



EUROPEAN SOCIETY OF
COMPARATIVE LITERATURE/
SOCIÉTÉ EUROPÉENNE DE
LITTÉRATURE COMPARÉE

NEWSLETTER

No. 1, JANUARY 2020

EDITED BY / ÉDITÉ PAR OLGA SPRINGER

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

From 'Where are you from?' to 'Where shall we go together?' Re-imagining Home and Belonging in 21st-Century Women's Writing

Symposium at the Institute of Modern Languages Research, Senate House, University of London
CENTRE FOR THE STUDY OF CONTEMPORARY WOMEN'S WRITING

Friday, 5 June 2020

Deadline: **6 January 2020**

In our current time of mass migration, questions of home and belonging are central to public discourses in many European nations. While increasing numbers of people have either chosen to or been forced to go on the move and make new homes, thus complicating questions of attachment and belonging, we are also witnessing a growing political desire for exclusive, homogenous and static notions of home. Focusing on recent imaginaries and discussions of ideas of home and belonging by women writers/performers across cultures, this symposium explores the potential of artistic interventions into traditionally held ideas, which may contribute to the formation of alternative, inclusive and future-oriented conceptualisations of belonging.

In exploring cultural enunciations that lead away from binary definitions of inclusion/exclusion, we build on research on the changing conceptions of home and belonging (Boa/Palfreyman 2000, Blickle 2002, Eigler 2014) not as idealised stability, but as fluid in terms of space and time (Braidotti 1994). Home thus emerges as a place that can and needs to be invested with meaning and constantly (re-)negotiated (Massey 2005). We take into account the crucial distinction between redefinitions of home after voluntary migration - which may entail the concepts of agency and contingency and may thus support ideas of self-determination of belonging and transitory attachments - and the search for refuge after enforced migration, which calls for an ethics of relationality (Ahmed 2000), particularly suited to recognising and building new communities or 'collectives' across diversity and alterity. The frames of reference outlined by Braidotti, Massey and Ahmed are intrinsically connected with feminist thought, and indeed, there is a tradition of enunciating alternative, more open and fluid concepts of home in women's writing (see Bland/Smale/Weiss-Sussex 2019). This one-day symposium will investigate to what extent recent writing/artistic production by female authors across languages and cultures follows in the footsteps of this tradition whilst also probing the creative potential of fictions for opening up new perspectives for the future?

Keynote Speaker: Bilgin Ayata (Basle).

Special Guest: Sascha Marianna Salzmänn. Complementing the academic papers at this symposium, the writer and theatre director, whose critical views of 'Heimat'-Politik have sparked fruitful discussions in Germany, will be reading from and discussing some of her current work.

Short abstracts (no more than 250 words) for 20-minute papers should be sent to Dr Maria Roca Lizarazu (M.RocaLizarazu@bham.ac.uk) and Dr Godela Weiss-Sussex (Godela.weiss-sussex@sas.ac.uk) by Monday, 6 January 2020, along with a short biographical note.

Institute of Modern Languages Research
School of Advanced Study | University of London

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

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

(Un)Reconciled: Representations of ›Reconciliation‹ between National Politics of History and Plural Commemorative Cultures since 1989 – Places of Remembrance and Forms of Interaction in a Comparative Perspective

Saarland University (Saarbrücken, Germany)

19-21 November 2020

Deadline: **19 January 2020**

»And reconciliation may not come, but truth must come. That's the condition.« — This statement by US attorney and civil rights activist Bryan Stevenson from April 2018 exemplifies how civil society actors confront current reconciliation discourses with the demand for historical truth(s): reconciliation as a socio-political goal is always contingent on the recognition and public visibility of truths hidden and repressed in national historical narratives. Initiated by Stevenson in 2018, the »National Memorial for Peace and Justice« in Montgomery, AL, remembering the victims of racist lynching in the US, for instance embraces the claim of delegitimized groups of victims in a national commemorative topography. Here, the actual naming of this memorial takes on state action goals (namely peace and justice) and confers them self-confidently on civil society engagement.

Our conference thus wants to explore such forms of media representation, performative practices and aesthetic strategies through which contemporary discourses of reconciliation are communicated, culturally translated and transformed. From a historical perspective, we start with the observation that since 1989—following the end of the block formation between ›East‹ and ›West‹—the sites of inter-state reconciliation policies have multiplied, and at the same time demands for reconciliation derived from the ›own‹ controversial past thus have to be renegotiated within the society. In this regard, it were not least the Yugoslav Wars, the return of military conflicts to Central Europe, which contributed to the reopening of ›closed‹ reconciliation narratives (for example about the development of Franco-German friendship after 1945) as well as to a new scrutinization concerning its orientation value for current conflict transformation.

Since then, we have seen a striking proliferation and growing interconnectedness of reconciliation discourses on a global scale, in which nearby and distant sets of events, past and present ranges of conflict-ridden experiences are synchronized via mediatization and thus processed for current debates. On the one hand, this may refer to the provisional indispensability of reconciliation in social and cultural contexts in general, especially where the transition between a conflictual past and cooperation in the present and the future must be accomplished. Simultaneously, the concept of reconciliation—influenced by partisan or bias interests within a secular context—is exposed to the potential suspicion of ideological obfuscation, while its inflationary use is criticized as an indicator of a progressive emptying of meaning (cf. Hahn, Hans Henning et al.: *Erinnerungskultur und Versöhnungskitsch*, 2008).

But just that very semantic blurring of the concept of reconciliation points to its continuing need for supplementation in a symbolic, performative and affective sense. And it is the increasingly synchronized interweaving of locally situated reconciliation discourses that ultimately offer a wide range of investigative perspectives for comparative case studies. By focusing on the publicly effective forms of representation, aesthetic strategies and media depiction, our emphasis thereby is on the rhetoricity and expressivity of reconciliatory acts, while at the same time we want to add a cultural studies and visual arts perspective to the

expanding field of Reconciliation Studies, at present strongly marked by political sciences, ethic studies and sociology.

For our approach, we suggest three possible main topics but welcome any additional ideas:

1. Localizations of Reconciliation: Over the last two decades, places, bridges and streets around the world have been re-semanticized to convey a reconciliatory message (e.g. the »Reconciliation Place« in Canberra's government district with numerous works by Aboriginal artists, 2001). Similarly, war-damaged buildings were immediately addressed as symbols of reconciliation after their restoration (e.g. the Mostar Bridge or the Dresden »Frauenkirche«, 2004). To what extent do sites and objects officially adopted for reconciliatory purposes shape the public perception of those places? Are such strategies to inscribe reconciliation into the urban fabric also accompanied by a desire for a discursive closure of the reconciliation narrative? How do local perceptions differ from the medially conveyed reconciliation representation? Is it possible to speak of »therapeutic« localities, following Kirk Savage (Therapeutic Monument, 2006)?

2. Documentary and Fictional Imaginations of Reconciliation: Current calls for reconciliation control the re-reading of historical conflicts and often lead to re-actualizations of past acts of reconciliation in fictional form. For example, the short-term ceasefire between German and British troops around Christmas 1914 (including spontaneous games of football) has long since developed its own media legacy and is appropriated by sports organizations and associations for their »own« culture of remembrance. Similarly, the conflictual work of truth and reconciliation commissions in South Africa and other states has repeatedly been the subject of photographic documentation as well as literary or cinematic narration. What kind of feedback can be identified between documentary and dramaturgical treatment of institutionalized reconciliation work? How do, for example, filmic productions in turn also influence the experience of places of memory?

3. Reconciliation and natural aesthetics: Naturalized concepts of cyclic regeneration and organic growth play an important role in the affective modeling of reconciliation. As early as 1948, the Hiroshima »Peace Park« marked a type of memorial landscape that contrasts the traces of maximum destruction with the regenerative resilience of plants. Other recent memorial museums feature plant enclaves as well (e.g. »Garden of Stones« with trees by Andy Goldsworthy at the Museum of Jewish Heritage, New York or the »Garden of Exile« outside the Jewish Museum Berlin by Daniel Libeskind). Similarly, the Genocide Memorial in Kigali, Rwanda consists of Gardens of Reflection, with a section dedicated explicitly to the topic of »Unity, Division & Reconciliation«. Further examples using such natural aesthetic concepts in the German-French reconciliation narrative include the »Deutsch-Französischer Garten« in Saarbrücken or the »Jardin pour la paix« in Bitche, Lorraine). In addition to the historical genealogies for the natural-aesthetic framing of concepts of reconciliation, it should also be explored in a comparative perspective how »reconciliation« is used by local actors as a cultural resource.

This interdisciplinary conference aims to bring together conceptual approaches from the fields of art history, cultural studies, historical sciences and media studies. With regard to the transregional orientation of the project, we both welcome suggestions from intra- and extra-European Area Studies. We also specifically ask for contributions from qualified junior researchers. The conference languages will be German and English.

Abstracts (max. 300 words) for 30-minute presentations including a working title and a short CV are due by 19 January 2020. Please send your paper proposals to schaefer.s@mx.uni-saarland.de. Notifications will be sent out soon after the deadline.

The conference is to be held 19–21 November 2020 at Saarland University (Saarbrücken, Germany).

Organization: Barbara Krug-Richter (Historische Anthropologie/Europäische Ethnologie), Joachim Rees (Kunstgeschichte), Jonas Nesselhauf (Europäische Medienkomparatistik)

Le milieu littéraire au prisme de ses représentations

28 mai-29 mai 2020

Université du Luxembourg

Date limite de soumission : **24 janvier 2020**

Retour aux auteurs : 24 février 2020

Responsables scientifiques

Carole Bisenius-Penin (Université de Lorraine)

Jeanne E. Glesener (Université du Luxembourg)

Porté par le Centre de recherche sur les médiations (Crem, Université de Lorraine) en étroite collaboration avec l'Université du Luxembourg et le ministère de la Culture (Drac Grand Est), le programme de recherche « Obslit » repose sur la création d'un observatoire du milieu littéraire franco-luxembourgeois (<https://obslit.huma-num.fr/quest-ce-que-cest/>). Fondé sur une approche comparée et transfrontalière, ce dernier a pour objectif l'étude des relations, des médiations qui se nouent entre les différents systèmes et aires culturelles, c'est-à-dire les auteurs, les institutions culturelles et les publics. Cette recherche s'articule autour de la notion de « milieu littéraire » en tant que système relationnel et différentiel (champ de forces) où chaque auteur/agent occupe une position plus ou moins dominante/dominée et plus ou moins innovante/conservatrice liée à son capital accumulé de légitimité spécifique (capital symbolique). Dans une perspective transdisciplinaire, il s'agit d'étudier les pratiques et les politiques culturelles relatives à la filière du livre mises en œuvre dans les deux pays. Les recherches de l'observatoire s'organisent autour de trois axes systémiques : le monde du livre, la littérature hors du livre et sa réception en milieu scolaire.

Après un premier colloque international organisé en 2019 sur la thématique des « narrations auctoriales dans l'espace public : comment penser et raconter l'auteur ? » (<https://obslit.huma-num.fr/actualites/>), ce deuxième colloque international porte sur le milieu littéraire et ses représentations.

De la critique acerbe des mutations du marché du livre à la dictature d'une industrie soumise aux prix littéraires et à la fabrique de best-sellers en passant par les conditions de l'écrivain, de nombreux auteurs dressent, dans la presse ou leurs productions, une vision sombre du milieu littéraire contemporain, à l'instar de Mathieu Arsenault au Québec (La Vie littéraire, 2014) ou de David Lodge en Angleterre (La Chance de l'écrivain, 2019). À l'occasion de la sortie de son roman, Une partie de badminton (2019), l'écrivain et scénariste français Olivier Adam dénonce également un milieu littéraire hostile qu'il qualifie ainsi lors d'un entretien radiophonique sur Europe 1 : « C'est un milieu où il y a beaucoup d'entre soi, de collusion et de coups bas [...] une manière de se gonfler d'importance chez les écrivains ». D'autre part, le milieu littéraire se voit confronté aux exigences néolibérales des politiques culturelles et, dans de nombreux territoires où il dépend fortement des subventions publiques, les créateurs craignent de voir leur liberté d'expression en danger. Au Luxembourg par exemple, les écrivains et artistes dénoncent de plus en plus les contraintes idéologiques et les impératifs économiques qui soutiennent la campagne de marketing de nation branding lancé par le gouvernement en 2018 (<http://www.inspiringluxembourg.public.lu/fr/index.html>). Cette campagne impacte fortement la nouvelle politique de subvention dans la mesure où les créateurs doivent désormais mettre en avant l'impact sociétal et la plus-value pour le Luxembourg. Les auteurs s'insurgent non sans véhémence contre cette tentative de transformer les arts par le recours à une idéologie utilitariste (Nico Helminger, Kuerz Chronik vum Menn Malkowitsch sengen Deeg an der Loge, 2017) et se défendent contre la récupération de leurs productions à des fins de promotion.

Ces conditions de la vie littéraire actuelle incitent à repenser la notion de milieu littéraire. Les notions de « champ » et de « monde » sont mobilisées comme des impensés : elles ont été naturalisées depuis leur développement par les sociologues Pierre Bourdieu et Howard S. Becker. Selon ce dernier, le concept de monde de l'art est « un réseau de coopération au sein duquel les mêmes personnes coopèrent de manière régulière et qui relie donc les participants selon un ordre établi. Un monde de l'art est fait de l'activité même de toutes ces personnes qui coopèrent ». Ainsi, il engage à comprendre l'art comme « le produit d'une action collective » dont les acteurs partagent « des présupposés communs, les conventions, qui leur permettent de coordonner ces activités efficacement et sans difficultés » (Becker, 1999). Selon Pierre Bourdieu (1991), « le champ littéraire est un champ de forces agissant sur tous ceux qui y entrent, et de manière différentielle selon la position qu'ils y occupent (soit, pour prendre des points très éloignés, celle d'auteur de pièces à succès ou celle de poète d'avant-garde), en même temps qu'un champ de luttes de concurrence qui tendent à conserver ou à transformer ce champ de forces ». Ces deux concepts renvoient à l'idée de systèmes structurés, pour l'un selon des chaînes de coopération maîtrisées par les acteurs, pour l'autre selon des positions habitées par des agents. Les cadres épistémologiques marquent particulièrement ces concepts et les enferment dans des rapports de force entre structure et individus. Afin d'échapper à ces positions asymétriques que supposent ces concepts, nous proposons de leur substituer celui de milieu qui, dans sa définition en sciences du vivant, suppose un poids égal des structures, des interactions et des acteurs. Ce faisant, l'idée est de donner une nouvelle impulsion aux débats entre champ, milieu et mondes.

La question de la perception du milieu littéraire se pose également dans d'autres contextes institutionnels. Si l'on part du constat de « l'interdépendance de l'institution scolaire et du système des lettres » (Dubois, 1978), comment le milieu littéraire, dans sa contemporanéité et son rapport historisant avec le milieu scolaire, est-il reçu et perçu par la communauté scolaire des élèves et des enseignants ? L'approche de la littérature proposée dans de nombreux manuels de lycée demeure encore largement essentialiste et souvent restreinte au seul Panthéon littéraire. La littérature occupe toutefois une place spécifique au sein de l'enseignement culturel et artistique : domaine jouissant d'une certaine autonomie, voire autorité par l'héritage culturel qu'on lui associe (Langlade, 2002) et en même temps domaine subsidiaire à l'enseignement de la langue, paradoxalement exclu de l'enseignement artistique à l'école (Fraisie, 2008). Dès lors, la littérature à l'école est souvent extraite du milieu – vivant – où évoluent les acteurs présents de la littérature, aux prises avec les « questions vives » de notre société que l'école se doit pourtant de répercuter.

