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ESCL/SELC Awards, Activities and Projects

This section provides information on the Society's various most recent projects and activities. You are cordially invited to follow us on Facebook and Twitter (see below) to receive up-to-date information on a regular basis.

We would also like to mention that the year 2021 will mark a special anniversary: **20 years of existence** of the European Society of Comparative Literature / Société Européenne de Littérature Comparée.

ESCL/SELC Excellence Award for Collaborative Research

Deadline for submissions: **March 30, 2021**

The ESCL invites editors of academic volumes to present their application for the ESCL Excellence Award for Collaborative Research, to be awarded for an outstanding edited volume which makes an original contribution to the field of Comparative Literature.

The award encourages collaborative comparative research, in recognition of the often-undervalued creative work of editor(s).

The Excellence Award consists of a single cash prize of 500 euros given to the editor(s) of the volume, and certificates attributed to both the editor(s) and the contributors. Candidates who are on the short-list will be informed in June 2021, and the winning volume will be announced at the ESCL's next biennial congress in September 2021, where the editor(s) will receive their prize and the contributors their certificates.

Eligibility Criteria and Rules

The award will be attributed to an edited volume in comparative literature of a minimum of 80,000 words: for instance, a collection of articles, of book chapters or a special issue of an academic journal. The volume needs to have already undergone peer-review.

Its publication date must be comprised between 2017 and the end of 2020.

The volume needs to be either originally written in English or in French (the two communication languages of ESCL), or to have been translated into one of these languages.

This award will consider volumes with a strong connection to at least one European literature, which adopt a comparative approach and analyse texts from two or more different literary cultures, languages, mediums (painting, photography, film AND literature, for example) or disciplines (philosophy, sociology, photography AND literature for example).

Publishers, editors and contributors are allowed to propose a volume to the award. The editor of the submitted volume must be a paying member of the ESCL at the time of submission. For guidelines on membership fees see <https://escl-selc.eu/become-a-member/>. We advise the applicants to pay their membership at least a week before the submission deadline. It is not necessary that all contributors to the edited volume be paying members.

Ineligible works

Individual articles, standard journal issues that do not meet the required comparatist approach and length, single-authored monographs, conference proceedings and reference works such as encyclopedias will not be accepted. Only one submission per editor is accepted.

Submission Process

Submissions must be made in electronic form (pdf), to the following email address: escl.award@gmail.com

Printed submissions will not be accepted. Submissions comprise 3 documents that must be attached as pdf to the submission email:

- the edited volume
- a letter from the editor(s) introducing the volume and explaining in 200 words how it contributes to the field of comparative literature specifically. This letter should also contain their contact information.
- a proof that membership fees have been paid to the ESCL at the moment of submission (this could take the form of a screenshot, a bank statement or an email from the ESCL treasurer for instance).
- The name of the files should start with the last name(s) of the candidate(s) (ex.: VARGAeditedvol.pdf, VARGAletter.pdf)

Timeline:

Deadline for submissions: **March 30, 2021.**

Short-list announced: **June 2021**

Prize awarded at the ESCL Congress in Rome in September 2021.

ESCL / SELC Travel Grants

Deadline: **February 28, 2021**

Annually, the European Society of Comparative Literature / Société Européenne de Littérature Comparée will grant 5 bursaries of 100€ in order to help scholars pursuing their PhD who wish to attend the society events and contribute to their organization.

Up two grants, 100 euros each, are reserved for the international ESCL conference Narrations of Origins in World Cultures and the Arts (University of Torino, 11-14 May 2021).

Up to three grants, 100 euros each, are reserved for the 9th Congress of the European Society of Comparative Literature will take place in Rome 6-10 Sept. 2021 under the title Imagining inclusive communities in European culture / Imaginer des communautés inclusives dans la culture européenne / Immaginare comunità inclusive nella cultura europea

Please send your application, with the abstract of your planned paper and an abridged CV (two pages maximum) as an attached Word document, to escl.award@gmail.com, inscribing YourName ESCL 2021 Grants in the Subject line.

Deadline: **February 28, 2021**, notification in **March 2021**.

Conferences

The Madrid conference “Comics in Dialogue” has taken place online from 14-17 April 2020. Video clips [here](#).

The Turin conference “Narrations of Origins in World Cultures and the Arts” has been postponed to **11-14 May 2021**. The deadline of the end of October 2021 for submitting the final articles for both *CompLit* and *Cosmo. Comparative Studies in Modernism* still holds. The conference website can be found [here](#).

The Society’s biennial congress on the theme of “**Imagining Inclusive Communities in European Culture**” will take place in Rome from 6 to 10 September 2021, with notifications about acceptance decisions sent out before the 15 January 2021. The conference website can be found [here](#).

Social Media

If you would like to advertise your event, publication, or CfP on our [Twitter account](#), please contact the Twitter editor Elisa Kriza via e-mail (elisa.kriza@uni-bamberg.de) or send her a direct message via Twitter (@EuroCompLit).

If you would like to advertise your event, publication, or CfP on our [Facebook site](#), please contact Sandra Vlasta (savlasta@uni-mainz.de).

Please note that Twitter only allows very short posts (up to 280 characters) and we cannot post extensive texts on Facebook either, so it is best if you include a **URL** for more information.

Publications

The first volume of the **Society's journal, *CompLit***, on the theme of “Comparative Literature and European Cultures”, edited by Bernard Franco and under the general editorship of Brigitte Le Juez, will be published in **Spring 2021**. General information on the journal can be found [here](#).

Collected papers from the ESCL/SELC Helsinki congress (2017) have appeared as both a print volume and in open access this year: Kaukiainen, Kurikka, Mäkelä, Nykänen, Nyqvist, Raipola, Riippa & Samola (eds): [Narratives of Fear and Safety](#). Tampere University Press, 2020.

Call for Papers

Special issue of *CompLit: Journal of European Literature, Arts and Society*, the Journal of the European Society of Comparative Literature, published by Classiques Garnier

Title/topic: *European Popular Literatures and Their Sociocultural Implications*.

Guest editors: Asunción López-Varela (Universidad Complutense, Madrid, alopezva@ucm.es), Antonio Ballesteros-González (UNED, aballesteros@flog.uned.es)

Deadlines: Full papers are expected by **30 Sept. 2021**. Peer-review process will take place between Sept-Nov. 2021. Revisions between Dec. 2021 to Feb. 2022. Typesetting and publication is expected later in 2022.

Papers must follow the [Garnier guidelines](#).

Languages: papers for this issue can be in English, French and Spanish. Out of around 10 selected papers, only 2 can be in French and 2 in Spanish. The rest in English.

Prospective contributors must be or become members of the European Society of Comparative Literature by January 2021 and continue to be members in 2021 (<https://escl-selc.eu/become-a-member/>).

There are no publication costs in the Journal of the European Society of Comparative Literature.

Summary

The term ‘popular literature’ is characterized by its adjective coming from Latin ‘populāris’ indicating the ‘belonging to the common people,’ as opposed to more privileged social groups. From the viewpoint of cultural history, the three kinds of literary production —Folk Literature, High Literature and Popular Literature— have always interacted. The concept of ‘High Literature’ derived in the 19th century from the German ‘Hochliteratur’, and ‘Folk Literature’ came from ‘Volksliteratur’. Although they were distinguished by different means of composition, transmission and reception —the first occurring in lasting fixed manuscript and print forms, the second by means of ephemeral aural performance— their crossings and hybridity have been persistent features of interest in Comparative Literature. For example, considered as ‘High Literature’, Homeric Hymns retained many of the usual characteristics of their oral origin, such as repetitions and formulaic expressions.

It is important to point out that the impact of the industrial revolutions and technological advance has been determinant for growing literacy rates and for the emergence of new forms of artistic representation, knowledge transfer, and instruction in education. Technological and cultural changes were the cause behind the transformation of literary forms and the changes in their forms of reception. Myths and supernatural stories are one example coming from the oral tradition. Initially intended as sacred knowledge before the emergence of the empirical paradigm, they were rewritten in the form of wonder-tales adapted for younger audiences. When a wider range of channels of transmission materialized in the 19th century, critical assumptions, as well as the methodological and canonical selections being performed, emphasized a sort of tacit premise that Folk and Popular Literature lacked artistic sophistication and even seriousness. However, if one explores Greco-Roman reception, it becomes evident that it was partially established by means of translations that transformed and popularized the Classics to the point of mutating the poetic epic tradition into prose narratives. Thus, cross-fertilization has also served to bring previous inaccessible cultural heritage closer to the general public.

Alongside generic hybridism, enhanced since the 1990s by digitalization and the growth of intermedial and transmedial formats, Popular Literature has served various political functions, some of which are suggested in the topics listed below. Among those, and related to the debate between canonicity and emergent literatures, we can mention the controversies surrounding center/periphery dynamics, as well as identity politics, where the concept of ‘otherness’ becomes a fundamental factor. While ancient tales embodied a normative storyline with a young protagonist initiating a migratory journey and engaging in various tasks and tests, successfully overcoming all the vicissitudes of what Joseph Campbell identified as ‘the monomyth’, and Carl Jung related to the different stages of the individuation process, the rite-of-passages enacted in these tales of maturation were also interpreted as forms of community and national identity building. In this sense, from the perspective of Comparative Literature, Popular fiction has provided a virtual stage where to test many of the issues and concerns taking place in the real world, as well as the grounds for nostalgic imagining other possible scenarios, both prospective and retrospective.

With the expansion of the variety of forms of knowledge transmission and storage, and the spread of education and literacy, recently including the world of digital hypertexts, Popular Literature continues to grow in an increasing number of forms of mass media intended for the consumption of common people, now termed ‘prosumers’ (simultaneously, producers and consumers). In this sense, it has gradually become an unofficial alternative to canonicity and normative education, including numerous pros and cons (among them, the controversies about ‘fakeness’). Unlike what it would seem, the process has not meant a complete disregard for the old literary forms; for example, the hypertextual merging of annotated forms of writing can be contemplated almost as a return to ancient marginal glossing. Indeed, multiple mutating forms of interaction have emerged with the transformation of traditional repertoires into intermedial and transmedial formats. In sum, the exploration of popular imageries, their re-writings and media adaptations, their inter-artistic crossings and sociological implications is a fundamental area of research in the mapping of European identities and cultural life.

Contributions to the proposed special issue of *CompLit: Journal of European Literature, Arts and Society* will include around ten peer-reviewed papers that will investigate some of the proposed topics listed below in order to highlight the human, social and cultural functions of Popular Literature in the European context and establish their glocal (both global and local) universality.

Suggested topics

Comparative Literature and European Popular Cultures
Tradition, Modernity, Cultural Politics and Popular Literatures
Canon and Non-canon in European Popular Literatures
Myth, History, Memory, Popular Literatures and European Identities
Migration and Memory in European Popular Literatures
Community, Diaspora and Nostalgia in European Popular Literatures
Lifestyles and Popular Literatures: gastronomy, leisure, work, habits, etc.
Youth, aesthetics and Popular Literature (i.e. Punk aesthetics)
European Popular Literatures and Intercultural Dialogue
Gender-defined Spaces, Places and Tropes in European Popular Literatures
Cosplay: Costume Play, Identity and Global Fandom in European Popular Literatures
Fake and Real: Popular Literatures, Speculation and Wonder
From Fables and Romances to Tales: U-texts, Folk Tales and the Multiform European Oral Tradition
Utopia, Dystopia and Heterotopia in European Popular Literatures
Uncanny Transformations: from Fairytales to Horror in European Popular Literatures
European Popular Literatures and the Labyrinths of Reception
European Folk Poetry and Song: Riddles, Traditional Tunes Ballads and Multiverse
European Popular Literatures and Inter-Art: music, performance, visual arts, graphic narratives, digital literature, etc.
Hybrid Transformations: Translation, Intermedial and Transmedial Adaptation in European Popular Literatures
From Print to Screen: Mapping European TV and Cinema
From Anonymity to Mediatic Success: the Circulation of European Popular Literatures
Popular Literatures, Geopolitics and Conflict in Europe
Migration and Exile in European Popular Literatures
Popular Literatures and European Crises (war, economic austerity, health and safety, etc.)
Popular Literatures and Populism
European Popular Literatures and beyond: from the Local to the Global

A word from the treasurer for 2021

Dear Members,

As a new year begins, let me remind you that the finances of our society are almost entirely based on individual subscription fees. These enable us to create doctoral travel grants to ESCL conferences and congresses, an Excellence Award for Collaborative Research, and other initiatives to come.

The number of paying members being still very low, I thus encourage you not to wait to send your 2021 fee (25€ academics, 15€ doctoral or postdoctoral students)

Access to the forthcoming first issue of *CompLit: Journal of European Literature, Arts and Society* will be free only for paying members of the Society.

As you know, participation in ESCL conferences (Turin 2021) and congresses (Rome 2021) is conditional upon the subscription fee to the Society.

You can either pay by bank transfer from your personal account, to IBAN FR76 1027 8060 2800 0204 9800 169 (BIC CMCIFR2A, Crédit Mutuel Paris, 5/6 Saint Michel) or by bank check in euro, sent to Jean-Louis Haquette, 6 rue Alexandre NOLL, 51100 REIMS FRANCE.

The link for becoming a member can be found [here](#).

With my anticipated thanks, and best wishes for 2021,

Pr. Jean-Louis Haquette
Treasurer of the ESCL

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

11th Institute for World Literature

June 28 - July 23, 2021

Application deadline: 1 February 2021

The application for the 11th Institute for World Literature that meets at Johannes Gutenberg University in Mainz, Germany, between June 28 and July 23, 2021 is now open through February 1, 2021.

