers whether the proposed lecture will be included in the program. Papers (of 15-20 minutes) can be presented in English or Hungarian.

There is no participation fee. We regret that no travel or lodging costs will be reimbursed.

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Válogatott bibliográfia / Selected bibliography: <http://iti.btk.mta.hu/images/narratologia-kezdet1.pdf>

Calls for Contributions / Appels à contribution

Studies in Arts and Humanities, issue 5.1, 2019 – Sex, Sexuality and the Arts in the XXIst Century

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

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

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

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

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

Submissions may include:

- Research articles for peer review (up to 12000 words)
- Reflections on practice focused art projects or process (Use research articles guidelines editorial)
- Single page A4 visuals – Practice, creative work, infographics, visual essay, illustration, etc.
- Commentary, Opinion, Position articles (up to 12000 words)
- Interviews (up to 12000 words)

Deadlines:

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

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

Call for papers for the 24th issue of TRANS-

Contra-bridges

An obvious symbol of crossings, transitions and rites of passage, the bridge, a recurrent figure in literature, is a natural metaphor for signifying union or circulation. The history of bridges goes back to the origins of humanity, it reminds us of our travels, our wars, our commercial enterprises, and the progress of our technology. We can only adhere to the vibrant homage paid by the Serbo-Croatian language writer Ivo Andrić: "Of all that man in his vital impetus has produced or built, there is nothing in my eyes better or more precious than bridges. They are more important than houses and have a more sacred nature than temples because they are more common to all." However, it is from a position "against bridges" (à « *contre pont* ») that we make this call for papers, a call to go beyond the placatory vision of this figure.

The imagination surrounding bridges, indeed, sometimes leads us to forget the self-evident nature of their origins: there are no bridges without obstacles, without empty spaces, without difference in the world order. In his short article entitled "Bridge and Door", Simmel asked us to be wary of the promise of union figuratively represented by bridges: if the bridge establishes a point of contact, it also draws attention to the incompressible gap that separates the two banks." Therefore, bridges lead us to question not only junctions, but also the discontinuous nature of what they connect. In integrating distance in the relation to the other, the bridge pits itself against aspirations to fusion and the illusion of assimilation. It is thereby not surprising to find, among writers writing about bridges, authors who practice the art of fragmentation, such as Rimbaud or more recently, Pascal Quignard.

An attentive study of bridges figured in literary works can help unhinge the metaphor of the bridge from a pontificating vision, toward a signifying one. In order to grasp the complexity of this movement, it is essential to consider it at the intersection of several critical and disciplinary approaches. Proposals that integrate literary studies and ideas from the fields of engineering, architecture, philosophy, history, geopolitics and urbanism are of particular interest to us. Thriving on reflections from other disciplines, the figure of the bridge will be examined as a reconfiguration and "discursive" construction of our imagination and of the plurality of our disciplines.

A place of crossing

A bridge seems to be defined as a place of connection. In Antiquity, *pontos* designated a place of crossing, such as the Black Sea, the "*Pontus Euxinus*," beyond which, for the Greeks, the Barbarians could be found. A series of questions about the modalities of passage can then be asked. What is the nature of these spaces that exist only through the banks they bring together? In *The Bridge Crossed*, Paulhan notes that the expression *to cross a bridge* is clearly illogical since "we can only cross a path by walking its width; as walking its length is following it". Nonetheless, Paulhan himself makes use of the expression in the title of his book, as if to suggest that linking two separate points is a more complex and perilous act than following a path. The strangeness of the expression *to cross a bridge* provides us with a first point of reflection that encourages us to think of relation not only as what brings things together, but also as the discovery of what resists passage, as something over which we might falter, something that makes us stumble.

Link to the past, to the future

Considered negatively, in terms of the obstacles or distances it engenders, the bridge also invites us to consider time in terms of continuity and discontinuity. When he published *The Bridge on the Drina*, Ivo Andrić still believed in a world that could potentially be rendered coherent by the positive accumulation of time, a world where bridges bring things together and defy death and oblivion. In *Oublier, trahir puis disparaître*, the French writer Camille de Toledo notes that it « is not surprising to see, here and there, in

many books about our transitory era, bridge figures. We, the last ones born in the twentieth century, have taken on the linking of two eras, two worlds that are turning their backs on one another.” Yet, this task seems to have become irremediably too difficult. Figures of bridges that contemporary novelists integrate in their fiction are often fleeting or elusive. Bridges crumble like in Vitaliano Trivisan’s work, reveal themselves as mirages (Mathias Enard), or vestiges (Francesco Pecoraro), or even wells (Trajei Vesaas). Even when the erection of a bridge brings the promise of a new order of relations, it comes with compromises and separations (Maylis de Kerangal). Questioning bridges that inhabit (and maybe even haunt) contemporary literature therefore implies asking ourselves how our relationships reflect or alter our relationship to time. Although we spontaneously think of water flowing, or of a river in which we never bathe twice to represent the passage of time, the failure of these bridges seems to point to a sort of time that doesn’t go by, or rather that goes *through*.

The politics of bridges

Bridges are often centers of geopolitical tension: places of crossing for migrants, like the Simon Bolivar bridge between Colombia and Venezuela, but also points of control such as the Allenby Bridge in the West Bank. In Europe, while paper bridges circulate on currency, as symbols of reconciliation, openness and union, real bridges often become the last refuge for asylum seekers, patent proof of a hiatus in the proclamations of unity and openness between European countries. For these reasons, bridges, doubtless, merit to be freed of the mysticism of the link, in favor of the finer observation of the ways of life they make possible or that they impede.

As soon as attention is paid to the singular, the symbol diffracts and makes room for more tenuous, uncertain, and conflictual objects of reflection, keeping with our era drained by the contradictory movements of openness and withdrawal. We might analyze here more specifically political concerns related to the figure of the bridge, in asking ourselves, for example, if this figure might shed light on or help us to imagine new forms of sociability.

This issue of the journal *TRANS* will be devoted not to *the bridge*, but to *bridges*, be they real or imaginary, painted, sculpted, filmed, recounted or deconstructed. This subject is not exclusive to any time period or genre. It does however require a comparative approach that can take the form of a comparison between different objects – bridges coming from geographies, histories, literatures, or technologies – and can be understood as a meeting point of several approaches, and as the excursion of a scientific perspective in a work of fiction, or an historical approach to a concept. Proposals (3000 characters), accompanied by a short bibliography and a short description of the author, must be sent before **September 20th 2018** in .DOC or .RTF format to lgcrevue@gmail.com. Selected articles must then be sent before **January 10th 2019**. We remind you that the journal of comparative literature *TRANS* accepts articles written in French, English, Italian Spanish.

Special Issue of Canadian A&HCI and SCI journal *Space and Culture: Periphery and Center. Mapping Minor/Small and World Literatures*

Deadline: **September 30, 2018**

Editors: Yanli He (Sichuan University), Robert T. Tally, Jr. (Texas State University)
yanlihe@scu.edu.cn

The relationship of literature, place and space is a hot topic in the recent decades, as evidenced by the rise of such practices as literary cartography literary geography geocriticism, and spatial literary studies more

generally Among those studies, the main debates could be generalized as five perspectives: 1) literary space theories, especially on world, international and national literary Spaces; 2) literary historical maps, atlas, graphs and trees; 3) writers' mapping texts about real & imaginative Spaces and places; 4) literary maps of writer's birth, death, and production; 5) theoretical history of spatial turn and the relationship of literature, cartography, geography, geocriticism, ecocriticism.

These debates offer new insights about internationalism, globalization of world literature, and comparative literature studies. For example, Pascale Casanova has discussed the literary space of world literature and national literature, specifically concentrated on shifts in European literary space in the twentieth Century. Franco Moretti has focused on atlas of nineteenth Century European novels and maps of European literary history. Rob Shields draws on Wallerstein's theory differentiating between center and periphery, the North and South, through spatial and literary history perspectives. Valdes and Kadir's books includes enormous number of maps devised as tools for locating languages, population density, urban centers and so forth, which give new ways to map comparative literary history. Among their three volumes, Herve Thery's appendix "The Main Locations of Latin American Literature", uses five maps to substantiate the concept of "cultural center". Some maps show the birthplaces of writers who died in the relevant "cultural centers". Castro focused on the colonial literary space, and the space of Latin American literatures. Robert Tally has built a platform to understand Spaces of American literature, literary cartographies & geographies, spatial/spatiality literary studies, ecocriticism, geocriticism of real and fictional Spaces, geocritical explorations, and space/place/mapping in literary and cultural studies. These are just a few of the critics whose works have spoken to matters of space in relation to world literature in recent years.