Au-delà de ces considérations conceptuelles préliminaires, ce colloque se propose d'aborder le sujet des représentations du milieu littéraire à partir de quatre axes.

Axe 1 : approche épistémologique du milieu

Si, dans le domaine de la sociologie de la littérature, la notion de milieu littéraire a laissé place à celle du champ (Viala, 1985, 1988), le terme milieu n'a pas disparu pour autant. Au contraire, d'usage fréquent, il est toujours présent dans les débats autour du monde du livre et dans les titres qui renseignent sur la relation entre l'objet littéraire, l'institution et les acteurs. Ce flou des emplois interroge et le déficit de définition incite à procéder à une actualisation de la notion. Celle-ci doit être faite de deux manières au moins : d'une part, à la lumière de domaines et de discours scientifiques référant à la biologie et à l'écologie, où la notion du milieu est largement discutée ; d'autre part, en bénéficiant d'une comparaison avec les concepts et notions connexes tels le territoire, les mondes, le champ. Il s'agit donc d'interroger le milieu, ses contours et ses frontières et de voir comment les acteurs contribuent à le dessiner.

Axe 2 : le milieu littéraire, une communauté de l'entre-soi ?

Parmi les représentations du milieu littéraire, celle de l'entre-soi a la particularité d'être produite et entretenue à la fois à l'extérieur (dans d'autres milieux) et à l'intérieur (ce qui invite à considérer des milieux littéraires et non un seul). En la matière, la critique du parisianisme se double de celle de la fermeture du

marché français à des littératures francophones pourtant fortes d'histoires riches. De la célébration touristique ou scolaire de groupes et compagnonnages littéraires à la critique d'un entre-soi littéraire et éditorial aboutissant à une uniformisation des prix littéraires (Ducas, 2013), nombreuses sont les images qui renvoient le milieu littéraire à un élitisme qu'il convient d'interroger, comme les marginalités qu'il suppose. Comment les notions de « posture » (Meizoz, 2007), de « paratopie » (Maingueneau, 2016) ou de « communautés interprétatives » (Fisch, 1976, 2007) contribuent-elles à l'analyse des dynamiques de ce milieu et des trajectoires singulières ? Par ailleurs, les programmes de littérature, souvent réduits aux seuls canons, reflètent-ils encore l'image d'un système scolaire comme fabrique de reproduction socioculturelle (Lahire, 2004) ?

Axe 3 : le milieu littéraire, une plus-value créative dans les mondes de l'art et dans la société ?

L'auteur propose des récits et imagine des fictions : comme l'artiste, l'écrivain crée des univers. On se demande alors comment on devient un « génie », de quoi est constitué « l'aura » (Benjamin, 1971), pourquoi certains sont touchés par une « vocation » (Heinich, 2008) quand la majorité n'y a pas accès ? On lit alors les œuvres, on parcourt les biographies, on visite les lieux de mémoire pour comprendre comment se fabrique l'écrivain créateur. Une puissance inexplicée qui fascine et qui, au-delà des mondes de l'art, finit par faire tache d'huile au point que certains analysent l'entrée de notre modernité dans un « paradigme créatif sociétal » (Mœglin, 2019). Une dissémination qui a notamment pour effet une normalisation de l'incertitude et un renouvellement des discours institutionnels, managériaux et organisationnels (Andonova, Kogan, 2019). « Mais qui a créé {c}es créateurs ? » (Bourdieu, 1981), ne sont-ils pas plutôt des travailleurs (Menger, 2003) dont la production est invisibilisée par la mise en valeur des biens symboliques ? Quelle place les ateliers d'écriture créative occupent-ils au sein des pratiques effectives dans l'enseignement de la littérature ? Comment ces pratiques redessinent-elles les relations entre l'école et les acteurs du livre ?

Axe 4 : le milieu littéraire, un contre-pouvoir ou une contre-culture dans l'espace public ?

Si les « antilittéraires » s'acharnent à réduire la littérature à un fait de langage pur dépourvu de toute dimension politique et mettent au débat le rôle social de la littérature, comme l'a montré William Marx (2015) dans son histoire du discours antilittéraire de Platon à Nicolas Sarkozy, les écrivains, quant à eux, voient sa raison d'être dans la capacité « à exprimer les aspirations, les besoins et les idéaux de la société ». La recherche actuelle souligne par ailleurs son aptitude à proposer des visions du monde comme alternative au néolibéralisme (Nussbaum, 2010), voire son pouvoir d'anticipation et sa capacité d'identifier précocement l'éruption potentielle des violences dans les régions en crise (<https://www.projekt-cassandra.net/Projet-Cassandra>). Mais comment cette position, cette propension de contre-pouvoir et de contre-culture est-elle perçue par l'espace public ? Comment l'école, en tant que moyen de légitimation ou du moins de prescription littéraire, influence la définition du milieu littéraire, au niveau notamment des circuits de production-consommation ?

Les contributions attendues peuvent explorer l'un ou plusieurs des champs proposés, en privilégiant des considérations théoriques dans une approche réflexive ou une recherche plus empirique à partir d'investigations de terrain passées ou en cours, en France et au Luxembourg, comme à l'étranger. Les approches comparatives et transdisciplinaires sont également les bienvenues.

Modalités

Le colloque se déroulera le **28 et 29 mai** à l'Université du Luxembourg, Campus Belval (Luxembourg).

La langue de travail sera le français.

Chaque participant disposera de 20 minutes pour sa présentation.

La proposition de communication (environ 5 000 signes), au format Word ou PDF, ainsi qu'une brève notice bio-bibliographique (profession, domaine de recherche, institution, publications) est à faire parvenir aux adresses suivantes :

- carole.bisenius-penin@univ-lorraine.fr
- jeanne.glesener@uni.lu

Calendrier

Date limite de soumission : **24 janvier 2020**

Retour aux auteurs : 24 février 2020

Comité d'organisation

Carole Bisenius-Penin (Université de Lorraine, France)
Karen Cayrat (Université de Lorraine, France)
Jeanne E. Glesener (Université du Luxembourg)
Mathilde Labbé (Université de Nantes, France)
Aurore Promonet (Université de Lorraine, France)
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Comité scientifique

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Nathalie Roelens (Université du Luxembourg)
Fabienne Rondelli (Université de Lorraine, France)
Alain Viala (University of Oxford, Royaume-Uni)
Jacques Walter (Université de Lorraine, France)

Narrations of Origins in World Cultures and the Arts

Torino, 24-27 November 2020

Deadline: 31 January 2020

European Society of Comparative Literature/ Société Européenne de Littérature Comparée – ESCL/SELC
(<https://escl-selc.eu>)

Dipartimento di Studi Umanistici, Università degli Studi di Torino, Centro Studi « Le arti della modernità »

You must not think it is a silly story about the mouse and the grapes. No, it's a wheel, I tell the world. And it's all square. J. Joyce

One of the big questions connecting cultures all over the world concerns origins: the origins of the universe, of human beings, and of the divine (see, amongst others, Tonelli 2019; Baggott 2015; Cacciari 1990). Science provided us with the cosmological theory of the Big Bang, positing a long process of cosmic *expansion* whose very beginning we are unable to identify. However, many centuries ago – or even millennia depending on the chronometrical conventions of different cultures – religions, philosophies and mythologies started telling

wonderful stories about the origins, always raising new questions. The *Theogony* by Hesiod, Plato's work and the Homeric poems for the Greeks, the Bible, the epic of *Gilgamesh* and the *Enuma Elish* for the Mesopotamian culture, the *Veda* books, the *Ramayana* and the *Mahābhārata* for the Hindu, the *Edda* for the Nordic mythologies, the *Popol Vuh* for the Maya, the *Shānhǎi Jīng* and the *Kojiki* for Chinese and Japanese cultures are only the main examples of a world tradition that is extremely rich, and of an infinite narration to which both literature and the arts belong.

In these works, as well as in the oral tradition (which is more difficult to know due to the lack of written documentation), it is possible to analyze archetypes and cultural patterns and their interrelatedness – starting from the first divine strengths or energies, such as Chaos, Earth, Sky, Sun, Ocean, and Eros for the Greeks – in order to attempt to provide innovative scholarly achievements. These archetypal and cultural forms represent, indeed, not only the basis of religious and philosophical studies, but also the gateway to an immense literary and cultural (broadly human) heritage which is necessarily dynamic and fluid. One may think, for example, of the stories about how gods or exceptional heroes took over their predecessors' power by establishing a link between cosmic and political order, such as Zeus and Kumarpi among the Greeks and Hittites, or the descendants of Kuru and the five sons of Pandu in the *Mahābhārata*. These myths handed down to posterity feature fundamental archetypes in the representations of power relations too, be they those between fathers and sons, men and women, the elderly and the young; or those more generally focused on power itself, as shown by James George Frazer in *The Golden Bough* (first ed. 1890) and by Jean-Pierre Vernant in *Les origines de la pensée grecque* (1962), who argues for the existence of an important link between sovereignty myths and cosmological myths.

From the Medieval Age to the Present, moreover, cosmology, poetry and the arts, theology and science frequently meet in the representation of the world, of the origins and of human destiny: Dante's *Commedia* comes to mind, as well as Chaucer's *Dream Poems*, the Sistine Chapel frescos by Michelangelo, Pierre de Ronsard's *Amours*, Guillaume du Bartas' *Semaine, ou creation du monde*, Torquato Tasso's *Le sette giornate del mondo creato*, John Milton's *Paradise Lost*, Leopardi's *Operette morali* and Goethe's *Faust*, in the music field the oratorios *Die Schöpfung* by Joseph Haydn and *Gott und die Natur* by Giacomo Meyerbeer, Darius Milhaud's ballet *La création du monde*, up to the modernist use of myths in the works of Woolf, Hardy, Conrad, T.S. Eliot, Valéry, Joyce etc., and to the postmodern and postcolonial reconceptualizing of the pattern of the origin in Borges, Calvino, Queneau, Moresco, Kubrick, Bolaño, Brink etc.

In evoking the story of the universe, then, the poetical act of writing often becomes a symbolic act of recreating reality itself, according to a widespread theoretical reflection implied in ancient texts such as *Ramayana*, Hesiod's *Theogony* and Ovid's *Metamorphoses*, and developed through the Renaissance and Baroque aesthetics (see also Ossola 2015 [1971]), to be more explicitly expressed in modern and postmodern rewritings and *pastiches*. It is like saying *at the beginning lies the tale*. Without the singing of the Muses, the Universe would not be told and would not even exist.

From a linguistic point of view, the relationship between poetry and scientific thinking is frequently characterized by the analogical and metaphorical method (see G. Beer 1996; 2009). Moreover, envisioning a reflection on a common original language means not only and not necessarily going back to Babel, a place and a myth that has been recently questioned by linguists themselves, but to look for a *new word* that should be rich both in creative and re-creative energy, and able to foster the development of new artistic and literary genres, forms, and ways of expression, in their perpetual renewal as in the works by, to mention but a few notable examples, Rabelais, Shakespeare, Cervantes, Goethe, up to Joyce, Meneghello, Sanguineti, and beyond.

Last but not least, examining the topic of origins in literatures and arts as well as in science may take us back

to an unacknowledged moment, a pre-verbal and pre-representative sign where we may encounter an exceptional symbolic density (as in Picasso and Miro), or reach the *sublime* (as in Rothko and Kiefer), the latter conceived not only as *greatness* (Pseudo-Longinus), but also as the *ineffable* (Lyotard). The origin, therefore, may be considered not only as a narrative, but as any form of representation characterized by a particular energy and density that paradoxically cannot be expressed, an empty or a blank space waiting to be inscribed with meaning (see Boitani 1989).

The international conference *Narrations of Origins in World Cultures and the Arts* will investigate the relationships between ancient and modern cultures, analyzing the most relevant mythologies, archetypes and narrations of origins according to groundbreaking critical perspectives. It will compare literature, science and any form of artistic representation – including cinema and new media – in order to study the different cosmological patterns from cultural, historical and anthropological frameworks. It will also reflect on the role of narratives of pure invention, including parodic and provoking ones. In general, it will explore how poetic, fictional and artistic experimentations intersect in cross-cultural and interdisciplinary approaches. We therefore encourage members and participants to think about these questions from the greatest range of possible perspectives.

Personal and panel proposals may address issues (clusters and subthemes) like the following:

1. Narrations and representations of origins in world cultures: the archetypes and their developments.
2. The Big Bang and the birth of human beings: science narratives.
3. Cosmology, art and poetry.
4. Imagining the origins, representing the sublime.
5. Origins as textual genesis, in the arts, literature, styles and literary genres.
6. Languages and narratives of origins in the arts of modernism and modernity.
7. A big deception? Fakes, simulations, inventions, and odd hypothesis about origins.

Proposals should be submitted in English, Italian or French to the e-mail address

origins.escl.to2020@gmail.com

not later than the **31st January 2020**. Proposals should include a title, an abstract (max. **300** words), a short bio-bibliography and an e-mail address. The time of delivery for each paper should be no more than 20 minutes. Registration fee for Participants: 90 euros; Graduate Students and PhDs: 50 euros. The conference languages will be English, French and Italian.

Advisory Board

ESCL/SELC Bernard Franco (Université Paris-Sorbonne); Emilia di Rocco (Roma "Sapienza"); Brigitte LeJuez (Dublin City University); *Jean-Louis Haquette* (Université de Reims Champagne-Ardenne).

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Conveners Chiara Lombardi, Cristiano Ragni

Organizing Committee Mattia Cravero, Barbara Castiglioni, Valentina Monateri, Salvatore Renna, Lucia Giampaolo, Doralice Treglia.

The list of invited Keynote Speakers includes:

Mo Yan, Literature Nobel 2012; José Alegría, Instituto Superior de Arte de La Habana Historia del teatro

universal; Vincenzo Barone, University of Piemonte Orientale; Enrico Bertino, University of Torino; Piero Boitani, University of Roma "Sapienza", Accademia delle Scienze e Accademia dei Lincei; Claude Calame, École des *hautes études en sciences sociales* (EHESS), Paris ; Maria Beatrice Failla, University of Torino, Centro Conservazione e Restauro "La Venaria Reale"; Giorgio Ficara, University of Torino; Massimo Fusillo, University of Aquila, ICLA; Maria Teresa Giaveri, Accademia delle Scienze di Torino e Accademia Peloritana, Chevalier de l'Ordre des Arts et de Lettres; Iain Hamilton Grant, University of Bristol ; Giulio Guidorizzi, University of Torino and Milano; Priyamvada Natarajan, University of Yale, Department of Astronomy and Physics; Stefano Piano, University of Torino; Alberto Rizzuti, University of Torino; Martin Rees, Cambridge, Trinity College; Silvia Romani, Università degli Studi di Milano; Alberto Voltolini, University of Torino.