As of now, we are planning for an in-person session with a hundred participants, and we are looking into the possibility to organize a hybrid session. We've assembled an excellent group of faculty to conduct the seminars and give guest lectures, including Mita Banerjee, Helena Buescu, Stefano Evangelista, Alfred Hornung, Françoise Král, Dieter Lamping, Venkat Mani, Natalie Melas, Galin Tihanov, and Dubravka Ugrešić to name just a few. In March, depending on the global situation of the pandemic, we will make the final decision whether we can organize a hybrid session or if we have to meet again only online.

You can find descriptions of all our 2021 seminars here:

<https://iwl.fas.harvard.edu/seminars>

You can find all about the application materials needed by going to our website <http://iwl.fas.harvard.edu/> and choosing "Apply" from the menu:

<http://iwl.fas.harvard.edu/pages/apply>

We look forward to receiving your application at:

<https://iwl.fas.harvard.edu/pages/online-application>

Übersetzungsszenen/ Scenes of Translation/ Scènes de la traduction

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

2 July 2021

Closing date for submission of abstracts: **1 February 2021**

In her highly acclaimed book *Born Translated* (New York 2015), American literary scholar Rebecca Walkowitz observes that more and more often, contemporary literature reflects on the topic of translation. Narrative literature, according to Walkowitz, reacts to the unprecedented intensity in which literary texts circulate across the globe today, by turning translators into literary characters, by evoking processes of language translation, or by reconstructing the transnational routes of literature. One element of this broader, yet so far under-researched literary phenomenon, is the increasingly frequent occurrence of scenes of translation, understood as plot elements, in which literary characters translate a text from a source language to a target language.

Our workshop sets out to examine scenes of translation, both from synchronic and diachronic perspectives, in literary texts across languages and cultures (from German, English, French, Italian, and Spanish). Explorations of texts such as Annette Hug's *Wilhelm Tell in Manila* (2017), or Melinda Nadj Abonji's *Tauben fliegen auf* (2010) are just as welcome as those of classical works such as William Shakespeare's *A Midsummer Night's Dream* (1595/6), Miguel de Cervantes' *Don Quijote* (1605/15), or Johann Wolfgang von Goethe's *Faust I* (1808). The aim of this workshop is to explore in which way literature, by evoking images, plots, and story lines for the process of translation, produces a genuinely literary knowledge of the cultural technique of translation, which is different from other forms of reflection, such as the history and theory of translation. To this end, we invite contributions to this project of investigating scenes of translation that (I) highlight conventions and topoi of such scenes, (II) elaborate continuities and shifts in their historic development, (III) provide comparative analyses with related phenomena, i.e. reading scenes or writing scenes, as well as literary multilingualism, or (IV) consider the problem in the broader context of 'Translationsfiktionen' (Reinhard Babel). The workshop will take place on 2 July 2021 at the Institute of Modern Languages Research of the School of Advanced Study, University of London (Senate House Malet Street London WC1E 7HU).

It is organized by Robert Leucht (Lausanne, robert.leucht@unil.ch), Angela Sanmann-Graf (Lausanne, angela.sanmann@unil.ch), and Godela Weiss-Sussex (IMLR, godela.weiss-sussex@sas.ac.uk). Please submit 200-300 word proposals for twenty-five-minute papers to the workshop organizers by **1 February 2021**. The organizers will review all submitted papers and inform the applicants by **1 March 2021**. The language of the workshop is English.

The IMLR may be working remotely, but remains open for business.

IMLR Trusts Administrator/Events Manager

Institute of Modern Languages Research

School of Advanced Study | University of London

Room 239, Senate House | Malet Street | GB- London WC1E 7HU

[Website](#).

Online Workshop: Corporeal Creations: Bodily Figurations of Creativity

University of Tübingen, Germany (CRC 1391)

Deadline for submissions: February 18, 2021

From John Gower's account of Robert Grosseteste's construction of a talking head to George Herbert's depiction of the heart as a place for divine encounters; from Ben Jonson's pride in his literary offspring to Victor Frankenstein's horrified reaction to the physical reality of his own creation, creativity has long been thought of in bodily terms. Imagery centered on the human body – and, frequently, on its procreative propensities – serves to configure the relationship between creator and creation or to describe interpersonal exchange and mutual dependence; bodily metaphors are useful both in celebrating human achievements and castigating Promethean pride and solipsistic self-involvement.

Our workshop aims at collecting and discussing medieval and post-medieval examples of creative metaphors which draw on the corporeal and to consider their communicative functions and ideological implications. Due to the ongoing COVID-19 pandemic, the workshop will be held virtually on Zoom.

We invite abstracts from all researchers interested in conceptualizations of human creativity

and/or ability, especially - but not exclusively - as they relate to (notions of) the corporeal. For more information please contact sarah-jane.briest@uni-tuebingen.de
[Corporeal Creations \(office.com\)](http://Corporeal Creations (office.com))

Women and Agency: Transnational Perspectives, c.1450-1790

24-25 June 2021

Virtual Symposium, University of Oxford

Deadline for submission of abstracts: 28th February 2021

This two-day interdisciplinary symposium invites scholars to examine early modern women's agency from a transnational perspective. Conversations about women's agency continue to ripple across the world, from new, passionate campaigns in Mexico and Poland that have fought to address femicide and sexual violence, to the Women's Marches, which have annually inspired global response. Now, we turn with fresh urgency to early modern women's participation in intellectual and literary cultures that bridged regional, national, and transnational divides.

Early modern women's studies have brought to light women who were profoundly engaged with international literary, philosophical, and political movements. These extraordinary women are as various as the 'Mother of the Renaissance', princess, political figure and writer during the *Querelle des femmes*, Marguerite de Navarre; renowned warrior and ruler of Gondwana, Rani Durgavati; resident of the Mughal Empire and the alleged inspiration behind John Dryden's *Amboyna*, Mariam Khan; polymath and international patron, Queen Christina of Sweden; passionate advocate of women's educational and social equality, Mary Wollstonecraft. Collaboration across disciplinary, linguistic and national boundaries will offer fresh ways of understanding the multifaceted ways women's agency was experienced and imagined in the period c.1450-1790.

The transnational and interdisciplinary focus of this symposium will foster new discussions about questions such as, what did a woman's agency at this time look like and how was it expressed in different spaces and mediums? How does situating women in an international network alter our reading of female-authored texts and/or representations of women? What practical mechanisms enabled and thwarted women to correspond with other men and women across the globe? In what ways did both men and women conceive of women's place on the global stage and does this conception allow us to complicate our own understandings of agency today?

The keynote speaker will be Professor Merry Wiesner-Hanks, University of Wisconsin-Milwaukee.

Proposals are invited for 20-minute papers (in English) that discuss early modern women and agency from a transnational perspective. We especially welcome papers from graduate students and ECRs.

Suggested broad areas for papers to address include but are certainly not limited to:

- Spaces of agency (interpretative, literary and epistolary, visual, cultural)
- Women in social and political spheres (activism, representation, writing)
- Women and religion (religious identity, community, and communication networks)
- Women and agency in theory and thought
- Intersectionality (disabilities, ethnicity, race, etc)
- Women, bodies and embodiment (sex and sexuality, violence and reproduction)
- Literary afterlives and the editing of women's texts
- Lesser known women writers (though papers do not need to be exclusively about women)

writers and might focus, for example, on literary constructions of women)

- Rethinking periodization: the impact of transnational perspectives

Please submit an abstract (no longer than 250 words for an individual paper or 500 words for a three-person panel) and a short CV to womenandagency@gmail.com by the **28th February 2021**.

This symposium will take place on Zoom and will be free to attend. It is generously funded by AHRC-TORCH Graduate Fund, as part of The Oxford Research Centre in the Humanities (TORCH).

Colloque International: Poétiques et politiques du corps

26, 27, 28 et 29 mai 2021

Date limite: 15 mars 2021

[Site web.](#)

Le Colloque international *Politiques et récits du corps* a pour objectif d'ouvrir un dialogue interdisciplinaire prenant en compte les multiples façons de penser, de représenter, d'incarner et d'écrire la corporalité, en particulier dans les contextes contemporains. Les politiques créées autour du corps génèrent des récits, des discours et des poétiques variés, dissidents, irrévérencieux et complexes.

À cet effet, le présent Colloque vise à convoquer des études sur le corps, ainsi que ses politiques et récits respectifs, à partir de perspectives incluant une optique interdisciplinaire. De cette manière, différentes disciplines des sciences humaines, sociales et artistiques convergent pour penser transversalement la corporalité.

COMITÉ D'HONNEUR

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Ceneri Rosse a.p.s., Italie

INSTITUTIONS COLLABORATRICES

Université Paris X Nanterre, Centre de recherches en Littérature et Poétique comparées, France

Universidad Nacional del Nordeste, Argentine

Universidad de Santiago de Compostela, Espagne

Università di Padova, Dipartimento di Studi Linguistici e Letterari, Italie

Universidade do Estado do Rio de Janeiro, Brésil

Universidad Nacional de Córdoba, Argentine

AXES THÉMATIQUES

PENSER LE CORPS

Coordonné par Andrea Ostrov (UBA, Argentine)

Corps et biopolitique

Corps et maladie

Corps et santé

Le corps dans les Sciences Sociales et Humaines

CORPS, ESTHÉTIQUE ET PHILOSOPHIE

Coordonné par Silvio Mattoni (UNC, Argentine)

Le corps et la religion

Le corps et l'absence

Nudité

Le corps symbolique

Corps et voix

CORPORALITÉ ET POÉSIE

Coordonné par Laura Scarano (UNMdP, Argentine)

Le corps en tant que catégorie théorique transdisciplinaire et leurs modulations réflexives dans les arts poétiques.

L'intimité en tant que savoir/ressentir du corps dans les poétiques du XXe et XXIe siècle.

Corps et érotisme

Corps et témoignage socio-historique

(RE)ÉCRIRE LE CORPS

Coordonné par Indrani Mukherjee (JNU, Inde) Brigitte Le Juez (UCD, Irlande)

Corporalité et genre

(Dés)habille le corps

Corps et mode(s)

Pratiques et discours féministes

Genre et littérature

(Pos/Dé)colonialité

CORPORALITÉ ET LITTÉRATURE LATINO-AMERICAINE

Coordonné par Lucía Caminada (UNNE, Argentine) et Gabriele Bizzarri (UNPD, Italie)

Fantômes et corporalité *weird*

Le corps 'in drag': 'queering' le paradigme Le corps 'crip'

Politiques de la sexualité

LE CORPS DANS LA CRÉATION PLASTIQUE CONTEMPORAINE

Coordonné par Fabrice Flahutez (U. Jean Monnet, France)

Corps et création contemporaine

Surréalisme et avant-gardes 1920-1970

Corps approximatif - corps fragmenté - corps abhumaniste

Corps recombiné - corps prothèses- corps inanimé

CORPS ET COMMUNICATION

Coordonné par Ícaro Vidal Ferraz Junior (PUC-SP, Brasil) et Maurício de Bragança (UFF, Brésil)

Le corps dans les média/internet/télévision

(Re)écritures érotiques du corps

Le corps collectif (audience et masse) Corps et cinéma

CORPS ET PHOTOGRAPHIE

Coordonné par Fernando Gonçalves (UERJ, Brésil)

Corps et publicité

Pratiques et discours

Auto-perceptions du corps

Corps et capital symbolique / érotique

“Capturer” la corporalité

CORPS ET OBSCÉNITÉ

Coordonné par Paula Sibilia (UFF, Brésil)

Images du corps et les régimes de visibilité

Généalogie de l'obscène dans les images de nudité

Politisations du corps et reconfigurations de la morale

CORPS ET PERFORMANCE

Coordonné par Gustavo Blázquez (UNC, Argentine) et Cecilia Castro (UNC, Argentine)

Corps et performance

Corps et théâtre

Corps et danse

La fête et la nuit

Body-art

CORPORALITÉS QUEER

Coordonné par Zairong Xiang (Duke U, Chine)

Transgenre et *camp*

Théologie féministe

Traduction et (dé)colonialité

PERFORMANCES ARTISTIQUES

Lucrecia Agulla, Buenos Aires, Argentine

Montse Arbelo et Joseba Franco, Bilbao, Espagne

Allegra Betti van der Noot, Milan, Italie

Fernando Gonçalves, Rio de Janeiro, Brésil

UN COLLOQUE VIRTUEL

Le colloque se tiendra entièrement par des vidéoconférences sur Internet.

Ce colloque adoptera la forme de panel avec des interventions courtes de 15 minutes. Dans cette édition, entièrement en ligne, les communications seront envoyées en avancesousle mode de vidéos pré-enregistrées

Dans ce cas, des panels avec des forums seront organisés. Les participants pourront y échanger leurs avis et poser des questions, et les conférenciers devront répondre dans un temps prudentiel, de façon à garantir le débat et l'enrichissement similaire au format en direct.

LANGUES OFFICIELLES DU COLLOQUE

Les langues officielles du colloque sont le Français, l'Espagnol et l'Anglais.

SOUSSION DES PROPOSITIONS

La date limite pour la soumission des contributions est le **15 Mars 2021** (inclus). Les propositions seront envoyées exclusivement à travers le formulaire qui se trouve dans le site du Colloque www.colloquecorps.com et seront évalués par le comité scientifique.

L'organisation communiquera le **31 mars 2021** le résultat de l'évaluation du comité scientifique sur toutes les contributions reçues.