Based on these academic achievements, this special issue is aiming at combining spatial studies and literature studies, in order to create the capacity to: a) understand the shifts between literary centers and peripheries from 1827 to 1975, with the flows of minor, small and world literatures; b) clarify the relationship between the conflicts of literary Spaces, spatiality and its related concepts of literatures. Questions to consider include the following:

- 1) What kind of literary spaces (center, periphery) nurtured or forced the new terms and concepts of literatures, specifically of Goethe's "World Literature" (Weltliteratur, 1827), Kafka's "Small Literature" (kleine Literaturen, 1911), Michel Ragon's "Secondary Zone Literature" (Seconde Zone Littérature, 1974), Deleuze & Guattari's "Minor Literature" (littérature mineure, 1975), and Casanova's "Small Literature" (petite littérature, 1999)?
- 2) Does world literature space = center, minor/small literature's space = periphery, semi-center/periphery = national literature, emigrating literature? To what extent did literary Spaces changed with the shifts of Literary Capitals from 1827 to 1975 (e.g. London, Paris, Berlin, New York, Moscow)?
- 3) How to map literary spaces of peripheries & centers, margins & cores, national & international, dominated & dominating, East & West, North & South through the changing items, histories, anthologies, canons and studies of world & minor/small literatures?
- 4) How have political spaces and related geographical places shaped literature productions, distributions, translations, institutions from 1827 to 1975, especially in line with colonialism, World War I & II, Cold War, and Berlin Wall?
- 5) How to map a writer's literary space, with birth & death place? With narratives' place? With nationalities and life traces? With Publishing houses?
- 6) How to map national literary space, with writers' birthplaces, nationalities, or geographic narratives?
- 7) How to map Spaces of minor, small literatures, with changing items and concepts in world space? With writer's marginal identities? With marginal political power and its related cultural capitals? With national

geographical territories? With international and national literary awards (e.g. Nobel Prize, Booker Prize, Pulitzer Prize)?

If we could draw a round map of “Literary Spaces from 1827 to 1975: Center-Semi—Periphery”, and a flat map of a “Literary Atlas from 1827 to 1975: Mapping Minor/Small and World Literatures”, which language (Germany French, English, Chinese), what color (blue, pink, red), and what marks (flag, boat, canvas, gun) would we use ?

All submissions will be peer reviewed by Space and Culture (For more information, see Journal tab)
For more information about this special issue, contact: yanlihe@scu.edu.cn and yanheli1111@163.com.
Submissions to: yanlihe@scu.edu.cn, yanheli1111@163.com, and copy to spaceandculture.ku@gmail.com
More details [on the Space and Culture website](#)

Special Issue of *Jeunesse*: Young People, Texts, Cultures on Borders

Deadline: **October 15, 2018**

In an attempt to think about borders at a time when they appear so intractable, *Jeunesse: Young People, Texts, Cultures* invites abstracts on all matters pertaining to borders in relation to young people’s texts and cultures for a special issue that will be published in Winter 2019.

U.S. President Donald Trump’s immigration policy, played out most cruelly on the bodies of young migrants forcibly separated from their parents at the United States-Mexico border since April 2018, highlights the continued need to consider the often destructive role that borders play in the lives of young people. In this case, the border is national, the product of the social construction that is the nation, or what we might call, borrowing the words of Benedict Anderson, an *imagined community*. In other words, there is nothing natural about nations or their borders; rather, nations come into being when numerous strangers scattered across great distances begin to perceive themselves as belonging to a larger body politic. Anderson argues that print capitalism was instrumental to the formation of nations, since strangers could, as a result of learning about others in distant locations in their own vernacular, feel as though they had something in common with them. He explains that “all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined,” and that they “are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined” (6). Despite the fact that they are imagined political communities, nations have real and often devastating material effects, both on those within their borders, who may or may not experience a sense of belonging, and those attempting to cross their borders. For many migrants, for example, national borders can be a site of bodily intrusion. Even in their less physical form, national borders literally obstruct movement, since the movement of goods and capital within a grossly unequal playing field of world trade benefits some countries and decimates others. Such inequity helps to determine the movement of people as well. As many have been quick to point out since the beginning of Trump’s war on child arrivals, immigrants, refugees, visa-seekers, amnesty applicants and other vulnerable people, the U.S. is deeply complicit in migration patterns: Decades of U.S. foreign and economic policies have effectively made many other nations dangerous or unlivable. The current administration’s policy stance on immigration is both tone deaf and history-blind. It is tantamount to ethnic cleansing.

As the continuing war on refugees and immigrants in the U.S. and elsewhere demonstrate, young people are often caught at the border or, worse, killed in the borderlands. At the same time, young people themselves may contribute to attempts at policing borders. These borders need not be confined to national ones. Borders come in many forms, including frontiers, boundaries, edges, margins, perimeters, and peripheries.

Imagined or not, borders can surround, enclose, encircle, flank, fringe, hem, or adjoin. As these contradictory meanings suggest, borders are infinitely messy and complex despite their pretensions to sieve-like hygienic purpose, cleanliness, simplicity, and even purity.

Topics may include, but are not limited to, the following:

- Borders and refugee children
- Childhood on the border; children and borderlands
- Children and borders under UNCRC
- Borders and carceral culture; incarcerated young people; representations of incarcerated young people
- Characteristics of borders in the “global south/north” dynamic and the impact of colonization on First Nations and other indigenous young people
- Socioeconomic borders and young people
- Borders and racialization of young people; young people and racism
- Borders between self and other, child and parent; borders of independent selfhood
- Borders and personhood; the borders of personhood
- Borders of childhood; the border separating child from adult
- Young people and lost borders; imagined or remembered borders
- Bodily borders and young people
- Borders, sex, and gender; sex and gender in the borderland; children/young adults and transgender; transgender texts by, for, or about young people
- Young people and the borders of risk/danger: young people’s negotiation of risk and danger, their negotiation or mapping of public spaces in terms of risk and danger; their performance or embodiment of safety, protection, and confidence in public spaces; their innovative negotiations of identity and morality in such spaces
- Geographical borders and young people; attempts to police young people’s mobility in public spaces; borders between adult space and space designated as children’s space (e.g. playgrounds); borders between time and space
- Borders between the “homed” and the “unhomed”; precariously housed young people; street-involved young people
- Borders between the urban and the suburban and young people
- Borders erected between nature and culture; attempts to keep children in nature-lands; young people’s negotiations of rural and urban environments
- Architectural borders and young people; young people and design; the role that design plays in erecting or blurring borders between children and adults
- Borders and disability; young people’s negotiations of ableist spaces
- Formal and informal transgression and policing of borders of legality; young people’s interactions with authority/law enforcement; their negotiation of the borders of legality; the role that support workers play in providing assistance in shoring up borders of legality
- Generational borders
- Negotiating border control and regulation through youth activism; youth-led social and political movements and how these cross borders and boundaries
- The negotiation and transgression of youth subcultural borders

Timeline

- Abstracts are due **October 15, 2018**
- Short-listed papers will be notified on or around **November 5, 2018**
- Final papers due **February 1, 2019**

- Peer-review: February-May 2019
- Revisions: May-August 2019
- Publication: Fall/Winter 2019

Inquiries may be directed to Lauren Bosc, Managing Editor: l.bosc@uwinnipeg.ca
 Further information about submission guidelines is available
 at: <http://jeunessejournal.ca/index.php/yptc/about/submissions#onlineSubmissions>

Images of Remote Countries in the Literatures of Central and Eastern Europe

World Literature Studies 2/2019

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Research into interliterary relations in Central and Eastern Europe has mostly focused on the neighbouring countries. Scholarly attention has also been paid to the images of the neighbouring countries, or of significant national minorities. However, in current global world the contacts with remote cultures are becoming more frequent in this region as well. The criticism of Orientalism and postcolonial studies have brought new views on the depiction of the colonised cultures of Asia, Africa and Latin America. The aim of the proposed issue will thus be to discuss

- how remote countries are depicted in the literatures of Central and Eastern Europe,
- how these countries and cultures are reflected in Central and Eastern European literary critical and cultural discourse,
- how the ethnic, biological or material “otherness” (not only through stereotypical imagological elements) is portrayed with regard to the “metropolis” x “colony” relation in the postmodern conditions of globalisation of provincialism,
- in what ways the images of remote countries and cultures change current cultural-political discourse, its semantics and terminology, for example, if it is possible to transfer the imagological concepts historically created in a certain context to a typologically and structurally different cultural area.

The papers are expected to cover literary material ranging from the 19th up to the 21st century.
 Language of papers: English

Please send your abstract, limited to 1800 characters, by **30.10.2018**.

The full manuscript submission deadline is 31. 1. 2019.

World Literature Studies is a scholarly journal published quarterly by Institute of World Literature, Slovak Academy of Sciences, Bratislava, Slovakia. It publishes original, peer-reviewed scholarly articles and book reviews in the areas of general and comparative literature studies and translatology. It is indexed in [Art & Humanities Citation Index \(A&HCI\)](#), [Current Contents/Arts & Humanities \(CC/A&H\)](#), [Central and Eastern European Online Library \(CEEOL\)](#), [Central European Journal of Social Sciences And Humanities \(CEJSH\)](#), [Scopus](#), [ERIH](#).