[Conference website including references.](#)

Devouring Men: Food, Masculinity & Power

School of English, University of St Andrews

24-25 July 2020

Deadline: **1 February 2020**

KEYNOTE SPEAKERS:

Dr Emma Bond (Modern Languages, University of St Andrews)

Dr Sam Goodman (English & Communication, University of Bournemouth)

Dr Jeffery Stevenson Murer (International Relations, University of St Andrews)

Devouring Men: Food, Masculinity and Power is a **two-day** interdisciplinary conference that examines masculinity and power through the lens of food. We hope to bring together academics, early-career and postgraduate researchers whose work addresses the, sometimes latent, sometimes overt, but always engaging intersections and connections between food, gender and/or power structures. It will also facilitate a discussion on cross-disciplinary methods and approaches to food studies.

We encourage a wide interpretation of the conference title and its themes. Topics of interests may include, but are not limited to:

- Food, desire and sexuality
- Food and the politics of representation
- Food, nostalgia and memory
- Food, nation and empire
- Food, power and bodies
- Food, animal/human rights and ethics
- Food and the politics of space
- Food, male health and/or medicine
- Food, class and/or commodification
- Food, masculinity and the classical/ post-classical world
- Food, masculinity and science/technology
- Food, masculinity and the 'future'

Please send abstracts of <300 words for 15 minute panel presentations, with a short biography and specification of audiovisual needs, to organisers Sohni Chakrabarti and Siobhan Dooley at foodconf@st-andrews.ac.uk. Deadline for submissions: **1 February 2020**.

We expect to publish an edited volume from revised conference papers.
For any enquiries regarding the conference itself, please contact foodconf@st-andrews.ac.uk

Transcodification: Literatures – Arts – Media

First Conference of the ICLA Research Committee on Literatures/Arts/Media (CLAM)

Università dell'Aquila, Italy

Department of Humanities – Excellence Program 2018-2022

July 1-3, 2020

Deadline: **February 10, 2020**

The transition of narratives, characters, themes and iconic elements from one code of representation to another represents one of the most fundamental processes through which the literary and artistic fields evolve, transform, and expand within a given culture. These same processes of transcodification also play a vital role in how different cultures interact across time and space. In the classical world, mythical narratives were disseminated through the Homeric epic, the theatrical genre of tragedy and the visual arts. From the onset of Christianity to the late modern age, the history of European art has been driven by the adaptation of episodes from the Bible and other religious texts across a number of media, from painting to sculpture, from medieval plays to *sacre rappresentazioni*, from musical texts to folkloric practices. Fables have moved from orality to the written form; at the same time, written narratives have been circulating through oral transmission.

Medieval and early modern manuscripts were illuminated; modern and contemporary texts are illustrated. From antiquity to the contemporary media franchise, transcodification is ubiquitous. Today, mass media and the digital revolution have changed—and are still changing—the notions of author, text, public, intellectual property and medium that were inherited from the 20th century's critical traditions. Literature, cinema, theatre and television are now facing the multisensory logic of the contemporary mediascape, a logic based on inclusion, acceleration, simultaneity and hyper-mediation. The idea of text has expanded into that of hypertext, while narration is becoming more and more pluralistic, polycentric and antihierarchical: as proposed by Lev Manovich (2010), narratives are becoming more and more like softwares that can be endlessly rewritten and reused. Cinema is being re-articulated in the forms of the so-called postcinema, in which films become part of a larger system of converging media and cinema can be relocated outside its traditional and institutional spaces. This medium's formal structures are being disseminated in urban spaces, thus giving birth to new forms of visuality like videomapping and media façade installations. Media may quote and thematize other media, according to the well-known concept of re-mediation coined by Bolter and Grusin (1999), thus generating what Irina Rajewsky (2002) defined as "intermedia references". The interactivity and immersivity of videogames, augmented reality and virtual reality, as well as the transmedia and crossmedia organization of storytelling (especially in the case of TV series), also suggest a deep sense of engagement towards media hybridization and the exploration of innovative forms of textuality.

Finally, the question has arisen, and is still being debated, whether it is appropriate to consider the theatre as part of the cluster of forms which, since the middle of the 20th century, have been subsumed under the general label "media".

Given these premises, the first CLAM conference Transcodification: Literatures – Arts - Media represents an invitation to investigate the principles and practices of transcodification across time and space, as well as to discuss re-mediation as an aesthetic category which implies fluidity, fragmentation and pluralization. The conference's main purpose is to offer an intermedial perspective on fiction and the

arts taking as a starting point the insights provided by the most recent developments in comparative literature. More specifically, such an inquiry's aim is twofold:

- historicizing transcodification, re-mediation and intermediality as both a set of practices and a set of philosophical notions;
- exploring transcodification in the contemporary (post-WWII) age and examining the new roles and configurations of literature in the global polymorphic imagination.

We encourage contributions addressing any of the following areas or any interrelation between them:

- Transcodification, adaptation and intermediality, from antiquity to today;
- Literatures and the arts;
- Transmedia narratology;
- Philosophies of transcodification;
- Literary transcodifications: new perspectives in comparative literature;
- The dissemination of literary techniques (narration, empathy, point of view, etc.) in every aspect of contemporary culture;
- Cinema/TV series and intermediality: theoretical frameworks;
- Postcinema and new digital technologies;
- TV series and transmedia television
- Baroque/Neo-Baroque: theories, aesthetics and technologies;
- Performance, performativity and theatricality;
- Digital Art: aesthetics, environments and historical perspectives;
- Inter-art studies;
- Hybrid forms of mediality: musical theatre, theatrical performance, graphic novels, transmedia storytelling, computer games, video art, video clips, advertising, webseries, videomapping, media façade, etc.

Confirmed Keynotes:

Sean Cubitt, University of Melbourne / Marina Grishakova, University of Tartu /
Christopher Johnson, Arizona State University / Ágnes Pethő, Sapientia University of Cluj-
Napoca / Marie-Laure Ryan, University of Colorado / Rebecca Schneider, Brown University

We invite you to send paper proposals to clam2020conference@gmail.com

Proposals should include an abstract (300 words max), five keywords and a short biographical note (10 lines max).

The working language of the conference will be English.

The deadline for abstracts submission is **February 10, 2020**.

Participants will be notified of acceptance by March 15, 2020.

The conference will not have a registration fee.

The conference venue is the Department of Humanities, Viale Nizza, 14, L'Aquila.

Further information about accommodation and how to reach the conference venue will be published at www.clam-icla.com (the website is currently under construction).

Scientific Committee:

Massimo Fusillo, University of L'Aquila, Italy / Marina Grishakova, University of Tartu, Estonia / Hans-Joachim Backe, IT University of Copenhagen, Denmark / Jan Baetens, KU Leuven, Belgium / Bart Van Den Bossche, KU Leuven, Belgium / Kiene Brillenburg Wurth,

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Organizing Committee:

Massimo Fusillo / Doriana Legge / Mirko Lino / Mattia Petricola / Gianluigi Rossini

Les études littéraires cognitives. Théories, méthodologies et défis / Cognitive literary studies. Theories, methodologies, and challenges

Le vendredi 22 mai 2020, de 8h45 à 19h30

Journée d'études organisée par Luxembourg School of Religion & Society

Lieu/venue: Luxembourg School of Religion & Society, 52, rue Jules Wilhelm, L-2728 Luxembourg

Date limite pour propositions: **15 février 2020**

Selon Lisa Zunshine, la meilleure définition des études littéraires cognitives est celle donnée par Alan Richardson, à savoir « the work of literary critics and theorists vitally interested in cognitive science [...] and therefore with a good deal to say to one another, whatever their differences » [1]. Sans constituer une école ou une orientation homogène, les approches cognitives de la littérature, apparues dans les années 1980, consistent à faire converger l'interprétation littéraire avec le paradigme qui domine le champ d'investigation scientifique depuis la fin des années 1950. Comme le précise Terence Cave, bien qu'elles ne soient pas devenues dominantes, les méthodologies qui articulent analyse littéraire et sciences cognitives ne cessent de se multiplier [2]. De même, Lisa Zunshine remarque la croissance exponentielle du nombre de chercheurs intéressés par ce domaine, observant qu'en 1999, lorsque la *Modern Language Association* a créé le groupe de discussion officiel sur la littérature et les sciences cognitives, celui-ci comptait 250 membres ; en 2009, il en comptait déjà 700, alors qu'en 2013 leur nombre s'élevait à 2000 [3]. Cela étant dit, en 2019, la préoccupation pour l'étude de la littérature à travers un prisme cognitiviste a encore du mal à sortir véritablement de l'espace anglo-saxon dans lequel elle est née [4], malgré quelques contributions notables apportées à ce domaine dans d'autres espaces, notamment en France et en Italie [5], mais aussi en Norvège [6], en Hongrie [7] ou en Roumanie [8]. Les études littéraires cognitives constituent aujourd'hui un champ éclectique, dynamique et prometteur qui, malgré les voix sceptiques qui ne voient pas l'intérêt de rapprocher l'analyse de l'esprit et du cerveau humains de celle de la littérature, contribue à enrichir notre réflexion sur la fiction, ainsi que notre compréhension de nous-mêmes. En définitive, les récits reflètent, comme nous le rappelle Marie-Laure Ryan, « le fonctionnement de l'esprit humain dans l'une de ses manifestations les plus fondamentales, les plus universelles, et les plus complexes » [9].

D'une part, les études littéraires cognitives consistent en des renouvellements disciplinaires, notamment pour ce qui est de la narratologie [10] et de la poétique [11]. D'autre part, elles proposent de nouveaux outils et de nouvelles approches pour l'analyse de la fiction. Par exemple, Monika Fludernik a théorisé la notion d'« expérientialité » [12], reprise plus tard par Marco Caracciolo [13] ; Guillemette Bolens a travaillé sur « les styles kinésiques » et la représentation littéraire de la cognition incarnée [14] ; Suzanne Keen a proposé une typologie de l'empathie narrative [15] ; Sylvie Freyermuth, entre autres, a utilisé la théorie de l'esprit comme outil d'investigation littéraire [16], et des chercheurs comme Alexandre Gefen et Emmanuel Bouju se sont intéressés au statut des émotions en littérature [17]. Des auteurs classiques ainsi que contemporains ont été

fructueusement (re)lus à travers ce cadre théorique innovant – voir, par exemple, les travaux de Mary Crane sur Shakespeare [18]. Dans la même logique, Emily Troscianko a identifié et théorisé une nouvelle esthétique, celle du réalisme cognitif [19], alors que Terence Cave a proposé une critique littéraire à orientation cognitive [20]. Des psychologues et des neuroscientifiques comme Keith Oatley [21], Melanie Green, Timothy C. Brock [22] et Anna Abraham [23] se sont intéressés aux mécanismes mentaux et neuronaux qui se trouvent à l'interface de l'esprit humain et de la fiction. Enfin, les études littéraires cognitives ont entraîné une nouvelle réflexion théorique sur la littérature, à la lumière de la théorie de l'esprit (Lisa Zunshine [24]) ou de la neurophénoménologie (Paul Armstrong [25]). Les statuts du lecteur et de l'auteur sont également en train d'être redéfinis [26], après plusieurs décennies pendant lesquelles l'auteur a été banni de l'interrogation littéraire et le lecteur, réduit à une notion opérationnelle, abstraite et non-incarnée (« *implied reader* », « *abstrakter Leser* »).

Considérant l'éclectisme qui caractérise les approches cognitives en littérature comme une chance et une richesse, nous invitons les littéraires et les chercheurs de toutes les branches des sciences cognitives préoccupés par ce domaine à réfléchir ensemble sur le statut, les théories, les méthodologies et les défis auxquels les études littéraires cognitives sont confrontées à l'époque contemporaine. Les participants feront une intervention de 20-25 minutes sur l'un des sujets suivants (liste non-exhaustive), ou sur un autre sujet de leur choix :

- la fiction littéraire à la lumière du paradigme éactif, de la cognition « en 4E » (*embodied, embedded, enactive, extended*), et du tournant intéroceptif
- le réalisme cognitif
- le lecteur et l'auteur incarnés
- l'empathie narrative
- la fiction et les émotions
- la représentation de la cognition humaine, animale et artificielle dans la fiction littéraire
- les critiques et les limites des approches cognitives en littérature
- le statut des études littéraires cognitives dans la recherche contemporaine

Les propositions de communication (300 mots, en anglais ou en français) accompagnées d'une notice bibliographique (100-150 mots) sont à envoyer d'ici le 15 février 2020 à diana.mistreanu@lsrs.lu. Les auteurs des propositions retenues recevront une notification d'acceptation avant le 15 mars.

Orateur invité qui donnera une conférence plénière : Marco Caracciolo, Université de Gand

Cet événement est le premier d'une série de journées d'études sur différentes thématiques qui relèvent des études littéraires cognitives. L'objectif de ces journées d'études est de préparer le colloque international sur les études littéraires cognitives organisé par la LSRS en 2021.

Comité scientifique :

Prof. Jean Ehret, Luxembourg School of Religion & Society

Prof. Sylvie Freyermuth, Université du Luxembourg

Prof. Marie-Agnès Cathiard, Université Grenoble-Alpes

Prof. Timea Gyimesi, Université de Szeged

Diana Mistreanu, Senior Research Fellow & Senior Lecturer, Luxembourg School of Religion & Society

[Appel complet et informations en anglais.](#)

(Re-)Making Citizenship: Explorations of Belonging and Participation in the Arts

7 May 2020, Time: 10-5 pm; Location: University of Warwick

Confirmed Keynote Speaker: Prof. Nando Sigona (University of Birmingham, UK)

Deadline for submission of abstracts: **February 15th, 2020**

In our era of globalised mass migration, traditional notions of citizenship are becoming increasingly contested. As several scholars have argued [Matthew J Gibney, Linda Bosniak], the existing juridical model of citizenship no longer account for the experiences and existences of those who move at the – real and symbolic – margins of nation states and their human rights regimes, such as, for example, asylum seekers, refugees and undocumented migrants. At the same time, post-migrant societies, for example, Belgium, France, Germany, are shaped by individuals who might hold citizenship rights but are still perceived as other, owing to ethnicised and racialised perceptions of national belonging. And these perceptions can result in the revocation of their rights, as the recent Windrush scandal in the UK has demonstrated.

It therefore appears as though we need to re-negotiate notions citizenship, belonging and participation for our contemporary moment of mass and post-migration. While work of this kind is currently being undertaken in Politics and the Social Sciences [Nando Sigona, Engin Isin], it is interesting that some theorists turn to artistic traditions – such as for example the Greek tragedy but also theatre more broadly – to think through the complexities of citizenship and belonging in the 21st century [Bonnie Honig, David Wiles]. This suggests that the Arts might hold important insights to these debates, which have so far remained underexplored. The Arts might on the one hand provide us with historical models that allow us to question, de-naturalise and modify out contemporary political categories. On the other hand, the Arts provide spaces of experimentation and (re-)creation that also allow us to think (about) alternative models of political participation.

This one-day workshop wants to explore the role and contribution of the Arts in contemporary discussions of citizenship. What alternative models of belonging, membership and participation can we find in the Arts? How do the Arts potentially challenge our existing conceptions of citizenship, whilst also allowing us to go beyond them? And how might the Arts contribute toward citizenship education?