Le paiement des frais d'inscription sera effectué avant le 10 mai 2021, selon les consignes envoyées par mail payment@colloquecorps.com.

Pré-enregistrer la communication: devront envoyer leurs vidéos avant le 15 mai 2021 selon les consignes envoyées par mail. Si vous avez besoin d'une assistance technique pour l'enregistrement, elle doit être spécifiée à l'avance à coordination@colloquecorps.com.

Le colloque se tiendra en direct les 26, 27 et 28, 29 mai 2021.

Toutes les propositions provenant de conférenciers intéressées à publier leur contributions, devront l'envoyer avant le 30 juin 2021 dans le format indiqué et en suivant strictement les normes d'édition qui seront indiquées dans le même mail d'acceptation pour le colloque.

DATES

20 Mars 2021: Délai pour le dépôt des propositions de communication

31 Mars 2021: Notification aux auteurs des résultats de l'évaluation

10 Mai 2021: Délai pour le paiement des frais d'inscription des participants

12 Mai 2021: Publication du programme du colloque

15 Mai 2021: Délai pour le dépôt des vidéos

28, 29 et 30 Mai 2021: Colloque

30 Juin 2021: Délai pour le dépôt des communications

FRAIS DES PARTICIPANTS

Général: 50 euros

Le paiement des frais devra être effectué avant le 15 Mai 2021, selon les indications données par mail payment@colloquecorps.com.

Les frais des participants ouvrent droit à:

L'assistance à toutes les séances

Au catalogue des résumés de communications

Au Diplôme avec le titre de la communication

La possibilité de soumettre l'article de la communication pour son évaluation en vue de sa

publication. Les textes devront suivre les normes indiquées aux auteurs et envoyées par mail avant le 30 Juin 2021.

INSCRIPTION ET FRAIS DU PUBLIC NON

La participation du public aux débats du colloque est gratuite.

ATTESTATION EN TANT QUE PUBLIC

Le public qui suit et qui participe aux débats peut se faire délivrer une attestation de participation au colloque. Pour cela, on est prié de la solliciter à la payment@colloquecorps.com à la fin du colloque et payer 10 euros pour des frais de gestion.

CONTACT: secretariat@colloquecorps.com

International Conference: EUROPEAN RUSSIAN STUDIES AND MODERNITY

Thematic session on Comparative Literature and Cultural Studies: “(Un)awareness. Between affect and boredom”

September 20-24, 2021

Deadline for submitting application form: 31 March 2021

[Website with application form and detailed description.](#)

The Institute of Russian and Ukrainian Philology of Adam Mickiewicz University in Poznań (Poland) has the honour to invite you to attend the 17th International Conference in the series “EUROPEAN RUSSIAN STUDIES AND MODERNITY” that will be held on 20-24 September 2021.

The Conference will include 6 thematic sessions, among others the one devoted to Comparative Literature and Cultural Studies called *(Un)awareness. Between affect and boredom*. The languages of the conference are: Russian, English and Polish.

The categories of affect and boredom – which are often considered as opposites – constitute one of the most up-to-date and intellectually challenging ways of studying a full spectrum of human experience. Contemporary humanities, defining affects as the pre-stage of expressing intensity, generated beyond control and awareness of a human individual, make an attempt of contesting the tendency of strict differentiation between the spheres of affects and discourse. In this context literature and art become the engaging areas of recognition, transmission and production of affects, which may provoke reflection not only on the artistic representation of stimuli and emotions but also on the problem of the reception of the work. Boredom – if juxtaposed with moving but uncontrollable affect – would be the state conditioned by the consciously experienced lack of something, the suspension of activity. Having in mind the abundance of potential philosophical and literary approaches to this phenomenon, we would like to turn attention to the ones which validate the given state as the moment of openness towards the totality of being, the subsoil for mindfulness, introspection and deepened reflection. In this domain the words of Iosif Brodsky, who perceived boredom as the insight into the infinity of time, may be an important source of inspiration. The notions of affect and boredom, conceptualised in this way, show multiple perspectives of analyses of Russian literature and culture, extending between the space of the Karamazov’s intensity and the intellectually meaningful ennui of the superfluous men. We invite all contributions inspired by the broad spectrum of contexts generated by the core categories included in the title of this conference section.

Contact: Wojciech Kaminski: kawo@amu.edu.pl (secretary of organisation committee); Beata Waligorska-Olejniczak: beata27@amu.edu.pl (head of organisation committee).

Des nuits aux nocturnes: expériences du Nocturne au cinéma, en photographie et en vidéo

Colloque international

24 et 25 septembre 2021

Institut national d'histoire de l'art, Salle Vasari, Paris (INHA)

[Version anglaise.](#)

Date limite: le 31 mars 2021

Relativement connu et établi dans le champ de l'histoire de l'art, de l'histoire de la musique et de l'histoire de la littérature — ce qui ne veut pas dire que sa définition y soit simple, unitaire et fixée — le Nocturne demeure néanmoins largement impensé dans les autres domaines, en particulier du côté des arts visuels modernes ou contemporains. De prime abord, la définition même de ce « concept », dans son acception la plus générale, est très variable et pose d'emblée nombre de questions et de difficultés, ne serait-ce que celles de son statut : le Nocturne désigne-t-il une « atmosphère » ou une « tonalité émotionnelle » (comme la *Stimmung*) ? Constitue-t-il un « genre » (avec ses cadres et ses codes) ? Relève-t-il d'une « forme » ou d'un « style » ? Est-ce un « dispositif » lié à des conditions matérielles de fonctionnement (des techniques) ? Est-ce une sorte de « catégorie esthétique » dépassant les spécificités des différents arts ou médiums ? La complexité et la diversité des problèmes mérite attention, et ce colloque se propose de faire travailler la catégorie dans des champs où elle n'a eu jusqu'ici que peu de reconnaissance. Au-delà du nécessaire retour aux origines du Nocturne (littérature, musique, peinture), et parce que la « vie des formes » est faite de déplacements et de métamorphoses, ce colloque a surtout pour enjeu d'en explorer les « réinventions » modernes en photographie, au cinéma et en vidéo. Pluridisciplinaire, son ambition est aussi bien de comprendre de quelle(s) façon(s) des représentations filmiques, vidéographiques ou photographiques réitèrent et prolongent cette longue tradition historique, que de saisir les subversions et autres remaniements contemporains du Nocturne.

En littérature, le nocturne est simplement une atmosphère prisée des écrivains romantiques (Novalis, Victor Hugo, Edgar Allan Poe seraient parmi les premiers à avoir revalorisé les ténèbres) ; en philosophie, associé à la nuit et à la voûte étoilée, il est le paradigme du sublime selon Kant, tandis que pour Burke rien n'égale « la force d'une judicieuse obscurité. » Cependant le nocturne (ordinaire) n'est pas (tout à fait) ce Nocturne auquel l'histoire de l'art a pu donner une existence propre.

En musique, le Nocturne constitue peu ou prou une forme dotée de traits spécifiques : mouvement lent, expression pathétique, ornements mélodiques, partie centrale accélérée, etc. Les célèbres 21 Nocturnes de Chopin en sont le plus fameux point d'orgue (romantique). Même si cette forme existait déjà dans la musique classique, en particulier dans la musique de chambre des XVIIe et XVIIIe siècles, elle a surtout pris son ampleur plus tard, au début du XXe siècle (Liszt Czerny, Borodine, Scriabine, Rachmaninov, Debussy, Fauré, Poulenc, et jusqu'à Satie et Bartok) qui a fixé sa forme moderne — son caractère introspectif, notamment.

En peinture, le Nocturne ressortit davantage au style et/ou au thème, qui réfère toujours à des « scènes de nuit » travaillées par des effets de lumière et de couleurs. Le songe de Constantin (c.1455), sous une belle nuit bleue de Piero della Francesca, est considéré comme le premier tableau nocturne. Les nuits (et les fonds) de Caravage sont d'un noir intense quand, à la même époque, Adam Elsheimer peint *L'offense à Xeres* dans des tons demaue. Au temps du romantisme, l'atmosphère nocturne des tableaux de Caspar David Friedrich s'en remet au bleu.

D'autres nuits s'ensuivent : celles, colorées, de Van Gogh (Nuit étoilée) ou celles, plus proches, de Hopper, peuplées de noctambules. C'est la tradition anglo-américaine qui imposera spécifiquement le terme « nocturne », avec James Whistler (et ses toiles inspirées de Chopin : Nocturne en bleu et argent), puis Frédéric Remington et Winslow Homer.

Pour ce qui concerne la photographie ou le cinéma, le « nocturne » reste pour l'essentiel à concevoir et à élaborer. Il existe à peine — dans la rubrique des « effets » (spéciaux, comme la « nuit américaine ») ou dans le lexique de l'éclairage (« extérieur nuit »). C'est un simple état d'apparence (producteur d'ethos) réduit au rang d'une poétique, d'une technique, d'un art du faire, qui n'a pas accédé au statut de forme, a fortiori de catégorie esthétique.

Pourtant, le cinéma exploite la puissance plastique et chromatique du nocturne depuis ses débuts. Au tournant des années 1910, le cinéma muet codifiait par la couleur ajoutée au noir et blanc, l'articulation entre les scènes de jour et les scènes nocturnes, souvent teintées de bleu ou de mauve. Bien des fictions auront, par la suite, prolongé l'expérimentation sur les couleurs de la nuit – nuits bleues et glaçantes de Stanley Kubrick et John Alcott, nuits noires et profondes de David Lynch et Peter Deming, sans oublier les nuits américaines (bleues, grises et rouges) ostensiblement artificielles de Coppola. Porteur d'autres enjeux éthiques, le cinéma documentaire n'est pas en reste — voir les nocturnes aux couleurs criardes et délavées, pénétrées des témoignages insoutenables des gangsters indonésiens dans *The act of killing* (2012) de Joshua Oppenheimer, par exemple. Mais le travail sur les « couleurs de la nuit », aussi poussé soit-il, répond-il toujours des enjeux du Nocturne ?

Côté photographie, les vues nocturnes ont pu relever d'exploits techniques, à l'instar des autochromes de Léon Gimpel au milieu des années 1920, antérieurs aux héliogravures de Brassai. Aux photographies issues de promenades de nuit — cibachromes aux couleurs étranges de Daniel Boudinet, villes désertes se déclinant du gris au noir profond de Gilbert Fastenaekens, répondent les mises en scène hypnotiques et surtout ultra-élaborées de Gregory Crewdson. À l'ombre des fictions (filmiques ou photographiques), la liste des vidéastes érigeant la nuit en milieu privilégié pour le film, jusqu'à faire de l'obscurité la condition d'une perception singulière, est proprement immense : on pense aussitôt à Bill Viola, à Cyprien Gaillard, à Mark Lewis, et bien d'autres, dont les œuvres attestent que le Nocturne adresse une question fondamentale à l'art des images (tous médiums confondus).

Quel est alors le statut ontologique de ce Nocturne ? Est-il utilisé par les artistes comme un éclairage, un décor, un motif ou comme un dispositif conçu pour favoriser l'émergence d'une atmosphère singulière ? Quels effets produit-il sur le spectateur ? Pourrait-il s'inscrire pleinement dans le champ en photographie, au cinéma et en vidéo ? Il s'agira, en fin de compte, de construire cette question.

Si les tonalités et les couleurs constituent un axe privilégié, permettant d'embrasser un corpus constitué de séquences de films (documentaires inclus) aussi bien que de vidéo ou de photographies, la question chromatique ne constitue pas le seul axe de recherche possible.

On pourra notamment interroger :

- les relations entre nuit et nocturne (étymologie, philosophie, littérature, psychanalyse) ;
- la dialectique des vraies et fausses nuits : nocturne de jour (nuit américaine) et nocturne de nuit ;
- l'héritage, les prolongements, détournements, subversions du Nocturne musical ou pictural au sein de représentations contemporaines ;
- les processus de création des photographes, réalisateurs ou artistes dans leurs scènes nocturnes,

la nature des supports, les techniques premières et les mutations technologiques, les trucages et les effets spéciaux, l'artificialité du moment nocturne ;

- la vision nocturne, l'impact sur les seuils de visibilité, les aspects spatio-temporels, l'événement nocturne ;

- l'altérité, l'artificialité, la mélancolie et autres enjeux des moments nocturnes en photographie, cinéma, vidéo.

- la perception nocturne « inédite » des œuvres (par ex. le rôle des « salles obscures » comme environnement de regard, ou la représentation des visites de nuit des musées dans de nombreuses scènes de films).

Les propositions d'une longueur de 2000 signes maximum, accompagnées d'une courte bibliographie, sont à envoyer avant **le 31 mars 2021** à l'adresse colloquenocturne@gmail.com.

Les interventions seront d'une durée de 30 minutes.

Comité d'organisation :

Judith Langendorff (Université Sorbonne Nouvelle-Paris 3 - LIRA)

Barbara Le Maître (Université Paris Nanterre - HAR)

Macha Ovtchinnikova (Université Paris I Panthéon-Sorbonne et Université de Picardie Jules Verne- CRAE)

Philippe Dubois (Université Sorbonne Nouvelle-Paris 3 - LIRA).

Comité scientifique :

Françoise Parfait (Université Paris I Panthéon-Sorbonne - ACTE)

Rémi Labrusse (Université Paris Nanterre - HAR)

Michel Poivert (Université Paris I Panthéon-Sorbonne-HiCSA)

Antonio Somaini (Université Sorbonne Nouvelle-Paris 3 - LIRA).

