



EUROPEAN SOCIETY OF COMPARATIVE  
LITERATURE/  
SOCIÉTÉ EUROPÉENNE DE LITTÉRATURE  
COMPARÉE

# NEWSLETTER

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

### Contemporary Women's Writing and the Medical Humanities

#### CCWW PGR online seminar series

**Deadline for proposals: Friday 4th September 2020**

**Organisers:** Rebecca Rosenberg (PGR King's College London) and Benjamin Dalton (ECR Paris Nanterre)

<https://modernlanguages.sas.ac.uk/events/event/22784>

PGRs and ECRs are invited to contribute to seminars in this series. Submissions are invited for 15-minute papers from a range of literatures, media, and languages across a range of topics relating to women and the medical humanities. Some suggestions of themes and questions are:

- How do contemporary women writers and artists represent clinical spaces and architectures?
- How do contemporary women writers represent psycho-medical personnel in their narratives?
- Illness narratives and life-writing studies, including autofiction
- Illness metaphors and aesthetics
- Navigating illness representation on social media
- Female agency in illness, as well as in pregnancy and childbirth
- Anti-racism work and dismantling white supremacy in healthcare
- Queerness and psycho-medical institutions
- Sexuality and pleasure in healthcare
- Trans women's narratives and experiences of healthcare
- Women and wellness: the lure of cures for patriarchy and capitalism
- Women and Madness: gendered experiences of mental illness

Short abstracts (250 words max) for 15 minute papers should be sent to Benjamin Dalton and Rebecca Rosenberg at [Womenmedhums2020@gmail.com](mailto:Womenmedhums2020@gmail.com) along with a short biographical note, to arrive by **Friday 4 September 2020**.

The free seminars will be held online, starting in October 2020.

### The Languages of Covid-19: Implications for Global Healthcare

INSTITUTE OF MODERN LANGUAGES RESEARCH

School of Advanced Study • University of London

Proposals: by **14 September 2020**

Online Workshops, followed by Conference on 21-22 June 2021 (at the IMLR, London)

[Website.](#)

This British Academy-funded project examines the role that modern languages and translation studies can play in revealing new ways of thinking about and communicating Covid-19. Focusing on the language used in multilingual healthcare settings, international public health campaigns and by patients across the globe, the project analyses what new facets or understandings of the disease might be revealed by a linguistic and cultural encounter with non-anglophone languages and societies. The project is formed of three connecting strands. **Strand 1** will focus on Covid-19 healthcare delivery in non-anglophone medical settings in the UK and overseas. Drawing on the experience of practitioners and academic research, it will ask how translation and interpreting, far from leading to a 'loss' of information, may generate new epistemes on Covid-19. This strand may also include examinations of the language used by

medical practitioners that reflect on the value of linguistic diversity in patient healthcare. **Strand 2** will examine the language used by politicians and policy makers from across the world to articulate Covid-19. It will discuss the prophylactic language used in governmental public health messages and campaigns by cultural figures (e.g. musicians) in non-anglophone countries, asking how these differ from trends in the anglophone world. It will also consider public health messages in signed languages and what light these shed on understandings of Covid-19. **Strand 3** will consider the language used to describe Covid-19 by non-anglophone patients who have contracted the disease. It will draw on a range of first-person patient accounts and languages of Covid-19, including blogs, documentaries, articles, social media posts and short stories, asking how a more multilingual, multi-generic, multimedia appreciation of ‘the patient’s story’ might enhance our understanding of the disease.

A conference bringing together all participants will be held at the IMLR in London on **21-22 June 2021**. The Keynote Speaker will be **Professor Charles Forsdick** (University of Liverpool and AHRC Theme Leadership Fellow, ‘Translating Cultures’).

Proposals of c. 250 words outlining a contribution to the issues to be considered in one of the three strands (please indicate which) should be emailed to the organisers, **Dr Steven Wilson** ([steven.wilson@qub.ac.uk](mailto:steven.wilson@qub.ac.uk)) and **Dr Piotr Blumczynski** ([p.blumczynski@qub.ac.uk](mailto:p.blumczynski@qub.ac.uk)), by **Monday 14th September 2020**. There will be a publication resulting from this project.

Participants must be free to take part in their respective online workshop and the conference (21-22 June 2021).

Dates for the workshops (all 14:00-16:00 BST):

**Strand 1** – Friday 29th January 2021

**Strand 2** – Friday 12th February 2021

**Strand 3** – Friday 26th February 2021

## II<sup>ème</sup> Colloque International INSPIRATIONS: La littérature et la carte géographique

Université de Białystok et Université de Vilnius

**26-27 novembre 2020**

**COLLOQUE EN LIGNE**

**Date limite: 13 septembre 2020**

INSPIRATIONS est le titre d’un cycle de colloques internationaux qui se déroulent tous les deux ans. Les organisateurs tiennent à initier un dialogue entre les spécialistes de différents domaines des sciences humaines pour créer une plateforme d’échange d’idées et de regards respectifs sur un thème choisi. Cette perspective interdisciplinaire contribuera à développer une vision multidimensionnelle de la problématique proposée.

Le prochain colloque INSPIRATIONS, coorganisé par l’Université de Białystok et l’Université de Vilnius, se déroulera EN LIGNE. Nous vous invitons à formuler une réflexion sur le thème « La littérature et la carte géographique ».

Il s’agit de la carte comprise comme une représentation de l’espace, d’une surface réelle ou imaginaire (d’un pays, d’une ville, d’un quartier, d’un monde), mais également comme une métaphore du voyage, du déplacement, du dépaysement, ou de la découverte.

Notre réflexion, qui interroge les littératures d’expression française, peut concerner, entre autres, les axes thématiques suivants, sans que cette liste soit exhaustive:

- l’espace réel : carte routière, touristique, urbaine, de métro...
- l’espace imaginé/l’espace fantastique : carte du monde imaginé/fantastique...
- le religieux : carte de l’autre monde (paradis, purgatoire, enfer), le dernier (le grand)

- voyage...
- le voyage / le déplacement : voyage (route, chemin, trajet, itinéraire, parcours...), curiosité(s), exotisme, altérité, découverte, pèlerinage, nomadisme, migrations ; voyage d'agrément, touristique, d'affaires, d'études, de noces ; la vie comme un voyage (chemin de la vie)...
  - les dimensions historiques : évolutions et ruptures dans la perception de l'espace (p.ex. « l'invention » de l'espace national dans la littérature)
  - les dimensions interculturelles : différences de perception de l'espace dans les littératures d'expression française en Europe et dans le monde non-européen

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Westphal Bertrand, *La Géocritique : réel, fiction, espace*, Paris, Minit, 2007

#### MODALITÉS PRATIQUES

Langue du colloque et de la publication : français

Les communications se feront en français, elles n'excéderont pas 20 minutes et seront suivies de 10 minutes de discussions.

Calendrier du colloque :

- le **13 septembre** 2020 – date limite de la réception des propositions de communication
- **fin septembre** 2020 – notification aux auteurs
- les **26-27 novembre** 2020 – COLLOQUE EN LIGNE
- 2021/2022 – publication des contributions qui seront retenues

*Participation gratuite.*

[Information complète et fiche d'inscription.](#)

## **Conference reminder: Imagining inclusive communities in European culture / Imaginer des communautés inclusives dans la culture européenne**

September 6-10, 2021

Deadline: **30 September 2020**

[Website](#).

Please submit 300-words abstracts together with a short biography, institutional affiliation (where relevant), and contact details by **30th September 2020** at [escl2021.lcm@uniroma1.it](mailto:escl2021.lcm@uniroma1.it) and [escl2021.dseai@uniroma1.it](mailto:escl2021.dseai@uniroma1.it).

- Panel submissions are welcome. The deadline for complete panel proposals, including a short biography, institutional affiliation (where relevant), and contact details, is **15th September 2020**.

Proposals should be sent to [escl2021.lcm@uniroma1.it](mailto:escl2021.lcm@uniroma1.it) and [escl2021.dseai@uniroma1.it](mailto:escl2021.dseai@uniroma1.it).

Acceptance decisions will be notified by 15th January 2021.

## **Disabilities, Arts and Sexualities:**

### **At the Limits of Pleasure: Forsaken Sexualities and Transformations of Desire**

**12-13 March 2021**

Deadline for submission of papers: **2 October 2020**

Conference Venue: online

This conference, hosted by EROSS (Expressions, Research, Orientations: Sexuality Studies) @ DCU will explore the intersections between disabilities, arts and sexualities from an interdisciplinary and multimedia perspective. In *Sex and Disability* (2012), Anna Mollow and Robert McRuer state, “rarely are disabled people regarded as either desiring subjects or objects of desire”. In this conference, we shall redress the balance of this stigmatised presumption and look to the many ways that people with disabilities experience and express sexualities through art. Or to put it differently, how can artistic mediums like film, theatre, literature, music, visual art contribute to an understanding of the experience of disabilities and sexualities?

Conference website: <https://www.disabilitiesartsexualitiesconf.org/>

## **LGBTQI+ Refugees & Asylum Seekers**

**12-13 February 2021 and 9-10 April 2021**

Paris Conference Date: **12th February 2021 & 13th February 2021**

Paris Conference Venue: online

Paris Deadline for submission of papers: **30th October 2020**

Dublin Conference Date: **Friday 9th April 2021 & Saturday 10th April 2021**

Dublin Conference Venue: online

Dublin Deadline for submission of papers: **6th November 2020**

[Website for both conferences](#).

At the end of 2019, there were approximately 4.2 million people around the world waiting for a decision on their asylum claims (UNHCR).

Amongst them is a particularly vulnerable group: LGBTQI+ people: sons, daughters, parents, partners and lovers, with horrendous histories of imprisonment, bodily harm, torture, and psychological trauma. These atrocities are inflicted on them by their own governments, countrymen, and, worst of all, friends and families. This conference aims to discuss the situation of LGBTQI+ asylum seekers and refugees who have committed no crime, yet cannot live freely in their own countries due to their sexual orientation or gender identity.

Both the Paris and the Dublin conference welcome papers or roundtables on the specific power of

art, and activism in these matters.

## Living in the End Times: Utopian and Dystopian Representations of Pandemics in Fiction, Film and Culture

An Interdisciplinary International Conference (Virtual), Cappadocia University, Turkey  
January 14 – 15, 2021

**Deadline: November 6, 2020**

Contact: [pandemicimaginaries@gmail.com](mailto:pandemicimaginaries@gmail.com)

[Application form, registration etc.](#)

*“The abandoned towers in the distance are like the coral of an ancient reef- bleached and colourless, devoid of life. There still is life, however. Birds chirp; sparrows, they must be...Do they notice that quietness, the absence of motors? If so, are they happier?” (Atwood, 2009, pg. 3).*

The outbreak of COVID-19 has wrought spatial, socioeconomic and political upheavals of a severity and scale often only imagined in eco-dystopian fiction works such as Margaret Atwood’s increasingly prescient MaddAddam trilogy (2003-2013). The pandemic has laid bare existing structural inequalities within global capitalist systems. While multitudes face the economic hardships of a looming global recession, the planet’s wealthy elite have found refuge in their exclusive ‘utopias’ of private medical and security staff, escape mansions and luxury doomsday bunkers. Moreover, the pandemic serves as an augur of further socio-ecological perturbations to come should global capitalism’s relentless exploitation of species and ecosystems continue unabated. Perhaps most importantly, pandemics bring to light the intricate and inextricable entanglements between humans and myriad Earth others, and the realization that we are far from the only actors with the agency to engender world-shattering transformations.

Such times of widespread upheaval render the perennial utopian (and dystopian) imaginary especially valuable. While utopias offer imaginative projections of better worlds and ways of being, dystopias extrapolate from the deficient ‘present’ and offer projections of potentially nightmarish futures. Yet the critique, imagination and desire for the ‘better’ inherent within both are essential for building beyond the current ‘eco-dystopian’ era of pandemics, extinctions and ecological collapse. Pandemics and the spectre of eco-apocalypse don’t signal the end of *all worlds* or times but merely of the world *as presently constituted*; there is always the vital question of what comes after. Thus, we are thrilled to present this interdisciplinary conference for exploring literary, film, cultural and ethico-political representations of ‘living in the end times’. For instance, how do pandemics impact upon hope and utopian imaginaries? How do we co-construct more ethical and liveable worlds after ‘the end’, and what might these worlds look like? We invite abstracts of up to 300 words for paper presentations of **15 minutes sharp** (+5 minutes Q&A) to be delivered live on the days of the conference. Panel submissions are also welcome. Please let us know in advance if you are willing to chair a session and if you need a certificate of participation. Paper/panel topics might include but need not be limited to:

- Plague, pandemic & epidemic representations in fiction & films
- Apocalyptic/post-apocalyptic/pandemic fiction
- Pandemic politics & praxis
- Capitalism and biopolitics
- Constructions of post-pandemic worlds/environments
- Post-humanism/post-anthropocentrism and multispecies interactions
- Theorizations of apocalypse or ‘end times’ (Žižek 2011; Latour 2017)
- Anthropocene, capitalocene, chthulucene, plantationocene
- Boundaries- ‘Self/other’, national, geographic

- Utopia and hope during times of crisis
- Eco-utopias & dystopias
- Cli-fi
- Technology and the future

Please send your abstracts (300 words), the application form, and a short bio of up to 150 words to [pandemicimaginaries@gmail.com](mailto:pandemicimaginaries@gmail.com)

## **Tricksters, Cross-Dressers: Transgender Identity and Politics, pre-20th Century**

International Conference (virtual)

Global Institute for Research, Education and Scholarship (GIRES)

**Deadline: 14 November 2020**

[Website.](#)

It has been only recently that trans rights began to be widely discussed and researched across the academic world. The prevailing majority of existing research dealt mainly with issues and case studies emergent post-1900 – that is, rather recently in academic terms, and therefore, trans rights and related issues as a sphere of academic inquiry have sometimes been depicted as a “modern” concept. We hope we initiate a productive conversation on the notion of transgender identity as connected with the political world, pre-1900s so we find the roots and identify the history of this rich and long topic.