The workshop is interested in bringing together academics from all disciplines with artistic practitioners from various backgrounds (literature, music, performance, visual arts) to collaboratively think through these questions. We invite both traditional academic papers and other forms of contribution, such as artistic pieces, interventions, reflections etc. Topics may include but are not limited to:

- Everyday practices of belonging and participation
- Non-citizen citizenship
- Statelessness and citizenship revocation: disfranchisement as a mechanism of exclusion
- Migration, documented and undocumented
- Asylum seekers and refugees
- Second and third-generation migrants
- Postmigrant conditions
- Mechanisms of inclusion and exclusion
- The integration paradigm and its criticisms

Abstracts of no more than 300 words for either academic papers or other modes of contribution, followed by a short bio note, should be sent to I.Dal-Poz@warwick.ac.uk and M.RocaLizarazu@bham.ac.uk by **February 15th, 2020**.

AICED 22: Re-writing / Re-imagining the Past

Dragoş Manea, University of Bucharest, English Department
4-6 June 2020

Deadline for submissions: **March 29, 2020**

Contact e-mail: conf.eng.litcult@lls.unibuc.ro

Confirmed keynote speakers:

Prof. Jasmina Lukic (Central European University, Budapest)

Prof. Roger Sabin (Central Saint Martins, University of the Arts London)

Dr Ana Karina Schneider (Lucian Blaga University of Sibiu)

“I am all for putting new wine in old bottles,
especially if the pressure of the new one
makes the old bottles explode.”

Angela Carter in “Notes from the Front Line”

Rewriting historical and canonical texts has been a persistent tradition in literature; looking backwards – towards the past – was a hallmark of the Renaissance, Neo-Classicism, Romanticism, Victorian literature, Modernism and Postmodernism. Nancy Walker posits that “the practice of appropriating existing stories in one’s own work – borrowing, revising, re-contextualizing – has a long and distinguished history” (*The Disobedient Writer: Women and Narrative Tradition*, 1995). Some works that reimagine the past do so overtly, others covertly, but in both cases they inevitably “both obscure and encode other stories” (Molly Hite, *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives*, 1989). One accusation levelled at texts rewriting the past is that they are simply derivative and unoriginal, but in their act of revising, writers do not simply look back: they see with fresh eyes, use the lens of new critical directions and offer new dimensions to the past (Adrienne Rich, “When We Dead Awaken: Writing as Re-Vision”, *College English* 34, 1972). A.S. Byatt has talked about interesting paths that can be explored while telling stories about secrecy, delving deeper into what the past had to hide and revealing the baggage of history (‘Forefathers’, *On Histories and Stories: Selected Essays*, 2001).

Much recent scholarship has fruitfully traced the ways in which we construct narratives of the past and fill them with contemporary content or bend them to contemporary values. There remains, however, ample room for further exploring the afterlives of the past as constructed in the present. Re-imagining the past, as such, explores the imaginative reconstruction of the past in the writing of historians and in works of historical fiction. Rewriting reveals traces of the original, as interpreted by the author. It is a remnant of something that once was or has passed, but which continues to exist as echoes, relics, memories, or ghosts.

To paraphrase David Lowenthal in *The Past is a Foreign Country Revisited* (2015), some texts turn the past into a backdrop for imaginary characters, while others use the lives of actual historical figures or even omit, distort or add to the past. Some fictional versions of the past are paradigms of the present, others are strikingly different; both invent pasts for the readers’ delight, yet also strive to help readers feel and know the past in an effort to shed light on new ways of reconceptualizing our relationship with the past. Such works often aestheticize the experience of cultural and historical displacement, and propose alternative forms of continuity and identity.

As such, we ask scholars to consider engagements with the past in terms of ongoing processes of reinvention, reproduction, and revision, as well as the reason why we choose to retell / rewrite / reimagine stories of the past. This conference invites papers that consider new ways of seeing the past, leading to a strengthening of

or challenge to our understanding of the past, and productive and experimental ways of retelling, remaking and rebooting, resulting in new imaginaries that reconnect us to the past and are revealing for the present.

Possible topics may include (but are not limited to) the following:

- Re-Imagining/re-writing various types of fiction / genres
- Retellings of canonical texts
- Intertextuality
- Adaptation
- Narrative approaches to the past
- Afterlives of characters or authors
- Reinvention and reproduction
- Counter-narratives
- Musical, visual, film retellings
- Hauntology
- Historical narratives in comics, film, and/or games.
- Redefining identities through retelling, re-enactment, and revisionist histories (national identity, race, gender, and sexuality)
- Appropriation, white-washing, and erasure in retelling
- Recycling and re-imagining tropes and stereotypes
- Remakes vs. sequels vs. reboots
- The question of originality and artistry in adaptation
- Memory and nostalgia
- The social, political, and cultural implications of reinvention
- Reimagining genres and aesthetics
- Remixing and re-appropriation
- The politics of remembering and representations of memory
- Revising/Revisiting History
- Historical fiction
- Memory and Re-memory
- Historiographic Metafiction
- Revisitings of myth in reworkings, re-appropriations, and contestations of mythical tropes and figures
- Writing Back from (or into) the Past: Literature, History and ideology
- Historical drama/history plays, opera, and other historical re-enactments

Conference presentations should be in English, and will be allocated 20 minutes each, plus 10 minutes for discussion. Prospective participants are invited to submit abstracts of up to 200 words. Proposals should be in .doc or .docx format, and should also include (within the same document) name and institutional affiliation, a short bio (no more than 100 words), and e-mail address. Proposals for panel discussions (to be organized by the participant) will also be considered.

We look forward in particular to hosting a panel organized by the Romanian Studies Association of America, applying a Romanian Studies perspective to aspects of the conference theme.

A selection of papers from the conference will be published in *University of Bucharest Review* (ISSN 2069–8658) – listed on Erih Plus, Scopus, EBSCO (Literary Reference Centre Plus), CEEOL and Ulrichsweb. See the guidelines for contributors at <https://ubr.rev.unibuc.ro/>.

Deadline for proposals: **29 March 2020**

Please send proposals (and enquiries) to conf.eng.litcult@lls.unibuc.ro

The conference fee of **50 euro** (or **200 lei** if paid in Romanian currency) is payable in cash on registration, and covers lunches and refreshments during the conference, but not evening meals.

For further details and updates, see: <https://engleza.lls.unibuc.ro/conferinte/>.

Calls for Contributions / Appels à contribution

Adaptation and tenacity: of the text, in the text, of the translation, between literature and arts

THÈME PRINCIPAL DU PROCHAIN NUMÉRO 2020 de la revue *Colloquia Comparativa Litterarum*: **Adaptation et ténacité : du texte, dans le texte, de la traduction, entre la littérature et les arts**

<https://ejournal.uni-sofia.bg/index.php/Colloquia>

Les articles pour le prochain numéro de la revue seront acceptés jusqu'au **31 janvier 2020**. Les textes à publier en français, anglais ou bulgare seront envoyés à la rédaction par courrier électronique à l'adresse suivante: ColloquiaCL@gmail.com

MAIN THEME OF THE 2020 ISSUE of *Colloquia Comparativa Litterarum*: **Adaptation and tenacity: of the text, in the text, of the translation, between literature and arts**

<https://ejournal.uni-sofia.bg/index.php/Colloquia>

Papers for the journal's upcoming issue will be accepted until **31 January 2020**. Please send your submissions in English, French or Bulgarian by e-mail to: ColloquiaCL@gmail.com

Colloquia Comparativa Litterarum is Sofia University St. Kliment Ohridski's academic Yearbook for Comparative Literature and Balkan Studies, issued by a team of scholars from the Balkan Studies program (Department of General Linguistics with the Faculty of Slavic Studies). This is the only Bulgarian academic journal for Comparative Literature. An international editorial board supports it and the articles are published in Bulgarian, English and French. The publications go through a double blind peer-review process and are available only online, with open access, based on the Open Journal Systems model, adapted and maintained by a team from the Faculty of Mathematics and Informatics at Sofia University.

Crime Fiction Studies Journal

Deadline: **7th February 2020**

We are delighted to announce the call for papers for the third issue of our Edinburgh University Press journal *Crime Fiction Studies*. Arising out of Bath Spa University's very successful Captivating Criminality conferences, organised by Fiona Peters, and the establishment of the International Crime Fiction Association in 2016, this journal is the first British university press journal focussing on the broad field of crime fiction studies. *Crime Fiction Studies* publishes two issues per year both in print and online. The inaugural issue set the agenda for discussion of the most pressing issues in contemporary crime fiction studies, providing space for reflection on the ways in which this hugely popular, rapidly developing, and extremely influential genre – and the field of study itself – is changing in the twenty-first century. The second issue, guest edited by Dr Eric Sandberg, focuses on Memory, History and Nostalgia. Volume 2, Issue 1 will be a general issue, and we welcome and encouraging exploration of diverse aspects of this increasingly important field of cultural production. As editors we are gratified that the new journal attests to the fact that there is a real need for a platform to showcase and demonstrate innovation in this area, and to encourage high-calibre research, engender debate, and forge new directions in crime fiction studies.

We are thus asking for abstracts for the third issue of *Crime Fiction Studies*. We expect contributions to be theoretically and critically informed, and to engage with current scholarly debates in the field.

Possible areas of focus for this issue could address one of the following issues, although it is important to

stress that, in a general issue, these are not limitations but suggestions:

- True crime
- Crime fiction in the C19th
- Gender and queer studies
- Historical crime fiction (including The Golden Age and Hard-Boiled)
- Crime fiction and science
- Crime fiction and eco-criticism
- Crime fiction in the digital age
- Fandom and fan culture
- Generic and cultural status of crime fiction
- Adaptation
- New forms of crime fiction
- Ethnicity and crime fiction
- Re-Imagining classic/historic crime
- Detectives and detection in the twenty-first century

Abstracts of **400 words are due by 7th February 2020** and finished articles of 7500 words will be due by 1 July 2019. This issue will be published in March 2021.

Please send abstracts and a biographical statement of 150 words to the editors; Fiona Peters (editor), Eric Sandberg (assistant editor) and Ruth Heholt (assistant editor) using the email address: crimefictionstudies@gmail.com.

Soziale Medien / social media / réseaux sociaux

Variations 27, 2020 (comparative literary journal of the University of Zürich, Switzerland)

Deadline: **9 February 2020**

Vor über einem Jahrzehnt haben die sozialen Medien eine Zeitenwende in der Nutzung des Internets herbeigeführt. Seither macht die rege Frequentierung von Plattformen wie Facebook, Instagram, Youtube oder Twitter deutlich, dass „once again, the entire set of ways people make themselves visible to the world, and make the world visible to them, has undergone a substantial reorientation with respect to new devices that capture and share“ (Jurgenson 2019: 2). Speziell an die visuelle Dimension der digitalen Kommunikation knüpfen sich durch die „Typisierung, Überzeichnung und Pointierung“ von Ausdrucksformen bisweilen sogar Hoffnungen, einen global verständlichen Affektcode zu kreieren, der herkömmliche Sprachbarrieren zu überwinden vermöchte (Ullrich 2019: 11). Das Themenheft „Soziale Medien / social media / réseaux sociaux“ des komparatistischen Journals *variations* soll neben der fotografischen und filmischen nun insbesondere auch die textuellen Erzählformen des Web 2.0 in den Fokus rücken.

Soziale Medien sind mittlerweile zu einem kulturellen Faktor aufgestiegen, der einen erheblichen Einfluss auf die Inhalte, Herstellung und Rezeption von Literatur hat. Nicht nur die Leseforschung betont, dass die „affinity spaces“ mit ihren „multiple interest-driven trajectories“ Rezeptionsvorgänge steuern und Textformen privilegieren, die den Genrekonventionen der „digital narratives“ entsprechen (Vlieghe/Muls/Rutten 2016: 26). Längst ist der „Shift im technischen Dispositiv“ (Gellai 2018: 4) darüber hinaus auch selbst Gegenstand belletristischer und essayistischer Texte geworden, die sich nachhaltig mit den Verhaltensweisen, Ideologien und Ästhetiken des digitalen Zeitalters beschäftigen. Wie die prominenten Beispiele von Elfriede Jelineks Bühnenssage *Rein Gold* (2013) oder Thomas Meineckes „Twitter-Roman“ *Lookalikes* (2011) andeuten, stehen sich in der Gegenwartsliteratur – zugespitzt formuliert – die Positionen von „Netzpessimisten“ und „Netzooptimisten“ gegenüber (Hayer 2017: 75), insofern sie mal die

regressiven, isolierenden und totalitären Dimensionen, mal die ludischen, emanzipatorischen und verbindenden Momente der online-Kommunikation betonen. Dass die sozialen Medien und der Wert der Konnektivität dabei zu zentralen Motiven der Netzliteratur und -theorie werden, lässt sich auch anhand eines Paradigmenwechsels in der ‚digital poetry‘ nachvollziehen. In seiner Studie *Aesthetic Animism* hat David Jhave Johnston in diesem Sinne darauf aufmerksam gemacht, dass sich der ästhetische und thematische Fokus der Cyper-Poesie in der ‚postinternet‘-Periode nun nicht länger utopistisch auf die Pole der „independence and vision“ bezieht, sondern vielmehr ein „uncertain blend of platform and process“ ins Zentrum der künstlerischen Auseinandersetzungen rückt (Johnston 2016: 57).

Für den Schwerpunkt von Ausgabe # 27 der *variations* erbitten wir vor diesem Hintergrund Beiträge zu den folgenden Themenfeldern:

1) Schreibweisen der Konnektivität

Dave Eggers' *The Circle* (2013) gehört zweifelsohne zu den international meistrezipierten Romanen über soziale Medien. Wie u.a. Sibylle Bergs *GRM* (2019), Virginie Despentes' *Vernon Subutex* (2015-2017), Bernard Pivots *Les tweets sont des chats* (2013) oder Wen Huanjians (聞華艦) *Love in the Age of Microblogging* (圍脖時期的愛情, 2011) verdeutlichen, gibt es neben Eggers' Bestseller darüber hinaus eine ganze Reihe von Texten, die sich auf ästhetisch innovative Art und Weise mit den sozialen Medien auseinandersetzen, indem sie den durch digitale Kulturtechniken wie ‚sharen & liken‘, durch ‚fake-news‘, ‚clouds‘ und ‚Filterblasen‘ abgesteckten Erfahrungsraum narrativ greifbar machen. Von Interesse ist in diesem Kontext insbesondere die Frage nach erzählerischen Strategien, die sich auf Konnektivität, Austausch und Serialisierung beziehen und sich inhaltlich mit Schreibverfahren des Digitalzeitalters auseinandersetzen.