Les iconothèques d'écrivain·e·s contemporain·e·s (1980-aujourd'hui)

7 & 8 avril 2022 — Montréal

Colloque organisé par Anne Reverseau (FNRS / UCLouvain), Corentin Lahouste (UCLouvain) & Bertrand Gervais (UQAM), dans le cadre du programme de recherche HANDLING (ERC)

Abstract submission deadline: 01.05.2021

L'histoire littéraire s'est construite pendant longtemps autour du texte et du livre ; en ce sens, les bibliothèques des écrivain·e·s sont reconnues en tant qu'environnements intimement liés à la création littéraire et ont été étudiées à ce titre dans le courant des dernières années [1]. Pourtant, bon nombre d'auteurs et d'autrices s'entourent tout aussi volontiers d'images de natures diverses, qu'ils amassent, classent ou affichent selon des dispositifs variables. Calqué sur celui de « bibliothèque », « iconothèque » est un terme contemporain, utilisé en archives, qui recoupe des réalités diverses et qui ont existé historiquement : le magasin d'images du XIX^e siècle, mais aussi la collection, le stock, et plus récemment le répertoire ou la base de données. Sous ces dénominations pointe une continuité dans les usages des images par les écrivain·e·s jusqu'à aujourd'hui. La notion d'iconothèque permet d'aborder ces pratiques et ces gestes iconographiques, dans le cadre plus large des recherches, en plein essor, sur l'histoire matérielle de la littérature et sur les pratiques culturelles des écrivain·e·s [2], comme sur le montage et l'agencement d'images [3].

Le XX^e siècle a été, avec la montée des avant-gardes, une période particulièrement propice à la prolifération d'ensembles iconographiques, petits musées ou archives personnels, faits d'œuvres originales, mais surtout d'images reproduites. Bon nombre d'auteur·e·s ont en effet collectionné

et collectionnent des reproductions d'œuvres d'art, mais aussi des photographies découpées dans la presse, des cartes postales, des vignettes de cinéma ou des prospectus publicitaires. De façon explicite ou non, ces iconothèques ont nourri les imaginaires des écrivain·e·s, que ces collections d'images relèvent de l'autel privé, au sein duquel les images sont rassemblées, voire sacrnalisées, pour un usage individuel, ou de la banque d'images, servant de point de départ à leurs diverses circulations. Offertes, échangées, conservées, détournées, ces images constituent en tant qu'objets matériels le pivot des sociabilités littéraires. Selon leur mode de présentation, elles participent également de la construction de postures des auteurs et autrices, qui se mettent volontiers en scène en compagnie d'images dont ils et elles sont entré·e·s en possession. Le XXI^e siècle, quant à lui, a vu, dès ses prémises, l'avènement des images numériques, la production et la circulation toujours plus effrénée d'images dématérialisées (ou soi disant dématérialisées). Ce passage dans l'ère numérique a-t-il fondamentalement changé le rapport des écrivain·e·s aux images ou lui a-t-il donné une autre dimension ? Comment les modalités évoquées pour le XX^e siècle se retrouvent-elles (ou non) à l'époque contemporaine ? Vers quelles formes ont-elles évolué, voire quelles pratiques les ont supplantées ?

À la suite d'une première journée organisée par Jessica Desclaux et François-René Martin sur les iconothèques d'artistes, écrivains et historiens de l'art du XIX^{ème} siècle et d'une deuxième manifestation organisée par Marcela Scibiorska et Anne Reverseau autour des iconothèques d'écrivain·e·s du XX^{ème} siècle, cette rencontre aura pour objectif d'interroger, en lien avec les contextes historique, social et culturel, la notion d'iconothèque d'écrivain·e à l'époque contemporaine (2000-2020), dans la sphère francophone. Il s'agira de penser ces iconothèques sur le mode des bibliothèques, en tant qu'espaces de création littéraire, refuges, musées ou encore lieux symboliques. L'objectif principal sera de confronter la dimension concrète de l'iconothèque, qu'elle soit d'ordre matériel ou, plus récemment, numérique, à sa dimension imaginaire.

Trois axes principaux peuvent dès lors se dégager :

- Le premier axe examinera les iconothèques du point de vue du **geste de collecte**, visant à décrire les façons dont la vie de tel·le ou tel·le écrivain·e s'organise autour des images. Quels modes de collectes innovants (notamment numériques) sont mis sur pied ? Quelles pratiques de stockage et d'exposition dans ces iconothèques ? Comment les auteurs et autrices présentent-ils ou non leurs collections d'images ? Quel rôle l'espace physique et la matérialité de l'image jouent-ils dans le quotidien d'un·e écrivain·e du XXI^{ème} siècle ?

- Le deuxième axe portera sur les **divers usages de ces iconothèques**. À l'ère d'un intérêt accru pour les pratiques intermédiales et interartiales, quel est le rôle des iconothèques dans la création littéraire ? Autrement dit, l'essor des créations intermédiales dans les dernières décennies reflète-t-il un usage plus fréquent des iconothèques par les écrivain·e·s ? Par ailleurs, comment aborder la frontière entre le geste de l'écriture et celui de la manipulation des images ? L'œuvre fait-elle explicitement référence ou non aux images qui ont servi à son élaboration ? Quels sont les modes de dissémination de leur contenu, au-delà du texte littéraire (via, par exemple, le geste de performance ou d'exposition) ?

- Un troisième volet, qui soulèvera des questions plus larges sur **la place et l'impact des iconothèques sur l'écosystème littéraire contemporain**, concernera la spécificité de l'ancrage numérique d'un tel dispositif, dans une culture de l'écran qui est le propre de l'époque contemporaine (Gervais). En lien avec la démultiplication de pratiques littéraires hétérogènes, empruntant de multiples formes et supports, comment le concept d'iconothèque se voit-il déployé au XXI^e siècle, dans un monde d'écrans et de réseaux ? Quels rôles et fonctions peut-il prendre au

sein du « vaste écosystème médiatique » (Ruffel) que représente l'expérience littéraire contemporaine et comment peut-il, par ailleurs, venir inscrire le fait littéraire dans un continuum d'agirs créatifs multimodaux au sein duquel la forme-livre n'est plus prédominante ?

Les propositions de communication (environ 300 mots, avec bio-bibliographie) sont à envoyer avant le 20 mars 2021 à l'adresse des organisateurs-trices de la rencontre : anne.reverseau@uclouvain.be, corentin.lahouste@uclouvain.be & gervais.bertrand@uqam.ca. Les réponses seront données pour le 1^{er} mai 2021, après examen et sélection des propositions par le comité scientifique. Le colloque aura lieu à Montréal, au Canada (l'hébergement pour les chercheur·e·s non québécois·e·s sera pris en charge).

Comité scientifique

Bertrand Gervais (UQAM)

Corentin Lahouste (UCLouvain / HANDLING)

Vincent Lavoie (UQAM)

Servanne Monjour (Sorbonne Université)

Anne Reverseau (FNRS-UCLouvain / HANDLING)

Ces journées font suite à celles organisées en France par Jessica Desclaux et François-René Martin et en Belgique par Anne Reverseau et Marcela Scibiorska, qui portaient sur des périodes antérieures. Ces [trois journées d'études](#) donneront lieu à une publication dans une monographie illustrée sur les iconothèques d'écrivain·e·s, à paraître en 2023. Ces rencontres sont organisées dans le cadre du programme de recherche HANDLING financé par l'ERC (European Research Council, grant agreement n°804259), avec l'aide de l'Institut INCAL de l'UCLouvain, et en partenariat avec le centre de recherches FIGURA (Québec) et la Chaire de recherche du Canada sur les arts et les littératures numériques (ALN/NT2). Pour en savoir plus sur le programme HANDLING : <https://sites.uclouvain.be/handling>.

[1] Par exemple BELIN Olivier, MARY Anne & MAYAUX Catherine (dir.), *Bibliothèques d'écrivains : lecture et création, histoire et transmission*. Turin: Rosenberg & Sellier, « Biblioteca di Studi Francesi », 2018 ; PEYRE Yves, « L'écrivain et sa bibliothèque », dans *Bulletin des bibliothèques de France*, t. 47, n°6, 2002 (12-20) ; BOUILLER Jean-Roch, GAMBONI Dario & LEVAILLANT Françoise (dir.), *Les Bibliothèques d'artistes (XX-XXIe siècles)*. Paris: PUPS, 2010.

[2] Par exemple MARTENS David & WATTHEE-DELMOTTE Myriam (dir.), *L'écrivain, un objet culturel*. Dijon: Éditions universitaires de Dijon, coll. « Ecritures », 2012 ; REVERSEAU Anne et COHEN Nadja, *Petit Musée d'histoire littéraire*. Bruxelles: Les Impressions Nouvelles, 2015.

[3] Par exemple *Les Carnets du BAL*, n°1 (« L'image-document, entre réalité et fiction », 2012), n°2 (« L'image déjà là. Usages de l'objet trouvé, photographique et cinématographique », 2012), n°4 (« Que peut une image », 2014), n°5 (« La persistance des images », 2014) ; BEYER Andreas, MENGONI Angela, & VON SCHÖNING Antonia (dir.), *Montage d'images et production de sens*. Paris: Éditions de la Maison des sciences de l'homme/Centre allemand d'histoire de l'art, 2015.

Online Lecture Series: Mediated Memories of Responsibility

Centre for the Study of Cultural Memory

INSTITUTE OF MODERN LANGUAGES RESEARCH

School of Advanced Study • University of London

[Link.](#)

20 January 2021

15:00 – 16:30 GMT

Online

Part of the [Cultural Memory Seminar](#)

Co-convened by **Guido Bartolini** (University College Cork/IMLR), **Selena Daly** (Royal Holloway University of London) and **Joseph Ford** (IMLR).

[Download Poster](#)

20 January 2021– Session 2:

Claire Gorrara (University of Cardiff)

'Family Legacies: Taking intergenerational responsibility for the crimes and losses of the Second World War in the graphic novel'

This paper will focus on the intergenerational transmission of family memories of the Holocaust and the Second World War in two graphic novels: Miriam Katin's *We are on our own: a memoir* (2006) and Nora Krug's *Heimat: a German family album* (2018). Written from vastly different family experiences of the Second World War, both narratives grapple with their authors' personal implications in complex intergenerational circuits of responsibility, remorse and loss.

The graphic form and its deeply personal aesthetic provide a haptic bridge between past and present, history and memory – them and us.

Emiliano Perra (University of Winchester)

End of Empire (Channel 4, 1985) and public memory of decolonisation in Britain

The documentary series *End of Empire*, produced by Brian Lapping for Granada TV and aired on Channel 4 in 1985, represents one of television's earliest and most comprehensive attempts to come to terms with the end of the British Empire and its legacy in terms of historical responsibility. In its expansive 14 episodes covering some of most contentious decolonisation episodes, including India, Kenya, Rhodesia, and Palestine among others, *End of Empire* offered an ambitious attempt to 'swing the pendulum' of British public memory of Empire at a key junction in modern British history like the mid-1980s. By discussing the series and the public debate it engendered, this paper will offer a case study of an important moment in the still ongoing process of coming to terms with the historical responsibility of Empire in Britain.

Stephanie Bird (UCL)

'A tacit agreement': Responsibility and perpetration in the work of Imre Kertész.

In Imre Kertész's novel *Fiasco*, the executioner refers to the 'tacit agreement' that exists between him and the 'innocent' people that condemn him for the murder of 30,000 people. He insists that, far from being innocent, they willed a world in which those atrocities happened and now wish to deny him a voice so that their moral order can be upheld. Kertész also suggests that the path to becoming a perpetrator may begin out of 'purely helpful intention'. By looking at *Fiasco*, *The Pathseeker* and *Detective Story*, Stephanie Bird considers Kertész's understanding of perpetration and how this challenges our understanding of responsibility and desire for redemptive narratives.

To book your place on this second seminar in the series, taking place on **20 January 2021 at 15:00 GMT** go to: <https://modernlanguages.sas.ac.uk/events/event/23292>

Dates for the remaining sessions in this series:

Session 3: 10 March 2021

Uilleam Blacker (UCL)

Frederica Mazzara (University of Westminster)

Damien Short (School of Advanced Study UoL)

Session 4: 19 May 2021

Alison Ribeiro de Menezes (University of Warwick)

Diana Popa (University of Tallinn)

Charles Burdett (University of Durham) and **Gianmarco Mancosu** (University of Warwick)

All are welcome to attend these free events. You will need to register in advance for each session to receive the online event joining link. Booking facilities and further information for the March and May sessions will be available in due course via the [CCM Events](#) page.

Le poème, l'indéconstructible : lectures de Derrida

Guillaume Artous-Bouvet et Eric Dayre

Centre d'études et de recherches comparées sur la création

Séminaire. Philosophie, art et littérature.

Les informations suivantes à titre indicatif sont à vérifier sur www.ciph.org

10h00-12h00

Salle D4-024, École normale supérieure de Lyon, site Descartes, 15 parvis René Descartes, 69007 Lyon

Jeu 25 fév, Jeu 25 mars, Jeu 29 avr, Jeu 27 mai 2021

Le lien de visioconférence sera indiqué sur notre site Séminaire organisé avec le soutien de l'ENS Lyon, en collaboration avec le CERCC.

L'œuvre de Jacques Derrida n'aura cessé d'interroger la poésie et le poème, à travers une confrontation insistante à un corpus poétique constitué par certains des plus grands noms de la modernité : Mallarmé, Artaud, Ponge, Celan, Genet, pour n'en citer que quelques-uns.