Language, Literature and Interdisciplinary Studies (LLID)

Volume 2, Issue 2, Winter 2018

Reading Con(Text): Dynamics of Power and Subversion within Novels

The second half of the twentieth century sees literary criticism interpreting the role of history, itself subject to interpretations bearing upon the kind of notion one has of history, as one of the dominant modes of creating 'literature' along with the persona of the artist. Oscar Wilde says that "an artist is not an isolated fact, he is the resultant of a certain milieu and a certain entourage" – an assessment which is foregrounded in rise of the intellectual movements of Historicism, New Historicism, and Cultural Materialism during late 1970s USA and early 1980s Britain. Attempting to create a dialogue between literature and history these are at once a reaction against formalist disregard of historical contexts as well as a redefinition of the traditional Marxist *base-and-superstructure* strategy that could not produce a conspicuous metanarrative to explain particular art forms and the relative cultural and social practices involved in their production. Whereas New Historicism engaged itself with the visibility and operation of *power* in Elizabethan theatre along with an exploration of the elusive relations of domination and resistance within the socio-political and cultural contexts, Cultural Materialism conceives textual spaces, particularly novels, as constitutive of and contributing to the construction of popular beliefs and ideologies – an investigation that continues well into postmodern narratives – revolutionizing aesthetic forms and modes of expression as the representation of contemporary social conditions.

Despite significant overlapping with New Historicism that came around almost in the same period in America but from a different theoretical orientation (Foucault, Geertz, Derrida, *et al*), Cultural Materialism studies works of art as material expressions of human experience and ascribes the shift in literary trends to economic, political, social, and cultural conditions instead of the insights by an inspired genius. With this shift in the focus of humanist studies to cultural and political forces acting upon individual consciousness, the sociopolitical impact of literature on culture and vice-versa is investigated which culminates into a subversion of both idea and form. The "production of subversion," writes Stephen Greenblatt, "is the very condition of power," and here the texts, simultaneously both the products as well as components of socio-politico-cultural frameworks, become sites for engaging the binary of power and subversion to reveal ways in which power exerts itself surreptitiously through implicit ideological constructions within. New possibilities of subversion are also created through dissident writings and critical readings thereby looking into the power struggles within the text and producing radical subcultures and oppositional groups of discussion which speak back to the dominant narratives of power. Critical readings of novels under the rubric of Cultural materialism regard them as alternate narratives within history, hitherto unnoticed or even silenced, which are revealed in/through specific historical conditions with their structures of production, consumption, and modes of reproduction.

Even as these movements' 'return to history' attempts to bridge the gap between past and present by unmasking the ostensibly established standards of taste and literary sensibility, their fundamental interaction with ideological functions of texts paradoxically results in a compromise of the aesthetic potential of art. Under such intellectually mechanical forms of analyses literature becomes inclined to be reduced to deeply polarized political agendas. Moreover, while invoking the dominant ideological conceptions privileges a culturally authoritative text over the *other* marginal texts, it also provides an instance of contemporary power relations where the gap between canonical and marginal texts becomes more defined.

The Winter Issue of Volume 2 of LLIDS invites papers on reading novels through the critical purview of Historicism, New Historicism, and Cultural Materialism where the papers can focus on the following suggested themes with a complete freedom to go beyond:

Contribution of cultural materialism to Renaissance Studies
Textuality of history and the historicity of texts
Changing meaning of culture and art after cultural materialism
Cultural manipulation of literary texts
Impact of cultural materialism on the production of a text
Cultural materialism dealing with the issues of race, gender, class, etc.
Political v/s aesthetical considerations
Production of a text as a political strategy
Demystifying Literature as an industry
Subversion and Containment in/through genres of literature

The broad aim of *Language, Literature, and Interdisciplinary Studies* consists in providing a discursive space for all the researchers committed to quality work. We believe that in reaching the society at large, quality research has not only the potential to transform it, but also to redefine intellectual landscape by harnessing the synergy essential to inter-disciplinary research. With this broad aim in view, we encourage scholars from humanities, social sciences, and other related disciplines to submit their research work.

Only complete papers will be considered for publication. The papers need to be submitted according to the latest guidelines of the MLA format. You are welcome to submit full papers (not less than 3500 words) along with a 150 words abstract, list of keywords, bio-note, and word count on or before **1st November 2018**. We appreciate authors sending us early submissions. All necessary author guidelines can be found at <http://www.ellids.com/author-guidelines/>. Please email your submissions and queries to llids.journal@gmail.com.

Note – We do not solicit any fee for publication.

Facebook – <https://www.facebook.com/journal.llids/>

Submission deadline : 1 November, 2018

Special issue of Translation and Literature: ‘Literary Back-Translations’

Edited by Véronique Lane, Lancaster University

Over time, some translations of literary works are returned to their original languages. For example, Antonin Artaud’s 1931 French translation of Matthew Gregory Lewis’ gothic novel *The Monk* was back-translated into English in 2003. Such back-translations challenge the assumption that an original can only be superior to its translation and raise questions about what an ‘original’ actually is. They also resist generic classification: should we consider them as ‘adaptations’, ‘versions’, ‘refractions’, or literary works in their own right? By asking these and other questions, this special issue of *Translation and Literature* on ‘literary back-translations’ responds to the call of several scholars, such as André Lefevere, Katja Krebs, and Laurence Raw, for new approaches drawing on both adaptation and translation studies, rather than conceiving them as autonomous and competing disciplines.

Contributors are invited to reflect on translation as a creative process as well as a cultural product, and to consider the phenomenon of back-translation, in terms not limited to but including: ideology (such as back-translations motivated by feminist or postcolonial agendas), creativity (back-translations spotlighting the notion of authorship), or material history (back-translations restoring lost texts for their original audiences). Either the source or the target language of the translations discussed will be English; studies of literary texts translated from or back into any modern language are welcome.

Abstracts (c.250 words) and a paragraph-long biography (for information not publication) are invited by **15 November 2018**.

Please submit to veronique.lane@lancaster.ac.uk

Complete essays (c.7,500 words) will be required by 15 November 2019.

International Journal of Literary Linguistics

Deadline for submissions: **November 30, 2018**

full name / name of organization:

Johannes Gutenberg-Universität Mainz

We invite submissions for the *International Journal of Literary Linguistics* (IJLL), an open-access, peer-review journal that publishes original research at the interface of literary studies and linguistics. The journal provides an innovative forum for articles participating in the recent reshaping of the field of literary linguistics under the influence of pragmatics, functional linguistics and cognitive studies. It aims to contribute to a new, dialogic understanding of literary production and reception and invites contributions from scholars working on different languages and literatures.

Submissions to the journal may be concerned with (but are not restricted to) the following topics: Textuality, intertextuality, dialogism, narratology, stylistics, genre, in spoken, written and multimodal texts (and in their adaptations into other media). We are also interested in publishing special issues edited by guest editors as well as reviews of scholarly books of relevance. Please contact the editorial team for further information!

Publication language is English.

Website: <http://www.ijll.uni-mainz.de/index.php/ijll/index>

Contact: Anja Müller-Wood (wood@uni-mainz.de)

Colloquia Comparativa Litterarum

Volume 5, 2019

Deadline for submissions: **January 31, 2019**

Colloquia Comparativa Litterarum - scholarly review of Sofia University - publishes double blind peer-reviewed studies in Comparative Literature with an emphasis on European literatures: <http://ejournal.uni-sofia.bg/index.php/Colloquia>

Main theme of the 2019 issue: The Creation of the World: God, Genius, Woman.

Comparative Research on Literature and Ideology. Papers (22,000 characters for articles, 5,000 to 10,000 characters for book reviews) for the journal's upcoming issue will be written in English, French or Bulgarian and sent by e-mail to: colloquiacl@gmail.com

Publications and Doctoral Theses / Publications et thèses de doctorat

Books

Immigrant and Ethnic Minority Writers Since 1945: Fourteen National Contexts in Europe and Beyond. Ed. by Wiebke Sievers and Sandra Vlasta.

Leiden: Brill/Rodopi, 2018.

This study analyses how immigrant and ethnic-minority writers have challenged the understanding of certain national literatures and have markedly changed these. In other national contexts, ideologies and institutions have contained the challenge these writers pose to national literatures. Case studies of the emergence and recognition of immigrant and ethnic-minority writing come from fourteen national contexts. These include classical immigration countries, such as Canada and the United States, countries where immigration became an issue after World War II, such as the United Kingdom, France and Germany, as well as countries rarely discussed in this context, such as Brazil and Japan. Finally, this study uses these individual analyses to discuss this writing as an international phenomenon.

Contributors:

Sandra R.G. Almeida, Maria Zilda F. Cury, Sarah De Mul, Sneja Gunew, Dave Gunning, Kristina Iwata-Weickgenannt, Martina Kamm, Liesbeth Minnaard, Maria Oikonomou, Wenche Ommundsen, Marie Orton, Laura Reeck, Daniel Rothenbühler, Cathy J. Schlund-Vials, Wiebke Sievers, Bettina Spoerri, Christl Verduyn, Sandra Vlasta.