2) Theorien der digitalen Autorschaft

Das Web 2.0 hat die Frage nach literarischen Autorschaftskonzeptionen neu aufgeworfen. So wie es Schriftsteller*innen möglich ist, die Aufmerksamkeit über ein spezielles ‚self fashioning‘ in den sozialen Medien auf sich als Person und auf ihre Arbeit zu lenken, lassen sich im ‚literarischen Feld‘ durch den digitalen Wandel weitere kulturelle Dynamiken beobachten, die nicht nur über das ‚sharen‘ von Texten zentrale Aspekte des Urheberrechts betreffen, sondern u.a. auch den ‚user generated content‘, der in Form von Literaturkritiken und kollektiv verfasster ‚fan fiction‘ in Foren produziert wird. Mit Franco Morettis „distant reading“-Methode (vgl. 2013) und der Copy-Paste-Ästhetik des „uncreative writing“ von Autor*innen wie Kenneth Goldsmith (2011) und Vanessa Place (vgl. 2015) sei nur auf zwei Ansätze verwiesen, an denen sich in Wissenschaft und Literatur Transformationen des traditionellen Autorschaftsverständnisses nachvollziehen lassen (zu Goldsmith/Place vgl. Haensler 2019).

3) Cyper-Politiken

Wie die öffentlichen Debatten vergegenwärtigen, bergen soziale Medien einen immensen politischen Sprengstoff. Dabei herrscht mehr oder weniger ein Konsens darüber, dass sich die Gesellschaft in einer historischen Umbruchphase befindet. Soziale Medien sind in der Essayistik ein zentrales Motiv, um die Bevölkerung auf die Gefahren der Überwachung und Manipulation aufmerksam zu machen. Für das Thema konstitutive Ambivalenzen werden sichtbar, wenn u.a. an den Beispielen des ‚Arabischen Frühlings‘, den Protesten in Hongkong oder der ‚Fridays for Future‘-Bewegung die regimekritische, mobilisierende Kraft der sozialen Medien in Betracht gezogen wird. Damit stellt sich also auch ausserhalb der belletristischen und künstlerischen Publizistik die Frage nach Themen, Akteuren und dem medialen Ort des politischen Diskurses über das Web 2.0.

Bei der *variations* handelt es sich um ein an der Universität Zürich angesiedeltes dreisprachiges Journal mit komparatistischem sowie kultur- und medienwissenschaftlichem Schwerpunkt. Beiträge können auf Deutsch, Englisch oder Französisch verfasst sein. Themenvorschläge für Ausgabe #27 (2020) können bis zum **9.2.2020**

in Form eines Abstracts (300-400 Wörter) sowie einer kurzen Bio-Bibliographie an folgende Adresse gerichtet werden: variations@rom.uzh.ch. Die Auswahl der Beiträge erfolgt im Rahmen eines peer review-Verfahrens. Bewerber*innen erhalten von der Redaktion bis Ende Februar 2020 Rückmeldung. Die fertigen Artikel sind bis spätestens 31. Mai 2020 einzureichen und sollen einen Umfang von 32'000 Zeichen (inkl. Leerzeichen) nicht überschreiten. Das Journal erscheint ab dem Sommer 2020 im Winter Verlag / Heidelberg.

Weitere Informationen zur *variations* finden Sie unter: www.variations.uzh.ch

Worlds Apart and Worlds Together: Migration, Imagination and Identity in 21st Century Fiction

Peter Lang

Editor: Nataly Tcherepashenets

Deadline for submissions of abstracts: **February 15, 2020**

The politics of memory, language and identity and its relation to migration occupies the imagination of many contemporary philosophers, writers and educators. In this book, we explore the social and literary roles of imagination as it unravels the ideological as well as the philosophical complexities of migration and its impact on identity formation. We have been inspired in this investigation by Rothberg's concept of competitive memory, Van den Akker's, Gibbon's and Vermeulen's notions of meta-modernism, historicity and affect; and Bauman's approach to tolerance and social justice, among others. This interdisciplinary volume provides an in-depth study of literary representations of continuously renewing transcultural identities of migrants, where self-invention and self-discovery coexist. We also examine the role of exiled writers/translators as ambassadors and agents; in addition, we reveal the impact of imagination on our models of culture, interpretation and evaluation.

Please send 500-words abstracts for a book chapter by **February 15, 2020** to Nataly.tcherepashenets@esc.edu

Literature and Gender

antae: A Journal on the Interspaces of English Studies

Deadline: **8 March 2020**

The international journal *antae* is inviting full length contributions on the interspaces between literary studies and gender studies.

If gender is often scripted, then it might be best to examine how its narrative qualities can be produced, reproduced, rewritten, disrupted, or suspended. But what are these qualities, and how can one think—and write—otherwise?

After all, our script is often dictated to us before we can even read—at birth, medical narratives decide our path for us. How might one read medical categorisation otherwise, as Jeffrey Eugenides does, for instance, in *Middlesex*? What formations of femininities and masculinities are championed through issues of birth control, reproductive technologies, sex-reassignment surgery, mental health, physical illness, and even death? What kinds of policing of trans* issues are at play across multiple sites, and how might heteronormative values, as Rebecca Brown's *The Gifts of the Body* suggests, still underpin narratives of HIV/AIDS? In short, what visibility have these othered narratives—and othered bodies—been granted in literature and other texts?

Additionally, how has literature engaged with or even preceded contemporary social rearrangements like the #MeToo movement, the 2018 ruling striking down India's Section 377, or Trump's transgender military ban? Among other narrative lineages, Foucault's instructive reception of Herculine Barbin's memoirs allows us to ask how works, literary and otherwise, address the shifting borders of body, self, and power.

Moreover, gender, as a concept, often lies at the intersection of other politics, namely: race, religion, disability, age, employment and economic standing. In what ways are these intersections depicted and challenged? How do social and economic politics affect gendered relations—ones familial or romantic, or of kinship and friendship? In what alternate ways has gendered autonomy been represented and addressed?

Ultimately, who "authors" gender in the dual sense of authorship and authority? In what ways is this resistible, and in what ways can literature, alongside other cultural and artistic texts, rewrite gender, sex, and sexuality?

As suggested above, gender is truly and necessarily trans-, multi-, and inter-disciplinary, and intersects with a vast range of disciplines that include also psychology, theology, trauma studies, sociology, and anthropology, among others. In light of this, **the editors of *antae* (ISSN 2523-2126) welcome complete essay submissions on or around the topic of Literature and Gender.** The authorial guidelines are available on www.antaejournal.com, and the deadline for submissions to antaejournal@gmail.com is the **8th of March 2020**. Submissions should be in the form of **articles between 5000 and 7000 words** and accompanied by a **brief biographical note**. Questions may be addressed to the email address provided above.

Issues and topics relevant to this publication include, but are not limited to:

- Literature and gender studies, feminist thought, queer theory
- Sex, gender, and medicine
- Gender and contemporary societies
- HIV/AIDS narratives; sex and death
- Gender and (identity, cultural, economic, global) politics
- Gender and high, low, pop culture
- Philosophy and gender: corporeality, phenomenology of gender, poststructuralism, existentialism
- Body, self, power
- Gender and other texts: film, television, painting, photography, sculpture, music, dance

Human Reproduction and Parental Responsibility: New Theories, Narratives, Ethics

Deadline for submissions: **15 March 2020**

Guest Editors: Simona Corso (Università degli Studi Roma Tre), Florian Mussnug (University College London), and Virginia Sanchini (San Raffaele University; University of Milan; KU Leuven)

Advances in reproductive technologies have profoundly altered the demarcations of parenthood. They offer a significant challenge to conventional perspectives on parental rights and responsibilities. Emergent new possibilities of biological and social parenthood raise significant ethical and social questions, and call for in-depth philosophical, bioethical and legal reflection. Anthropogenic climate change also calls for new thinking and discussion in reproductive ethics and values, inspiring contrasting views, and raises questions about population growth and human procreation on a warming planet. In this context, philosophical and bioethical debate, as well as literature, film and the arts, play a crucial role in shedding light on the complex and changing emotions and experiences of parenting, and interrogate the moral and social challenges

associated with reproductive technologies. Literature and art may also draw attention to global patterns of exploitation and inequality, and bring into focus the discrepancies between political, philosophical and religious perspectives.

Phenomenology and Mind invites submissions for a special issue dedicated to “Human Reproduction and Parental Responsibility: New Theories, Narratives, Ethics”. We welcome contributions that are related – but not limited – to the following questions:

- How do conceptions and cultural representations of parental responsibility inform bioethical, legal and political approaches towards the introduction and use of reproductive technologies?
- Conversely, to what extent have new reproductive technologies been altering the concepts of parenthood and parental responsibility?
- What are the emergent transformations and moral challenges associated with new forms of parenting?
- How can artistic practice create a space for political and bioethical reflection, and what is the role of specific forms, genres and media (e.g. performance and video art; Science Fiction; life writing etc).
- How have stories about parents and children evolved? How will they evolve in the future?
- What is the impact of advanced reproductive technologies on legal and philosophical debates about biological and social parenthood, gender, and the rights of the unborn?
- How do planetary environmental pressures affect theories and narratives of parenthood? What is the meaning of procreative liberty, parental responsibility and procreative beneficence on a warming planet?

Notification of acceptance: **May 2020**

Publication of the issue: **December 2020**

Submission Guidelines

Submissions must be prepared for double blind review. Manuscripts – in .doc format – should not contain any identifying information and must not exceed **6000** words (references included).

Moreover, they must contain:

- An abstract of no more than 150 words
- 4/5 keywords

All manuscripts must be in English

For stylistic details, see: http://www.fupress.net/public/journals/60/pam_guidelines.pdf;

Submissions should be sent via the *Phenomenology and Mind* website (<http://www.fupress.net/index.php/pam>) by **15 March 2020**.

The author should register [here](#) and then log in to submit her paper. Please, be sure to submit your paper to the session “Human Reproduction and Parental Responsibility: New Theories, Narratives, Ethics”

For information, please contact: phenomenologyandmind@unisr.it

Confirmed invited authors: Rachel Bowlby (UCL); Carmen Dell’Aversano (Università di Pisa); Roberto Mordacci (Università San Raffaele); Laura Palazzani (Università di Roma Lumsa)
Zoe Papadopoulou (visual artist, London); Aarathi Prasad (UCL); Maria Russo (Università San Raffaele).

Clio: A Journal of Literature, History, and the Philosophy of History

Deadline for submissions: **November 26, 2020**

Commissioning editor: Lachlan Whalen

Contact e-mail: clio@pfw.edu

Clio: A Journal of Literature, History, and the Philosophy of History, a double-blind peer-reviewed international interdisciplinary journal, publishes scholarly essays that explore the connections between history, literature, and the arts. Humans understand themselves and their cultures, even create themselves and their cultures, through stories. Sometimes we call those stories “history,” and sometimes we call them “literature.” *Clio* is interested in the interconnectedness of these two disciplines, as well as the philosophical work that supports these kinds of inquiries.

We publish researched essays at the intersections of these disciplines—that is, not factual expositions of historical events or uncontextualized “readings” of literary texts, but articles that are interdisciplinary in argument and method. Essays should be accessible to an interdisciplinary scholarly audience.

Clio has been in existence for almost 50 years and is published in both print and electronic form, with full-text availability through EBSCO academic databases such as Biography Reference Center, History Abstract with Full Text, History Reference Center Plus, and Humanities Source.

Essays and review articles should present well-focused arguments of approximately 20-30 pages (5,000-9,000 words, including footnotes). Conference papers or dissertation chapters must be revised to make fully developed, self-sufficient arguments.

Manuscripts should follow *The Chicago Manual of Style*, **17th edition** (with footnotes kept to a minimum). List name and affiliation on a separate cover sheet, but include only the essay’s title on the manuscript itself to facilitate blind reading of submissions. Please include an abstract of 150-200 words that summarizes the key points of your article.

Electronic essay submissions only, please. Acceptable file formats include:

- Word (.doc or .docx)
- Rich Text Format (.rtf)

We also need complete contact information, including preferred email address, and street address. If submitting an article, please send your text as an email attachment to clio@pfw.edu. If submitting a book review or review article, please also send a copy of your review to the commissioning editor - Lachlan Whalen.

You may expect a decision regarding publication within four months.

Please consult our General Submission Guidelines on our website for more information:

<https://www.pfw.edu/clio/>

Publications

Books

Traduire, collaborer, résister. Traducteurs et traductrices sous l'Occupation

Christine Lombez

Presses Universitaires François-Rabelais, 2019.

À travers une galerie de portraits de traducteurs et traductrices ayant exercé entre 1940 et 1944, cet ouvrage offre un éclairage nouveau sur la vie littéraire durant la seconde guerre mondiale.

Traduire, comme écrire, sous la botte de l'occupant nazi, c'est résister ou collaborer. Ce livre explore les trajectoires individuelles et le travail de ces médiateurs, « acteurs invisibles de la littérature ». Quelle est leur place ? Dans quel contexte évoluent-ils ? Quel est leur rôle ?

Hélène Bokanowski, Maurice Betz, Pierre Darmangeat, Paul de Man ou encore Jean Wahl : ces portraits saisissent la traduction sous plusieurs aspects : biographique, historique, sociologique, historique, éditorial et théorique. En s'appuyant sur des archives privées inédites, cet ouvrage constitue un apport précieux aux études sur la vie littéraire francophone en temps de guerre.

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Archétypologie postmoderne – D'Œdipe à Umberto Eco

Corin Braga

Paris, Honoré Champion, 2019.

Peut-on encore parler d'archétypes et donc de systèmes métaphysiques, d'ontologies fortes, ou de psychologies abyssales à un âge qui ne jure que par les phénomènes, les avatars, les simulacres, les mondes virtuels ? Corin Braga propose d'adopter face aux archétypes une attitude « distanciée », qui envisage les herméneutiques archétypales non plus en tant qu'explications définitives de la réalité, extérieure ou intérieure, mais comme des scénarios justificatifs d'une certaine vision du monde. Utilisant l'archétypologie métaphysique et l'archétypologie psychologique, l'auteur analyse des œuvres représentatives pour les grandes époques de la culture européenne, de Sophocle et Euripide à Robert Musil et Umberto Eco.

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Comparative Literature in Canada: Contemporary Scholarship, Pedagogy, and Publishing in Review

Edited by Susan Ingram and Irene Sywenky
Lexington, 2019.

This timely volume takes stock of the discipline of comparative literature and its theory and practice from a Canadian perspective. It engages with the most pressing critical issues at the intersection of comparative

literature and other areas of inquiry in the context of scholarship, pedagogy and academic publishing: bilingualism and multilingualism, Indigeneity, multiple canons (literary and other), the relationship between print culture and other media, the development of information studies, concerted efforts in digitization, and the future of the production and dissemination of knowledge. The authors offer an analysis of the current state of Canadian comparative literature, with a dual focus on the issues of multilingualism in Canada's sociopolitical and cultural context and Canada's geographical location within the Americas. It also discusses ways in which contemporary technology is influencing the way that Canadian literature is taught, produced, and disseminated, and how this affects its readings.

Contributions by Karin Beeler; Stan Beeler; Albert Braz; Dan Browne; Amaryll Chanady; Lai-Tze Fan; Don Gamble; Doris Hambuch; Nataleah Hunter-Young; Eva-Lynn Jagoe; Heather Macfarlane; Jeanne Mathieu-Lessard; Keith O'Regan; Joseph Pivato; Jan Plug; Nasrin Rahimieh; Markus Reisenleitner; Joshua Synenko; Monique Tschofen; Jerry Varsava; Jerry White and Kevin Wilson.

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Vprašanje realizma [The Question of Realism]

Aleš Vaupotič

Nova Gorica: University of Nova Gorica Press, 2019.