Yet, looking back at history, we encounter fascinating figures such as John Randolph of Roanoke (1773-1833), Chevalier D’Eon (1728-1810), Nadezhda Durova (1783-1866), and countless others. The figure of the cross-dressing shaman or spiritual healer, occupying a place of crucial importance in the community, is a common presence across many cultures.

Transgender identity was marginalized – or seen as a phenomenon allowing one to cross established boundaries (making it particularly useful for espionage). Sometimes, adopting the dress and cultural characteristics of another gender was a one-time forced move as part of a military or espionage operation; sometimes, it was a passionate political statement. Either way, this conference seeks to explore and discuss the concept of transgender identities and issues pre-20th century, as seen through the political prism, encompassing broad fields such as military, literature, science or diplomacy.

We invite abstracts from scholars at diverse stages of their career but as always in GIRES, we particularly welcome applications from postgrads and early career researchers.

### **Proposed Topics**

- Historical Trans figures
- Researching the Trans history: difficulties and limitations
- Traditional perceptions of trans figures- stereotypes and perspectives
- Trans rights and their impact on modern-day gender politics (e.g.similar to the Two-Spirit people in Native American cultures)
- Modern literary representations of historical trans figures
- Trans representation on (social) media
- Trickster figures in trans culture
- Political rights across the globe
- Religion and transgender people
- Film Representations of trans life-figures

### **Proposed Formats (Lingua franca: English)**

Submissions may propose various formats, including:

- \*Individually submitted papers (organized into panels by the GIRES committee)
- \* Panels (3-4 individual papers)



\* Roundtable discussions (led by one of the presenters)

\* Posters

Our proposed topics & formats are not restrictive and we invite additional germane ideas.

Due to the restrictions of Corona Crisis our event (for the time being) will take place VIRTUALLY.

## **World Literature and the Minor: Figuration, Circulation, Translation**

**6 – 7 May 2021, University of Leuven, Belgium**

**Deadline: 15 December 2020**

[Website.](#)

The conference “World Literature and the Minor: Figuration, Circulation, Translation” explores the multifaceted meanings of the minor from different disciplinary perspectives—as it is represented in literary texts (figuration), as it inflects patterns of mobility and reception (circulation), and as it marks processes of linguistic and cultural transfer (translation). In doing so, the conference works towards a critical, more inclusive understanding of the minor, both conceptually and methodologically.

The notion of the minor occupies an increasingly important (but insufficiently theorised) place in debates on world literature. First developed by Gilles Deleuze and Félix Guattari in *Kafka: Pour une littérature mineure* (1975), the concept of minor literature brings into focus the deterritorialised aesthetics and political implications of literatures written by minorities in major languages. Since then, the term has been variously redefined to analyse the literatures from peripheral regions and linguistic minorities that circulate less broadly within the increasingly Anglocentric world literary system. The emphasis on circulation has precluded a deeper engagement with the poetics of minority suggested by Deleuze and Guattari, pushing deterritorialised and multilingual genres such as refugee and migrant writing and divergent figurations of the world towards the conceptual margins of world literature. Indeed, the minor captures the paradox at the core of the world literature project: while world literature aims to capture the diversity of languages, traditions and practices encapsulated in the terms “world” and “literature”, in practice it is necessarily structured around a limited selection of internationally canonized works and a normative set of literary practices.

This paradox is also present in the domain of translation. Translation aims to connect the local with the global by bridging the distance between source and target culture, native and foreign language. Although translation certainly contributes to the dissemination of minor languages and the making of world literature, it is also a powerful motor of assimilation due to its implicit bias towards major languages and its universalising assumption that everything is translatable. The notion of the minor opens the way to a multi-perspective, critical approach to translation. It enables to combine text-oriented analyses of the effects of translating minorities in literature with investigations of cultural phenomena, such as the translation strategies used by refugees, migrants and other minorities to recount their experiences.

By placing the minor at the centre of the debate and exploring the interactions between its multiple meanings, scales and dimensions, the conference will enrich the distinction between major and minor and investigate the ideological implications of this divide for the representation, circulation and translation of minority. While emphasizing the importance of close readings of images and figurations of minority in world literature, the interdisciplinary nature of the conference will also reinforce the affordances of using text-oriented approaches to the study of circulation and the necessity of integrating world literature’s global comparative perspective into translation studies.

**Possible topics**

To examine the role of the minor in world literature and translation from varied angles, the conference invites panels and individual papers that include, but are not limited to:

- Minor, peripheral and semi-peripheral languages in world literature and translation
- Gender in world literature and translation
- Refugee and migrant writing in world literature and translation
- Censored and marginal identities in world literature and translation
- Minor figurations in world literature and translation
- Animals and children in world literature and translation
- Minor practices and literary traditions in world literature and translation
- Minor forms and genres (Instagram poetry, short stories, vignettes) in world literature and translation
- Canonization and assimilation processes in world literature and translation
- Alternative networks of circulation in world literature and translation
- Minor institutions and independent publishing in world literature and translation
- The untranslatable in world literature and translation
- Minor geographies, temporalities and histories in world literature and translation
- The minor in multilingual literatures and societies
- Power relations in world literature and translation
- Minor theories, theorization from below and from the Global South in world literature and translation

We welcome the following types of submissions:

- Proposals for 20-minute presentations: abstract of no more than 300 words and a short bio.
- Proposals for complete panel sessions: a brief covering statement (max 300 words) outlining the aims of the panel, along with an abstract (max 300 words) and a biographical note for each speaker.

Proposals should be sent to [minorliterature@kuleuven.be](mailto:minorliterature@kuleuven.be). The deadline for submission is **15 December 2020**.

The conference is organised by the KU Leuven English Literature Research Group in collaboration with the Translation Studies Research Unit.

**Please note that in order to guarantee everyone's safety we will adjust the conference plans depending on how the pandemic evolves.**

### **La cognition humaine chez Andreï Makine**

Journées d'études et d'échanges organisées par Luxembourg School of Religion & Society reportées au **1er et 2 juillet 2021** à cause de la pandémie de Covid-19

Luxembourg School of Religion & Society (LSRS) 52, rue Jules Wilhelm L-2728 Luxembourg [Informations](#).

Date limite: **15 janvier 2021**

En raison de la « franco-russité » d'Andreï Makine/Gabriel Osmonde, le thème de pré-lecture de la critique makinienne est la double filiation nationale, culturelle et linguistique de l'écrivain et de son œuvre (voir, entre autres, La Chance 1999 ; Mélat 2002 ; Safran 2003 ; Nazarova 2005 ; McCall 2005 et 2006 ; Parry, Scheidhauer et Welch 2004 et 2005 ; Laurent 2006 ; Lubkemann Allen 2006 ; Wanner 2008, 2011a et 2011b ; Sylwestrzak-Wszelaki 2010 ; Gillespie 2010 ; Duhan 2017 ; Mistreanu 2017 et 2018 ; Ausoni 2018). Il existe, en outre, un nombre important de travaux dédiés à l'analyse de l'illustration de l'histoire ou de l'espace russes ou français dans ses textes (par exemple Clément 2011 ; Derbac 2012 ; Hansen 2012 et 2013 ; Harmath 2016 ; Mistreanu 2017 ; Duffy 2018), auxquels s'ajoutent quelques études sur les stratégies auctorielles, stylistiques ou narratives utilisées par l'auteur (Porra 1998 ; Clément

2011 ; Lievois 2014 et 2018 ; Pery-Borrisov 2014 ; Mistreanu 2017).

Bien qu'elle se trouve au cœur de l'esthétique makinienne, la représentation littéraire de la cognition humaine a pourtant reçu relativement peu d'attention critique jusqu'à pré- sent. Les journées d'études que nous organisons se donnent pour objectif de combler cette lacune. Nous invitons les chercheurs intéressés par l'œuvre d'Andreï Makine – y compris par les quatre romans publiés par l'auteur sous le pseudonyme de Gabriel Os- monde –, par les études littéraires cognitives (*cf.* Oatley 2011 ; Caracciolo et Bernini 2013 ; Jaén et Simon 2013 ; Calabrese et Ballerio 2014 ; Zunshine 2015 ; Garratt 2016 ; Lavocat 2016 ; Cave 2016 ; Troscianko et Burke 2017), ainsi que par la psychologie et les neurosciences cognitives, à réfléchir ensemble sur la façon dont l'esprit et le cerveau humains sont mis en scène dans l'œuvre du plus jeune membre de l'Académie française. Nous entendons par cognition une notion qui englobe l'ensemble des phénomènes qui se rapportent à l'esprit humain, non seulement la raison et la mémoire, mais aussi la perception, l'affect et les émotions, l'imagination et les mouvements du corps, etc. (Collins, Andler et Talon-Baudry 2018). Nos journées d'études seront notamment centrées sur deux axes, l'un concernant la représentation des processus cognitifs dans l'œuvre de Makine, et l'autre analysant l'influence des textes de cet auteur sur l'activité mentale du lecteur.

Les actes de ces journées seront publiés.

Les propositions de communication (300 mots, en français ou en anglais), accompagnées d'une brève notice bio-bibliographique (100-150 mots), sont à envoyer avant le **15 janvier 2021** à [diana.mistreanu@lsrs.lu](mailto:diana.mistreanu@lsrs.lu). Les chercheurs dont la communication sera retenue seront contactés avant le 15 février 2021.

Orateur invité : Pr Dr Alexandre Gefen (CNRS, Université Sorbonne Nouvelle – Paris 3)

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*Cet événement est le deuxième d'une série de journées d'études sur différentes thématiques qui relèvent des études littéraires cognitives. L'objectif de ces journées est de préparer le colloque international sur les études littéraires cognitives organisé par la LSRS en 2022.*

### **Calendrier**

Journées d'études *La cognition humaine chez Andreï Makine* : 1er et 2 juillet 2021 Date limite pour envoyer une proposition de communication : **15 janvier 2021**; Notification d'acceptation : 15 février 2021; <sup>[SEP]</sup>Date limite pour l'envoi des articles : 30 septembre 2021

### **Organisation**

Pr Dr Jean Ehret, LSRS<sup>[SEP]</sup> Dr Diana Mistreanu, Senior Lecturer & Senior Research Fellow, LSRS

### **Comité scientifique**

Pr Dr Jean-François Bonnot, Université de Lorraine<sup>[SEP]</sup>, Pr Dr Marie-Agnès Cathiard, Université Grenoble Alpes, <sup>[SEP]</sup>Dr Marco Caracciolo, Professeur associé, Université de Gand<sup>[SEP]</sup>, Pr Dr Jean Ehret, LSRS<sup>[SEP]</sup> Pr Dr Sylvie Freyermuth, Université du Luxembourg<sup>[SEP]</sup>, Pr Dr Timea Gyimesi, Université de Szeged<sup>[SEP]</sup>, Pr Dr Nathalie Roelens, Université du Luxembourg, <sup>[SEP]</sup>Pr Dr Cornelia Ruhe, Université de Mannheim, <sup>[SEP]</sup>Dr Diana Mistreanu, Senior Lecturer & Senior Research Fellow, LSRS

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## Calls for Contributions / Appels à contribution

### Repenser la traduction

Date limite d'envoi des propositions: **15 septembre 2020**

« *Repenser la traduction* », numéro de revue dirigé par Sacha Carlson (Université Charles, Prague), Angelo Vannini (Université Paris Nanterre) et Caroline Zekri (Université Paris-Est Créteil). Ce numéro paraîtra en 2022 dans une prestigieuse revue scientifique française, indexée par Scopus. (Les règles en vigueur nous empêchent de citer le nom de cette revue avant que le contrat éditorial soit formellement signé : pour des raisons purement contingentes, cette signature a dû être reportée à septembre).