For more information: <https://brill.com/abstract/title/36362?result=3&rskey=37HQZY>

Transgressions/Transformations: Literature and Beyond. Ed. by Brigitte Johanna Glaser and Wolfgang Zach.

Tübingen: Stauffenburg Verlag, Studies in English and Comparative Literature Vol. 25, 2018.

Sections: I- Otherness, Race, and Blackness; II-Migration and Identity; III-Transgressive Sexuality and Gender; IV-Popular Culture, Urbanity, Post-Ethnicity, and Intermediality; V-National Identity and Transformation; VI-Travel, Rites of Passage, and Border Crossings; VII-Personal Reflections of Writers.

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Humour in the Arts: New Perspectives. Ed. by Vivienne Westbrook and Shun-liang Chao.

London and New York: Routledge, 2018. (Routledge Studies for the International Society for Cultural History)

This collection demonstrates the usefulness of approaching texts—verbal, visual and aural—through a framework of humour. Contributors offer in-depth discussions of humour in the West within a wider cultural historical context to achieve a coherent, chronological sense of how humour proceeds from antiquity to modernity. Reading humorously reveals the complexity of certain aspects of texts that other reading approaches have so far failed to reveal. *Humour in the Arts* explores humour as a source of cultural formation that engages with ethical, political, and religious controversies whilst acquainting readers with a wide range of humorous structures and strategies used across Western cultures.

Table of Contents: <https://www.routledge.com/Humour-in-the-Arts-New-Perspectives/Westbrook-Chao/p/book/9781138314641>

Scipio Sighele: The Criminal Crowd and Other Writings on Mass Society. Ed., with intro. and notes, by Nicoletta Pireddu.

Translated by Nicoletta Pireddu and Andrew Robbins. Foreword by Tom Huhn. Lorenzo Da Ponte Italian Library. University of Toronto Press, 2018.

<https://utorontopress.com/ca/scipio-sighele-1>

The so-called “age of crowds” still evokes primarily the late nineteenth-century French context, with the frightening popular uprising leading to the Paris Commune, the numerous disturbing images of masses in novels by Balzac, Sue, Maupassant, Zola, Huysmans, and Adam among others, and Gustave Le Bon’s renowned volume *The Crowd: A Study of the Popular Mind* (1895). Yet, four years before Le Bon, Italian jurist, sociologist, cultural and literary critic Scipio Sighele (1868-1913) had published *La folla delinquente. Saggio di psicologia collettiva* [The Criminal Crowd. An Essay on Collective Psychology], to be followed by other pioneering explorations of group behavior and of the power of suggestion upon collective crime. This volume offers the first English translation of Sighele’s seminal work and of excerpts from his subsequent writings in the domains of sociology, psychology, law, politics, and literary criticism: *La coppia criminale* [The Criminal Couple], *La delinquenza settaria* [Sectarian Criminality], *L’intelligenza della folla* [The Intelligence of the Crowd], *La donna nova* [The New Woman], *Eva moderna* [Modern Eve], *Letteratura tragica* [Tragic Literature], and *Nell’arte e nella scienza* [In Art and in Science]. A comprehensive introduction by Nicoletta Pireddu contextualizes Sighele’s overall contribution as a public intellectual negotiating between tradition and modernity in the European fin de siècle, able to grasp both the destructive and the constructive power of masses.

This collection draws the multifaceted portrait of a provocative and problematic thinker who, by participating in crucial international debates, brings to post-unification Italy a new outlook on paramount issues like the role of urbanization in the development of criminality, the unstable borders between individual and collective accountability in mass society, the legal and ideological constraints in the education and emancipation of women, the social and institutional challenges to the care and upbringing of children, and the responsibility of literary representation in the relationship between aesthetic standards and ethical norms.

Écrire les saisons, dir. Alain Montandon

Paris, Éditions Hermann, 464 p., 2018.

L’entrée dans l’anthropocène a bousculé le rapport que l’homme entretenait aux saisons. Celles-ci déterminent les formes de l’existence et connaissent de profondes modifications tant dans les représentations que dans les modifications que le changement climatique amène. Aussi la représentation des phénomènes saisonniers par les écrivains, les cinéastes, les musiciens est-elle une source toujours renouvelée d’émerveillement et d’angoisse tant en Grèce ancienne, à l’époque médiévale, au Japon, en Inde ou au Brésil. Parfois décrites avec sidération (Caspar David Friedrich, Hölderlin, Walser) ou avec angoisse (Shelley, Calvino, Lepage), les saisons inspirent aussi bien les écrivains (de Thomson à Rick Brass), les cinéastes (de Rohmer à Kim Ki-Duk), les musiciens (de Vivaldi à Zender). Cet ouvrage livre un riche panorama des formes variées par lesquelles sont perçues les saisons, avec leur riche cortège de phénomènes météorologiques, entre linéarité temporelle et circularité, éternel retour et finitude au sein de la permanence.

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La symphonique équation
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Food and Literature. Ed. by Gitanjali G. Shahani

Cambridge Critical Concepts, Cambridge University Press, 2018.

This volume examines food as subject, form, landscape, polemic, and aesthetic statement in literature. With essays analyzing food and race, queer food, intoxicated poets, avant-garde food writing, vegetarianism, the recipe, the supermarket, food comics, and vampiric eating, this collection brings together fascinating work from leading scholars in the field. It is the first volume to offer an overview of literary food studies and reflect on its origins, developments, and applications. Taking up maxims such as 'we are what we eat', it traces the origins of literary food studies and examines key questions in cultural texts from different global literary traditions. It charts the trajectories of the field in relation to work in critical race studies, postcolonial studies, and children's literature, positing an omnivorous method for the field at large.

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David Chappell: Le Réveil kanak: la montée du nationalisme en Nouvelle-Calédonie

Trans. by Nathalie Segéral. Nouméa: Presses Universitaires de Nouvelle-Calédonie, 2017.

Original: *The Kanak Awakening* (Honolulu: University of Hawaii Press, 2013).

In 1853, France annexed the Melanesian islands of New Caledonia to establish a convict colony and strategic port of call. The territory's indigenous people remained more numerous than immigrants for over a century. Its thirty language groups survived on tribal reserves and nurtured customary traditions and identities. In addition, colonial segregation into the racial category of canaques helped them to find new unity. When neighboring anglophone colonies began to decolonize in the 1960s, France retained tight control of New Caledonia for its nickel reserves, reversing earlier policies that had granted greater autonomy for the islands. Anticolonial protest movements culminated in the 1980s Kanak revolt, after which two negotiated peace accords resulted in autonomy in a progressive form and officially recognized Kanak identity for the first time. But the near-parity of settlers and Kanak continues to make nation-building a challenging task, despite a 1998 agreement among Kanak and settlers to seek a "common destiny." This book examines the rise in New Caledonia of rival identity formations that became increasingly polarized in the 1970s, the

emergence of activist discourses in favor of Kanak cultural nationalism and land reform, and multiracial progressive sovereignty. It traces the rise of a nationalist movement that ultimately restored self-government and legalized indigenous aspirations for sovereignty in a local citizenship with its own symbols.

Alain Montandon: Les Formes brèves

Paris, Classiques Garnier, 239 p., 2018.

Cet ouvrage consacré à l'écriture de la brièveté est une dense introduction aux formes variées que sont l'aphorisme, le fragment, la maxime, l'anecdote, le Witz à l'exemple de nombreux écrivains tels Lichtenberg, Chamfort, Nietzsche, Érasme, Jean Paul, Gracian, Pascal, Ramon Gomez de la Serna, etc.

This book, devoted to written expressions of brevity, is a dense introduction to the varied forms it takes : the aphorism, fragment, maxim, anecdote, and Witz, with examples from a range of authors such as Lichtenberg, Chamfort, Nietzsche, Erasmus, Jean Paul, Gracián, Pascal, Ramón Gómez de la Serna, and more.

En ligne : <https://classiques-garnier.com/les-formes-breves.html>

Alain Montandon: Mélusine et Barbe-Bleue. Essai de sociopoétique

Paris, Éditions Honoré Champion, 340 p., 2018.

Cet ouvrage s'attache à deux mythes littéraires dans lesquels les représentations sociales sont particulièrement fortes, intéressantes, originales et significatives : le mythe de Mélusine d'une part et celui de Barbe Bleue d'autre part. La lecture sociopoétique analyse l'émergence, dans les différentes réécritures, de lectures nouvelles suivant des constellations socio-culturelles, politiques et historiques variées. La perspective comparatiste permet de mieux mettre encore en valeur l'importance historique, sociale et culturelle jouée dans la reprise de ces contes qui jouent sur la curiosité, la relation entre sexes, l'argent et le pouvoir.