<http://www.ung.si/en/publisher>

The Question of Realism (Vprašanje realizma) is an attempt to show how the realist discourse maintains certain current relevance in literature and in the new-media art. The treatise is founded on the study of literary realism in its generally accepted meaning with the start of its development in the 1830-ies. In the 20th century, with a variety of late and neo-realisms, the status of literary realism becomes problematic. Different uses of the term realism in other scholarly disciplines and in the field of art are presented. The discussion focuses on the theory of Joseph P. Stern and Wittgenstein's philosophy from which the theoretical particulars of the term realism and its consequences in realistic literature and in other arts are derived. The introductory chapter is followed by an overview of traditional approaches to the research of realism that is based on the problem of representation. The chapter explicates the "debate on expressionism" and concludes the first part with an additional consideration of the typological concept of realism. The second part confronts literature as the verbal artistic medium with the field of the new-media arts. The treatise presents different communication models that bring order into the new-media textuality: the text as a game and the concept of a digital community are considered on the grounds of the theory of cybertext by Espen J. Aarseth. The theoretical problems inherent in the mechanical construction of texts are presented as well. The second part of the book concludes with a discussion of the categorical obstacles in computer-based simulation of language. The last part of the book discusses the nature of the junction between the new-media art communication and realism. Here the treatise focuses on the notion of the archive from the theoretical point of view and on its uses in various artistic poetics and practices. Walter Benjamin's theory of allegory is explained as a variant of the theory of archive, which, however, is not a realist one. The last chapter describes the idea of the "realist way" as a discursive definition of realism that has been developed from Peirce's pragmatism by Hans Vilmar Geppert. The author proposes the 19th century literary realism as a model answer for the time of crisis encompassing the globalised world.

[Articles in English addressing the topics from the book.](#)

Ordinary Literature Philosophy: Lacanian Literary Performatives between Austin and Rancière

Jernej Habjan

London: Bloomsbury, 2020.

The first extended Lacanian reading of J. L. Austin's ordinary language philosophy, this book examines how it has been received in the continental tradition by Jacques Derrida and Judith Butler, Jacques Rancière and Oswald Ducrot. This is a tradition that neglects Austin's general speech act theory on behalf of his special theory of the performative, whilst bringing a new attention to the literary and the aesthetic. Drawing together some of the giants of language theory, psychoanalysis and poststructuralist thought, Habjan offers a new materialist reading of the 'ordinary' status of literary language and a vital contribution to current debates within literary studies and contemporary philosophy.

Staging Doubt: Skepticism in Early Modern European Drama

Leonie Pawlita

De Gruyter, 2019.

This volume considers the influential revival of ancient philosophical skepticism in the 16th and early 17th centuries and investigates, from a comparative perspective, its reception in early modern English, Spanish and French drama, dedicating detailed readings to plays by Shakespeare, Calderón, Lope de Vega, Rotrou, Desfontaines, and Cervantes. While all the plays employ similar dramatic devices for "putting skepticism on stage", the study explores how these dramas, however, give different "answers" to the challenges posed by skepticism in relation to their respective historico-cultural and "ideological" contexts.

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Does the Internet Have an Unconscious? Slavoj Žižek and Digital Culture

Clint Burnham

Bloomsbury, 2019.

Does the Internet Have an Unconscious? is both an introduction to the work of Slavoj Žižek and an investigation into how his work can be used to think about the digital present.

Clint Burnham uniquely combines the German idealism, Lacanian psychoanalysis, and Marxist materialism found in Žižek's thought to understand how the Internet, social and new media, and digital cultural forms work in our lives and how their failure to work structures our pathologies and fantasies. He suggests that our failure to properly understand the digital is due to our lack of recognition of its political, aesthetic, and psycho-sexual elements.

Mixing autobiographical passages with critical analysis, Burnham situates a Žižekian theory of digital culture in the lived human body.

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Sound and Literature

Ed. Anna Snaith

Cambridge University Press, 2020 (forthcoming in April).

What does it mean to write in and about sound? How can literature, seemingly a silent, visual medium, be sound-bearing? This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present. Sound, whether understood as noise, music,

rhythm, voice or vibration, has long shaped literary cultures and their scholarship. In original chapters written by leading scholars in the field, this book tunes in to the literary text as a site of vocalisation, rhythmic and dissonance, as well as an archive of soundscapes, modes of listening, and sound technologies. *Sound and Literature* is unique for the breadth and plurality of its approach, and for its interrogation and methodological mapping of the field of literary sound studies.

Spatialising the Literary Text: Reading and Mapping

Sally Bushell

Cambridge University Press, 2020 (forthcoming in June).

Do we map as we read? How central to our experience of literature is the way in which we spatialise and visualise a fictional world? *Reading and Mapping Fiction* offers a fresh approach to the interpretation of literary space and place centred upon the emergence of a fictional map alongside the text in the late nineteenth and early twentieth centuries. Bringing together a range of new and emerging theories, including cognitive mapping and critical cartography, Bushell compellingly argues that this activity, whatever it is called – mapping, diagramming, visualising, spatialising – is a vital and intrinsic part of how we experience literature, and of what makes it so powerful. Drawing on both the theory and history of literature and cartography, this richly illustrated study opens up understanding of spatial meaning and interpretation in new ways that are relevant to both more traditional academic scholarship and to newly emerging digital practices.

Literature as Document: Generic Boundaries in 1930s Western Literature

Series: Textxet: Studies in Comparative Literature, Volume: 90

Editors: Carmen Van den Bergh, Sarah Bonciarelli and Anne Reverseau

Brill, 2019.

Literature as Document considers the relationship between documents and literary texts in Western Literature of the 1930s. More specifically, the volume deals with the notion of the “document” and its multifaceted and complex connections to literary “texts” and attempts to provide answers to the problematic nature of that relationship. In an effort to determine a possible theoretical definition, many different disciplines have been taken into account, as well as individual case studies. In order to observe dynamics and trends, the idea for this investigation was to look at literature, taking its practices, its factual-looking and concrete applications, as a point of departure – that is to say, then, starting from the literary object itself.

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Journals / Thematic Issues

Sociopoétique du genre

Clermont-Ferrand, PUBP, décembre 2019

Dossier coordonné par Laetitia Hanin

ISSN : 2497-3610

[Table des matières.](#)

Cette publication annuelle, créée par le Centre de Recherches sur les Littératures et la Sociopoétique (CELIS, EA 4280 - Université Clermont Auvergne) est dirigée par Pascale Auraix-Jonchière. Elle a pour ambition de mieux dessiner les contours propres à la sociopoétique, champ d'analyse de l'écriture des représentations et

des interactions sociales (Alain Montandon). Nous comptons ainsi valoriser cette perspective analytique par la publication d'articles sur différents corpus et par une ouverture à des méthodes critiques voisines.

CLC Web

Special Issue: **Suffering, Endurance, Understanding**

Ed. Simon Estok, Douglas Berman, and Frank Stevenson

Issue 21.5 (September 2019)

[Full texts.](#)

SAH Journal: Studies in Arts and Humanities

"Utopian Acts"

Edited by Katie Stone and Raphael Kabo

Vol 5, No 1 (2019)

[Full texts.](#)

Comparative Critical Studies

Issue on **"Translation meets Book History: Intersections: 1700-1950"**

Volume 16, Issue 2-3, October 2019

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Comparative Literature

Volume 71, Issue 4, December 1, 2019

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Caieetele Echinox

Issue on **"Imaginaires de l'altérité : Pour une approche anthropologique"**

Volume 36 / 2019

Coordinateur : Hichem Ismail

Editeur : *Phantasma* - Centre de Recherches sur l'Imaginaire

Université Babeş-Bolyai, Cluj-Napoca, Roumanie

ISSN : 1582-960X

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Prismatic Jane Eyre

The website *An Experiment in the Study of Translations: Prismatic Jane Eyre* is live at prismaticjaneeyre.org. You will there find interactive maps and visualisations of the novel's more-than-500 translations into more-than-50 languages worldwide, together with new ways of thinking about translation and global literature. Do please visit, share, subscribe to the blog and (if you wish) join in the project via the 'contribute' and 'feedback' buttons.

Prismatic Jane Eyre is part of the [Prismatic Translation](#) project, led by Matthew Reynolds, funded by the AHRC under the Open World Research Initiative programme in [Creative Multilingualism](#), and hosted by the [Oxford Comparative Criticism and Translation Research Centre \(OCCT\)](#).

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

Official (Tutorial) Fellowship in French and Associate Professorship or Professorship of Francophone Post-Colonial Literatures and Cultures

Oriel College, University of Oxford, UK

Deadline for applications: **12.00 noon GMT on Thursday, 2nd January 2020**

Oriel College and the Faculty of Medieval and Modern Languages invite applications from suitably qualified candidates for an Official Fellowship and Tutorship in French and Associate Professorship or Professorship of French, with effect from 1 October 2020 or as soon as possible thereafter. The person appointed will be expected to engage in advanced study and research in French, and to give high-quality tutorials, classes, lectures, and supervision at both undergraduate and graduate level.

Applications are sought from applicants working on any aspects of Francophone Post-Colonial Literatures and Cultures in the 20th or 21st Century. Francophone Post-Colonial Studies is without doubt the largest growth area within the discipline of French Studies, which is increasingly recognizing itself as being in dialogue with 'World Literature' and 'Global Cultures', and as encompassing the many Francophone Literatures and Cultures that have grown out of France's colonial history.

This post in Francophone Post-Colonial Literatures and Cultures has at its centre a focus on material written in French, but this material could also be closely engaged with France's colonial literatures and cultures or Post-Colonial history, with immigrant as well as emigrant cultures. French-language cultures extend far beyond the metropole, in particular as a result of former colonial projects in areas such as North Africa, Sub-Saharan Africa, the Caribbean, and Indochina. While the history and cultural production of the colonial period, as well as the ever-growing creative work of the Post-Colonial period and of more recent forms of cultural encounter, are increasingly receiving the attention they deserve, this is an area that the French Sub-Faculty is looking to strengthen further. These literatures and other cultural activities raise crucial social and political questions, such as those of racial identity, social and political inequality, religious conflict, and cultural marginalization.

The post-holder will be able to work within many existing research and graduate teaching plans. The post-holder could participate, for instance, in current TORCH initiatives such as 'Post-Colonial Text, World Forms' and 'Race and Resistance across Borders', and in the Oxford Comparative Criticism and Translation network. There would also be obvious scope for contribution to Knowledge Exchange, and International Partnerships beyond Europe.

The successful candidate will have a broad range of academic interests within the field of modern French. She or he will have, or be on the way to establishing, a record of internationally recognised scholarship and research and will be required to provide a high standard of research-led teaching at both undergraduate and postgraduate levels, including the supervision of research students. The successful candidate will be required to give 16 hours of lectures or graduate classes per year, give individual graduate supervisions, participate in examining, and take part in Faculty administration as instructed by the Chair of the Faculty Board. For the College, the successful candidate will be required to give eight contact hours of tutorial teaching a week averaged over the three terms (twenty-four weeks) of the academic year; to take a lead in organizing the tuition and pastoral care of students studying for degrees involving Modern Languages, and play a part in the annual admissions process for those courses; and to participate in the administrative work of the College.

In making this appointment, the College and the University share the goal of developing and strengthening the teaching and research capacities and capabilities of both the College and the Faculty of Medieval and Modern Languages, as well as contributing, more generally, to the goal of maintaining Oxford University as a leading centre for teaching and for research in the subject.

Informal enquiries about the post should be directed in the first instance to:

Senior Tutor of Oriel College, Professor Gonzalo Rodriguez-Pereyra: gonzalo.rodriguez-pereyra@oriel.ox.ac.uk or

Lisa Driver Davidson, Faculty of Medieval and Modern Languages Administrator: administrator@mod-langs.ox.ac.uk

Queries about the application process should be addressed to the HR Officer at Oriel College
academic.recruitment@oriel.ox.ac.uk

All enquiries will be treated in strict confidence and will not form part of the selection decision.

The role of Associate Professor at Oxford

Associate Professor is the main academic career grade at Oxford with a focus on research and teaching, spanning the full range of professor grades in the USA (including Assistant Professor). Associate Professors are appointed jointly by a University department/faculty and an Oxford college, and have a contract with both.

The person appointed will be expected to attend Tutorial Committee (which meets up to three times a term, to discuss academic matters). The successful candidate will be expected to have a broad range of academic interests. She or he should be willing and able to teach

- Texts specified for the first-year introductory French literature papers (Prelims 3 and 4): the tutor is not expected to be a specialist in all the texts, but rather to introduce the undergraduates to the study of literature across a wide historical range, and to the practice of writing literary commentaries and analytical essays (out-of-college teaching for the medieval text may be arranged if preferred);
- French and Francophone literature of the 20th and 21st centuries and possibly areas of the 19th century for the Final Honours School (second and fourth years), with a range of teaching within paper 8, paper 11 and some contribution to one or more paper 12s;
- Language work, including translation either French into English or English into French (or both), for all years. She or he will also oversee the work of the French lectrice/lecteur (shared with Jesus College) and any lecturers in French associated with the College.

University duties

The duties of an Associate Professor are to engage in advanced study and research; to give, under the direction of the Faculty Board, no fewer than 16 lectures or classes a year; to take part in University examining and graduate teaching and supervision as and when requested; and to take an active and engaged part in the administrative, outreach, pastoral, and other aspects of the Faculty's work. External work exceeding 30 days per annum requires the approval of the College. No formal limitation is placed on examining or other work, but it is expected that Associate Professors will limit their total commitments, and colleges their demands on them, so that time will be available for research. Further information is given below under the two sets of 'Benefits, Terms, and Conditions'.

Selection criteria

Applications will be judged only against the criteria which are set out below. Applicants should ensure that their application shows clearly how they believe that their skills and experience meet these criteria, and should ask their referees to address these criteria in their letters of recommendation. The University and the colleges are committed to fairness, consistency, and transparency in selection decisions. Members of selection committees will be aware of the principles of equality of opportunity, fair selection, and the risks of bias. There will be both female and male committee members. If, for any reason, you have taken a career break or have had an atypical career and wish to disclose this in your application, the selection committee will take this into account, recognising that the quantity of your research may be reduced as a result. The objectives of Oriel College and the University in making this appointment are to develop and strengthen the research and teaching capacities of the College and the Faculty of Medieval and Modern Languages, and to maintain and improve the position of Oxford University as a world-leading centre for research and teaching in French. The successful candidate will have published, or will have the potential to publish, research in the field of Francophone Post-Colonial Literatures and Cultures that is original, important, and rigorous. Clear evidence of such achievement or potential will be crucial in the evaluation of candidates. The successful candidate will have the experience, skills, and commitment necessary for success both as a Tutor within the College and as an Associate Professor or Professor within the Faculty of Medieval and Modern Languages. Below are the selection criteria for the post; candidates should address these in their applications and ask their referees to do so in their letters of recommendation.

a. A record of original, important, and rigorous published research in the field of Francophone Post-Colonial Literatures and Cultures commensurate with the candidate's career stage. Candidates should have received a doctoral degree by the advertised closing date for this position, or, in exceptional circumstances, have submitted a completed doctoral dissertation for examination by this date.

b. Evidence of excellence, or of the potential for excellence, in undergraduate teaching, along with the personal qualities needed to encourage a high level of achievement in undergraduate students. This must include the ability to provide tutorial teaching in the introductory and advanced French papers listed under 'Duties of the Post' above, together with the ability to offer research-led undergraduate lectures and classes in the field of Francophone Post-Colonial Literatures and Cultures.

c. Evidence of excellence, or of the potential for excellence, in graduate teaching, along with the personal qualities needed to encourage a high level of achievement in graduate students. This must include the ability to provide one-to-one supervision for MSt and MPhil (i.e. Master's-level) and DPhil (i.e. doctoral level) students in their chosen field, and the ability to conduct graduate classes.

d. Native or near-native competence in both English and French, such that the candidate can publish research in both languages; teach tutorials in English; give lectures in either English or French (as she or he chooses); and teach high-level language classes operating between both languages.

e. Evidence of the potential to attract external funding for research.

f. Evidence of experience at, or potential for, participating effectively in the other work required by the College and Faculty, including administration and commitment to the College's charitable purpose. For further details of the fundamental aims of Oriel College as a community of education and research please see our website: www.oriel.ox.ac.uk/who-we-are-and-what-we-do.

g. Evidence of experience of, or potential for, participating effectively in the future development of the subject. The appointment committee recognises that candidates can contribute to these goals in many

different ways and will use its professional judgement, based on the evidence available, to decide how successfully candidates could make such contributions, bearing in mind the specified needs of the College and the Faculty.