'Repenser la traduction' is a special issue edited by Sacha Carlson (Charles University, Prague), Angelo Vannini (Paris Nanterre University) and Caroline Zekri (Paris-Est Créteil University). The issue will be published in 2022 in a prestigious French scientific journal, indexed by Scopus. (The regulations in force prevent us from mentioning the name of this journal before the publishing contract is officially signed: for purely contingent reasons, this signature had to be postponed until September).

Deadline to submit proposals: **15 September 2020**

NB: The language of publication of the volume is French. Authors interested in this project who cannot write in French are invited to contact the editorial board in order to discuss the possibility of translating their contribution into French. All information can be found [here](#) in English.

Argumentaire

À l'heure où les enjeux scientifiques et politiques de notre société relèvent désormais d'un système- monde (Wallerstein, Arrighi, Amin), la traduction joue plus que jamais un rôle central dans la circulation des textes et des idées. Traduire est une activité cognitive et sociale qui informe la manière dont nous nous rapportons au réel et aux autres. Cette opération s'inscrit toujours dans une vision du monde particulière. Elle a des effets cognitifs, sociaux, éthiques et politiques. Dans ce contexte, penser et pratiquer la traduction comme une opération neutre relève d'une forme de déni de sa portée éthique et politique. Un modèle de traduction comme simple transfert de sens d'un texte à l'autre n'est plus acceptable compte tenu de la complexité des facteurs et des acteurs impliqués. D'où la nécessité de repenser la traduction à la lumière des enjeux contemporains.

Que veut dire «repenser la traduction»? Reposer des questions élémentaires, qui interrogent résolument les pratiques et leurs préconceptions ? Pourquoi traduire ? Qu'est-ce qui mérite d'être traduit ? À quoi la traduction s'attache-t-elle dans un texte ?

Faut-il commencer par observer la pratique de la traduction, dans l'étalement du temps et de l'espace, comme perspective plurielle au cours de l'histoire ?

Faut-il oser imaginer traduire ce que l'on n'imaginait pas traduire, ou traduire d'une manière inédite, proprement inimaginable ?

Pour qui et pourquoi repenser la traduction ?

Voici trois axes de réflexion principaux, mais non exhaustifs, que nous souhaiterions explorer :

Premier axe : les impensés de la traduction

La traduction, on le sait, se pratique et se comprend à partir d'une conception particulière, mais implicite du langage et de la réalité. Repenser la traduction devra donc commencer par interroger cet « impensé » de la traduction, qui en détermine pourtant toujours déjà le sens et la direction.<sup>[1]</sup> Cela conduit en premier lieu à clarifier le statut de cet « impensé ». On pourrait parler, à cet égard, d'*épistémè* avec Foucault et le (post-)structuralisme, d'institution (*Stiftung*) de sens et de monde avec Husserl et Merleau-Ponty, ou encore d'institution sociale, historique et symbolique avec Marc Richir. Toutes ces expressions ne sont cependant pas des réponses mais des questions qu'il s'agit de penser et d'élaborer de manière rigoureuse et conséquente ; étant donné que pour nous, il s'agit par là de comprendre ce à partir de quoi, historiquement et dans chaque culture, se détermine à chaque fois l'acte même de traduire.

En deuxième lieu, il s'agit de clarifier plus spécifiquement les contours et la nature de notre aire culturelle, à savoir l'institution symbolique – ou espace épistémique – de la modernité, qui implique une conception spécifique du savoir, du politique et des échanges. Comment la modernité occidentale a-t-elle reçu, compris et réélabore la question de la traduction ? En quoi cette reprise a-t-elle occulté des pans entiers des textes, des récits, des langues et des systèmes de savoir qu'elle se proposait de traduire et de comprendre ?

Deuxième axe : théoriser la différence

Dans l'espace culturellement complexe et diversifié dans lequel nous nous trouvons, le processus de traduction peut facilement impliquer la confrontation de deux institutions symboliques – ou territoires épistémiques – hétérogènes. Dans ce cas, comment traiter le passage nécessaire de l'une à l'autre ? Est-ce chaque fois la décision plus ou moins bien inspirée et motivée de la traductrice ou du traducteur qui constitue le seul critère pertinent ? Cette question pratique désormais si courante dans l'activité contemporaine des traducteurs et des traductrices requiert, en contrepoint, une élucidation théorique. Faut-il penser la traduction par-delà la dialectique de la fidélité et de la trahison, pour prendre en compte la plus large dimension que cette opération implique nécessairement ? Est-il possible, dans ce cas, de parier sur un fond commun du langage, qui permettrait non pas une translation fidèle du texte, mais plutôt l'activation de résonances entre un texte et l'autre ? Bref, que faut-il traduire et comment ? Ce que le texte de départ cherche à dire, à défaut de pouvoir être restitué de manière exacte, ne pourrait-il pas résonner comme « par sympathie » dans la traduction ?

L'alternative fidélité/trahison ne serait-elle pas à repenser, non pas en rapport au texte dit original, mais en relation au réseau bien plus large des subjectivités et des entités différemment impliquées dans le processus de traduction ? Ou un tout autre encadrement théorique n'est-il pas envisageable, voire préférable ?

Troisième axe : éthique et politique de la traduction

Enfin, le troisième axe cherche à faire émerger la dimension éthique et politique inhérente à toute pratique effective de traduction. En effet, si la traduction constitue d'abord un problème « cognitif »

ou épistémique, elle relève également d'emblée d'une dimension éthique, dans l'exigence même du *respect* du sens autre qu'il s'agit de rendre dans la langue d'arrivée ; et elle devient aussi une question politique dès lors qu'il s'agit de *décider* de ce qu'il convient de traduire, comment et pour qui.<sup>[2]</sup> Il s'agirait donc de réfléchir d'une part, aux enjeux sociaux, politiques ou communautaires *impliqués* par l'acte de traduire et, d'autre part, à l'exigence ou injonction peut-être plus décisive faite à la traduction, si elle veut pouvoir répondre aux enjeux humains, sociétaux et environnementaux actuels. Comment se positionner par rapport aux « épistémicides » (Boaventura de Sousa Santos) ou à l'hégémonie politique et économique d'une langue ? Que peut la traduction face aux linguicides, à la mondialisation monoculturelle, aux inégalités et asymétries produites par les différentes structures de domination, telles que la « race », le genre,

la classe, la religion, l'identité culturelle... Que peut la traduction face à l'injustice climatique ou à l'appareil d'extraction (Mbembe, Balibar, Harvey, Fraser, Lazzarato) d'envergure planétaire qu'est le capitalisme ?

C'est dans la nécessité et l'urgence d'une traduction que se prennent le plus souvent les décisions, que les sillons se voient tracés et que ce faisant, l'histoire fraie son chemin. Penser la traduction – avec ses difficultés, ses failles et ses enjeux – conduit à creuser la question tout en déployant la « patience du concept ». Manière de dire qu'il faut résister à toute « rage de conclure », mais prendre patiemment en charge l'urgence d'une question qui ne se résout pas théoriquement.

Modalités de proposition

Envoyer avant la date limite les trois documents suivants (en format Word ou pdf) à l'adresse [mél repenserlatraduction@gmail.com](mailto:repenserlatraduction@gmail.com) :

A) un résumé de l'article que vous souhaitez proposer (300 mots)

B) une lettre de présentation de votre proposition (maximum 300 mots), dans laquelle vous expliquerez de façon synthétique mais le plus clairement possible (i) le problème théorique qui est abordé et (ii) la nouveauté et l'importance de votre contribution.

C) une courte notice bio-bibliographique (maximum 200 mots)

Date limite de l'envoi des propositions : 15 septembre 2020

NB : Le comité éditorial examinera et sélectionnera les propositions en ne tenant compte que des documents A et B, après les avoir anonymisés ; le document C ne sera utilisé que par la suite afin de notifier à la revue la liste des contributrices et des contributeurs sélectionné·e·s.<sup>[1]</sup> Les auteur·e·s sélectionné·e·s auront plusieurs mois de temps pour achever leur article ; celui-ci sera ensuite soumis à un processus de *peer-review*. La publication du numéro est prévue pour 2022.

NB : La langue de publication du volume est le français. Les auteur·e·s intéressé·e·s par ce projet qui ne sont pas en mesure d'écrire en français peuvent contacter le comité éditorial afin d'envisager la possibilité d'une traduction en français de leur contribution.

## **The enemy image of the Jew in American and European literatures / world literature**

**Deadline: September 15th, 2020**

For an ongoing book project, we are looking for two or three more articles that seek to examine the motif of the enemy image of the Jew in American and European literatures / world literature. The enemy image of the Jew is usually illustrated as a threatening, menacing, and antagonistic force to others (i.e. Gentiles). This portrayal is particularly associated with usury, materialistic if not sexual exploitation, capitalism, the ugliness of both shape and manner. In many works of literature, the Jew is often depicted as “moneylender” and mercenary, but also as one who promotes capitalism contributing to the protagonists' fall and misery. Such illustration of the Jew also involves conflicting metaphors in social and linguistic spheres, the normal and the uncanny. The questions we are trying to answer are (but not limited to): 1. How does the enemy image portrayed in literature surpass the fictional world? How did/does this negative depiction of the Jew formulate and articulate one's perspective, attitude, and standpoint toward/against Jews. 2. What similarities/differences could be traced between different/similar periods of literature as to such depiction? 3. What are/were (if any) the political, social, and cultural discourses that concurred such portrayal of the Jew? 3. Are there ugly images in contemporary literature? How are they different/similar to that of the Jew?

Abstracts must be submitted by **September 15th, 2020** to the editor's email: [wchaleil@campus.haifa.ac.il](mailto:wchaleil@campus.haifa.ac.il).



## ***Studies in Travel Writing* special issue: ‘Vertical Travel: Deceleration, Microspection, Confinement’**

Contact: Dr. Zoe Kinsley, Liverpool Hope University, UK; [kinslez@hope.ac.uk](mailto:kinslez@hope.ac.uk)

Guest edited by Charles Forsdick (University of Liverpool), Zoe Kinsley (Liverpool Hope University) and Kate Walchester (Liverpool John Moores University)

**Deadline for submissions: September 30, 2020**

Travel writing is not exclusively a literature of mobility. The journeying it describes often exists in creative tension with experiences of slowness, immobility and even of confinement. Some travelogues recount (self-)imposed sojourns (e.g. Maria Graham’s *Three Months Passed in the Mountains East of Rome*, or Eric Newby’s *Love and War in the Apennines*) while others, such as those narrating diplomatic journeys (e.g., the *Letters* of Lady Mary Wortley Montagu), may become accounts of “extended stays”. There is another tradition of travel texts that recount breakdown when the itinerary stalls and grinds to a halt, as travellers (like Victor Segalen, in the midst of his *Equipée*) are forced to refocus on their immediate surroundings. Other travel writers explore geographically limited lives and spaces, as is exemplified by Patrick Leigh Fermor’s focus on monasticism in *A Time to Keep Silence*. In a much earlier text, *Voyage autour de ma chambre*, Xavier de Maistre turns his own confinement into a reason to explore the minutiae of domestic space.

This broad range of texts disrupts the traditionally horizontal axes of travel writing by replacing the customary emphasis on expansive movement through open spaces with a more decelerated or even sessile attention to the proximate and vertical. As such, any spatial and kinetic shift they imply is simultaneously accompanied by a radical adjustment of scale as the panoramic yields to more microscopic forms of engagement. Kris Lackey coined the term ‘vertical travel’ to describe this often unexpectedly close attention to a specific location, a burrowing into topographical or chronological detail that permits new perspectives on the exotic as well as on the everyday. Vertical travellers can be out of place (e.g., Nicolas Bouvier in the Sri Lanka of *Le Poisson-Scorpion*), but may equally enhance a sense of denizenship and permit close engagement with their own locality in ways that encourage (in the poetry and prose of John Clare, Dorothy Wordsworth’s journals or the travel/nature writing of Jacques Lacarrière) re-enchantment of the ordinary. Vertical travel extends also to the contemporary practice of urban exploration (UrbEx), journeying to heights and depths to gain new perspectives on the cityscape.

Replacing such phenomenological concerns with an attention to the historical and even spectral, William Least Heat-Moon coined the term “*deep mapping*” to designate his exploration of hidden cartographic detail in texts such as *PrairyErth*. Jean-Didier Urbain describes the practice of “*ethnologie de proximité*” (proximate ethnography), and in texts such as *Scarp*, Nick Papadimitriou performs what he calls a “*deep topography*” that links the practice to contemporary forms of psychogeography. Such journeying is far from being vicarious or disembodied. It is very different, for instance, from the practice of armchair travel exemplified by Huysmans’s *Des Esseintes*. The imagination and the intellect play a key role, and what Michael Cronin dubs “*microspection*” can, like the practice of any other form of travel, involve deep introspection. Yet vertical travel is a different form of embodiment, an alternative type of sensory engagement, involving closing in, as opposed to opening out.