Alain Montandon, professeur émérite de Littérature Générale et Comparée, membre honoraire de l'Institut Universitaire de France, est l'auteur de nombreux ouvrages et articles scientifiques. Parmi les publications récentes : *Les Yeux de la nuit. Essai sur le romantisme allemand* (PUBP, 2010), *Théophile Gautier entre enthousiasme et nostalgie* (Imago, 2012) ; *Théophile Gautier. Le poète impeccable*. (Aden, 2013 ; *Dictionnaire littéraire de la nuit* (Honoré Champion, 2013) ; *La plume et le ballon* (Ôrizons, 2014) ; *Dictionnaire du dandysme* (Honoré Champion, 2016).

The literary myths of Melusine and Bluebeard are rife with potent, original and significant social representations. This sociopoetic reading of the myths analyzes the emergence, in their successive versions, of new interpretations that reveal various socio-cultural, political and historic constellations.

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Reframing Critical, Literary, and Cultural Theories. Thought on the Edge. Ed. by Nicoletta Pireddu

New York and London: Palgrave MacMillan, 2018

<https://www.palgrave.com/la/book/9783319899893>

This book participates in the ongoing debate about the alleged “death of theory” and the current post-theoretical condition, arguing that the “finitude” of theoretical projects does not mean “end” but rather contingency and transformation of thinking, beyond irreconcilable doctrines.

Contributors from different cultural and scholarly backgrounds and based in three different continents propose new areas of investigation and interpretive possibilities, reopening dialogues with past and present discourses from a plurality of perspectives and locations.

After a first section that reassesses the status and scopes of critique, theory, and literature, the book foregrounds new or neglected critical vocabulary, literary paradigms and narrative patterns to reread texts at the intersection with other branches of the humanities--history, philosophy, religion, pedagogy. It then explores geopolitical, cultural and epistemological domains that have been historically and ideologically overdetermined (such as postsocialist, postcolonial and cosmopolitan spaces), recodifying them as unstable sites of both conflicts and convergences.

By acknowledging the spatio-temporal and cultural delimitations of any intellectual practice, the book creates awareness of our own partiality and incompleteness, but treats boundaries as zones of contact, exchange, and conceptual mobility that promote crossings and connections.

Fiona Cox: *Ovid's Presence in Contemporary Women's Writing: Strange Monsters*

Oxford University Press, 2018.

This innovative study analyses the presence of Ovid in contemporary women's writing through a series of insightful case studies of prominent female authors, from Ali Smith, Marina Warner, and Marie Darrieussecq, to Alice Oswald, Saviana Stănescu, and Yoko Tawada. Using Ovid in their engagements with a wide range of issues besetting our twenty-first century world - homelessness, refugees, the financial crisis, internet porn, anorexia, body image - these writers echo the poet's preoccupation in his own work with fleeting fame, shape-shifting, and the dangers of immediate gratification, and make evident that these concerns are not only quintessentially modern, but also peculiarly Ovidian. Moving beyond the concern of second-wave feminism with recovering silenced female voices and establishing a female perspective within canonical works, the volume places particular emphasis on the intersections between Ovid's imaginative universe and the political and aesthetic agenda of third-wave feminism. Focusing on its subjects' socially and politically charged re-shapings, re-imaginings, and receptions of Ovid, it not only demonstrates the extraordinary plasticity of his writing, but also of its myriad re-castings and re-contextualizations within contemporary culture (in terms of genre alone, the works discussed included translations, poetry, plays, novels, short stories, and memoirs). In so doing, it not only offers us a valuable perspective on the work of the selected female authors and a new and vital landmark in the history of Ovidian reception, but also reveals to us an Ovid who remains our contemporary and an enduring source of inspiration.

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11: Jane Alison
Conclusion

The Oxford Handbook of Japanese Cinema. Ed. by Daisuke Miyao

Oxford University Press, 2019.

The reality of transnational innovation and dissemination of new technologies, including digital media, has yet to make a dent in the deep-seated culturalism that insists on reinscribing a divide between the West and Japan. *The Oxford Handbook of Japanese Cinema* aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies.

Featuring twenty essays, each authored by a leading researcher in the field, this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization. It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond, and situates Japanese cinema within the broader fields of transnational film history. Likewise, it examines the materiality of Japanese cinema, scrutinizes cinema's relationship to other media, and identifies the specific practices of film production and reception. As a whole, the volume fosters a dialogue between Japanese scholars of Japanese cinema, film scholars of Japanese cinema based in Anglo-American and European countries, film scholars of non-Japanese cinema, film archivists, film critics, and filmmakers familiar with film scholarship.

A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non-Japanese film studies and between theories and practices, *The Oxford Handbook of Japanese Cinema* challenges and responds to the major developments underfoot in this rapidly changing field.

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Chapter 4: Creating the Audience: Cinema as Popular Recreation and Social Education in Modern Japan (Hideaki Fujiki)

Part 2: What Is Japanese Cinema?: Japanese Cinema and the Transnational Network

Chapter 5: Adaptation As "Transcultural Mimesis" (Michael Raine)

Chapter 6: The Edge of Montage: A Case of Modernism/Modanizumu in Japanese Cinema (Chika Kinoshita)

Chapter 7: Nationalizing Madame Butterfly: The Formation of Female Stars in Japanese Cinema (Daisuke Miyao)

Chapter 8: Performing Colonial Identity: Byeonsa, Colonial Film Spectatorship, and the Formation of National Cinema in Korea under Japanese Colonial Rule (Dong Hoon Kim)

Chapter 9: Outpost of Hybridity: Paramount's Campaign in Japan, 1952-1962 (Hiroshi Kitamura)

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- Chapter 15 The Jidaigeki Film Genre: Twilight Samurai and Its Contexts (Yamamoto Ichiro - Translated by Diane Wei Lewis)
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- Chapter 20 Manga/Anime/Games (the Media Mix) and the Metaphoric Economy of World (Alexander Zahlten)

Narratives of Place in Literature and Film. Ed. by Steven Allen, Kirsten Møllegaard

Routledge, 2019.

Narratives of place link people and geographic location with a cultural imaginary through literature and visual narration. Contemporary literature and film often frame narratives with specific geographic locations, which saturate the narrative with cultural meanings in relation to natural and man-made landscapes. This interdisciplinary collection seeks to interrogate such connections to probe how place is narrativized in literature and film. Utilizing close readings of specific filmic and literary texts, all chapters serve to tease out cultural and historical meanings in respect of human engagement with landscapes. Always mindful of national, cultural and topographical specificity, the book is structured around five core themes: Contested Histories of Place; Environmental Landscapes; Cityscapes; The Social Construction of Place; and Landscapes of Belonging.

Contents:

General Introduction (Steven Allen and Kirsten Møllegaard)

Part I – Contested Histories of Place: Colonialism, Indigeneity, and Marginalization

Introduction (Steven Allen and Kirsten Møllegaard)

1. Locating Lapland: Nature and the Making of Place in the Journals of Petrus Læstadius (Daniel Andersson)
2. Constructing Sovereignties in Leslie Marmon Silko's *Ceremony* and Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (Danica Sterud Miller)
3. Geographies of Marginalization and Identity Politics in Kiran Desai's *Inheritance of Loss* (Aparajita Nanda)

Part II – Environmental Landscapes: Constructing and Consuming Nature

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4. Tasmania: Australia's Cinematic Landscape of Loss (Steven Allen)
5. Perceptions of Place in an Irish Energy Landscape on Film (Pat Brereton)
6. Walking the Mythical Path: Thoreau's *Old Marlborough Road* (David M. Robinson)

Part III – Cityscapes: Labyrinths, Ideology, and Discourse

Introduction (Steven Allen and Kirsten Møllegaard)

7. The Country, the City, the Sea, and Girls with Green Eyes: The Films of Desmond Davis and Edna O'Brien (Matthew Kerry)

8. Singing about the City: Imaginations of the City in Film Songs (C. Yamini Krishna)
9. The Dao of the East/West City: Globalizing Identities and Urban Harmonies in Xiaolu Guo's Literature (Michael Moreno)
10. The Vertical City: Rooftops, and the Discourse of Nairobi's Awry Urbanism (Addamms Songe Mututa)

Part IV – The Social Construction of Place: Meaningful Imaginaries

Introduction (Steven Allen and Kirsten Møllegaard)

11. Contested Spaces: Adichie, Lahiri and the Politics of Belonging (Stuti Govil)
12. Ideologically Charged Spaces and Places in American Movies about HIV/AIDS: Social Constructionism and the Cultural Imaginary in the Late Twentieth Century (Kylo-Patrick R. Hart)
13. Yebisu Garden Place Within and Without Hana Yori Dango: An Outsider's Perspective on *Strange Pilgrimages* (Annick Pellegrin)

Part V – Landscapes of Belonging: Nation and Identity

Introduction (Steven Allen and Kirsten Møllegaard)

14. Disrupting categories of place: Competing versions of the past in *Ida* (Sarah Casey Benyahia)
15. Home and the Range: On the Concept of Home in Annie Proulx's *Wyoming Stories* (Kirsten Møllegaard)
16. Narratives of Water: Changing Spaces and Contested Places in Swedish Literature (Joanna Wilson-Scott)

The Pragmatics of Irony and Banter. Ed. by Manuel Jobert and Sandrine Sorlin

Linguistic Approaches to Literature 30; John Benjamins, 2018.