How to apply

The application should be sent by email to: HR Officer, Oriel College, Oxford, OX1 4EW. Email: academic.recruitment@oriel.ox.ac.

[All details.](#)

Assistant Professor for Department of Romance Languages and Literatures

Masaryk University, Faculty of Arts
Brno, Czech Republic

Deadline: 12 Jan 2020

Start date: 15 Feb 2020

Field: Portuguese language and literature

Requirements:

- Ph.D. in Romance Philology (Portuguese literature)
- experience in teaching and translating from Portuguese Language
- flexibility, good communication skills
- knowledge of contemporary trends in didactics of foreign languages

Attachments to the application:

- cover letter
- language certificate (language certificate from a given language area)
- structured curriculum with an overview of previous practice in Portuguese teaching
- reference
- list of publication activities (if any), copies of educational papers
- doctoral thesis reviews

More information about the Department of Romance Languages and Literatures at:

<https://romanistika.phil.muni.cz>

How to apply:

Written offers accompanied by the required documents are accepted by the Human Resources Department of the Faculty of Arts, Arne Nováka 1, 602 00 Brno, by **12 January 2020**, at the Personnel Office, Faculty of Arts, Masaryk University, Arne Nováka 1, 602 00 Brno in a form of [e-Application](#).

W2-Professorship of Spanish and Latin American Literature and Cultural Studies

Institute for Romance Studies at Martin Luther University Halle-Wittenberg (Germany), Faculty of Philosophy II

Application deadline: **17 January 2020**

The Institute for Romance Studies at Martin Luther University Halle-Wittenberg, Faculty of Philosophy II, invites applications for the following full professorship to be filled in April 2020:

W2-Professorship of Spanish and Latin American Literature and Cultural Studies

The successful candidate is expected to represent the whole range of literary and cultural studies of the Spanish-speaking world with a distinct research focus on Latin American Studies. Responsibilities include teaching in the bachelor and master programs of the Romance Institute, in teacher degree programs as well as in the faculty's interdisciplinary programs for Intercultural European and American Studies (IKEAS).

We expect close interfaculty cooperation in research and teaching. The ideal candidate will help to further develop and strengthen the faculty's interdisciplinary profile and Martin Luther University's international orientation. Active participation in the university's core research areas "Enlightenment - Religion - Knowledge" and "Society and Culture in Motion" as well as in the relevant interdisciplinary research centers is particularly welcome.

Applicants are required to have experience in the acquisition of external funds. Additional expertise in Portuguese and/or another romance literature and cultural studies is desired.

Additional duties are described in Section 34 of the Higher Education Act of the state of Saxony-Anhalt (HSG LSA). Applicants must fulfil the employment qualification requirements of Section 35 of HSG LSA.

Requirements for employment are a relevant German Habilitation or equivalent academic achievements as well as verification of pedagogical qualifications.

As an employer, Martin-Luther-University Halle-Wittenberg is guided by the principle of equal opportunities. We explicitly invite applications by qualified female candidates. The university is committed to providing all of its staff members with good opportunities to combine professional work and family obligations. Applications by handicapped persons are preferentially considered, given equal qualifications and competence.

Remuneration will be determined according to legal and budgetary regulations. Costs incurred in the application process cannot be reimbursed.

Please send your complete application (including curriculum vitae, copies of transcripts and certificates, cover letter, lists of publications, previous teaching experience and grant funding) in printed and digital form (as a PDF file) within 6 weeks of publication of this advertisement to the following address:

Martin-Luther-Universität Halle-Wittenberg, Dekan der Philosophischen Fakultät II, Prof. Dr. Robert Fajen, 06099 Halle (Saale)
E-Mail: dekan@philfak2.uni-halle.de

In case of further questions, please contact the Dean of the Faculty of Philosophy II, Prof. Dr. Robert Fajen. [Apply here.](#)

Vice-Chancellor's Research Fellow in Victorian Literature

Northumbria University, Faculty of Arts, Design and Social Sciences, City Campus, Newcastle
Application deadline: **19 January 2020**

Northumbria University is seeking to appoint an outstanding early-career scholar working in the field of Victorian Literature. This is a permanent position with a significant focus on research in the first three years of the appointment, to encourage the development of major projects that bring colleagues together at Northumbria and beyond. In line with recent appointments in the Humanities Department, we are developing greater diversity in our research and teaching and particularly welcome scholars of Victorian Literature who have expertise in one or more of the following areas: race, empire, gender and sexuality, medical humanities, the environment, visual culture, and activism.

The Humanities Department brings together 80 academic staff and 800 students in English Literature, Creative Writing, English Language, American Studies, History and Music. You will join recently appointed scholars working on poetry and Canadian indigenous literature, and established scholars teaching and researching on the Black Atlantic, the fin-de-siècle, nineteenth-century ideas of childhood, and colonial fiction, within a wider range of topics in literature from Early Modern to twenty-first century writings.

We seek to appoint a candidate with an excellent research profile, who will make a strong contribution to our submission to REF 2021. You will hold a PhD or equivalent, and will already be developing a publication track record of exceptional quality, with clear plans to develop funding applications, perhaps to GCRF calls as well as general schemes. During the first three years of the appointment, you will develop a small amount of teaching and administration, as required. After the first three years you will progress as a Lecturer or Senior Lecturer in the Department of Humanities.

We particularly welcome applications from BAME candidates, who are currently under-represented within this area.

For informal enquiries about this post please contact Professor Julian Wright, Head of Humanities, julian.wright@northumbria.ac.uk.

For more information about the Humanities Department, the English subject group and the Institute for the Humanities, please visit: <https://www.northumbria.ac.uk/about-us/academic-departments/humanities/>.

To apply for this vacancy please click '[Apply Now](#)', and submit a covering letter, CV including research /education statements, and grants and publications list. Please highlight your highest quality research outputs (please indicate a rank from 1 to 5) up to a maximum of 5, since 1 January 2014. In addition, candidates are asked to provide copies of the top 2 research outputs (Journal / book chapter /practice-based portfolio). Where possible candidates are asked to combine all of these documents into a single file.

Northumbria University takes pride in, and values, the quality and diversity of our staff. We welcome applications from all members of the community. The University holds an Athena SWAN Bronze award in recognition of our commitment to improving employment practices for the advancement of gender equality and is a member of the [Euraxess](#) network, which delivers information and support to professional researchers.

Funding Alerts / Recherche financement

Funded PhD Studentship on the Irish Research Council's MACMORRIS Project

Maynooth University, Ireland

Deadline for applications: **6 January 2020**

The Project

The MACMORRIS project (Mapping Actors and Communities: A Model of Research in Renaissance Ireland in the 16th and 17th Centuries) is a four-year digital-humanities project funded by the Irish Research Council that seeks to map the full range of cultural activity in Ireland, across languages and ethnic groups, from roughly 1541 to 1691. It aims to provide an inclusive account of creative, scholarly, and intellectual activity in a period of conflict, change and innovation which transformed Ireland. In doing so, it will extend, unify and redefine our understanding of sixteenth- and seventeenth-century Ireland, its place in the European Renaissance, and in the wider global networks of an emerging modernity.

The project has two objectives. First, it will build a dataset of every figure from or living in or closely associated with Ireland in this period. Secondly, it will use the province of Munster as a case study and, using the biographical and bibliographical data gleaned from the dataset, it will create an interactive map to identify, geo-locate, and provide biographical and bibliographical information for the totality of cultural producers working in Irish, English, and other languages in Munster between 1569 and 1607.

The Principal Investigator of the MACMORRIS project is Prof. Patricia Palmer:

<https://www.maynoothuniversity.ie/english/our-people/patricia-palmer> The project team also includes two post-doctoral fellows and a programmer.

The PhD Researcher

The MACMORRIS Project seeks to recruit a well-qualified applicant interested in undertaking a research degree at PhD level in a way that complements the project's objective of producing a more inclusive account of early modern Ireland. To that end, we are inviting applications from candidates interested in undertaking a focused case study that will produce a more granular sense of the period and, thereby, help to redefine it. Given the project's focus on the province of Munster for its case study, an interest in cultural practices and interactions there would be particularly welcome. Specifically, applicants might have a research interest in one or more of the following areas:

1. Group Biography e.g. a case study of a specific community of writers/learned families/settlers;
2. Network Analysis e.g. exploring relations poets and patrons, natives and newcomers; cross-cultural knowledge exchanges (and/or conflictual encounters) between communities;
3. Irish writers in English, e.g. Richard Stanihurst.
4. English writers who campaigned and/or settled in Ireland during the Elizabethan and Jacobean period, e.g. Edmund Spenser, Barnaby Googe, Barnaby Rich, Sir John Harington;
5. Neo-Latin writing, scholarship, and translation in early modern Ireland;
6. Continental European networks; writing in and translation of European vernaculars produced in Ireland or by the Irish abroad;
7. Gaelic writing and networks of patronage;
8. Book History, manuscript circulation, and patterns of knowledge exchange within and between the communities of early modern Ireland;

9. Patterns of Settlement: given the MACMORRIS project's commitment to mapping and geo-locating cultural producers of early modern Ireland, we would also be interested in hearing from candidates with a background in archaeology, cultural geography, or related disciplines, interested in exploring the loci and material culture of writers and other cultural producers in Munster.

The ideal candidate will have with a background in one or more of the following: early modern literature, history, archaeology, or cognate disciplines; library science, information management. Co-supervision with another department, e.g. History, Gaelge, Classics, is possible. The candidate should have an interest in applied digital humanities and feel comfortable working on an interdisciplinary team.

What is funded

The studentship is for 48 months and include a tax-free stipend of €16,000 p.a. and the payment of academic fees, as well as a laptop, and travel allowance.

Duration

The studentship is for 48 months.

Eligibility

All applicants must have:

- At least a 2.1 degree at BA and MA level in English, History, Gaelge, Classics, Comparative Literature, Archaeology (or library studies/information management) with a strong scholarly grounding in Renaissance literature and early modern Ireland.

How to Apply

Please send a CV and a letter of interest that should include an approximately 500-word description of your proposed research topic to pat.palmer@mu.ie. The deadline for applications is 17.00 GMT on **Monday, 6 January 2020**.

Fellows-in-Residence Programme, Paris

University Paris Seine, France

Deadlines: Before **Friday 17th January 2020, 1pm**: candidates must submit a research summary to the web portal;

Before **Friday 14th February 2020, 1pm**: all candidates must submit their final application.

The [Paris-Seine Initiative for Excellence](#) invites applications from **high-level international scholars and scientists in all fields**, for up to 10 research fellowships. The call is open to promising young scholars as well as leading senior researchers, wishing to carry out original individual research projects. The program is hosted by the [Paris Seine Initiative-Institute for Advanced Studies \(PSI-IAS\)](#). Fellows from all disciplines will take part in the Institute's interdisciplinary exchange program.

The fellows-in-residence program offers a multidisciplinary research environment and creates an opportunity for researchers to develop original research ideas, to apply their knowledge and skills to new domains and to develop cross-disciplinary initiatives. For the development of their research projects, fellows-in-residence will be jointly affiliated with one of the research centers of the Paris-Seine Initiative where they will be able to create contacts, exchange knowledge and collaborate with researchers from various fields.

The Paris-Seine Initiative is an academic consortium made by the **University of Cergy-Pontoise (UCP)**, the **EISTI** engineering school (being merged into CY Cergy Paris Université) and the **ESSEC** Business School. The

consortium's goal is to support the partners' research potential and international attractiveness with the ambition to become one of the top world research universities within ten years.

Research at Paris Seine covers all academic disciplines except medicine and can be grouped into four main scientific areas:

- Formal Sciences and Modelling,
- Natural Sciences and Engineering,
- Economics, Business, Law, and Politics,
- Humanities, Arts, and Education.

The academic community of the Paris-Seine Initiative is structured in 25 research centers or laboratories. Nine of them are cooperated with the French National Center for Scientific Research (CNRS).

Eligibility

The PSI-IAS Fellowship Program supports researchers from all countries and all disciplinary backgrounds. While there is no restriction on nationality, appropriate permission to work in France is required before taking up the Fellowship.

It is expected that the fellows research project will be supported by the prospective Paris Seine host research center.

Types of fellowships and compensation

Two types of fellowships are proposed:

- *Junior fellowships*: for researchers with **more than 2 and less than 10 years of experience** after their Doctorate, with or without a permanent position at a university or research institute.
- *Senior fellowships*: for researchers with **more than 10 years of experience** after their Doctorate.

PSI-IAS fellows who maintain their status in their home institution might benefit from a stipend. Fellows will otherwise be offered a fixed duration research contract with salary. The minimum compensation is equal to 2500€ net per month, the maximum to 4500€ net per month.

Additional funding can be available to cover travel costs (including visa fees) and expenses for research, support and training.

Duration

- Junior fellowships are awarded for a duration of one year and may be renewed for one additional year.
- Senior fellowships are awarded for a duration of 4 to 10 months.

How to apply

Through the web application portal: <https://apply.theparisseineinitiative.org>

- **Monday 4th November 2019**: web portal opening, including application material;
- **Before Friday 17th January 2020, 1pm**: candidates must submit a research summary;
- **Before Friday 14th February 2020, 1pm**: all candidates must submit their final application.

Details on the fellows-in-residence program, the application process and the contacts of Paris Seine research center can be found [here](#).

St. Petersburg State University and Freie Universität Berlin Joint Postdoctoral Fellowship Program

Application Deadline: **January 20, 2020**

In the framework of their strategic partnership, St. Petersburg State University and Freie Universität Berlin have established a Joint Postdoctoral Fellowship Program. Annually, two Joint Postdoctoral Fellowships are offered for highly qualified, early career post-doctoral researchers. Each fellowship is awarded for 24 months. The first fellowships will be awarded starting on October 1, 2020, consisting of two phases:

Phase 1: 12 months of research at Freie Universität Berlin

Phase 2: 12 months of research at St. Petersburg State University
(or vice versa)

The call is open to all disciplines, thematic or subject areas that exist at both universities or are complementary. The applicants must identify and secure the endorsement of two tenured faculty members, one at each university, who will serve as host supervisors. The Postdoctoral Fellows will conduct their research projects under the joint supervision of Freie Universität Berlin and St. Petersburg State University experienced researchers.