We invite proposals of a maximum 500 words for articles that explore the concept of vertical travel and cognate practices. We welcome studies of travel writing from a range of different historical periods and linguistic or cultural traditions. The following list is far from exhaustive, but articles may address the following topics:

- Travel writing and confinement
- Travel writing and quarantine
- Vertical travel and the senses
- Vertical travel and the histories of place
- Travel writing, deceleration and pedestrianism
- Travel writing and nature writing
- The exotic and the endotic
- Verticality *versus* horizontalism

**Key dates:** submission of abstracts (including 200-word bio-bibliography): 30 September 2020; communication of outcome to potential contributors: 21 October 2020; submission of articles for review: 28 February 2021; where appropriate, submission of revised articles following review: 30 June 2021; publication of special issue: late 2021.

Information for contributors to *Studies in Travel Writing* is available here: <https://www.tandfonline.com/toc/rstw20/current>.

**Please send proposals to:** [craf@liv.ac.uk](mailto:craf@liv.ac.uk), [kinslez@hope.ac.uk](mailto:kinslez@hope.ac.uk) and [K.A.Walchester@ljmu.ac.uk](mailto:K.A.Walchester@ljmu.ac.uk)

### **Crossroads of Crime Writing: Historical, Sociological and Cultural Contexts/Intersections/Perspectives**

Editors: Meghan P. Nolan and Rebecca Martin

Contact email: [mnolan2@sunyrockland.edu](mailto:mnolan2@sunyrockland.edu)

Deadline: **November 1st, 2020**

This volume, which will be proposed to a leading independent academic publisher, seeks to explore the implications of crime writing in its narrative forms through essays that situate orientations fictional and non-fictional, past and present in relation to public perspectives. Just as real crime has served as inspiration for fictional accounts, Kieran Dolin reminds us in *Fiction and the Law* that crime literature has long influenced popular understanding of social institutions as well. And so, we are not only interested in offering a comprehensive overview of crime writing in its diverse forms, but in examining how writing about crime simultaneously reflects temporal biases and influences popular conceptions of politics, the law, psychology, the self, and more.

We invite essays that provide new insights into the works of significant authors, series or sub-genres of crime literature that we once thought we knew and/or examine the intersections of the real and fictional within the broader genre of Crime Writing in meaningful ways. Contributors are encouraged to dissect the historical, cultural, and/ or sociological significance of crime fiction, as well as examine how such works influence true crime writing or vice versa. Possible essay topics could include (but are not limited to) the following:

- The History/Genesis of Mystery/ Crime Writing and/ or its Structure or Tenets
- The Nineteenth-Century Police Force and the Detective Novel
- Intersections between the Real and Fictional in Historical Crime Novels
- British Aesthetic vs. American Hardboiled Crime/The Dime Novel and/ or Early Hardboiled Fiction
- The Police Procedural and Popular Culture
- Historical Mystery as a Means of Contextualizing the Current
- Crime Writing and Gender Roles
- Racial Consciousness and Detection
- Socio-economics of Crime and Detection
- Socio-political Readings of the Gentleman Detective and/ or Hardboiled Detective
- Cross-Dressing and/ or Queering in Mysteries

- LGBTQ+ Portrayals in Mysteries
- Intersections between Detective Film and Literature
- Exploring Law through Literature/ Legal Thrillers
- Lawyers and the Courtroom Drama
- The Serial Killer and Contemporary Culture
- Holmesian Influence/ Pervasiveness in Western Culture
- American Realism in Crime Writing
- Capers/The Criminal Mind
- Crime Fiction's Influence on Journalistic Reporting/ True Crime
- (Neo)Gothic or (Neo)Victorian Sensation Novels

Please email 500-word abstracts along with a 200-word biographical statement to Meghan P. Nolan ([mnolan2@sunyrockland.edu](mailto:mnolan2@sunyrockland.edu)) by **November 1st, 2020**.

The deadline for selected essays of 5000-7000 words is April 2021.

### **interface: Journal of European Languages and Literatures**

#### **Issue on Post-Truth & Cyberspace**

**Submission Deadline: November 30, 2020**

Guest Editors: Zoya Rezanova (National Research Tomsk State University), Olga Sologub (National Taiwan University)

The contemporary age of hyper-information provides the necessary conditions for the intentional and systematic construction of information flows that create virtual interpretations of facts and events which are at variance with reality, and which aim at manipulating public consciousness to the advantage of interested parties. This phenomenon has allowed us to talk about the post-truth effect. Identification of the manipulative potential of new information technologies, description of the types of manipulation, and development of effective ways to counter them is an important task of the humanitarian scientific community. We expect the papers submitted will contribute to: 1) further study of the deception discourse, identification of its formation and functioning mechanisms, 2) identification of active dissemination areas and use of the post-truth manipulative potential, description of its manifestation features in individual discursive practices, 3) formation of effective ways to counter new modern manipulative technologies.

*interface – Journal of European Languages and Literatures* is inviting original unpublished papers written in English, French, German, Spanish Russian or Italian for *interface* **Issue 14**, to be published in February 2021. Topics may include (but are not limited to):

- Discourse of deception and the post-truth effect
- Areas of active functioning of discursive manipulative technologies aimed at formation of fake news
- Political discourse
- Historical and literary discourse
- Legal discourse

Papers should be submitted online at <http://interface.org.tw/> no later than **November 30, 2020**.

All potential authors should consult our website for Author Guidelines

(<http://interface.org.tw/index.php/if/about/submissions#authorGuidelines>)

### **Research project and web portal Polyphonie.**

#### **Mehrsprachigkeit\_Kreativität\_Schreiben**

**Deadline for abstracts: December 13, 2020**

Acknowledgement by the editors: December 21, 2020

Deadline for contributions: March 15, 2021

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

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

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

Contributors are kindly invited to send their proposals for contributions for the issue to be published in June 2021. The contributions should comply with the web portal's research focus and correspond to one of the fields present on the web portal. Please send your abstract (500 words) together with your contact details and a short academic CV to the editors ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Contributions are welcome in English, German and Italian. The final contribution should not exceed 7.000 words and should be introduced by an abstract (max. 100 words) in English.

Version française:

**Projet de recherche et portail internet Polyphonie.**

**Mehrsprachigkeit\_Kreativität\_Schreiben**

**Date limite pour envoyer les résumés : 13 décembre 2020**

Réponse négative ou positive de nos responsables : 21 décembre 2020

Date limite pour envoyer les contributions : 15 mars 2021

Les responsables Beate Baumann (Université de Catane), Michaela Bürger-Koftis (Université de Gênes) et Sandra Vlasta (Université Johannes Gutenberg Mayence) vous invitent à publier vos contributions sur le portail plurilingue Polyphonie.

Mehrsprachigkeit\_Kreativität\_Schreiben (<http://www.polyphonie.at>, ISSN 2304-7607).

Ce projet de recherche a comme objectif de faire des recherches, de manière systématique, sur la multiplicité des rapports entre plurilinguisme et créativité littéraire d'après une perspective interdisciplinaire dans le but d'analyser la relation plus ou moins organique qu'il y a entre un plurilinguisme individuel et collectif et la créativité dans l'écriture en général et, en particulier, dans celle littéraire.

Sur la plateforme de publication du portail internet, vous trouverez des contributions concernant la Recherche biographique, le Plurilinguisme, la Neurolinguistique, la Linguistique appliquée, la Science de la Traduction, la Recherche Littéraire, les études Comparatives, la Science des Médias et de la Communication et la Didactiques des Langues.

La publication de nouvelles contributions aura lieu deux fois par an, la plateforme sera mise à jour en juin et en septembre.

Nous vous prions d'envoyer vos contributions pour l'édition prévue en juin 2021. Elles doivent être inhérentes à la thématique générale du portail, ainsi qu'à l'un des domaines de recherche décrits. Il est indispensable de faire parvenir à nos directrices vos propositions sous forme de résumé (500 mots maximum) et votre CV académique ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Les

contributions en langue allemande, anglaise, française et italienne sont les bienvenues. La contribution ne doit pas dépasser 7.000 mots et elle doit être introduite par un résumé en anglais (environ 100 mots).

### **Colloquia Comparativa Litterarum: THE SOLITARY WALKER – INTROSPECTION AND REVOLT**

Deadline: **31 January 2021**

*Colloquia Comparativa Litterarum*, the Yearbook of Sofia University St Kliment Ohridski, Bulgaria, publishes studies in Comparative literature with an emphasis on European literatures, in particular on Balkan issues, and mainly regarding the period from the 18th century onward. This journal provides immediate open access to its content. Double blind peer-reviewed selection.

Leading theme of the 2021 issue: THE SOLITARY WALKER – INTROSPECTION AND REVOLT. Papers and book-reviews for the journal's upcoming issue will be accepted **until 31 January 2021**. Please, send your submissions in English, French or Bulgarian by email to [ColloquiaCL@gmail.com](mailto:ColloquiaCL@gmail.com)

For more information: <https://ejournal.uni-sofia.bg/index.php/Colloquia>  
<https://ejournal.uni-sofia.bg/index.php/Colloquia/about/submissions#authorGuidelines>

#### Version française:

Appel à contribution : *Colloquia Comparativa Litterarum*, revue scientifique de l'Université de Sofia « St. Kliment Ohridski », Bulgarie, à la périodicité annuelle, publie des études en Littérature comparée couvrant surtout la période allant du XVIIIe s. jusqu'à nos jours, en privilégiant les recherches comparatives européennes et celles concernant des questions relatives aux Balkans. Le journal offre un accès ouvert immédiat à son contenu. Sélection et révision des manuscrits en double-aveugle.

Thème principal du prochain numéro 2021 : LE PROMENEUR SOLITAIRE – INTROSPECTION ET REVOLTE. Les articles, ainsi que les comptes rendus pour le prochain numéro de la revue seront acceptés jusqu'au **31 janvier 2021**. Les textes à publier en français, anglais ou bulgare seront envoyés à la rédaction par courrier électronique à l'adresse suivante : [ColloquiaCL@gmail.com](mailto:ColloquiaCL@gmail.com)

Pour plus d'informations : <https://ejournal.uni-sofia.bg/index.php/Colloquia>  
<https://ejournal.uni-sofia.bg/index.php/Colloquia/about/submissions#authorGuidelines>

### **Historical Reflections/Réflexions Historiques: Historical Roots of Contemporary Trans-Atlantic Phenomena**

Editor: Elizabeth C. Macknight, University of Aberdeen

Co-Editor: W. Brian Newsome, Elizabethtown College

The editors invite submission of articles on the historical roots of contemporary trans-Atlantic phenomena, including but not limited to the gilets jaunes, Black Lives Matter/related European protests, and pandemics such as the 1918 influenza and COVID-19.

#### Manuscript Submission

Articles may be submitted individually or in groups of three to six to Senior Editor Elizabeth Macknight ([e.macknight@abdn.ac.uk](mailto:e.macknight@abdn.ac.uk)) and co-editor Brian Newsome ([brian.newsome@gcsu.edu](mailto:brian.newsome@gcsu.edu)). Scholars seeking to coordinate submission of article groups should contact the editors beforehand. Articles should be 7,000-9,000 words in length, and be submitted as email attachments, formatted as Microsoft Word or Rich Text Format files. For further details, including submission guidelines, please refer to the journal's website.

Have other questions? Please refer to the Berghahn Journals For Authors page for general information and guidelines including topics such as article usage and permissions for Berghahn journal article authors ([www.berghahnjournals.com/page/for-authors](http://www.berghahnjournals.com/page/for-authors)).

About the Journal

*Historical Reflections/Réflexions Historiques* (HRRH) has established a well-deserved reputation for publishing high quality articles of wide-ranging interest for over forty years. The journal, which publishes articles in both English and French, is committed to exploring history in an interdisciplinary framework and with a comparative focus. Historical approaches to art, literature, and the social sciences; the history of mentalities and intellectual movements; the terrain where religion and history meet: these are the subjects to which *Historical Reflections/Réflexions Historiques* is devoted.

Indexed in:

- Arts & Humanities Citation Index (Web of Science)
- Scopus
- Historical Abstracts
- ERIH PLUS

For a full listing of indices, please visit the website: [www.berghahnjournals.com/historical-reflections](http://www.berghahnjournals.com/historical-reflections)

### **Call for Contributions: Ecomusicology Sounding Board's section posts**

Deeply interdisciplinary, the field of ecomusicology is a branch of study exploring the various and complex nexus between people, nature and sounds. Ecomusicologists can come from the fields of composition, acoustic ecology, bio-acoustics, ethnomusicology, historical musicology, biology as well as ecocriticism, biosemiotics, ecosemiotics, phenomenology.