The Pragmatics of Irony and Banter is the first book-length study analysing irony and banter together. This approach, inherited from Geoffrey Leech's research, implies that the two notions are intrinsically related. In this thought-provoking volume, the various contributors (linguists, stylisticians, discourse analysts and literary scholars), while not necessarily agreeing on every aspect of this theoretical premise, discuss and develop the idea. In turn, they consider the workings of these two discursive practices in various corpora (face-to-face or digitally-mediated interactions, novels, comedy shows, etc.) thus providing a wealth of examples and case studies. This well-balanced positioning helps the reader to develop a better understanding of these complex discursive practices that play a crucial part in everyday interaction. Steering a course between traditional perspectives and new theoretical approaches, this innovative and exciting way of looking at irony and banter will no doubt open new avenues for research.

Part I. Theoretical and empirical revisiting of irony (and banter)

[Chapter 1. Introduction: The intricacies of irony and banter](#)

Manuel Jobert and Sandrine Sorlin

[Chapter 2. Irony in a theory of textual meaning](#)

Lesley Jeffries

[Chapter 3. Deconstructing the myth of positively evaluative irony](#)

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[Chapter 4. Verbal irony, politeness... and three ironic types](#)

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[Chapter 5. Irony and semantic prosody revisited](#)

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Part II. Irony and banter from 17th and 19th century literature to contemporary discourse

[Chapter 6. Simulating ignorance: Irony and banter on Congreve's stage](#)

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[Chapter 7. The face-value of place-work in William Makepeace Thackeray's handling of irony](#)

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[Chapter 8. The point of banter in the television show *Pointless*](#)

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[Chapter 9. Irony as counter positioning: Reader comments on the EU migrant crisis](#)

Jan Chovanec

[Chapter 10. The Rolling Stones promoting Monty Python: The power of irony and banter](#)

Sandrine Sorlin

Journals / Thematic Issues

Metacritic Journal for Comparative Studies and Theory, Special Issue: Feminisms. Materialist, Transdisciplinary and Intersectional Approaches, 4.1, July 2018.

The latest issue of *Metacritic Journal* is now available online at <http://www.metacriticjournal.com/current>

The issue features:

[Combined and Uneven Feminism: Intersectional and Post-Constructivist Tendencies](#)

Ana-Maria Deliu, Laura T. Ilea

[An Agential Realist Approach to Posthumanist Relational Subjectivity in Jeanette Winterson's THE STONE GODS](#)

Alina Preda

[Take Lemons and Make Lemonade: Serial Girls and the Question of Race](#)

Martine Delvaux

[The Futility of Chasing Shadows of Patriarchal Liberation: the African National Congress Women's League \(ANCWL\) and Anti-Colonial Feminist Politics](#)

Khanyile Mlotshwa

[A Kynical View on Corporeality: Jeanette Winterson's Non-Philosophy in WRITTEN ON THE BODY](#)

Cristina Diamant

[Eutopizing the Dystopia. Gender Roles, Motherhood and Reproduction in Murata Sayaka's SATSUJIN SHUSSAN](#)

Anna Specchio

[The Great Female Unread. Romanian Women Novelists in the First Half of the Twentieth Century: a Quantitative Approach](#)

Daiana Gârdan

[Romanian Literature as World Literature](#)

Anamaria Mihăilă

[Policing Literary Theory. Textxet: Studies in Comparative Literature](#)

Sean Braune

[The Politics and Aesthetics of Hunger and Disgust: Perspectives on the Dark Grotesque](#)

Andrada Danilescu

[A Transnational Feminist View of Surrogacy Biomarkets in India](#)

Ana-Luana Stoicea-Deram

CLCWeb: Comparative Literature and Culture, Issue 20.1 (March 2018)

Full articles: <https://docs.lib.purdue.edu/clcweb/vol20/iss1/>

Frame, Preference, and Memory in Literary History Narration

Guoqiang Qiao

Other-languagedness in Stories by R.K. Narayan, Saadat Hassan Manto, and Ruth Praver Jhabvala

Biljana Djorić Francuski

Disoriented Nationalist Discourse of the Wenxuan Group amidst Manchukuo's Anti-Modern Chorus

Chao Liu

Deromanticized Cosmopolitanism in Smith's *Swing Time* and Chi's 晚安玫瑰 (Goodnight, Rose)

Songyun Zheng

Let the Other be Me - The Theo-Political Predicament and the Arab in Shin Shalom's Early Writings

Haim Otto Rechnitzer

Feminism in the Works of Fawziyya Abū Khālid

Muneerah Badr Almahasheer

Vicarious Victimhood as Post-Holocaust Jewish Identity in Erica Fischer's Auto/Biography *Aimée* and Jaguar

Anne Rothe

Pantheism and Escapism in Abu Madi's 'Enigmas' and 'The Evening' From English Romanticism Perspectives

Yasser K. R. Aman

TRANS: Revue de littérature générale et comparée – Hériter, partager la littérature (2017)

Articles complets: <https://journals.openedition.org/trans/1610>

Iván Salinas Escobar

Éditorial

Victor Toubert

« La littérature n'est pas un ensemble de textes mais un type de partage », entretien avec Hélène Merlin-Kajman

Carolina Ferrer

Étudier la transmission littéraire à l'ère du numérique : des grands écrivains à l'analyse des citations

Ninon Chavoz

Le félin et la fillette : transmissions et prédatons amoureuses à l'heure postcoloniale

Laurent Vannini

Transmettre un trou de mémoire

Pique-nique au bord du chemin d'Arkadi et Boris Strougatski

Heta Rundgren

Vers un partage postnormale de la littérature

Christina Soto van der Plas

La herencia como una red de agujeros

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

Senior Lecturer/Associate Professor/Professor in Media and International Culture – Zhejiang University, College of Humanities and Social Science

About Zhejiang University

Located in the historical and picturesque city of Hangzhou, Zhejiang University is a prestigious institution of higher education with a long history. Qiushi Academy, the predecessor of Zhejiang University, was founded in 1897 and was one of the earliest modern academies of higher learning established in China.

Zhejiang University focuses on assiduous study and research, and science and technological innovation. It has launched a number of international high-end academic platforms and gathered masters, scholars and high-level research teams in various disciplines. In recent years, Zhejiang University maintains a leading position in China in output indicators including publications, patents and etc., and has made abundant important achievements in science, technology, humanities and social sciences. Zhejiang University always takes initiative in catering for national and regional needs, and exerts itself to become an influential high-level source of innovation and a pool of talents.

College of Media and International Culture

The College of Media and International Culture specialises in research fields and specialisations for the following areas: Communication, Journalism & Communication, Film Studies, Aesthetics, Cultural critique, Linguistics, Teaching Chinese as a Second Language. ([see college website here](#))

Zhejiang University “Hundred Talents Program”

The newly launched “One-hundred Talents Program” is aimed at attracting outstanding scholars both at home and abroad. To those recruited via this program, the university is to adopt an international academic standard and procedure --- the tenure track system.

The university plans to recruit roughly 100 distinguished scholars from both China and abroad by the “One-hundred Talents Program”. Ample funds are available for this program to ensure that scholars have a favourable academic environment and optimum working and living conditions so that they can be dedicated to academic research and the advancement of their fields ([read more of ZJU's other recruitment programs](#)).

Responsibilities:

- He/She who holds this position should engage in high-quality teaching.
- Zhejiang University "Hundred Talents Program"(Humanities and Social Science) includes "Type A" and "Type B".

Type A: The applicant should be engaged in a high-level research, participate in the planning, developing and implementation of academic discipline(s), facilitate international academic communication and research cooperation, promote international reputation, gradually form a leading and competitive role in the academic discipline.

Type B: The applicant should be engaged in a high-level research and establish a research orientation, facilitate international academic communication and research cooperation and become an active and influential scholar in the field.

Qualifications and Requirements:

- Type A: The applicant should hold associate professorship or assistant professorship in a prominent international university, and have a certain influence in national and international academia with active thoughts. He/She should have the ability to make certain influential achievements in some fields.
- Type B: The applicant should be the outstanding scholar with excellent academic training. Principally, he/she should hold a doctoral degree or accomplish postdoctoral research of a renowned university or renowned discipline. He/She should have certain innovative research achievements with active thoughts as well as a great developing potential.
- The applicant is expected to be a proactive learner and work full-time at ZJU

Remuneration:

- ZJU will provide decent compensation.
- ZJU will provide the position of ZJU100 Professor, qualified to supervise doctoral students. Type A talents can apply for tenured professor or tenured associate-professor directly.
- Those qualified may apply for purchasing one of the apartments reserved for talents.
- After the application approved, a research start-up fund will be provided according to the difference of disciplines.
-

Application Details

Contact: Ms. Bao

Tel: +86-571-88273485

E-mail: zhax@zju.edu.cn

For application please provide a detailed resume, certificates of academic degrees, innovative research achievements and samples of major publications. These documents may be sent by email via the Apply button below (please ensure tr@zju.edu.cn is copied in the email).