Le poème y est d'abord (1960-1970) saisi comme l'incarnation du rêve logocentrique d'une parole présente à elle-même, contractée et configurée dans l'unité d'un seul souffle (chez Rousseau). Déconstruit pour en reconduire l'occurrence à l'immanence générale d'une littérature faite Texte, il deviendra (avec Mallarmé notamment) l'un des instruments les plus puissants de l'opération de déconstruction.

Mais le poème résiste et insiste en son lieu singulier, à partir notamment des années quatre-vingt : à l'effort déconstructeur, il objecte décidément sa « chose » (Signéponge), l'effet vertigineux de son secret (Schibboleth), l'itération sans fin de sa redite (Feu la cendre). Ce séminaire se propose dès lors de montrer comment le poème apparaît au terme de l'itinéraire derridien, comme l'un des noms de l'indéconstructible.

Calls for Contributions / Appels à contribution

Call for Expressions of Interest: Mapping European Antifascism

Proposal to the DFG-AHRC joint funding call

Deadline: 25 January 2021

Dr Ali Jones (CTPSR, Coventry) and Dr Nils Schuhmacher (Hamburg) are writing a proposal to the DFG-AHRC joint funding call. The project is called 'Mapping European Antifascism' and will be an ethnographic study of the Antifa movement in Europe. This will be a non-partisan academic study of the movement based on ethnographic research, interviews, and archival data analysis.

Currently we are looking for expressions of interest from postdoctoral fellows who would like to apply to work on the topic of European Antifa since 1968 in ONE of the following areas: 1) Italy 2) France 3) Eastern Europe 4) Scandinavia. There are up to four positions available at 75% full time, depending on applications received.

The deadline is extremely tight, but if you would like to be considered, please send a 1 PAGE MAX expression of interest and a 2 PAGE MAX CV to both: ad5052@coventry.ac.uk and Nils.Schuhmacher@uni-hamburg.de by **25 January**. Please indicate your research interest and experience in this area, the country or region you would propose to focus upon, and ideally your language skills for the country in question. Please note that those selecting Eastern Europe and Scandinavia are encouraged to choose one or two countries in those areas and make the case for these choices in the Expression of Interest. (Please note that UK and North American Antifa are not included in this project).

We hope to include the chosen postdocs in the application, which will be submitted to the funding body in February. Ideally, if funded, the project will begin late 2021 or early 2022 and run for 3 years. Postdocs would be based either at Coventry in the UK or Hamburg Germany, with extensive fieldwork in the selected country to be expected. Please ensure that you are eligible to work in the UK or EU, as we are unable to sponsor visas.

We especially encourage those of gender, ethnic, and all other minorities to apply. We will make every effort to ensure a balanced demographic in our team.

What do we talk about when we talk about queer death?

Call for short contributions

Whatever. A Transdisciplinary Journal of Queer Theories and Studies, issue 4, summer 2021

Deadline: January 27, 2021

Whatever. A Transdisciplinary Journal of Queer Theories and Studies (<https://whatever.cirque.unipi.it/>) is inviting submissions for short contributions (500-2000 words) to be collected in a multi-authored article entitled “What do we talk about when we talk about queer death?”. The article will introduce the themed section *Queer thanatologies* (edited by A.C. Corradino, C. Dell’Aversano, R. Langhi and M. Petricola) that will appear in *Whatever*’s next issue in summer 2021.

Queer death studies has recently emerged as a transdisciplinary field of inquiry investigating the cultural performances related to death, dying, grief, and disposal from the perspective of queer theory, defined as a hermeneutical stance whose premises could be summed up as follows: «queer states that any construction of identity (including LGBT ones) is a performance constituting a subject which does not “exist” prior to it, and encourages to bring into being (both as objects of desire, of fantasy and of theoretical reflection and as concrete existential and political possibilities) alternative modes of performance» (Dell’Aversano 2010: 74-75). Driven by the will to «reconceptualis[e] death, dying and mourning in relentlessly norm-critical ways» (Radomska, Mehrabi, and Lykke 2020: 82), the field of queer death studies is developing and expanding in a number of directions. Some center on an «overall attention to necropolitics and necropowers» (*ibidem*: 85); some focus on peripheral, non-normative, and anti-normative identities, among which are those falling within the LGBT+ spectrum; some devote to non-humans as both subjects and objects of grief; some explore the construction of corpses as objects of desire in literature and the arts, as well as their position in spiritual and other kinds of political activism; some are grounded in category theory and the social sciences and aimed at the

theoretical deconstruction of the life/death polarity itself, considered as one of the most fundamental constructs for the development of every human culture; some critically-affirmatively take a posthuman and/or decolonial point of departure in life/death, considered as a spiritual-material continuum, encouraging an ecophilosophical focus on the vibrancies of all non/living matter beyond the dualisms (mind-soul/body, culture/nature, human/non-human), cherished by Western modernity.

We encourage scholars, activists, thanatologists, and other queer death friends working in any field to contribute to the ongoing development of queer death studies by answering the question “what do we talk about when we talk about queer death?” in a bite-sized format. Your theoretical reflections, case studies, notes, and thoughts are invaluable for mapping this ever-expanding field.

Short contributions should be sent to Mattia Petricola (mattia.petricola@gmail.com) by **January 27, 2021**. For any question or information, for expressing your interest in this publication or discussing your contribution, do not hesitate to get in touch.

References

Dell’Aversano, Carmen. 2010. ‘The Love Whose Name Cannot Be Spoken: Queering the Human-Animal Bond’. *Journal for Critical Animal Studies VIII* (1/2): 73–125.

<http://www.criticalanimalstudies.org/wp-content/uploads/2009/09/JCAS-Vol-VIII-Issue-I-and-II-2010-Full-Issue1.pdf>.

Radomska, Marietta, Tara Mehrabi, and Nina Lykke. 2020. ‘Queer Death Studies: Death, Dying and Mourning from a Queerfeminist Perspective’. *Australian Feminist Studies* 35 (104): 81–100.

<https://doi.org/10.1080/08164649.2020.1811952>.

Colloquia Comparativa Litterarum: The Solitary Walker – Introspection and Revolt

Leading theme of the June 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

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

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

Colloquia Comparativa Litterarum, an annual online scholarly journal 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.

Version française :

Thème principal du prochain numéro, juin 2021 : **Le promeneur solitaire – introspection et révolte**. 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

Pour plus d’informations : <https://ejournal.uni-sofia.bg/index.php/Colloquia>

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

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 XVIII^e 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.

Special Issue: Immaterial and Material Discourse

Journal of Comparative Literature and Aesthetics (JCLA)

Deadline: 31 January 2021

Guest Editor: Ikea M. Johnson, Louisiana State University, USA

Contact Email: jclaindia@gmail.com

[Website.](#)

CONCEPT NOTE

George Berkeley is considered a great innovator of immaterial discourse. He is best known for his early works on vision like *An Essay towards a New Theory of Vision* (1709) and metaphysics in *A Treatise concerning the Principles of Human Knowledge* (1710); and, *Three Dialogues between Hylas and Philonous* (1713). Berkeley furthermore asserted that the root of all intellectual perplexity and delusion is abstract ideas. He insisted in his Introduction to the Principles of Human Knowledge that: (a) abstract ideas could not be produced, (b) they were not necessary for the transmission of knowledge, and (c) they were contradictory and unpredictable and therefore incomprehensible. However, Berkeley also defends two metaphysical ideas: namely, idealism and immaterialism. He believed to be is to be perceived.

More recent methodologies of material culture have primarily focused on the use and historical meaning of artifacts populating a story or analyzing the book itself as a commercial product circulated on the market. The study of comparative literature and aesthetics, and more extensively, cultural spaces, is strengthened by recent studies on materiality. For instance, MacArthur Fellow Fred Moten's discourse on Marxism, dialectical materialism, and Kant's philosophies of freedom and nature employ an (im)material approach to understanding cosmopolitanism, a priori customs, and being. His disjuncture of material /immaterial conditions is opposed to traditional philosophy, which maintains an uprising in the intangible portion of thinking, evidence, and tendencies as disaffected from the actual domain of practical life and methods. For instance, numerous movements towards subjectivity have explored embodiment and the materiality of thought.

On the other hand, some may define the dynamics of our spatial conception explored through fictitious spaces as immaterial. As a result, the distinction in materiality/immateriality is progressively leading to possible reconfigurations of everyday relations, traces, and the interplay between these three subjects: cosmopolitanism, dialectics, and the climate. How do we understand that the immateriality of literature conveys the vital clash between tangible and immaterial-psychological, mental, and spiritual?

Some topics to consider include:

- Aesthetics and material/immaterial traditions
- Poetics and (im)materialism
- Philosophy and material limitations
- Speculative/Sci-Fi fiction and metaphysical junctures
- Cosmopolitanism and the material/immaterial concerns of literature
- Religion and metaphysical practices
- Anthropogenic and material activities

- Dialectics and materialism/immaterialism
- Migration and (im)material climates
- Race and materialism/immaterialism
- Philological material/immaterial affects
- Linguistics and esoteric circumstances
- Ritual and (im)material practices

SUBMISSION GUIDELINES

All the papers must be sent to jclaindia@gmail.com. Format/ Font: MS Word in Times New Roman 12 point (MLA 8th Edition). All the papers must be original, unpublished and written within 4,000-6,000 words. An abstract in 150-250 words and 4-5 keywords should be embedded within the paper. Each paper should include a cover letter suggesting the name of the author, along with a brief bio, not exceeding 50 words. The name of the author and co-author (if any) must not be written or suggested anywhere except the cover letter. The paper should be original and must have a proper bibliography and work cited section. An acknowledgement shall be sent upon receipt. Any suggested revisions by the editor and peer reviewers must be returned in two weeks without delay. Simultaneous submissions are not allowed.

Wikipedia: https://en.wikipedia.org/wiki/Journal_of_Comparative_Literature_and_Aesthetics

The *Journal of Comparative Literature and Aesthetics* (ISSN: 0252-8169) is a quarterly journal published by the Vishvanatha Kaviraja Institute of Comparative Literature and Aesthetics, India since 1977. The Institute was founded by Ananta Charan Sukla on August 22, 1977 coinciding with the birth centenary of renowned philosopher, aesthetician, and historian of Indian art, Ananda K. Coomaraswamy (1877-1947) to promote interdisciplinary studies in comparative literature, cultural theory, aesthetics, philosophy and criticism of the arts, and history of ideas. The Journal is committed to comparative and cross-cultural issues in literary understanding and interpretation, aesthetic theories, conceptual analysis of art, literature, philosophy, history, religion, and mythology. It also publishes special volumes on themes of current critical interest. It is one of the oldest academic journals of India which comes out sans any institutional support. JCLA has published the finest of essays by authors of global renown like René Wellek, Harold Osborne, John Hospers, John Fisher, Murray Krieger, Trevor Ling, Martin Bucco, Remo Ceserani, J.B. Vickery, Menachem Brinker, Milton Snoeyenbos, Mary Wiseman, Ronald Roblin, T.R. Martland, S.C. Sengupta, V.K. Gokak, P.S. Sastri, K.R.S. Iyengar, V.K. Chari, S.K. Saxena, N.M. Rao, Suresh Raval, Kapil Kapoor, R.K. Raval, Göran Sörbom, Gordon Epperson, Judith Lochhead, Charles Altieri, Martin Jay, Jonathan Culler, Richard Shusterman, Robert Kraut, T.J. Diffey, T.R. Quigley, R.B. Palmer, Keith Keating, and many others. JCLA is indexed and abstracted in the MLA International Bibliography, Master List of Periodicals (USA), Ulrich's Directory of Periodicals, ERIH PLUS, ISI, The Philosopher's Index, WorldCat Directory, ACLA, EBSCO, UGC, ProQuest, Literature Online, Gale (Cengage Learning), United States Library of Congress, and the British Library. It is also indexed in numerous university (central) libraries, state and public libraries, and scholarly organizations/learned societies databases.

Celebrated scholars of the time like René Wellek, Harold Osborne, Mircea Eliade, Monroe Beardsley, John Hospers, John Fisher, M.H. Abrams, John Boulton, Jagannath Chakraborty, Sisir Kumar Chatterjee, Kunja Bihari Tripathi and many Indian and Western scholars have been members of its Editorial Board.

Edited volume: Trans Identities in the French Media

Deadline for submission of abstracts: **January 31, 2021**

Organiser: Dr Romain Chareyron

Email: roc104@usask.ca

As a preamble to this call for abstracts, we want to specify that we are using the terms “transgender” and “trans identities” as umbrella terms for people whose gender identity and/or gender expression differs from what is typically associated with the sex they were assigned at birth. Our use of “transgender” or “trans identities” thus encompasses a variety of experiences within and outside the gender binary, and a range of expressions, as trans individuals pursue many different options (medical changes, clothing, make-up, etc.) to bring their appearances into alignment with their gender identity, or may choose not to.