Ethnomusicology Review would like to invite you to share perspectives from your research for our online platform "Sounding Board." Texts on any of the following subjects are welcome:

- Music and Climate Change
- Music in the Age of Anthropocene
- Post humanities and sounds /music / acoustic patterns
- DNA / Metabolic / Transgenetic poetics and sounds
- Music in or about Landscapes
- Natural Sounds, acoustic ecology, bio-acoustics
- Music and/in Environment
- Music and/ in Place or Space
- Music and ecosemiotics / biosemiotics
- Music and Robotic Poetics
- Music and phenomenology / eco phenomenology
- The death of music or an era after music

Additionally, if you have any other project, conference paper, or unpublished work dealing with issues surrounding ecomusicology, feel free to reach out!

Please contact Nikoleta Zampaki, at [nikoletazampaki@hotmail.com](mailto:nikoletazampaki@hotmail.com) if you wish to contribute or have any questions. Sounding Board is an informal, yet academically focused online platform to discuss research, ideas, and other issues related to the fields of musicology and ethnomusicology.

## Publications / Publications

### Books / Livres

#### **Narratives of Fear and Safety**

**Kaukiainen, Kurikka, Mäkelä, Nykänen, Nyqvist, Raipola, Riippa & Samola (eds)**

[Tampere University Press](#), 2020.

Open Access: <http://urn.fi/URN:ISBN:978-952-359-014-4>

Stories reflect and shape collective feelings of fear and safety. When emotional experiences are conveyed in the media or otherwise expressed, they trigger interactions and actions that can have far-reaching consequences. Examining narratives of emotional experiences is important so that we can understand global threats such as the climate crisis, terrorism and pandemics, and contemplate ways to deal with them.

A recent bilingual edited volume, *Narratives of Fear and Safety*, examines the cultural meanings of fear and safety in literature and other media. The articles bring forth new, cross-cultural interpretations on the topic through examining what kinds of genre-specific means of world-making narratives use to express these two affectivities.

Several of the articles deal with apocalyptic and dystopian narratives, where common elements include environmental disasters and authoritarian societies. These currently very popular genres do not only deal with future threats but also suggest alternative ways of being, and new hopes in the form of political resistance.

The authors of this volume work in European, American and Australian universities. The editors are scholars from the universities of Helsinki, Tampere, Turku and Tartu. The articles are based on the presentations of the conference of the European Society of Comparative Literature (ESCL) held in Helsinki in 2017.

*Narratives of Fear and Safety* is an Open Access book. It is available on Tampere University institutional repository [Trepo](#). It will also be available on [OAPEN Library portal](#) and on the [Directory of Open Access Books \(DOAB\)](#).

#### **A.S. Byatt's Art of Memory**

**Mara Cambiaghi**

Series: Literary and Cultural Studies, Theory and the (New) Media

Peter Lang: Berlin · Bern · Bruxelles · New York · Oxford · Warszawa · Wien. 2020.

ISBN 978-3-631-81422-2 (Print)

E-ISBN 978-3-631-82103-9 (EPUB)

Further information [here](#).

This book provides a comprehensive reading of some of A.S. Byatt's major novels. Focusing on memory, Renaissance forms of theatrical reinvention in post-war culture, ekphrasis, visuality, the cognitive processes of the mind, gender and science, the book retraces a network of theoretical questions illuminating the author's fictional world from within. This study devotes special attention to the craft with which Byatt translates complex issues into imaginative fiction, engaging with Byatt's texts. It presents a lucid and coherent account of a wide range of arguments underpinning the work of one of the most prolific and acclaimed contemporary writers.

#### **Ten Letters to Montaigne. "Self" and "Other"**

**Jüri Talvet**

Guernica Editions (Guernica World Editions), Fall 2019.

ISBN13: 9781771834704

ISBN10: 1771834706

Translated from the Estonian by the author and H. L. Hix

Socrates looked expectantly to the afterlife, when he would be able to converse with the wisest of the honored dead. Jüri Talvet has elected not to wait, but instead to begin his conversations with the wise in this life. In these ten letters, Talvet has entered into conversation with one of those wise predecessors, Michel de Montaigne. Talvet's ruminations place contemporary issues into a long historical perspective, and a rich literary context. These letters offer an uncompromising critique of current global tendencies, but Talvet's critique is matched by — or perhaps it is — a vision of hope.

Born in 1945 in Pärnu, Estonia, Jüri Talvet exemplifies the international public intellectual. His poetry and essays have been translated into numerous languages. In 1997 he was awarded Estonia's highest poetry honor, the Juhan Liiv Prize, and in 2009 he was invited to be one of the 54 poets to compose 'The European Constitution in Verse.'

## **Critical Essays on World Literature, Comparative Literature and the “Other”**

**Jüri Talvet**

Cambridge Scholars Publishing, 2019.

ISBN-13: 978-1-5275-3868-9; ISBN-10: 1-5275-3868-0

Available at: <https://cambridgescholars.com/critical-essays-on-world-literature-comparative-literature-and-the-other>

The book offers coherent theoretical treatment of the conceptions of “World Literature” and “Comparative Literature”, in parallel with their practical application to the research of different literary phenomena (Renaissance and Baroque creativity, literary canons, philosophy of translation, etc.), especially, as viewed from the point of view of the “other”—“peripheral” (minor, minority) national(-linguistic) cultures.

Envisaging womankind's historical liberation and a budding “comparative world sensibility” has been seen as one of the greatest merits of European “creative humanists”. To explain the deep sources of creativity and image authenticity, the notions of the (aesthetic) “infra-other” and (philosophical) “transgeniality” have been introduced. The proposed aim would be to transcend monologues of ideological-cultural “centres”, as well as formalistic and sociological trends in cultural and literary research and teaching.

The book advocates a plurality of creative dialogues and a mutually enriching symbiotic relationship between “centres” and “peripheries”.

## **Le(s) Nord de Xavier Marmier**

**Édité par Cyrille François et Gaëlle Reneteaud**

Date de parution : janv. 2019

Deshima: Arts, Lettres et Cultures des Pays du Nord

Homme de lettres et voyageur, Xavier Marmier (1808-1892) a joué un rôle d'intermédiaire entre la France et les aires culturelles septentrionales. Ses nombreux articles et ouvrages ont contribué à mieux faire connaître la géographie, l'histoire et la culture des pays du Nord, en France ainsi que dans d'autres pays où étaient traduites ses études. Nombre de chercheurs se réfèrent encore aujourd'hui à ses travaux.

Ce numéro de Deshima interroge l'image du Nord donnée par Marmier dans ses récits de voyage, ses traductions, ses critiques littéraires, ainsi que ses romans, et les confronte à ce que l'on sait aujourd'hui du Nord du XIXe siècle.



Le(s) Nord de Xavier Marmier

Sylvain Briens – Avant-propos. Mise en perspective boréaliste du travail de Xavier Marmier ;

Cyrille François et Gaëlle Reneteaud – Introduction ;

Capucine Echiffre – Xavier Marmier ethnographe et traducteur. De la conception du Nord germanique aux traductions de lieder ;

Margot Damiens – Le concept de « Nord » chez Xavier Marmier et ses prédécesseurs allemands ;

Alain Montandon – Xavier Marmier et E. T. A. Hoffmann ;

Alain Guyot – Xavier Marmier et son impossible paysage du Nord ;

Gaëlle Reneteaud – Le paradoxe de la lumière du Nord dans l'œuvre de Xavier Marmier ;

Marie Mossé – Le cratère et la fleur : l'Islande poète de Xavier Marmier ;

Cyrille François – Études historiques et tourisme littéraire. La littérature des pays nordiques par Xavier Marmier ;

Maria Walecka-Garbalinska – Xavier Marmier romancier du Nord : un aperçu ;

Alessandra Orlandini Carcreff – La Finlande de Xavier Marmier ;

Clément Gautier – Sur les traces de Xavier Marmier. Écrire la Scandinavie au tournant du XXe siècle.

Savants mélanges

Tanguy Le Roux – L'apparition de l'École du Nord. L'émergence des artistes scandinaves dans la critique d'art française dans les années 1880 ;

Alexandre Simon-Ekeland – Les « pays du Nord » européens dans la géographie imaginée des journalistes du Petit Parisien, 1876-1914 ;

Anders Löjdström – « I need a hero » L'auteur dans son texte. Une lecture de Byron de Sigrid Combüchen.

## **Worlding a Peripheral Literature**

**Marko Juvan**

Singapore: Palgrave Macmillan, 2019. (Canon and World Literature, ed. Zhang Longxi)

[Table of contents and individually accessible chapters.](#)

Bringing together the analyses of the literary world-system, translation studies, and the research of European cultural nationalism, this book contests the view that texts can be attributed global importance irrespective of their origin, language, and position in the international book market. Focusing on Slovenian literature, almost unknown to world literature studies, this book addresses world literature's canonical function in the nineteenth-century process of establishing European letters as national literatures. Aware of their dependence on imperial powers, (semi)peripheral national movements sought international recognition through, among other things, the newly invented figure of the national poet. Writers central to dependent national communities were canonized to represent their respective cultures to the norm-giving Other – the emerging world literary canon and its aesthetic ideology. Hence, national literatures asserted their linguo-cultural individuality through the process of worlding; that is, by their positioning in the international literary world informed by the supposed universality of the aesthetic.

### **Contents**

Introduction

The Canonicity of World Literature and National Poets

Perspectivizing World Literature (in Translation)

The Birth of National Literature from the Spirit of the Classical Canon

World Literature in Carniola

A Compromise “World Text”

Worlding the National Poet in the World-System of Translation

“A timely, lively and highly engaging reflection on how so-called ‘small’ literatures fit into the ongoing debate on world literature raging at present – a must-read for all scholars of literature seeking to keep abreast of where literary studies is heading right now.” (Theo D’haen, full professor, KU Leuven, Belgium, and author of *The Routledge Concise History of World Literature*)

## **Grenzungen: Versuche zu einer Poetik der Grenze**

**Johan Schimanski**

Vienna: Turia + Kant, 2020.

ISBN 978-3-85132-970-4

Hg. von Anna Babka und Matthias Schmidt im Auftrag des Arbeitskreises Kulturanalyse Wien.

Translator G. H. H.

[More information.](#)

»Ohne Grenzquerungen wären wir nicht im Stande, das Andere in uns selbst zu entdecken.«  
Johan Schimanski entfaltet das Phänomen der Grenze als ein Geschehen, das in seinem Versuch, Ordnung zu schaffen, ebensoviele Verwerfungen produziert.

Statt als statische Demarkationslinie konzipiert Schimanski Grenzen als dynamische Gebilde, die als Vorgänge der Grenzung gedacht werden müssen. Da diese Grenzungen grundsätzliche Parallelen zu Schrift aufweisen, eröffnet eine Poetik der Grenze das geeignete Instrumentarium, um ihre zahlreichen Dimensionen, Charakteristika und Effekte zu beschreiben, um die Ambivalenz der Grenze zu artikulieren und ihre komplexe politische Struktur lesbar zu machen.

## **Prismatic Translation**

**Edited by Matthew Reynolds**

Modern Humanities Research Association, 2020.

ISBN: 978-1-781887-25-7

Video / vidéo: <https://www.youtube.com/watch?v=tUtpOtXUd4>

Sample chapter / exemple de chapitre:

[https://www.occt.ox.ac.uk/sites/default/files/prismatic\\_translation\\_reynolds\\_introduction.pdf](https://www.occt.ox.ac.uk/sites/default/files/prismatic_translation_reynolds_introduction.pdf)

Translation can be seen as producing a text in one language that will count as equivalent to a text in another. It can also be seen as a release of multiple signifying possibilities, an opening of the source text to Language in all its plurality. The first view is underpinned by the regime of European standard languages which can be lined up in bilingual dictionaries, by the technology of the printed book, and by the need for regulated communication in political, academic and legal contexts. The second view is most at home in multilingual cultures, in circumstances where language is not standardised (e.g., minority and dialectal communities, and oral cultures), in the fluidity of electronic text, and in literature. The first view sees translation as a channel; the second as a prism.

This volume explores prismatic modes of translation in ancient Egypt, contemporary Taiwan, twentieth-century Hungary, early modern India, and elsewhere. It gives attention to experimental literary writing, to the politics of language, to the practices of scholarship, and to the multiplying possibilities created by digital media. It charts the recent growth of prismatic modes in anglophone literary translation and translational literature; and it offers a new theorisation of the phenomenon and its agonistic relation to the ‘channel’ view. *Prismatic Translation* is an essential intervention in a rapidly changing field.

[Further information and table of contents.](#)

## **Femmes de lettres - Européische Autorinnen des 17. und 18. Jahrhunderts**

**Edited by Marina Ortrud M. Hertrampf**

Frank & Timme, 2020.