For further questions, you can email Central Human Resources at tr@zju.edu.cn.

Location: Hangzhou - China
Salary: Competitive
Hours: Full Time
Contract Type: Fixed-Term/Contract
Placed On: 14th August 2018
Expires: 14th October 2018

Lecturer in Transnational Literature and Migration – Birkbeck, University of London

Closes on 6 September 2018

The Department offers world-class research and teaching across a range of critical and creative fields from the early medieval period to the twenty-first century. The successful candidate will cover the teaching and administrative duties of Dr Agnes Woolley whilst she is on maternity leave. Candidates will be expected to contribute to our undergraduate and postgraduate programmes in English & Humanities. They will be involved in the delivery of the BA Arts and Humanities and the MA Cultural and Critical Studies including BA modules such as Production of the Human Introduction to Methods and Romance and MA options such Key Concepts in Cultural and Critical Studies and Culture and Human Rights. They will supervise Final Year Projects and Dissertation students and convene the well established MA Cultural and Critical. Applicants

should have a PhD in a relevant subject area with research-led teaching experience at HE level. Teaching experience at undergraduate degree level is essential. Teaching & convening experience at postgraduate degree level is desirable. You will be able to demonstrate a commitment to the development of innovative approaches to teaching as well as undertaking appropriate administrative duties. Salary details: Salary: Grade 7 of the College's London Pay Scale which is £37169 rising to £42483 per annum or pro-rata for 0.6 £22301 rising to £25490. This post is fixed-term 0.6. The salary quoted above is on the College's London Pay Scale and includes a consolidated Weighting/Allowance which applies only to staff whose normal contractual place of work is in the Greater London area. Enquiries: For further information on this opportunity contact the Head of the Department of English & Humanities Heike Bauer h.bauer@bbk.ac.uk (until 24 August) or Professor Roger Luckhurst r.luckhurst@bbk.ac.uk (from 27 August). More information and application [here](#).

Fixed-Term Stipendiary Lecturership in English Literature – University of Oxford, Wadham College

Deadline: **14 September 2018**

1st January 2019 – 30th September 2019

Post:

The College proposes to appoint a twelve-hour Stipendiary Lecturer in English Literature for Hilary and Trinity Terms 2019 to support the College's teaching needs whilst Professor Mukherjee, one of the College's three tutors in English, is on leave. The contract will run from 1st January 2019 to 30th September 2019 and the successful applicant will be based at Wadham College, Oxford.

Duties and Responsibilities:

The lecturer will be required to give twelve hours per week of tutorials during the eight weeks of full term. The lecturer will be required to teach the following subjects: Prelims 1B (Introduction to Literature) and Prelims Paper 4 (English Literature 1910-present) in Hilary term and FHS Paper 5 (English Literature 1760-1830) in Trinity. The current course descriptions are available from the English Faculty's web site:

<http://www.english.ox.ac.uk/course-structure>

The lecturer will be required to be available during both term and vacations to offer organizational and pastoral support. With other tutors in English, the lecturer will be expected to share responsibility for those students reading English and for their teaching arrangements, including setting and marking collections (college termly examinations) and authorizing reports, oversight of their studies, and pastoral care. The lecturer will be a member of the College's Tutorial Board and be expected to attend its meetings (usually twice a term).

Qualifications Required:

The successful candidate must have proven HE teaching experience in the subject range to be covered.

Salary:

The stipend will be on a scale from £26,495 pro rata per annum (the Senior Tutors' Committee recommended scale), subject to revision in line with national adjustments to University teachers' salaries; the salary for the two terms will thus be on a scale from £17,663. The position is superannuable under USS.

Further particulars:

<http://www.wadham.ox.ac.uk/about-wadham/jobs>

Associate Professor of Literature and Culture in the Spanish-speaking World – Department of Literature, Area Studies and European Languages, University of Oslo

Deadline: **October 1, 2018**

The department seeks a motivated candidate able to teach Spanish and Latin-American Literature and Culture courses at all levels (BA, Master, and PhD), and all periods. The successful candidate will be able to develop innovative research and teaching on Spanish-speaking world literatures and cultures. We are interested in approaches that show how literature is related to other Spanish language cultural productions - material, visual, symbolic, or digital - and how these have contributed, historically and socially, to shape cultures and identities of the Spanish-speaking world. Applicants with transatlantic and interdisciplinary approaches in both research and teaching will be given priority (Spain and one or more countries in Latin America).

Digital and hybrid, multimodal or transmedia projects are preferred.

The successful candidate is expected to initiate and lead research, supervise PhD candidates, participate in teaching and in exam setting and assessment at all levels, and to carry out administrative duties in accordance with the needs of the department.

Qualification requirements

- PhD or equivalent academic qualifications within Spanish Literature and/or Culture (Spain and Latin America)
- Documented pedagogical skills (either a teaching course certificate or based on teaching experience), see [how to document your pedagogical skills](#)
- Documented [potential for project acquisition](#)
- Native or near native competence in both spoken and written Spanish. Fluent oral and written communication skills in English. (see Formal regulations)
- Personal suitability and motivation for the position

Further qualifications

The following qualifications will count in the assessment of the applicants:

- Academic qualifications and academic production in both Peninsular Spanish and Latin American Literature and Culture (several periods, any genre and cultural aspect), with emphasis on works published within the last 5 years. Originality and innovative thinking will be weighted more heavily than quantity
- Experience in higher education teaching, all periods (from Early Modern to Contemporary), on the common grounds of Literature and Culture fields. This also includes transatlantic approaches (Spain and at least one country from Latin America)
- Experience in innovative student-centred projects
- International peer-reviewed publications
- Experience with research projects
- Potential to contribute to the long-term development of the academic and research environment at the Department
- Pedagogical qualifications, documented results from teaching and supervision, and disposition to inspire students

- Interest and ability in leadership and administration
- Ability to create and contribute to a positive environment for collaboration
- Experience with and ability to build international networks
- Skills within popular dissemination, public outreach and innovation

In the evaluation of the qualified candidates the full range of these criteria will be explicitly addressed and assessed.

Academic quality, development potential and breadth will be prioritised in this order. The selected candidates are expected to contribute to the objective in the University of Oslo's strategic plan to "strengthen its international position as a leading research-intensive university through a close interaction across research, education, communication and innovation".

Applicants who are familiar with the Higher Education system in the Nordic countries may be given priority.

How to apply

The application must include:

- Application letter (statement of motivation, summarising scientific work and research interest)
- Curriculum Vitae (list of education, positions, pedagogical experience, administrative experience, project acquisition and coordination experience, and other relevant qualifications)
- Complete list of published and unpublished works
- Teaching philosophy statement (1-2 pages)
- Examples of MA thesis topics that the candidate would like to develop with students

Please note that all documents should be in English (or a Scandinavian language), either in the original or in translation.

Applicants are required to describe and document the entire range of qualifications and criteria described in the announcement of the post with concrete examples.

The application with attachments must be delivered in our electronic recruiting system, please follow the link "apply for this job".

Link [here](#).

Assistant Professor of Comparative Literature – Brown University, Department of Comparative Literature

Deadline: **15 November 2018**

The Department of Comparative Literature at Brown University seeks a scholar of Comparative Literature and Modern Japanese or Chinese Literature at the rank of Assistant Professor (Tenure Track). Ph.D. must be completed by the time of employment or firmly expected. Native or near-native fluency in Japanese or Chinese, and English, is required. The field of specialization within the modern period is open. Candidates in their application should outline their current and future research in Comparative Literature and Modern Japanese or Chinese Literature, and make suggestions for courses at introductory and advanced levels. Demonstrated excellence in both scholarship and teaching is essential.

Please submit complete dossier, including cover letter, curriculum vitae, dissertation abstract, sample of scholarly writing, and three letters of recommendation, online at the link above by November 15, 2018. Review of applications will begin then; however, applications received after that date may be considered until the position is filled.

Please also indicate whether you will attend the MLA in January 2019.

Affiliated Fellowships 2018/2019 – Institute for Advanced Study, CEU

The Institute for Advanced Study at CEU (IAS CEU) is pleased to invite applications for Affiliated Fellowships for the academic year 2018/19. Scholars from all research areas of the social sciences and humanities, broadly defined, may apply for this status. Affiliated fellows typically use their own funding or external fellowships to spend their research period, or parts thereof, at IAS CEU. The minimum stay is 3 months.