“Transsexualité, transidentité: un tabou français?” (“*Transsexuality, transidentity: a French taboo?*”^[1]): such was the title chosen by the online French news magazine *France Info* for an article published in 2015 that discussed the lack of visibility and biases transgender people still experience in French society. Indeed, the production of images and narratives about transgender people in a French context is a complex process that demands to be further analyzed. On the one hand, there has been an increasing visibility of trans individuals in film and TV in recent years. TV documentaries such as *Devenir il ou elle* (Lorène Debaisieux, 2017) and *Être fille ou garçon: Le Dilemme des transgenres* (Clarisse Verrier, 2017) follow the lives of adolescents as they transition into their authentic gender; director Sébastien Lifshitz dedicated a documentary to one of France’s first individuals to have undergone gender confirmation surgery with *Bambi* (2013), and he hired a transgender actress to play the main character in his film *Wild Side* (2004). However, transgender actors and actresses still remain painfully underrepresented in the French media, with most transgender characters being played by cisgender actors or actresses (Vincent Perez in *Ceux qui m’aiment prendront le train* (1998), Fanny Ardant in *Lola Pater*(2017), Claire Nebout in the short-lived TV series *Louis(e)* (2017), to name a few). From a societal perspective, the fact remains that the number of transphobic acts in France has continued to increase over the past years.^[2] Moreover, the predominance of the French nation state weighs heavily on the recognition of trans identities in order to produce a narrative that avoids any kind of *communautarisme*, such that trans identities are integrated within the republican values of the country to appear less “frightening” to the general public. As noted by Todd W. Reeser, this has a direct impact on the way trans identities are portrayed in the media: “in journalistic prose, trans narratives, documentaries, and TV programs, transgender subjects are frequently defined through nation-based discourses, institutions, and state-sanctioned forms of power [...]” (Reeser, 4).^[3]

Using these observations as a starting point, this volume wishes to focus on how trans identities have been portrayed in the past decades (from the 1990s’ to the present time) in the French media. Abstracts are welcome regarding the representation of trans identities in cinema (fiction films, documentaries), television (news coverage, TV series, TV films and documentaries), as well as in newspapers and magazines. Possible topics include (but are not limited to):

- the evolution of the representation of trans identities in news coverage,
- transgender characters in films and series,
- pitfalls and biases regarding the way trans identities are portrayed in the French media, and/or
- the analysis of a specific body of work.

As this volume intends to offer a broad perspective on the topic of trans identities and the media, submissions are encouraged from academics in various disciplines (French and Francophone studies; film and media studies; gender studies; sociology; history; etc.)

Abstracts with a clear theoretical and analytical framework (300 to 350 words) should be submitted in English, along with a short bio, by **January 31st, 2021**.

How to upload your abstract:

Upload your abstract in a Word or PDF format by clicking on the following link:

<https://www.dropbox.com/request/zBWjkY6dG6LDPIdHHEUA>

Enquiries should be directed to Dr. Romain Chareyron (Assistant Professor of French, University of Saskatchewan) at the following email address: roc104@usask.ca

Timeline:

-Abstract deadline: **January 31st, 2021**

-Acceptance/Rejection email: **by the end of February 2021**.

-Final article deadline: **October 31st, 2021**

Articles should be between 6000-8000 words (including footnotes and bibliography) and use The Chicago Manual of Style.

A publisher has already expressed interest in the topic. More information will be communicated to authors once abstracts have been selected.

Venti Journal: Air – Experience – Aesthetics

Volume 2, Issue 1, Spring 2021: Inhale/Exhale

Priority deadline: **February 12, 2021**

Final deadline: **February 22, 2021**

[Journal website](#).

The act of breathing is perhaps the most intimate and constant means of communing with our world. In breathing, we incorporate and refashion the atmospheres that we share with others, human and otherwise, into a community ubiquitously affected by this life-sustaining process. But breath also contributes to our fragility. It can be taken away and restricted, made labored or uneasy, corrupted by pathogens, or impaired by smog. It is a necessity easily wrested and often repressed — those who revolt, as Frantz Fanon wrote, do so “simply because, for many reasons, [they] can no longer breathe.” The fourth issue of *Venti* aims to explore this tension between respiration’s vitality and precarity in the productive space between the inhalation and the exhalation of breath.

To inhale is to feel oneself intimately within one’s surroundings, a means of inspiration, corporeally filling one’s lungs and mentally arousing creative energies. To exhale is an expulsion of spirit, accompanying a whisper, song, or cry. Breathing is so necessary that it is generally an unconscious action, an innate action, of being alive. Whether noticed or unnoticed, most simply, breath is the process of taking air into and expelling it from our lungs.

How, then, might political, aesthetic, or historical metaphors of breath inform our concepts of environment, embodiment, community, or relation? If the act of breathing is a means of producing, how can respiration be captured, mediated, and portrayed? This past year of vexed — and, for many, suppressed or suffocated — breathing has demonstrated that unobstructed and uncontaminated air is inequitably distributed. The act of breathing begs the ever-important questions of who is allowed to breathe, who is given the choice to breathe, and whose access to breath is decided by others.

Contributions to this issue will explore various aspects of inhalation and exhalation. We particularly welcome pieces that explore breath as a communal medium directly tied to the confluence of political and aesthetic capacities of breathing.

Please send a short bio and abstract of no more than 500 words to venti.journal@gmail.com. The priority deadline is **February 12, 2021**, and the final deadline is **February 22, 2021**. A first draft of the essays will be due mid-March. We will also accept art and poetry submissions until March 1, 2021.

Edited Collection: The Graveyard in Literature: Liminality and Social Critique

Deadline for submissions: 17 February 2021

Editor: Dr Aoileann Ní Éigeartaigh, aoileann.nieigeartaigh@dkit.ie

The Graveyard in Literature: Liminality and Social Critique will be published by Cambridge Scholars in late 2021. We are currently seeking a few final essays to complete the collection.

This volume focuses on literary and other cultural texts that use the graveyard as a liminal space within which received narratives and social values can be challenged, and new and empowering perspectives on the present articulated. They do so primarily by immersing the reader in a liminal space, between life and death, where traditional certainties such as time and space are suspended and new models of human interaction can thus be formulated. Essays in this volume will examine the use of liminality as a vehicle for social critique, paying particular attention to the ways in which liminal spaces facilitate the construction of alternative perspectives.

A Chapter should normally be no longer than 6000 words, and should be original and previously unpublished. If the work has already been published (as a journal article, or in conference proceedings, for example), the Publisher will require evidence that permission to be re-published has been granted.

If you are interested in submitting, please contact the editor with a brief proposal (250 words). Deadline for submission is **17th February 2021**.

MHRA Working Papers in the Humanities 16: Desire

Modern Humanities Research Association

Deadline for submission of abstracts: 21st February 2021

[Website](#).

all at once, ironically, horribly, lust would swell again—and 'oh, no,' Lolita would say with a sigh to heaven, and the next moment the tenderness and the azure—all would be shattered.

— Vladimir Nabokov, *Lolita*

Polymorphous in nature, desire is a fundamental human impulse that infuses many of our interactions, even if subconsciously. Resisting a simple definition or classification, desire is complex and at the core of both human thought and communication. The seemingly most obvious examples of desire are carnal: sexual desire, including illicit and illegal sexual desires and the desire for sustenance. Desire expands though to include yearnings that preoccupy the mind, rather than the flesh: the desire for knowledge and intellect, the desire for power, economic or material desire and narrative desire.

Narratives represent desire in both their form and content. As Peter Brooks argues in *Reading for the Plot: Design and Intention in Narrative*, '[n]arratives both tell of desire — typically present some story of desire — and arouse and make use of desire as dynamic of signification.'^[1] Plot, for Brooks, is a desire that carries us forward, onward, through the text with an inexorable desire

for the end.^[2] Roland Barthes, in *The Pleasure of the Text*, establishes a clear correlation between sexual desire and narrative desire: ‘the entire excitation takes refuge in the hope of seeing the sexual organ [...] or in knowing the end of the story (novelistic satisfaction)’.^[3] Barthes creates a connection between the desire to denude a human body and to possess the knowledge of a narrative, from the origin to its end.

Desire, too, can teeter into obsession, obscene lust and illicit impulses. ‘Light of my fire, fire of my loins. My sin, my soul’: the burning of Humbert Humbert’s illegal and all-consuming desire for Dolores Haze interlaces each page of Vladimir Nabokov’s *Lolita*.^[4] The protagonist’s lust moves in tandem with the reader’s desire for the plot: the very intention of narrative language is to stir desire.^[5] The narrator of Nabokov’s novel thus embarks on a double seduction: that of *Lolita*, and that of the reader. This dual-seduction is evident even – or perhaps most so – when the desire is such that it transcends the possibility of language and becomes ineffable.

Such is the difficulty of articulating desire that Lauria and Deonna diagnosed contemporary philosophical criticism with exhibiting a perplexing denial of desire, maintaining in 2017 that ‘no live debate on the nature of desire is currently taking place’.^[6] Taking this observation as a starting point, this issue of *MHRA Working Papers in the Humanities* seeks to contribute to current debates on desire, with reference to a range of artistic media. Contributors may wish to discuss a range of areas, which may include, but are not limited to:

- Sexual Desire
- Narrative Desire & Narrational Authority
- Desire & Ineffability
- Appetite
- Economic & Material Desire
- Knowledge
- Form & Content
- Trauma
- Transgression & Taboo(s)
- Religious Desire
- Mysticism & Ecstasy
- Pain & Pleasure
- Personal Identity
- Power
- Comparative Literature
- Film Studies
- Gender Studies
- Queer Studies

We invite proposals covering a range of periods (from the medieval and Early Modern to the twenty-first century) and across different national contexts (including English-, French-, Germanic-, Hispanic-, Italian-, Portuguese-, and Slavonic-speaking cultures). We hope to attract scholars working in a variety of fields (Modern Languages, English Studies, Comparative Literature, Cultural History, Film and Media Studies and the Digital Humanities, Art History, Performance and Reception History).

MHRA Working Papers in the Humanities is an electronic open-access journal intended to allow researchers to present initial findings or hypotheses that might, at a later stage, be eligible for

publication in established scholarly journals. As such it will be of particular interest to postgraduate researchers, although established scholars are also invited to submit papers.

We invite proposals for papers of up to 4000 words in MHRA style, with completed essays to be delivered to the editors by **2nd July 2021**. Abstracts of no more than 250 words should be sent, accompanied by a short biographical statement on the same page, to postgrads@mhra.org.uk by **21st February 2021**.

[1] Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Cambridge, MA: Harvard University Press, 1992), p. 37.

[2] Ibid, p. 37; p. 52.

[3] Roland Barthes, *The Pleasure of the Text*, trans. by Richard Miller (New York: Hill and Wang, 1975), p. 10.

[4] Vladimir Nabokov, *Lolita* (London: Penguin, 2000), p. 9.

[5] Brooks, p. 52.

[6] Federico Lauria and Julien A. Deonna, 'Introduction: Reconsidering Some Dogmas About Desire', in Federico Lauria and Julien A. Deonna, *The Nature of Desire* (New York: Oxford University Press, 2017), pp. 1-22, (p. 1).

Special Issue of "Studia Rossica Posnaniensia"

"From Perestroika to Putin and the Pandemic: Russian humour since the mid-1980s to the present"

2022, vol. XLVII/ 1

Submission of abstracts: 28.02.2021

1) Scope of the special issue and the relevance of the subject:

The term 'humour' tends to be used in many different ways. Sometimes its meaning is treated very broadly and is identified with the comic, although many forms of humour are more easily associated with seriousness, melancholy or even sadness. Representations of this phenomenon are known from the works of Nikolai Gogol, Mikhail Saltykov-Shchedrin, Anton Chekhov, Mikhail Zoshchenko, Abram Terts, Grigori Gorin or Fazil Iskander. Humour can be also found in many forms of cultural expression, such as satire, film comedies, *anekdoty*, internet memes, etc. In the Russian context it often brings to mind well-grounded theoretical approaches (e.g. Mikhail Bakhtin, Vladimir Propp), popular authors (Igor Guberman, Mikhail Zhvanetsky), certain themes (politics, human vices, stereotypes), genres or stylistic devices (*estradnyj yumor*, *evreyskiy yumor*, *menippea*, sarcasm, cynicism, obscenity, hyperbole).

This special issue of "Studia Rossica Posnaniensia" (2022, vol. XLVII/ 1) wants to uncover new perspectives on the research of humour and satire from the Perestroika all the way to Putin and the corona virus pandemic. In these trying times it seems important to recall that both forms have had a long history in the development of Slavonic literatures, languages and cultures. They have always been and remained one of the important carriers of the reflection on the most essential questions concerning human existence. Recent studies on the topic show both the relevance of the subject and its popularity. We would like to continue the discussion on the complexity of the topic in all its variations, inviting multiple perspectives in its study, including new theoretical considerations, experimental methodologies, comparative and interdisciplinary approaches. It is clearly not a saturated subject of study or a case, which is in any way "closed". In this special issue, we plan to focus on humour and satire in the late Soviet era and in the subsequent decades,

as these are periods that are less widely studied, but their analysis can offer a new understanding of the past and the present. This is evident, for instance, in the popularity of Soviet tropes in internet memes or in unique genre forms coexisting with, controlling or competing with conventions in postmodern and contemporary fiction.