Seit dem 15. Jahrhundert zählt die querelle des femmes in ganz Europa zu den zentralen Streitdiskursen. Streiten zunächst ausschließlich Männer, so postulieren ab dem 16. Jahrhundert zunehmend die Frauen selbst die Gleichwertigkeit der Geschlechter in ihrem Streben nach Bildung und aktiver Teilhabe an Kunst und Literatur. Dieser emanzipatorische Entwicklungsprozess wirkt als transkulturelles *longue durée*-Phänomen weit über die Renaissance hinaus. Im Zentrum dieses Buches stehen deshalb westeuropäische Autorinnen des 17. und 18. Jahrhunderts, die nach ihrem Tod zu Unrecht in Vergessenheit gerieten. Mittels eines in gewisser Weise „postfeministisch aufgeklärten“ Verständnisses der Gynopoetik identifizieren die Beiträge ästhetische und poetologische Eigenheiten der Texte und analysieren im weitesten Sinne „proto-feministische“ Diskurse zwischen der Einschreibung in männlich dominierte Literaturtraditionen und deren innovativ-subversiver Brechung. So gelingt es, transkulturelle Gemeinsamkeiten der literarischen Emanzipationsdiskurse aufzudecken.

[Further information and table of contents.](#)

## **(De)scrivere Roma nell'Ottocento: alla ricerca del museo delle radici culturali europee**

**Alexandra Vranceanu Pagliardini / Angelo Pagliardini (eds.)**

Peter Lang 2020.

<https://www.peterlang.com/view/9783631819548/html/ch03.xhtml>

In che modo la descrizione delle opere d'arte e dei monumenti dell'Urbe, negli scrittori dell'Ottocento, ha portato alla formazione di una sorta di museo europeo ideale? Accanto alla ricerca delle caratteristiche proprie di ogni cultura nazionale, i viaggiatori che intraprendevano il Grand Tour concepivano anche una sorta di carta culturale dell'Europa. Su questa carta, Roma costituiva una destinazione importante, divenuta un punto ineludibile fin dal secolo precedente, soprattutto dopo che Winckelmann aveva presentato la Città Eterna come tappa essenziale per la conoscenza del bello ideale.

## **Panorama des littératures francophones des îles de l'océan Indien**

**Cynthia V. Parfait**

Paris, Anibwe, coll. Liziba, 2020.

[Site web.](#)

Les littératures francophones des îles de l'océan Indien ont, dès leur genèse, cherché à se démarquer de la littérature française en évoquant notamment le pays natal, anté-colonial ou post-colonial. Elles se proposent alors de dire les malheurs et de chanter les aspirations des peuples insulaires. Pour ce faire, elles peuvent alors se servir sans conteste des modèles occidentaux ou puiser leur vitalité dans les langues locales et les traditions orales des îles respectives. Puis à l'ère de la mondialisation, le désir de s'embarquer dans l'aventure de l'écriture, tout en continuant à questionner l'île natale, se fait pressant. Cet ouvrage que propose Cynthia Parfait vise à donner une vue d'ensemble de ces productions littéraires francophones des îles du sud-ouest de l'océan Indien pour interroger aussi leur place au sein des autres littératures francophones et plus largement dans la république mondiale des lettres.

Cynthia V. PARFAIT est maître de conférences en littératures francophones à l'Université d'Antsiranana (Madagascar) et chercheure associée à l'Université de Mayotte. Ses domaines de

recherches portent sur les littératures francophones de l’océan Indien et les éditions littéraires à Madagascar. Elle est l’auteure de nombreux travaux qui couvrent ces axes d’études littéraires.

## **Doctoral theses / Thèses de doctorat**

### **Emma entre les lignes: Réceptions, lecteurs et lectrices de *Madame Bovary* de Flaubert**

**Anne-Claire Marpeau**

Université de Lyon en cotutelle avec University of British Columbia 2019.

Directeurs de thèse: Henri GARRIC et André LAMONTAGNE.

Le travail porte sur la lecture de *Madame Bovary* de Flaubert. Menacée d’être proscrite en 1857, elle devient ensuite progressivement prescrite par les programmes de littérature au lycée et à l’université en France et dans les pays anglo-américains. La chercheuse explore le processus de classicisation du roman et l’histoire de la réception de son personnage principal par trois communautés interprétatives : les journalistes et critiques contemporain·e·s de Flaubert, les critiques universitaires français et anglo-américain·e·s des années 1960-1980 et des lycéen·ne·s français·e·s en 2016. Le travail interroge donc la constitution des interprétations dominantes ainsi que la dynamique des phénomènes d’identifications au cœur de ces différentes lectures en relation avec l’esthétique de l’auteur. Des problématiques de légitimation structurent ces discours lectoraux et révèlent dans les valeurs qu’ils convoquent la valence différentielle des sexes, universelle selon Françoise Héritier, qui fait d’une lecture masculine la référence de toute lecture légitime du roman en invalidant des attitudes lectorales perçues comme féminines. Cette situation a pour conséquence un encadrement pédagogique spécifique des interprétations lectorales dans le cadre scolaire dont la thèse interroge les présupposés et les effets sur les lecteurs et lectrices contemporain·e·s.

### ***Intra- and Interlingual Translation through the Prism of Linguistic Fluidity and Literary Circulation***

**Dr Višnja Krstić**, University of Belgrade, Serbia (PhD awarded 2020)

Prof. Dr Mirjana Daničić (University of Belgrade, supervisor)

This thesis concentrates on Roman Jakobson’s widespread classification of translational relations, which distinguishes among intra-, interlingual, and intersemiotic translation. Albeit part of a tripartition, central to this investigation are the concepts of intra- and interlingual translation. Their destabilisation patterns are studied through the example of Serbo-Croatian and its successor languages (Serbian, Croatian, Bosnian, and Montenegrin), which, before the disintegration of SFR Yugoslavia, coexisted as different varieties of the Serbo-Croatian language; today they tend to be regarded as separate languages – despite the high degree of mutual comprehensibility. This thesis argues that intra- and interlingual translation are not stable relations, further asserting that they are contingent primarily upon the way languages and their borders are defined.

Jakobson’s notions of intra- and interlingual translation are investigated through a twofold prism –linguistic fluidity and literary circulation. On the one hand, linguistic fluidity serves as a basis for the exploration of the causes of the concepts’ instability. The term collectively denotes a series of manifestations where linguistic borders are challenged – either on a macro level, when the whole language changes its unity and/or identity, or a micro level, when the boundaries are deliberately shifted in a multilingual text. On the other hand, literary circulation is supposed to measure the effects of these inconsistencies, particularly in cultural terms.

The fundamental aim of this thesis, therefore, is to diagnose the causes and effects of translational relations' instability. The thesis consists of four central chapters and employs several methodologies: sociolinguistic approach, close reading, comparative translation discourse analysis, and distant reading.

The first chapter examines the temporal dimension of translational relations' instability by tracing the centuries-long history of the folk ballad *Hasanaginica*. The second chapter centres around Zdravko Šotra's ecranisation (2002) of Stevan Sremac's novel *Zona Zamfirova* (1903), with a view to assessing the destabilisation of intra- and interlingual relations in a spatial context. The main findings of these two chapters, which take a sociolinguistic approach, are: what is translated inside and what outside the language is contingent on the way speech varieties or lects are delimited; a lack of mutual intelligibility between separate lects is not the necessary condition for language separation; social and political factors, however, play a prominent role in the delimitation of languages; finally, translational relations are not pre-given but contextually determined in each individual case.

The third chapter uses close reading and comparative translation discourse analysis of David Albahari's short story 'Learning Cyrillic' (2003) and its English translation by Ellen Elias-Bursac (2012) to explore the destabilisation patterns in the concepts of intra- and interlingual translation that occur in a multilingual text. This chapter reinforces the pertinence of a contextual framework for the study of multilingual literature's translational relations. What is more, Elias-Bursac's multilingually and graphically aware translation disrupts the traditionally predictable behaviour of 'source' and 'target', which is why the chapter proposes a scalable minimal unit of translation that could facilitate the identification of translational relations.

The final chapter uses distant reading to investigate how literature circulates in the aftermath of linguistic discontinuity. Analysed against Todd Hasak-Lowy's short story 'The Task of This Translator' (2005), it tracks the circulation of Serbian literature in the Anglosphere, concluding that linguistic discontinuity does hinder literary circulation.

**Avatars contemporains du tragique grec. Le mythe dans la dramaturgie de Sartre, Anouilh, Camus, Paulin, Kennelly et Heaney**  
**Salomé Paul**

Cotutelle between Sorbonne Université, France (director: Bernard Franco) and University College Dublin, Ireland (director: Eamon Jordan)

## **Journals / Journaux**

### **Caietele Echinox/Echinox Journal**

Issue on "**Planetary Spaces. The Humanities at the Crossroads of the Local and the Post-Global**"

Volume 38 / 2020

Coordinateur : Laura T. Ilea

ISSN : 1582-960X

[Table des Matières.](#)

## **CLC Web: Comparative Literature and Culture**

Special Issue: **The Politics of Social Reproduction**

Ed. Kelly Gawel and Cinzia Arruzza

Issue 22.2 (June 2020)

[Full texts.](#)

## **Comparative Literature**

Thematic issue: **Rethinking the Native and Nativism: An ACLA Presidential Forum**

Volume 72, issue 3, 1 September 2020

[Table of contents.](#)

## **Historical Reflections/Réflexions Historiques (HRRH)**

**Sex Across the Ages: Restoring Intergenerational Dynamics to Queer History**

Volume 46, Issue 1 (March 2020)

Guest Editors: Rachel Hope Cleves, Averill Earls, and Nicholas L. Syrett

[Table of contents.](#)

## **Intrelitteraria (Journal of Estonian Association of Comparative Literature) Current State of Literary Theory, Research and Criticism in (Non-“Centric”) National Cultures.**

Editors: Jüri Talvet, Katre Talviste

Vol. 25, no. 1 (2020)

[Table of contents with full-text access.](#)

## **Sociopoétiques**

**Sociopoétique du genre**

Numéro 4, 2019

[Table des matières avec articles complets.](#)

## **Positions / Positions**

### **Associate Professor/Professor in English Literature**

United Arab Emirates University, Abu Dhabi

**Deadline: 10 September 2020**

[Full information.](#)

The College of Humanities and Social Sciences at the United Arab Emirates University (UAEU) is searching for a faculty member with a strong capacity in English Literature. Candidates should be dedicated to excellence in teaching and field education, with a strong commitment to high professional standards. Faculty members will also conduct appropriate scholarship and research that leads to full participation in the academic life of the University and the scholarly community at large. The faculty member, as a part of a cooperative and collegial campus community, will advise students at the undergraduate and graduate levels, perform college service and pursue an applied and/or practice research agenda, a demonstrable research capability that will enable the candidate to develop and sustain an internally and/or externally funded research program in his/her area of expertise, publish his/her research in refereed journals, and actively engage in promoting the College as well as the Department of Languages and Literature.

## United Arab Emirates University

The United Arab Emirates University (UAEU) is the UAE's premier teaching and research institution. The first national university in the UAE, founded in 1976, the UAEU is among the nation's most academically diverse universities offering 52 Bachelor's degree programs, 37 Master's programs, a Doctor of Medicine (MD), several PhD programs, and a Doctor of Business Administration (DBA). The QS world ranking recently recognized UAEU in the top 300 universities and 27th best 'Young' university globally. With a faculty numbering more than 930 and nearly 14,000 students from 64 nationalities, the flagship university is always striving for self-improvement and holds accreditation with WSCUC, ABET and AACSB. As part of the University's strategic plan there is a clear agenda to achieve international research stature, by partnering with industry and international research organizations to provide research solutions to challenges faced by the nation, the region, and the world.

The University's programs and research continue to garner national and global recognition and rankings. This is attributable to research output increasing by more than 50% in high ranked journals in the past five years and more than half of UAEU's research output is published in top quartile journals. UAEU has built its reputation on excellence through cultural diversity; integrity and transparency; innovation; collaboration; engagement; transformation and student focus.

### Minimum Qualification

The successful applicant will hold an earned Ph.D. in the discipline from an accredited university and will meet the qualifications for the relevant rank. As the language of instruction and operation is English, the applicant must have native to teach and write in English. The successful applicant will also have a record of refereed publications and an agenda of on-going research, or evidence of noteworthy scholarly promise in the case of younger scholars. He or she will also exhibit a commitment to a student-centered approach to teaching.

### Special Instructions to Applicant

Subject to timeliness for the successful applicant, this appointment will commence in January 2021.

## **Professor/Associate Professor in Film Studies in the School of Humanities (Comparative Literature)**

The University of Hong Kong

Deadline for applications: **15 October 2020**

[Further information.](#)

Applications are invited for appointment as **Professor/Associate Professor in Film Studies in the School of Humanities (Comparative Literature) (Ref.: 501813)**, to commence on January 1, 2021 or as soon as possible, on tenure terms.