IAS CEU is a university-based institute for advanced study. It provides a stimulating environment in which fellows can devote themselves to research and share their work with peers through weekly seminars and other community programs. Fellows have access to all CEU facilities, including seminar and conference space, computer services, and library resources. They benefit from CEU's vibrant international atmosphere, its strong ties in the region of Central and Eastern Europe and its location right in the center of Budapest. IAS CEU facilitates the fellows' engagement with CEU and the Hungarian, regional and international scholarly community by encouraging collaborative projects, organizing joint public lectures and related activities.

Affiliated Fellows are expected to reside in Budapest during their affiliation with the Institute and participate in the intellectual life of the Institute and pursue their research agenda.

Eligibility, qualifications, experience:

- Applicants must hold a Ph.D. or equivalent in the social sciences or humanities at the time of their application.
- Only those with publications in internationally recognized scholarly outlets will be considered.
- All nationalities are encouraged to apply.
- Applicants are expected to be able to communicate fluently in English as this is the working language of the Institute and CEU.

Terms and conditions:

Affiliated fellows do not receive a stipend and may or may not receive housing from the Institute. They may receive office space based on availability. Fellows are responsible for their own travel and health care provisions.

How to apply?

The deadline for applications is **December 1, 2017**.

You will be required to submit the following material:

- A cover letter (explaining why you would like to stay at the Institute and how you would contribute to the intellectual life at IAS CEU)
- The abstract of your research project (max. 150 words)
- A description of your research project (min. 1,000 - max. 2,500 words; the reference list is not included in the word count)

- A CV including a list of up to 5 (in case of junior applicants) and up to 15 (in the case of senior applicants) of your most important publications. For junior applicants ONLY: name and email address of two referees (for potential reference).

To apply for the status of Affiliated Fellow **please submit the above via e-mail in one PDF document with the subject line "AF Application 18-19" to IAS_applications@ceu.edu.**

Applicants will be notified when their applications have been received.

For further information regarding your application and for more info on IAS CEU, please visit: <http://ias.ceu.edu>. Questions and comments may be sent to IAS_applications@ceu.edu.

CEU is committed to equality, diversity and inclusion.

Funding Alerts / Recherche financement

European Research Council Starting Grants for Early-Career Researchers

Full information: <https://erc.europa.eu/funding/starting-grants>

Are you a **talented early-career scientist** who has already produced excellent supervised work, is ready to work independently and shows potential to be a research leader? The ERC Starting Grant could be for you.

Who can apply?

Researchers of any nationality with **2-7 years of experience since completion of PhD** (Extensions are possible under certain circumstances — see the latest [ERC Work Programme](#)), a scientific track record showing great promise and an excellent research proposal

What proposals are eligible?

Criteria

Applications can be made in **any field of research**

The ERC's grants operate on a 'bottom-up' basis without predetermined priorities.

Location

Research must be conducted in a **public or private research organisation** (known as a Host Institution/HI). It could be the HI where the applicant already works, or any other HI located in one of the **EU Member States** (see also [eligibility of UK legal entities](#)) or **Associated Countries**

Host Institution

Applications for an ERC grant must be submitted by a single Principal Investigator (PI) in conjunction with and on behalf of their Host Institution, called the applicant legal entity.

Grants are awarded to the Host Institution with the explicit commitment that this institution offers appropriate conditions for the Principal Investigator independently to direct the research and manage its funding for the duration of the project.

Any type of legal entity, including universities, research centres and undertakings can host the PI and his/her team. Legally the host institution must be based in one of the **EU Member States**, or one of the **associated countries**.

The PI does not necessarily need to be working at the host institution at the time when the proposal is submitted. However, a mutual agreement and the host institution's commitment on how the relationship will be established are necessary, should the proposal be successful.

Team

ERC grants support projects carried out by **an individual researcher** who can employ researchers of any nationality as team members. It is also possible to have one or more team members located in a non-European country.

Vacancies for team members interested in joining an ERC led research project, can be published on the [Euraxess-Jobs](#) portal.

Initiatives, under the form of 'Implementing Arrangements', exist for ERC-funded teams in Europe to host non-European talented scientists. Find out more about the [agreements](#).

How much?

Starting Grants may be awarded up to **€ 1.5 million** for a period of **5 years**. (pro rata for projects of shorter duration). However, an additional € 0.5 million can be made available to cover eligible "start-up" costs for researchers moving from a third country to the EU or an associated country and/or the purchase of major equipment and/or access to large facilities.

An ERC grant can cover up to 100% of the total eligible direct costs of the research plus a contribution of 25% of the total eligible costs towards indirect costs.

How to apply?

ERC grant applications can only be submitted in response to a Call for Proposals.

The ERC has **yearly calls** for proposals covering all scientific fields.

For an ERC grant application to be complete, it needs to include the administrative forms, the research proposal and the supplementary documents. The completed proposal should be submitted by the specified closing date.

Calls are published on this page, the European Commission's [Participant Portal](#) and in the Official Journal of the European Union.

3 to 6 “Alfried Krupp Senior Fellows” and 4 to 8 “Alfried Krupp Junior Fellows” (The Alfried Krupp Wissenschaftskolleg Greifswald), academic year 2019/20

The Alfried Krupp Wissenschaftskolleg Greifswald is an independent institute for advanced study situated in the center of the historic city of Greifswald on the shore of the Baltic Sea. The Kolleg was established by the Alfried Krupp von Bohlen und Halbach-Stiftung in cooperation with the state of Mecklenburg-Vorpommern and the Ernst Moritz Arndt University of Greifswald in order to advance the excellence and the international research profile of the university.

The **“Alfried Krupp Senior Fellowships”** will be awarded to outstanding senior scientists and scholars who are qualified by their achievements in research as well as in teaching.

The **“Alfried Krupp Junior Fellowships”** will be awarded to highly promising younger post-doctoral scholars.

Through the Fellowship program of the Alfried Krupp Wissenschaftskolleg, senior and younger scholars are given the opportunity to concentrate on a major piece of research, free from teaching and administrative obligations of ordinary university life. Alfried Krupp Fellows are expected to co-operate with colleagues from the Ernst Moritz Arndt University of Greifswald. Applications should be submitted as a single PDF file and include a curriculum vitae, a publication list (with publications relevant to the project highlighted) and a research proposal (5 pages at most).

Fellows will be invited either for one semester (October 1 – March 31 or April 1 – September 30) or for a full academic year (October 1 – September 30).

Offices and accommodation in the Alfried Krupp Wissenschaftskolleg will be offered to the fellows free of charge. The fellowships are funded according to the high expectations concerning the scientific achievements of the fellows.

Proposals from groups of scholars who plan to pursue an international and interdisciplinary collaborative project in Greifswald are welcome, too. Applicants for a senior fellowship are encouraged to take into account the combination of a sabbatical term granted by their home institution with a fellowship of six months, resulting in a full academic year at the Alfried Krupp Wissenschaftskolleg.

Applications for the academic year 2019/20 will be accepted until August 31, 2018. Please use the [application form](#).

If you have any questions about the Fellowship program, please contact the academic manager of the institute, Dr. Christian Suhm (christian.suhm@wiko-greifswald.de), or the assistant for the Fellowship program, Christin Klaus M. A. (fellowsupport@wiko-greifswald.de) \

When sending the application form you agree to the processing of your data. This information will not be passed to a third party. Data protection declaration is available [here](#) (in german).

Other Announcements / Les autres annonces

Call for Poems

Dear all

My name is Jean-Philippe Imbert, I am Professor in Comparative Literature and Sexuality Studies at Dublin City University, DCU, Ireland.

I am currently working on an interdisciplinary art book with visual artist and photographer Alejandro Gomez de Tuddo (<http://www.gomezdetuddo.com/>), the working title of which is *The Great Skull Project*. The volume, in English, will be published in Mexico by Uroboros Basilisco, at the end of the 2019 calendar year, in conjunction with Skullcandy Mexico [<http://www.skullcandy.com/>].

Should you wish to see any poem, in any language dealing with skulls or having the word skull in it, please send me the poem in the original language as well as its translation into English. Thank you for highlighting the word skull in the versions which are not in English. Thank you for referencing both entries using the MLA style-sheet reference system.

Deadline: 25 October 2018.

Call for Applications: BCLA Arthur Terry Prize 2018

The British Comparative Literature Association offers an annual prize for an essay written in English on any aspect of comparative literature, in memory of Arthur Terry (1927–2004), who served as President of the BCLA for many years. The aim of the Prize is to recognise work of outstanding merit at Master's level. There are three prizes of £100, £50, and £30 and the winning entrants are also given one-year free BCLA membership.

The deadline for application is 12 noon on **Friday 7 September 2018**. The judges are members of the Association's Executive Committee. The prizes will be awarded at the BCLA Postgraduate General Meeting in November 2018. Winning entries are also eligible for publication in full on the website.

<https://bcla.org/2018/08/23/call-for-applications-closing-in-two-weeks-bcla-arthur-terry-prize-2018/>