2) Possible topics and areas of discussion include, but are not limited to, the following:

- New theoretical considerations touching upon today's understanding of satire, hybridization of generic conventions, fundamental models and concepts of the comic and humour in Russian culture;
- The 21st century reception of Soviet humour, such as that of Faina Ranevskaya's aphorisms in the internet, or the reception of Soviet heritage on YouTube and other online platforms;
- New perspectives on social humour: gender, class and ethnic relations, taboos, *anekdoty* about New Russians, "corona" jokes;
- Political and historical verse of the 1980ies, 1990ies, 2000 – ad-hominem-satire (satires on Brezhnev, Gorbachev, Yeltsin, Chernomyrdin, Zyuganov, Zhirinovskiy, but also Clinton, Kohl etc.);
- Genres, styles and media: *gariki*, *gubariki*, *dvushki*, aphorisms, short stories, fables, *kukly*;
- Humour in Russian comedies as the adaptation of the tradition, e.g. Gogol's caricatures and absurd or the visual manner of Charlie Chaplin etc. (Muratova, Surikova, Bortko, Todorovskiy, Rogozhkin);
- Intertextuality as the development of subplots, motifs and literary tradition in contemporary texts of culture (Korolev, Pelevin, Sorokin, Krusanov, Aksenov etc.);

3) Deadlines and organization of editorial process:

Submission of abstracts: **28.02.2021**

Decision of the editors' committee: 15.03.2021

Submission of complete articles: **31.08.2021**

Results of reviews: 30.10.2021

Submission of revised articles: 02.01.2022

Publication of the issue: 30.06.2022

Languages of submissions: Russian, German, English and Polish

Abstracts (1000-1500 characters, in the language of the article) should be sent by email to the editors of the volume: Prof. Prof. h.c. Dr Michael Düring (dueringm@slav.uni-kiel.de), Dr Elisa Kriza (elisa.kriza@uni-bamberg.de), Prof. UAM Dr hab. Beata Waligórska-Olejniczak (beata.waligorska@amu.edu.pl) by February 28, 2021.

More information about the journal is available at the journal's website: <http://srp.amu.edu.pl/en/about-the-journal/>

Central European Cultures

Second issue, due to appear in **September 2021**.

Deadline for submissions: March 31, 2021

Central European Cultures (CEC) is an open-access and print journal dedicated to advancing dialogue between researchers of cultural history and theory in Central Europe. It aims to publish new findings that address Central European literary and cultural history from the Middle Ages to the present, including its links to general literary and cultural theory. In particular, we welcome studies that are comparative, relevant both regionally and globally, and open up new perspectives

on this part of Europe on an international level. Our ultimate goal is to accelerate information exchange within and outside the region, between researchers who are often separated from each other by linguistic and cultural barriers, and to provide a platform that is dedicated to a comparative, balanced and scholarly evaluation of Central European cultural phenomena. The journal is open to cross-cultural approaches not only thematically, but also chronologically: it examines the literary phenomena of the region from medieval times to the present. On the other hand, we intend to undertake extensive review activities to mediate the result of Central European research to the English-speaking public.

In addition to the studies and the review section, CEC will occasionally provide opportunities to publish thematic issues organized by a guest editor. The journal is published twice a year under the auspices of Eötvös Loránd University in Budapest.

Articles may take the following forms:

Scholarly Articles: Original, research-based articles between 6,000 and 10,000 words in length. Please include all supplementary materials (photos, tables, etc.) in your submission. Priority will be given to comparative and interdisciplinary pieces that address several cultural and linguistic areas of Central Europe.

Review Articles: We rely heavily on the international network of editors for our review activities. Should you wish to have your publications reviewed by our journal, please contact the editorial staff at cec@btk.elte.hu.

The journal is published twice yearly, March and September. Paper submissions for the second issue are due by **March 31, 2021**. The editors will arrange proofreading for contributors who are not native speakers of English. Central European Cultures is double-blind peer-reviewed by external experts.

Only submissions which observe the Author Guidelines (available at <http://ojs.elte.hu/cec/about/submissions>) of the journal will be considered for acceptance. Central European Cultures uses the 'notes and bibliography' version of the Chicago Manual of Style (https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html).

Should you have any questions or concerns regarding the submissions process for the forthcoming issue or about Central European Cultures in general, please do not hesitate to contact us at cec@btk.elte.hu.

Literature, Madness and Discomfort

Impossibilia. Revista Internacional de Estudios Literarios

Deadline for submission of articles: April 30, 2021

Editors: Ester Jordana Lluch and Juan Evaristo Valls Boix (University of Barcelona, Spain)

Impossibilia. Revista Internacional de Estudios Literarios invites researchers to submit papers for the monograph issue LITERATURE, MADNESS, AND DISCOMFORT, coordinated by Ester Jordana Lluch and Juan Evaristo Valls Boix (University of Barcelona, Spain).

The connection between madness and literature is one of the threads running through our cultural imaginary. In the 60s, Michel Foucault analyzed how the “voice of madness,” which could be found in many literary works from the 15th century onwards, underwent a radical transformation when psychiatry made its appearance and the category of mental illness took shape.

In recent years, a sort of literature or poetics of discomfort has given voice to subjectivity in pain—meaningfully embodied by women—that draws attention to the generalized medication of the population and the increase in anxiety and emotional disorder diagnoses in contemporary

societies. Furthermore, this poetics of discomfort has coincided with the reappropriation of the term madness by psychiatrized people, which has led to firstperson discourse becoming central. The aim of this issue is to study the relationships between literature, madness and discomfort in present-day literary production and their reception by recent theoretical and critical discourses. On the one hand, we will reflect on those bonds, both historically and in contemporary literature, to outline the characteristics of a poetics of discomfort of the 21st century. On the other hand, we will explore Foucault's ideas on madness and literature in the light of the recent publication of some of his texts and conferences. The following lines of research will thus be included:

- Reflecting on literature through the prism of Foucault: approaches and displays
- Madness, pain, suffering and their bond with writing
- Literature and biopolitics: illness, autofiction and autobiography
- Madness and delirium in the history of literature (19th and 20th centuries)
- Poetics of discomfort: literatures of the aching body in the 21st century
- "Mad pride" as a space for creation and for the politicization of madness.

You are welcome to submit original studies (max 40 000 characters). Submission of an article expressly implies that the work submitted has not been published previously and is not under consideration for publication elsewhere. For format details, see Author Guidelines.

Deadline for the reception of articles: **APRIL 30, 2021**

Papers should be sent through the following webpage:

<http://www.impossibilia.org/index.php/impossibilia/login>

Les imaginaires du féminin/masculin: Permanences et métamorphoses

Caietele Echinox, Volume 41 / 2021

Université « Babeş –Bolyai », Cluj-Napoca, Roumanie

[Site web.](#)

Date limite d'envoi des propositions: 30 mai 2021

Les questions soulevées par les rapports du féminin et du masculin sont la conséquence de l'évolution des sciences en général et des sciences humaines en particulier (ethnologie, anthropologie, sociologie, études de l'imaginaire, psychologie et psychanalyse, etc). Depuis lors, cette dyade qu'est le féminin/masculin est l'objet de remise en question des usages dominants car un siècle de mouvements d'émancipation n'a pas suffi à libérer la condition des femmes, dans bien des contextes sociaux, de la domination masculine (patriarcat, phallogocratie, misogynie). Or, au sein des imaginaires sous-tendant la dyade féminin/masculin, qui offre une catégorisation en apparence irrémédiable et définitive mais dont les frontières sont en fait poreuses, émergent des figures, des re-symbolisations qui subvertissent et remettent en cause les fondations de nos cultures en les ouvrant sur de nouveaux circuits de construction de sens. Ces figures et ces re-symbolisations subvertissent le destin rigide du paradigme, y introduisent un trouble durable et élargissent à l'infini les orbitales du couple féminin/masculin. Nous pensons notamment au mystique andalou Ibn Arabi (1165-1240) pour qui l'homme est marqué par la féminité qui est, elle-même, diffuse dans l'univers: «l'on ne peut compter sur un lieu s'il n'est pas mis au féminin». La figure de l'androgynite réunit, elle aussi, le féminin et le masculin dans une cohérence non dénuée de trouble où chaque forme partage avec son contraire des propriétés antithétiques et communes. G. Durand relève à titre d'exemple que dans le symbole du Tai Ki des taoïstes, toutes les figures analogues et opposées renferment une fraction de l'autre. Par ailleurs, la situation anthropologique moderne de la femme a connu des

métamorphoses par suite de la contraception, de la procréation assistée par la médecine, voire la filiation multiple (dans la GPA), ce qui ne manque pas de susciter de vives controverses quant à leurs retombées sur l'avenir de l'humanité. On assiste alors à des revendications vives qui réinterrogent les normes, institutions et usages et on voit poindre un nouveau «conflit des interprétations» au risque d'entraîner ce que certains psychanalystes appellent une crise de la masculinité (de la virilité ou de la paternité). On veut donc reprendre la question du féminin et du masculin en amont, dans cette instance psychique où elle se prépare, c'est-à-dire le champ des représentations, des imaginaires, des images, des symboles, des archétypes, qui constituent une structure symbolique à la fois invariante et variable dans l'espace et le temps des sociétés. On pourra restituer d'abord une mythologie genrée dualistique, largement associée à la procréation qui distribue les rôles de manière biologique. Il existe bien une correspondance entre les spécificités anatomiques et physiologiques des hommes et des femmes et certains de leurs attributs dans l'ordre symbolique, qui ont été fixés par des mythologies et des idéologies dérivées. Cette asymétrie a été aussi figée et normalisée par des traditions religieuses, en particulier monothéistes. Pourtant à regarder de plus près les attributs du masculin et du féminin sont plus complexes et riches dans les imaginaires que dans les situations psycho-sociales qui s'en revendiquent: dyades pensées comme polarités et non comme entités, bisexualité et androgynies comme tension (yin yang), pour ne pas parler des attributs du mytho-poétique féminin qui compensent ou annulent les approches instrumentales et oppressives du féminin. Les mythes dans les religions permettent d'explorer la richesse des attributs du féminin (terre-mère, virginité, déesse, prophétismes–Sybille-, mais aussi ménades, etc.). On peut dès lors reconstituer les éléments d'un nouvel imaginaire pour les temps présents, marqués par les changements anthropologiques de la procréation et des nouvelles conditions du travail féminin. Sans tomber dans le relativisme absolu, le constructivisme fantasmatique, on peut dégager le nouveau «trajet anthropologique» des images sexuées, au sens de Gaston Bachelard ou de Gilbert Durand, qui voyaient dans l'imaginaire la résultante d'une articulation dynamique de données biologiques, voire neurobiologiques, de données psychologiques (liées à la caractérologie, au langage etc.) et de données culturelles (mythes collectifs). Il en résulte que les imaginaires ne peuvent être de pures constructions arbitraires, puisque engrammés dans une nature humaine (même si elle est évolutive) mais qu'ils peuvent aussi être variables puisque inscrits dans des différenciations selon des «bassins sémantiques» culturels. On cherchera à esquisser la logique symbolique de cette métamorphose des imaginaires sexués, située entre un essentialisme stéréotypé et un nominalisme subjectiviste. On gagnerait à revenir par l'intermédiaire des travaux pluridisciplinaires sur les imaginaires, sur les fondements psychiques de la bisexualité originaire, sur les archétypes de l'animus et de l'anima (au sens de C.G. Jung), qui coexistent en chaque individu, mais aussi sur les valences spécifiques des attributs sexués (maternité, paternité). Comment penser aussi la complexité des identités: l'animus de la femme, l'anima de l'homme, comment penser les filiations multiples? Comment penser les nouvelles figures de la parenté et des liens familiaux en usage dans les sociétés actuelles? etc. En s'ouvrant aux regards croisés de différentes disciplines, ce volume se donne pour tâche d'interroger les discours, représentations et productions liées aux imaginaires du féminin/masculin, en prêtant une attention particulière aux archétypes qui entourent leur rencontre suivant les domaines suivants:

Philosophie, sociologie, psychologie et psychanalyse ;
Pédagogie et sciences de l'éducation ;

Histoire, sciences politiques.
Arts visuels, littérature
Histoire et anthropologie
Histoire des religions
Langues de rédaction
Français et Anglais
Terme

Les textes proposés seront envoyés jusqu’au plus tard **le 30 mai 2021** aux adresses suivantes :
corinbraga@yahoo.com
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Editor: Najate Nerci

Publications / Publications

Books / Livres

Fictions of America: The Book of Firsts

Ulrich Baer and Smaran Dayal (ed. and intr.)

New York: Warbler Press, 2020.

ISBN: 978-1-7357789-8-3 (paperback)

ISBN: 978-1-7357789-9-0 (ebook)

[Website with table of contents.](#)

[Interview with the editors.](#)

An unprecedented compendium of milestones in the history of American literature, this anthology presents all of the “first” literary works that broke barriers, inaugurated new traditions, and prove that the imagination of diverse authors was one of the most powerful forces in shaping our nation. *Fictions of America* brings together the first published work by literary pioneers who, through bold self-expression, helped create what we call America today. Surprising, thrilling, and charged with the energy of originality and innovation, this eminently teachable collection serves as a foundation and an inspiration for imagining our shared future. Draws on the most up-to-date scholarship for concise introductions to each work and author, key suggestions for further readings, and reliable source information.

Ulrich Baer holds a B.A. from Harvard and a Ph.D. from Yale. A widely published author, he is University Professor at New York University, and has been awarded Guggenheim, Getty, and Alexander von Humboldt fellowships. He has written numerous books on poetry, photography and cultural politics, and edited and translated Rainer Maria Rilke’s *The Dark Interval*, *Letters on Life*, and *Letters to a Young Poet*. He hosts leading writers and artists to talk about big ideas and great books on the *Think About It* podcast. In the Warbler Press *Contemplations* series, he has published: *Nietzsche*, *Rilke*, *Dickinson*, *Wilde*, and *Shakespeare on Love*.

Smaran Dayal is a Ph.D. candidate in Comparative Literature at New York University, working on a dissertation on Afrofuturist and postcolonial science fiction. He holds a B.A. in English and American Studies from the University of Freiburg, an M.A. in American Studies from the Humboldt University, Berlin, and an M.Phil. in Comparative Literature from NYU. He is one of

the co-organizers of the NYU Postcolonial, Race and Diaspora Studies Colloquium, and co-translator of the book *The Queer Intersectional in Contemporary Germany*.