The Department of Comparative Literature is the only one of its kind in Hong Kong, and specializes in the investigation, analysis, and theorization of literature, the cinema, and other forms of cultural expression. Our student body is proficient in two or three languages. The Department offers very popular Major and Minor and also contributes to general education through a significant contribution to the University's Common Core Curriculum. In addition to the research postgraduate program (M.Phil. and Ph.D.), it also offers a Master of Arts in Literary & Cultural Studies (MALCS). Information about our program can be obtained at <http://www.complit.hku.hk>.

We seek to hire a senior scholar to secure, strengthen, and expand our traditional strength in film studies. Our ideal candidate is an established scholar in Chinese-language cinema and/or Asian cinema, with expertise in Hong Kong cinema a plus.

Applicants should have a Ph.D. in Film Studies, Comparative Literature, or a related field. They should have an established and expanding international research profile in their field. The appointee will contribute to undergraduate teaching, the Common Core Curriculum, the research postgraduate program, and will be expected to apply for external grants. They should also have substantial administrative experience and demonstrate a willingness to take on leadership roles as appropriate to their rank.

A highly competitive salary commensurate with qualifications and experience will be offered, in addition to annual leave and medical benefits. At current rates, salaries tax does not exceed 15% of gross income. The appointment will attract University contribution to a retirement benefits scheme, totaling up to 15% of basic salary. Housing benefits will be provided as applicable.

The University only accepts online application for the above post. Applicants should apply online and upload a cover letter, an up to date C.V., research statement, teaching portfolio, and contact information of three referees. Review of applications will commence on **October 15, 2020** and continue until the position is filled.

*The University is committed to diversity and inclusivity. The Faculty of Arts expressly encourages qualified persons from all genders to apply.*

### **Assistant Professor - Modernism (Nineteenth to Twenty-First Centuries) - French**

Department of French, University of California, Berkeley

Deadline: **30 October 2020**

[Full information.](#)

The Department of French at the University of California, Berkeley invites applications for a tenure-track position as Assistant Professor of French, expected start date July 1, 2021. We seek a scholar working in 19th-, 20th-, and/or 21st-century French Studies. Interdisciplinary research, especially in one or more of the following areas, will be an asset: poetry; theater and performance; intermediality; digital media; ecocriticism; critical theory; critical race theory. The successful candidate will be a dynamic teacher of undergraduate courses as well as graduate seminars for students with a range of disciplinary interests.

Diversity, equity, and inclusion are core values at UC Berkeley and the Department of Comparative Literature. We encourage applications from individuals who will contribute to diversity in higher education and the potential to advance the department's goal of a more diverse, equitable, and inclusive scholarly environment. Additional information is available on <https://ofew.berkeley.edu/recruitment/contributions-diversity>

**BASIC QUALIFICATIONS REQUIRED:** Ph.D. (or equivalent international degree), or enrolled in PhD or equivalent international degree-granting program at the time of application.

**ADDITIONAL QUALIFICATION:** Evidence of excellence in research and teaching; teaching and research expertise in 19th-21st-century studies; fluency in French. Additional qualifications must be met by the start date.

**PREFERRED QUALIFICATION:** Ph.D. or equivalent international degree. Expertise in one of the following fields: poetry; theater and performance; intermediality; digital media; ecocriticism; critical theory; critical race theory.

Applications must be received by October 30, 2020. Applications that are not complete by the deadline will not be considered. Please direct inquiries to: [clfa\\_apc@berkeley.edu](mailto:clfa_apc@berkeley.edu)

Where to apply: <https://aprecruit.berkeley.edu/JPF02678>

All letters will be treated as confidential per University of California policy and California state law. Please refer potential referees, including when letters are provided via a third party (i.e., dossier service or career center), to the UC Berkeley statement of confidentiality (<http://apo.berkeley.edu/evalltr.html>) prior to submitting their letters.



The University of California is an Equal Opportunity/Affirmative Action Employer. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability, age or protected veteran status. For the complete University of California nondiscrimination and affirmative action policy see: <http://policy.ucop.edu/doc/4000376/NondiscrimAffirmAc>.

We are also committed to addressing the family needs of faculty, including dual career couples and single parents. For more information please visit: <http://ofew.berkeley.edu/new-faculty>.

## **Funding Alerts / Recherche financement**

### **Virtual Max Kade Visiting Professor of German at Michigan State University**

Deadline for submissions: **15 September 2020**

The German Program at Michigan State University invites applications for the position of Virtual Max Kade Visiting Professor of German. Candidates must have a Ph.D. with specialization in any area of German Studies, with preference given to those with experience teaching German as a Foreign Language. Candidates must be employed full time at a German university or a university in a German-speaking country, with significant relevant publications in German culture, literature or linguistics, teaching experience, and English language skills.

Given the many uncertainties created by COVID19 including potential visa delays and travel restrictions, teaching will be remote (a combination of asynchronous and synchronous instruction).

The successful applicant will be expected to teach an undergraduate German language and culture course for the German Program in the Department of Linguistics and Germanic, Slavic, Asian and African Languages during the Spring semester (2021). In addition, she or he will participate remotely in the program's Graduate Colloquium on a specialized topic and will offer a public lecture for the wider University community. Our semester runs from early January through the first week of May.

Please send a letter of interest and CV to Professor Karin Wurst, Department of LGSAAL ([wurst@msu.edu](mailto:wurst@msu.edu)).

### **British Academy Postdoctoral Fellowships**

School of Modern Languages, University of St Andrews

**Deadline for applications: 16 September 2020**

The School of Modern Languages at the University of St Andrews welcomes applications from outstanding Early Career Researchers to the British Academy Postdoctoral Fellowship scheme for 2021/2022. The School has recently successfully recruited a candidate to this scheme and is looking to attract more postdocs to St Andrews.

Full details on the scheme are available on the British Academy's website:

<https://www.britac.ac.uk/british-academy-postdoctoral-fellowships>

Applications are welcomed from candidates who have a strong research profile and meet the eligibility criteria <https://www.britac.ac.uk/british-academy-postdoctoral-fellowships>

Interested candidates should contact the Director of Research, Professor Nicki Hitchcott [langsdor@st-andrews.ac.uk](mailto:langsdor@st-andrews.ac.uk) at the earliest opportunity.

Candidates will be required to submit the following to [langsdor@st-andrews.ac.uk](mailto:langsdor@st-andrews.ac.uk) by

**Wednesday 16 September 2020:**

- Short project description (maximum 2 pages)

- CV (2 pages)
- The name of a proposed mentor at the University of St Andrews
- A short statement on how their research project fits the research profile of the School of Modern Languages at the University of St Andrews (200 words)

Following an internal selection process, successful candidates will be invited to submit their proposal through the British Academy's Flexi-Grant application system. The final deadline for submissions is **Wednesday 14 October 2020**.

## **PhD Position in Literary Studies**

Uppsala University, Sweden

**Application deadline: 1 October 2020**

[Website](#).

Uppsala University is a comprehensive research-intensive university with a strong international standing. Our mission is to pursue top-quality research and education and to interact constructively with society. Our most important assets are all the individuals whose curiosity and dedication make Uppsala University one of Sweden's most exciting workplaces. Uppsala University has 46.000 students, 7.300 employees and a turnover of SEK 7.3 billion.

At Uppsala University, unique national and international multidisciplinary expertise meets in a Centre for Women's Mental Health during the Reproductive Lifespan, WoMHeR (<https://uu.se/forskning/womher>). The overarching aim for WoMHeR is to develop evidence based knowledge that can serve as basis for future strategic decisions in working life and society. An essential and important part of WoMHeR is a PhD graduate school where this PhD project is one of the awarded projects.

At the Department of Literature (<https://www.littvet.uu.se>), undergraduate and graduate education and research is conducted in the subjects Literature and Rhetoric. The research in Literature is broad in time and space, and scholarly interests are many. The research areas reach from Antiquity till today, and include a wide range of theoretical perspectives and methodological approaches. There are a number of focus areas at the department. Information about the institution is found at: <http://www.littvet.uu.se>.

**Duties/Project description:** Education at PhD level has a duration of four years, financed with employment as PhD candidate. PhD candidates are expected to conduct their education at the research level by working full time and by participating actively in the activities of the department and the graduate school in sustainable development. Obligatory administrative and teaching duties at the department may not exceed 20% of full-time.

The PhD student will be part of the WoMHeR graduate school and participate in an interdisciplinary project that aims at developing methods to explore the link between lived traumatic experiences and dominant forms of narrative representations of traumatic experiences. Within that project, which is based at the Department of Literary Studies, the doctoral student shall carry out research on fictional representations of the immediate aftermath of sexual assault in contemporary literature from a narratological and psychotraumatological perspective.

The doctoral student will produce a dissertation that (1) analyses contemporary literary and preferably also cinematographic depictions of rape-related trauma; (2) theorises and explores the link between experiences of rape-related trauma and literary and preferably also cinematographic narratives about them; and (3) adds to the general awareness of rape-related trauma.

The material should consist of around fifteen twenty-first century novels, short stories, films and television series where rape-related trauma constitutes a significant element of the plot. The study should be written in English and the material should cover two language areas (in addition to English preferably French, German, Italian, Spanish or Scandinavian languages).

In order for the application to be considered, the applicant is required to submit a dissertation plan, preferably in English, that clearly describes how the proposed project will be carried out, detailing theory, method and material, and sketching a preliminary time plan. The plan should also discuss the relevance of the project and explain the reasons for the applicant's interest in the doctoral school and the project. The dissertation plan should not exceed 10 pages.

In addition to the dissertation plan, the application should include the applicant's Bachelor's thesis and Master's thesis in Literary Studies (or some corresponding discipline), a short CV, publications (if any) as well as other relevant documents that the applicant wishes to invoke. The applicant should also include a copy of their degree qualifications and course grades and the names and contact information of at least two reference persons (address, email address, and phone number). The assessment will be based on all of these documents.

**Requirements:** Admittance to postgraduate education at Uppsala University requires basic eligibility and special eligibility. Basic eligibility means having completed an undergraduate education of at least 240 hp, out of which at least 60 hp should be at an advanced level, or, having completed a foreign education corresponding to at least 240 hp (Master's degree). The main subject should be Literary Studies or some corresponding discipline (for example Scandinavian Studies or Comparative Literature).

Postgraduate education in Literary Studies is regulated by the general study plan. For information on eligibility and prerequisites, see : <https://www.littvet.uu.se/utbildning/forskarutbildning/>

For further information about the dissertation plan and application procedure, see the website of the Faculty of History and Philosophy: <https://www.histfilfak.uu.se/research/phdstudies/>

When new PhD students are recruited, applicants should be selected who, after a qualitative overall assessment of competence and skill, are deemed to have the best conditions to carry out and develop current tasks, especially within the current doctoral projects, and contribute to a positive development of the research area.

The selection process will consider the applicant's capacity to complete the education at the research level. Important documents for assessing this ability are the account of the dissertation plan put in relation to the topic of the project call, the activity at the WoMHeR doctoral school, as well as previous essays and published material. The ability to express oneself in both written and spoken Swedish and English is considered important. The language of instruction in courses and seminars at the Department of Literary Studies is usually Swedish and at the graduate school usually English. To complete the education, very good knowledge of both Swedish (Danish or Norwegian) and English is required.

**Additional qualifications:** It is desirable that the applicant has the ability and willingness to engage in interdisciplinary conversations. Previous studies in medicine and/or psychology can be a merit.

Rules governing PhD students are set out in the Higher Education Ordinance chapter 5, §§ 1-7 and in Uppsala University's rules and guidelines <http://regler.uu.se/?languageId=1>.

**Salary:** According to local agreement for PhD students.

**Starting date:** Earliest 07-12-2020 or as otherwise agreed.

**Type of employment:** Temporary position according to the Higher Education Ordinance chapter 5 § 7.

**Scope of employment:** 100 %

**For further information about the position please contact:** Head of Department Patrik Mehrens, [patrik.mehrens@littvet.uu.se](mailto:patrik.mehrens@littvet.uu.se), 018-471 61 91 or Director of PhD studies, Anna Williams, [anna.williams@littvet.uu.se](mailto:anna.williams@littvet.uu.se), 018-471 29 61.

**Please submit your application by 1 October 2020, UFV-PA 2020/2999.**

Are you considering moving to Sweden to work at Uppsala University? If so, you will find a lot of information about working and living in Sweden at [www.uu.se/joinus](http://www.uu.se/joinus). You are also welcome to contact International Faculty and Staff Services at [ifss@uadm.uu.se](mailto:ifss@uadm.uu.se).

Please do not send offers of recruitment or advertising services.