Funding:

For the 12-month stay at FUB:

A monthly stipend of 1,853 Euro and a one-time relocation allowance of 1,000 Euro in case the Postdoc has to move to Berlin for the Postdoc position. The fellows will further have access to the Researcher Development Program of the Dahlem Research School at FUB.

For the 12-month stay at SPbU:

A monthly stipend of 60,000 roubles and a one-time relocation allowance of 60,000 roubles, in case the Postdoc has to move to Saint Petersburg for the Postdoc position. Postdoctoral Fellows may pay to live in the SPbU guesthouse [if available], or choose to receive additional 20,000 roubles per month and find accommodation themselves. The Postdoctoral Fellows will further be eligible to apply for travel funding and have access to the Resource Centers of SPbU. The scientific supervisors at SPbU have the right to offer their Postdoctoral Fellows additional funding from their grants.

Eligibility and Evaluation Criteria:

The Fellowship is open to highly qualified researchers of all nationalities who received their Ph.D. no more than three years prior to the deadline of this call. Candidates who acquired their Ph.D. prior to that date may also apply if there was an eligible lapse in their research activity (e.g. family responsibilities). The program is open to both internal and external candidates. Applicants holding a tenure or tenure-track faculty position are not eligible.

Selection criteria are based on the academic excellence of the applicant, the quality of the proposed research project, the compelling demonstration of the anticipated synergy of a joint Postdoc, the expected number of publications with co-affiliation with SPbU and FUB, and the commitment of the respective supervisors at both universities.

The excellent research proposal should include a research plan that indicates where the Fellow will commence the postdoctoral research and how the project will profit from the research environments of both institutions.

Application Deadline: January 20, 2020 (Applications submitted after this date will not be considered).

Applications have to be prepared in English and must include:

- Research proposal and time plan (max. 10 pages in total including all references/figures/tables), including information on expected number of publications with co-affiliation with SPbU und FUB in international peer-reviewed journals.
- Concise Curriculum Vitae with a list of principal publications (max. 4 pages in total).
- A clear plan how the candidate wants to structure the 24-month fellowship and where he/she wants to start (St. Petersburg or Berlin).
- Two recommendation letters (including one from the applicant's doctoral supervisor) – can be sent directly to the below coordinators if the referees prefer.
- Two explicit endorsement letters by the potential host supervisors at Freie Universität Berlin and St. Petersburg State University, including detailed reference to the added value for the research project, the benefits stemming from their joint supervision, and a clear statement of commitment regarding the physical and intellectual research environment that the supervisors will provide to the fellow.

Incomplete submissions will not be considered.

Applicants can consult SPbU's website and FUB's departmental websites to research potential hosts.

Freie Universität Berlin and St. Petersburg State University will inform the candidates on the selection committee's decision within three months of the application deadline.

Submission:

The complete application (in pdf format, one file) should be submitted simultaneously by email to: Hans-Martin Meis, Center for International Cooperation, Freie Universität Berlin

hans-martin.meis@fu-berlin.de

and Nikita Brinev, International Research & Technology Department, St. Petersburg State University
n.brinev@spbu.ru

Due to internal regulations at SPbU, candidates are asked to apply for the Joint Postdoctoral Program also via the SPbU PURE system. Please follow the instructions on how to register and apply.

[All details.](#)

PhD Position: The Jesuits and the Law and Morality of the Marketplace (16th-17th Centuries)

KU Leuven, Belgium

Deadline for applications: **February 15, 2020**

Job Description (ref. BAP-2019-773)

This PhD position is part of the interdisciplinary research project "Innovation through Education: Pioneering Change in Law and Theology in Louvain's Golden Age". The project is led by an interdisciplinary team of KU Leuven researchers consisting of LECTIO members Prof Wim Decock (Roman Law and Legal History, spokesperson), Prof Wouter Druwé (Roman Law and Legal History), Prof Randall Lesaffer (Roman Law and Legal History), Dr An Smets (KU Leuven Libraries) and Prof Violet Soen (Early Modern History), with the support of Prof Mark Depauw (Ancient History/Digital Humanities), Prof Wim François (History of Church and Theology) and Prof Jan Papy (Latin Literature). The successful candidate will be affiliated to the Department of Roman Law and Legal History at KU Leuven's Faculty of Law

(<https://www.law.kuleuven.be/romrecht/engels>). For more information about LECTIO, please visit <http://lectio.ghum.kuleuven.be/>.

[Website unit](#)

Project

The rise of capitalism in the early modern period urged scholars to come up with a new normative framework to accommodate new commercial and financial transactions. This PhD project concentrates on the transformation of the Catholic morality and law of the marketplace prompted by these events in the Low Countries. Student notebooks featuring the teachings on law and economics by the Jesuit theologians Robert Bellarmine and Leonardus Lessius will be at the centre of this study. The PhD candidate will provide an in-depth, comparative study of the teachings of Bellarmine and Lessius on the legal framework for economic transactions. Special attention will be paid to the way in which Bellarmine and Lessius facilitated the transmission of the teachings of the School of Salamanca in the Low Countries while adapting them to local realities. At least part of the research will have to be based on the meticulous, philological analysis of hitherto unexamined and unpublished manuscript sources.

This vacancy is part of the large-scale project "Innovation through Education. Pioneering Change in Law and Theology during Leuven's Golden Age", which will be conducted by 5 PhD students and their supervisors in the Faculties of Arts, Law and Theology. It investigates how Louvain professors in law and theology during the sixteenth and seventeenth centuries adapted the content and methods of their teaching to the changing needs of society, in order to prepare the future elites for tackling the religious, political and economic challenges of their time. The source material consists of student notes that will be compared with printed material such as treatises and textbooks of the professors involved.

Profile

- You have a master's degree in law, history, Latin language and literature or equivalent, with excellent results. Students who will obtain their master's degree in 2020 are invited to apply.
- You have an interest in the history of the interconnectedness between moral, legal and economic thought.
- You are able to read printed and/or written historical sources from the new era.
- You have good Latin skills or are willing to brush them up.
- You have good paleographic skills or are willing to acquire them.
- You have a good command of modern languages (oral and written), especially of English and Italian. Knowledge of French, German, and/or Spanish is an asset.
- You are prepared to carry out library and archive research in Belgium and abroad.
- You are good at dealing with deadlines.
- You are communicative, creative, cooperative and interdisciplinary, given the team-based character of the project.
- You will be present at your office in Leuven several days a week.

Offer

The net amount of the scholarship will be approx. 2000 euro/month, depending on age, professional experience and family status; in addition, the fellowship provides for social and health benefits, office space and a benchfee for research expenses.

Subject to positive evaluation after the first year and the second year, the scholarship has a total duration of 48 months (1+1+2).

The start date of the doctoral position is negotiable, but should not be later than 1 September 2020.

KU Leuven offers a wide variety of courses for PhD candidates, a minimum of which must be followed as part of the compulsory doctoral training program, the specific content of which may vary from one faculty to another.

The PhD candidates will benefit from a unique experience in an interdisciplinary environment with junior and senior experts in the fields of book history, digital humanities, history of law, history of church and theology, early modern history, religious history, and philology.

Interested?

For more information please contact Prof. dr. Wim Decock, tel.: +32 16 32 52 39, mail: wim.decock@kuleuven.be.

You can apply for this job no later than **February 15, 2020** via the [online application tool](#)

KU Leuven seeks to foster an environment where all talents can flourish, regardless of gender, age, cultural background, nationality or impairments. If you have any questions relating to accessibility or support, please contact us at diversiteit.HR@kuleuven.be.

[Full description.](#)

Two PhD studentships at the University of Liverpool, UK

School of Histories, Languages and Cultures

Deadline: **5pm on Monday, 17 February 2020**

The School of Histories, Languages and Cultures at the University of Liverpool is pleased to invite applications for **two PhD studentships**.

The [School of Histories, Languages & Cultures](#), one of four Schools in the Faculty of Humanities and Social Sciences, is one of the largest and most diverse Schools in the University, exploring culture and society from the origins of humanity and ancient history to modern day politics. We work across a number of different disciplines, brought together by shared research interests in history and heritage, languages and literatures, power, conflict and resolution. The School includes the Departments of [Archaeology, Classics and Egyptology](#); [History](#); [Irish Studies](#); [Modern Languages & Cultures](#); and [Politics](#).

In order to be eligible for these studentships, you will need to have already applied for a PhD place at the University of Liverpool, to be based in one of the School's five Departments, prior to the deadline for this competition. Awards will be made on the basis of the academic merit of your University of Liverpool PhD application, and its alignment with the current research strengths of the School. To apply, please provide a CV and a paragraph of 250 words that explains how your programme of PhD study aligns with one (or more) of the following research centres or themes.

Research Centres

[The Centre for the Study of International Slavery \(CSIS\)](#)

[The Europe and the World Centre \(EWC\)](#)

[Eighteenth-Century Worlds \(ECW\)](#)

[The Liverpool Centre for Medieval and Renaissance Studies \(LCMRS\)](#)

[The Centre for the Humanities and Social Sciences of Health, Medicine and Technology](#)

Research Themes

- [Digital Humanities and Social Sciences](#)
- [Humanities and Social Sciences of Health, Medicine and Technology](#)
- [Transforming Conflict](#)
- [Slavery and Unfree Labour](#)
- [Heritage](#)
- [Children and Childhood](#)

Any queries about this opportunity should be sent to Dr Martin Heale, School Director of Postgraduate Research (mrveale@liverpool.ac.uk). For consideration, applications – which should specify whether you are applying for one or both studentships – must be submitted by email to hlcsrc@liverpool.ac.uk by **5pm** on **Monday 17 February 2020**.

Other Announcements / Les autres annonces

ESCL/SELC Journal – CompLit: Journal of European Literature, Arts and Society

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

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

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

[More information.](#)

AVL Digital: Specialised Information Service Comparative Literature

avldigital.de is a Germany-based Web portal designed specifically for scholars and institutions in the field of Comparative Literature. The project aims to supply researchers with means of finding academic literature and information, to support them in open-access publishing, and to establish a communication platform for the Comparative Literature community. Funded by the German Research Foundation, the platform is free-to-use. Research and activities can be made visible and accessible to comparatists in Germany and all over the world by posting cfps, conference announcements and more and linking them to personal and institutional profile pages. Announcements are disseminated by newsletter and Twitter.

Cours et séminaire : « Construire, déconstruire la bibliothèque »

Chaire de littératures comparées au Collège de France

Leçon inaugurale : « Par-delà la littérature : lire dans la bibliothèque mondiale »

Le jeudi 23 janvier 2020 à 18 heures, William Marx donnera au Collège de France la leçon inaugurale de la chaire de littératures comparées, intitulée : « Par-delà la littérature : lire dans la bibliothèque mondiale ».

Entrée libre dans la limite des places disponibles. Le cours et le séminaire auront lieu le mercredi de 14 heures à 16 heures, du 5 février au 20 mai 2020, sur le thème : « Construire, déconstruire la bibliothèque ».

Entrée libre.

Présentation

L'histoire de la littérature est difficilement séparable de celle des bibliothèques dans lesquelles sont lues les œuvres littéraires ou qui nous les ont transmises. L'œuvre singulière, particulière, existe à peine par elle-même : elle se détache toujours sur un fond plus ou moins perceptible d'autres œuvres, d'autres textes, parmi lesquels elle fait sens et qui orientent notre compréhension. Toute lecture se fonde sur une comparaison au moins implicite. Comment de telles bibliothèques, matérielles ou immatérielles, se sont-elles constituées depuis l'Antiquité classique ? Comment fonctionnent-elles ? Peut-on concevoir d'autres bibliothèques, d'autres étagères, d'autres listes ou canons, où figureraient d'autres textes que nous ne connaissons pas, perdus, oubliés, négligés ? Qui sait si ces bibliothèques autres ne permettraient pas aussi de donner un sens différent aux textes que nous connaissons – ou croyons connaître –, et d'en renouveler suffisamment la lecture, les enseignements et les plaisirs qu'ils nous donnent ?

Programme du séminaire

5 février 2020

Tragédie en bibliothèque : les Faust monumentaux et le canon

Evangelhia Stead, Institut universitaire de France, Université de Versailles Saint-Quentin-en Yvelines

12 février 2020

Une anti-bibliothèque ? Les livres de l'honnête homme au XVII^e siècle

Jean-Marc Chatelain, Bibliothèque nationale de France

19 février 2020

« L'Écrivain mort, l'ensemble de ses livres parle encore » : la bibliothèque personnelle de

Paul Valéry

Brian Stimpson, Newcastle University

26 février 2020

Les bibliothèques immatérielles du conte : l'exemple des Mille et Une Nuits

Carole Boidin, Université Paris Nanterre

4 mars 2020

Malraux ou l'impossible bibliothèque imaginaire

Jean-Louis Jeannelle, Sorbonne Université

11 mars 2020

La Bibliothèque de la Pléiade

Philippe Roussin, CNRS, EHESS

1^{er} avril 2020

Bibliothèque des grandes aventures et rayonnages SF dans le couloir : collection et canonicité dans les productions sérielles

Matthieu Letourneux, Université Paris Nanterre

22 avril 2020

Évaluations et réévaluations : la question du canon musical depuis 1945

Karol Beffa, École normale supérieure

29 avril 2020

Construire, déconstruire une bibliothèque de la littérature mondiale

Jérôme David, Université de Genève

6 mai 2020

Vie du bibliothécaire

Cyrille Martinez, Sorbonne Université

13 mai 2020

Traductions en langue française et panthéons idéologiques en temps de guerre : le cas de l'Occupation allemande (1940-1944)

Christine Lombez, Institut universitaire de France, Université de Nantes

20 mai 2020 (2 heures)

Construction du canon scolaire, construction de la littérature

Martine Jey, Sorbonne Université

Panthéons littéraires de pierre et de papier

Anne-Marie Thiesse, CNRS

[Informations supplémentaires.](#)

International Yasser Arafat Award for Peace 2019, Rock Pebbles Award from Rock Pebbles Magazine, and Award of Excellence from United Spirits of Writers for author Anwer Ghani

Anwer Ghani is an award-winning Iraqi poet, Pushcart nominee and author of more than ninety books. He was born in 1973 in Babylon. His name has appeared in more than fifty literary magazines and twenty anthologies in the USA, UK and Asia and he has won many prizes; one of them is the “World Best Poet in 2017 from WNWU”. In 2018 he was nominated for the Adelaide Award for poetry and in 2019 was nominated for the Pushcart Award. He received the Rock Pebbles Literary Award, the International Yasser Arafat Award for Peace and the award of United Spirit of Writers Academy for Poetry in 2019. Anwer is a religious scholar, consultant nephrologist and author of more than ninety books; twenty of them are in English, such as Narratolyric writing (2016), Antipoetic Poems (2017) and Mosaicked Poems (2018), and The Styles of Poetry (2019). Anwer is the editor in chief of Arcs Prose Poetry magazine.