**Submit your application through Uppsala University's recruitment system.**

## **Mellon Fellowship of Scholars in the Humanities at Stanford**

Stanford University, California

Deadline: **November 1, 2020; 11:59 PM PT**

[Further information.](#)

The Stanford Humanities Center invites applications for the Mellon Fellowship of Scholars in the Humanities, a unique opportunity for recent PhD recipients in the humanities to develop as scholars and teachers. Up to four fellowships will be awarded for a term of two years (with the possibility of a third). Fellows teach two courses per year (or the equivalent) in one of Stanford's 15 humanities departments or programs. They are also expected to participate in the intellectual life of the program, which includes regular meetings with other fellows and faculty to share work in progress and to discuss topics of mutual interest. Fellows will also be affiliated with the Stanford Humanities Center and will have the opportunity to be active in its programs and workshops.

Program admissions focus on selected fields of humanities scholarship in each application year on a rotating basis. Eligible fields for the 2020 competition (for fellowships beginning autumn 2021) are:

- Comparative Literature
- French and Italian
- Religious Studies

We invite applicants from any field whose work has demonstrable relevance to teaching and research in one of the eligible Stanford departments. Candidates should specify in the application cover letter the primary eligible field for which they would like to be considered.

Candidates for this competition must have received their PhD between January 1, 2018 and June 30, 2021. Fellowships will begin on September 1, 2021. Stanford PhDs and employees are not eligible for consideration.

The stipend for 2020-21 will be \$86,000, and compensation will include additional support for computer equipment, research, and relocation expenses.

Applications must be submitted by **11:59 PM PT on November 1, 2020**. To apply, complete the online application process via the link at <http://shc.stanford.edu/fellowships/mellon>. You will be asked to electronically submit the following material:

- Cover letter (circa one page) describing your research and teaching interests to an interdisciplinary search committee
- Curriculum vitae
- Dissertation abstract (up to three pages).
- A sample of written work (article length, no longer than 40 pages)
- A separate description of teaching experience and interests (up to three pages)

Note: Courses will be offered through standing Stanford departments or programs; applicants should familiarize themselves with recent course offerings and curricula.

- Three confidential letters of recommendation (or the applicant's active graduate school dossier)

Faxed or emailed materials cannot be considered. Only complete applications submitted through the online system will be accepted. All applications will be acknowledged. Finalists may be interviewed.

For more information, please visit <http://shc.stanford.edu/fellowships/mellon> or contact us at [mellonfellows@stanford.edu](mailto:mellonfellows@stanford.edu).

## **Mahindra Humanities Center Postdoctoral Fellow**

Mahindra Humanities Center, Harvard University

Deadline: **November 6, 2020**

[Further information.](#)

The Mahindra Humanities Center invites applications for one-year postdoctoral fellowships in connection with the Center's Andrew W. Mellon Foundation seminar on the topic of migration and the humanities.

Migration plays as critical a role in the moral imagination of the humanities as it does in shaping the activist vision of humanitarianism and human rights. Too often, the humanities are summoned merely as witnesses whose primary aesthetic and moral values lie in their illustrative powers of empathy and evocation. Yet the intellectual formation of the humanities—their very conception of the nature of meaning, knowledge, and morals—is deeply resonant with the displacement of values and the revision of norms that shape narratives of migrant lives.

We welcome applications from scholars in all fields whose work innovatively engages with migration and the humanities. In addition to pursuing their own research projects, fellows will be core participants in the bi-weekly seminar meetings for both academic terms of the fellowship. Other participants will include faculty and graduate students from Harvard and other universities in the region, and occasional visiting speakers.

Fellows will receive stipends of \$65,000, medical insurance, additional research support of \$2,500, and (for those not already in residence in Greater Boston) \$1,500 in moving expenses. Fellows are expected to be in residence at Harvard for the term of the fellowship.

### Basic Qualifications

Applicants for 2021-22 fellowships must have received a doctorate or terminal degree in or after May 2018. Applicants without a doctorate or terminal degree must demonstrate that they have completed all requirements for a terminal degree (i.e. dissertation defense) by August 1, 2021. International scholars outside the United States are appointed under either the J-1 visa (Research Scholar status) or F-1 OPT (Optional Practical Training), depending on their circumstances. If awarded a fellowship, the term of appointment is September 1, 2021-August 31, 2022. The Mahindra Center reserves the right to cancel awards if the recipient is unable to meet these conditions of completion and visa status.

The application deadline for applicants to submit their materials is **November 6, 2020**. The deadline for receipt of letters of recommendation is November 20, 2020.

### Additional Qualifications

#### Special Instructions

In addition to biographical and professional information, applicants are asked to submit:

A curriculum vitae.

A statement of the research project (1,000-3,000 words) that provides a detailed description of what the applicant proposes to do during the fellowship year.

One chapter- or article-length writing sample (no longer than 40 pages).

Names and contact information of three referees, who will be asked by a system-generated email to upload a letter of recommendation once the candidate's application has been submitted. Three letters of recommendation are required, and the application is considered complete only when three letters have been received. Recommendations may be those included in the applicant's placement dossier, but they must specifically address the proposed research project.

Letters should be uploaded to the electronic application. The deadline for receipt of letters is November 20, 2020.

Please contact Candace Kang, [candace\\_kang@harvard.edu](mailto:candace_kang@harvard.edu) with questions about applying for a fellowship.

Contact Information

Candace Kang

Mahindra Humanities Center at Harvard

12 Quincy Street

Cambridge, MA 02138

Contact Email [candace\\_kang@harvard.edu](mailto:candace_kang@harvard.edu)

Equal Opportunity Employer

We are an equal opportunity employer, and all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, disability status, protected veteran status, gender identity, sexual orientation, pregnancy and pregnancy-related conditions or any other characteristic protected by law.

Minimum Number of References Required 3

Maximum Number of References Allowed 3

## Other Matters / Des Autres Annonces

### Grand Prix des Mécènes pour Cheikh Hamidou Kane

« Rarement le dialogue philosophique entre l'Occident et l'Afrique a été aussi bien présenté que dans *L'Aventure ambiguë*. » Chinua Achebe

J'apprends, je joins mes mains et j'applaudis : Cheikh Hamidou Kane est à l'honneur sur la scène littéraire africaine. Auréolé par le Grand Prix des Mécènes. Un prix littéraire africain, décerné sur la terre africaine, par des Africains. – Qui a dit que nul n'est prophète chez soi ?... Belle occasion de revisiter avec plaisir, et heureusement plus de détente que jadis lors des épreuves de dissertation, la modeste mais ô combien notable contribution de Cheikh Hamidou Kane à la littérature africaine. Le chef-d'œuvre, le classique, *L'Aventure ambiguë*.

[Article complet.](#)

### Call for Expressions of Interest: Asian literature across borders of language and culture

Haun Saussy (University of Chicago) has completed a book manuscript tentatively entitled “The Nine Relays: China in Multilingual Asia.” It deals with the diffusion of classical Chinese as the language of a “world literature” in the premodern era, as well as with asymmetries in its circulation. Work on this project was inspired by an ongoing AILC/ICLA research committee dedicated to preparing a Comparative History of East Asian Literatures. All colleagues with an interest in any area of Asian literature across borders of language and culture are urged to contact Haun at [hsaussy@uchicago.edu](mailto:hsaussy@uchicago.edu).

Version française:

Haun Saussy (Université de Chicago) vient de terminer un manuscrit sur le rôle du chinois classique dans la culture littéraire polyglotte de l'Asie. La diffusion d'écrits chinois, qu'ils aient été lus dans le texte, traduits ou adaptés, en fait la base d'une première “littérature mondiale” longtemps avant Goethe. Quitte à admettre une asymétrie foncière, car il était rarissime, hors le contexte bouddhique, qu'un contenu étranger soit accepté par les lecteurs chinois. Ce travail

ressort d'un projet de recherche de l'AILC/ICLA visant à produire une histoire des littératures asiatiques dans une perspective comparatiste. Les collègues ayant l'intention de proposer un sujet ou un chapitre à ce projet collectif sont vivement priés de communiquer avec lui (mél: [hsaussy@uchicago.edu](mailto:hsaussy@uchicago.edu)).

### Conference Invitation: “Transmedial Turn? Potentials, Problems and Points To Consider“

8–11 December 2020, University of Tartu, Estonia

[Conference website](#).

We are happy to invite you to participate in the conference "Transmedial turn?" – the second conference in a series of academic gatherings dedicated to the study of intersemiotic processes in culture.

The conference is still going to take place on **8-11 December 2020**. However, with everyone's safety as our highest priority and not being able to predict what the autumn will bring in regard to the COVID-19 pandemic, we are now heading towards an **online conference**.

As the title of the conference indicates, the central topic of inquiry is the cultural shift from logocentric to increasingly intersemiotic, intermedial and transmedial processes and its impact on disciplines that study textual transfers, relations between semiotic systems or media, and new media practices. We foreground the notion 'transmedia' – with its prefix *trans-* meaning 'across', 'beyond', 'through' – to highlight the ubiquity of processes and phenomena of media crossovers.

The conference aims at bringing together scholars from disciplines interested in textual transfers across languages, genres and media, among them Translation Studies, Semiotics, and Adaptation Studies, and to promote a more complex understanding of the transmedial processes and phenomena in culture, particularly of the diverse and novel theoretical perspectives, concepts and methods used in various disciplines for approaching these processes and phenomena.

### Open access publications from transcript Independent Academic Publishing on avldigital.de

[transcript Independent Academic Publishing](#) is one of the leading publishers in the humanities in the German-speaking world. Every year, the publishing house publishes around 400 new publications in German and English. The backlist consists of over 4,000 titles in print and digital. One of the main focuses of the programme is literary studies. For some years now, transcript has been strongly committed to the open access sector and offers around 800 titles freely accessible on its online platform.

Since July 2020, around [250 transcript Open Access publications](#) have been available on *avldigital.de* directly via the Finding literature index of the specialist portal. The selection includes not only the programme area of [literary studies](#) but also other disciplines, including art, media, culture, dance and theatre studies. The incorporation is achieved by [integrating titles from the OAPEN platform](#) into *avldigital.de*, to which transcript supplies the references of its Open Access publications.

In addition to the integration of Open Access Gold publications, transcript and the FID AVL also cooperate in the field of secondary publication. transcript allows authors to make publications like contributions to edited volumes available via specialist repositories such as [CompaRe](#). In order to strengthen this aspect of the Open Access transformation and to emphasize the active role of the publisher in this process, secondary publications by comparatists on *CompaRe*, which first appeared in a transcript volume, are now presented [in a separate collection](#).

As an infrastructure project for the provision of scholarly information, the Specialised Information Service Comparative Literature sees itself as an advocate for the Open Access transformation within the subject. For this reason, we seek collaboration partners not only at the level of scholarly institutions, but also in scholarly publishing, in order to promote this transformation at all levels. Further collaborations along the lines of our collaboration with transcript Independent Academic Publishing and our other [partners in the field of publishing](#) are always welcome!

### **Call for mentors: flexible mentoring scheme to support early-career academics**

The increasingly precarious nature of career paths in Higher Education, particularly Modern Languages, means that many early-career academics find themselves adrift from mentors able to provide the guidance and feedback so essential for developing a professional profile and navigating the myriad experiences which characterize the initial years of an academic career.

UCML's **ECA Support Network (ECASN)** seeks to alleviate these obstacles through flexible academic mentoring. Its intention is to connect researchers at the start of their career who have standalone projects on which they need advice with more experienced peers and colleagues who can provide constructive feedback: for example, article submissions, conference and seminar proposals and presentations, pitches for special issues of journals, plans for events and public engagement, book proposals, CV design, and bids for research-council fellowships/grants. We also hope to establish a number of year-long mentoring partnerships to provide more sustained career support.

The Network would be very grateful for the altruistic input of experienced colleagues from across the disciplines represented by UCML. We are mindful of the pressures facing experienced colleagues, especially in the coming academic year: the one-off, flexible nature of this scheme will make it possible for the mentor to choose how often and when they feel able to offer their time and support.

#### **Who can be a mentor?**

Colleagues with approximately 5 years of experience post-viva are encouraged to send their details to the list moderator (Dr Hannah Scott – [ecasn.contact@gmail.com](mailto:ecasn.contact@gmail.com)) to be added to a closed database of mentors. Mentors may be colleagues with a current institutional affiliation and on a stable academic career trajectory, as well as those navigating multiple temporary contracts – the lengthening period of post-PhD precarity means that this latter group now comprises many academics with multiple articles, successful grant applications, edited collections, and published books but lacking permanent appointments, and their experience is equally valuable.

**For more details (including for prospective mentees) please see our website:** <https://university-council-modern-languages.org/early-career-academics/eca-support-network/>

### **ESCL/SELC Journal**

#### ***CompLit: Journal of European Literature, Arts and Society***

*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.](#)