“A fascinating series of texts, some familiar, many not, that does nothing less than uncover a new American literature ... essential and eye-opening to students and scholars alike.”

—Ross Posnock, Columbia University

“No understanding of the literary origins of the United States or its many peoples will look the same after you read this feast of literary firsts.”

—Robert Dale Parker, University of Illinois

L'art de chercher. L'enseignement supérieur face à la recherche-crédation

Eric Dayre, David Gauthier

ISBN : 9791037005434

Collection : Echanges littéraires

[Site web.](#)

En résonance avec la Biennale de Lyon 2019, l'Université de Lyon a organisé le 8 octobre 2019 un séminaire « Arts (ou art) de chercher : l'enseignement supérieur face à la recherche-crédation ». L'ouvrage collectif issu de ce séminaire aborde la question des arts et de la création, de la recherche et de l'art dans les dynamiques des formations actuelles et de la recherche contemporaine, dans un grand nombre de domaines (lettres, arts, sciences humaines et sciences exactes). En posant la question de l'expérimentation, de la transmission et de la reconnaissance, il présente des formations, des parcours et dispositifs, des programmes de recherche-crédation. Il fait également un point sur l'histoire épistémologique et la provenance de cette approche fondée sur l'idée que l'art « pense », ou s'oriente à coups d'actes et de formes comme une pensée en effet. Le volume tente ainsi de décrire toute l'importance et les conséquences de cette idée pratique dans l'ensemble des procédures, des enjeux et des grands paradigmes de l'enseignement et de la recherche aujourd'hui. Il suggère enfin quelques redéfinitions et changements institutionnels.

Le symptôme Bartleby ou le travail réticent

Eric Dayre, Florence Godeau, Eric Hamraoui (éd.)

Paris, Editions Kimé, 2020.

ISBN: 978-2-84174-982-9

Partant de la théorisation de l'anti-pouvoir élaboré dans *Bartleby le scribe* d'Herman Melville, l'ouvrage explore la thématique de la réticence, distincte de la rétivité, de la dissidence et de la résistance. Originellement suppression ou omission d'une chose que nous devrions dire (en l'occurrence les paroles d'acquiescement aux ordres ou injonctions adressés à l'individu), la réticence contrevient aux lois d'un système d'organisation sociale.

Le zèle et l'enthousiasme aujourd'hui requis par la logique « de production et de performance » font planer la menace d'une aggravation de ce sort pour tout individu jugé acédique, voué au rejet pour cause d'inadaptation. Exposée au risque d'être perçue comme une affirmation unilatérale d'un droit de retrait, la manifestation de la réticence paraît inacceptable.

L'art et la littérature sont les lieux privilégiés où se reconfigure, s'exprime et se pense une relation « réticente » entre individu et travail, dans le contexte néo-libéral et « global » qui caractérise les politiques actuelles de l'emploi. Comment vivre sans travail ? Et comment vivre au travail ? Ces deux questions expriment la bipolarité extrême d'un même empêchement de vivre aujourd'hui lié aux conditions de travail et du travail. De cet empêchement, le symptôme

récurrent est la réticence éprouvée face aux conditions proposées d'exercice de l'emploi, à l'attitude de l'employeur et de partenaires sociaux consentants.

Self-Reflection in Literature

Florian Lippert and Marcel Schmid, eds.

Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft (Online)
Vol. 202

Brill Rodopi, 2019.

ISBN 978-90-04-40693-3 (Print)

E-ISBN 978-90-04-40711-4 (EPUB)

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

Self-reflection is fundamental for human thinking on many levels. Philosophy has described the mind's capacity to observe itself as a core element of human existence. Political and social sciences have shown how modern democracies depend on society's ability to critically reflect on their own values and practices. And literature of all ages has proven self-reflexivity to be a crucial trait of cultural production.

This volume provides the first diachronic panorama of genres, forms, and functions of literary self-reflection and their connections with social, political and philosophical discourses from the 17th century to the present. Far beyond the usual focus on postmodernist opacity, these contributions present a rich tradition of critical transparency: Literary texts that show us what is behind and beyond them.

The Routledge Companion to Literature and Trauma

Colin Davis, Hanna Meretoja (eds.)

Routledge, 2020.

eBook ISBN: 9781351025225

[Website with table of contents.](#)

Literary trauma studies is a rapidly developing field which examines how literature deals with the personal and cultural aspects of trauma and engages with such historical and current phenomena as the Holocaust and other genocides, 9/11, climate catastrophe or the still unsettled legacy of colonialism. *The Routledge Companion to Literature and Trauma* is a comprehensive guide to the history and theory of trauma studies, including key concepts, consideration of critical perspectives and discussion of future developments. It also explores different genres and media, such as poetry, life-writing, graphic narratives, photography and post-apocalyptic fiction, and analyses how literature engages with particular traumatic situations and events, such as the Holocaust, the Occupation of France, the Rwandan genocide, Hurricane Katrina and transgenerational nuclear trauma.

Forty essays from top thinkers in the field demonstrate the range and vitality of trauma studies as it has been used to further the understanding of literature and other cultural forms across the world.

Global Healing: Literature, Advocacy, Care

Karen Laura Thornber

Series: Textxet: Studies in Comparative Literature, Volume: 92.

Brill Rodopi, 2020.

ISBN: 978-90-04-42018-2 (E-Book)

ISBN: 978-90-04-42017-5 (Hardback)

Table of contents and full text [here](#).

In *Global Healing: Literature, Advocacy, Care*, Karen Laura Thornber analyzes how narratives from diverse communities globally engage with a broad variety of diseases and other serious health conditions and advocate for empathic, compassionate, and respectful care that facilitates healing and enables wellbeing.

The three parts of this book discuss writings from Africa, the Americas, Asia, Europe, the Middle East, and Oceania that implore societies to shatter the devastating social stigmas which prevent billions from accessing effective care; to increase the availability of quality person-focused healthcare; and to prioritize partnerships that facilitate healing and enable wellbeing for both patients and loved ones.

Thornber's *Global Healing* remaps the contours of comparative literature, world literature, the medical humanities, and the health humanities.

Watch a [video interview](#) with Thornber by the Mahindra Humanities Center, part of their conversations on Covid-19.

Read [an interview](#) with Thornber on Brill's Humanities Matter blog.

Ideology in Postcolonial Texts and Contexts

Volume Editors: Katja Sarkowsky and Mark U. Stein

Series: Cross/Cultures, Volume: 213

Brill Rodopi, 2020.

ISBN: 978-90-04-43745-6 (E-Book)

ISBN: 978-90-04-42805-8 (Hardback)

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

Ideology in Postcolonial Texts and Contexts reflects that critiques of ideological formations occur within intersecting social, political, and cultural configurations where each position is in itself 'ideological' – and subject to asymmetrical power relations. Postcolonialism has become an object of critique as *ideology*, but postcolonial studies' highly diversified engagement with ideology remains a strong focus that exceeds *Ideologiekritik*. Fourteen contributors from North America, Africa, and Europe focus (I) on the complex relation between postcolonialism, postcolonial theory, and conceptualizations of ideology, (II) on ideological formations that manifest themselves in very specific postcolonial contexts, highlighting the potential continuities between colonial and postcolonial ideology, and (III) on further expanding and complicating the nexus of postcolonial ideology, from veiling as both ideological practice and individual resistance to home as ideological construct; from palimpsestic readings of colonial photography to aesthetics as ideology.

Environment and Fiction: Critical Readings

Edited by Özden Sözalán and İnci Bilgin Tekin

Peter Lang, 2020.

E-ISBN: 978-3-631-83416-9

[Website with table of contents.](#)

The essays in this volume engage with questions concerning the relationships between fictional texts and environmental issues in their various articulations, and offer critical readings that

display the theoretical diversity in the current reconsiderations of the place of human in relation to nature and the environment. Written by scholars working in separate yet closely related disciplines in the field of humanities, the essays present analyses of literary and cultural texts, performed with the critical tools provided by studies in ecology, ecofeminism, urban studies, posthumanism and animal studies as well as genre-specific approaches.

Climate Change, Ecological Catastrophe, and the Contemporary Postcolonial Novel

Justyna Poray-Wybranowska

Routledge, 2021.

ISBN 9780367528966

[More information, including table of contents.](#)

Climate Change, Ecological Catastrophe, and the Contemporary Novel responds to the critical need for transdisciplinary research on the relationship between colonialism and catastrophe. It represents the first sustained analysis of the connection between colonial legacy and present-day ecological catastrophe in postcolonial fiction. Analyzing contemporary South Asian and South Pacific novels that grapple with climate change and catastrophe, environmental exploitation and instability, and human-nonhuman relationships in degraded environments, it offers a much-needed corrective to dominant narratives about climate, crisis, and the everyday.

Highlighting the contributions of literary fiction from the postcolonial South to the growing field of the environmental humanities, this book reconsiders the novel's relationship with climate change and the contemporary environmental imaginary. Counter to dominant current theoretical discourses, it demonstrates that the novel form is ideally suited to literary and imaginative engagements with climate change and ecological catastrophe. The six case studies it examines connect contemporary ecological vulnerability to colonial legacies, reveal the critical role animals and the environment play in literary imaginations of post-catastrophe recovery, and together constellate a decolonial perspective on ecological catastrophe in the era of climate change. Drawing on the work of Indigenous authors and scholars who write about and against the Anthropocene, this book displaces conventional ways of thinking about the relationship between the mundane and the catastrophic and promotes greater dialogue between the largely siloed fields of postcolonial, Indigenous, and disaster studies.

Transnationalism and Translation in Modern Chinese, English, French and Japanese Literatures

Ryan Johnson

[Anthem Studies in Global English Literatures](#), Anthem Press, 2020.

ISBN: 9781785274343

[Publisher's information with table of contents.](#)

This book addresses several important questions in the fields of modern, comparative, and world literatures. At a time in which “weak theory” and transnationalism are becoming increasingly pressing topics, the volume considers the utility of philosophical logic, literary worlds, and analytic Asian Philosophy to understand world literature. In doing so, it investigates the ways in which Chinese, English, French, and Japanese writers eager to tackle the challenges of modernity gazed both across the Eurasian landmass and back in time to their own traditions.

Transnationalism and Translation in Modern Chinese, English French, and Japanese Literatures contends that world literature consists of many smaller literary worlds that are

founded upon and made to conform with the deep-level ontological assumptions of their native tradition. The translation of texts across times and cultures introduces new logical possibilities to literary traditions and the writers who sustain them. Yet each translation also amounts to the creation of a new literary world, in which the ontological assumptions of the original are made to cohere according to the possibilities afforded by the culture into which the text is translated. This clash of ontologies, often overlooked in world literary studies, forms the basis of modern translational literature.

This book presents four comparative case studies. It begins with Ted Hughes' and Chou-wen Chung's attempt to make the *Bardo Thödol* express the desires of an expatriate American-Chinese composer and a rising English poet in the 1950s; passes by Paul Claudel's and Mishima Yukio's mid-century adaptations of medieval Nō theatre; looks at Claudel's and Kuki Shūzō's efforts to make the poetry of the *Kokin Wakashū* and premodern Japan accord with the experience of being an expatriate in 1920s Tokyo and Paris; and finishes with Hughes' and Bei Dao's endeavours to place themselves as heirs to the traditions of both China and Europe. It is these fortuitous but often ignored points of contact between East and West, ancient and modern, that exemplify the challenges and possibilities of transnationalism, allowing for an innovative new way of comprehending the multidirectional flow of world literature.

Rhetoric and Contingency: Aristotle, Machiavelli, Shakespeare, Blumenberg

Dan Scott Mayfield

De Gruyter, 2020.

ISBN: 978-3-11-070177-7 (epub)

[Table of contents with two open-access chapters.](#)

Human life is susceptible of changing suddenly, of shifting inadvertently, of appearing differently, of varying unpredictably, of being altered deliberately, of advancing fortuitously, of commencing or ending accidentally, of a certain malleability. In theory, any human being is potentially capacitated to conceive of—and convey—the chance, view, or fact that matters may be otherwise, or not at all; with respect to other lifeforms, this might be said animal's distinctive characteristic. This state of play is both an everyday phenomenon, and an indispensable prerequisite for exceptional innovations in culture and science: contingency is the condition of possibility for any of the arts—be they dominantly concerned with thinking, crafting, or enacting.

While their scope and method may differ, the (f)act of reckoning with—and taking advantage of—contingency renders rhetoricians and philosophers associates after all. In this regard, Aristotle and Blumenberg will be exemplary, hence provide the framework. Between these diachronic bridgeheads, close readings applying the nexus of rhetoric and contingency to a selection of (Early) Modern texts and authors are intercalated—among them *La Celestina*, Machiavelli, Shakespeare, Wilde, Fontane.

Milton, the Sublime and Dramas of Choice. Figures of Heroic and Literary Virtue

Irene Montori

Roma: Studium, 2020.

ISBN: 978-88-382-4868-9

ISBN: 978-88-382-5021-7 (eBook)

[Full information.](#)

Milton, the Sublime and Dramas of Choice challenges readers and scholars to rethink Milton's relationship to the sublime in terms of ethics. The book demonstrates that Milton's sublimity merges the early modern reception of Longinus with classical, medieval, and Renaissance categories of magnanimity, wonder, and inspiration to investigate the relations between human and divine agency. Under the influence of early modern models of sublimity, including Spenser and Shakespeare, Milton speaks through his fictional characters about the making of heroic and literary virtue. In turn, the work also sheds light on the importance of tragedy as an additional source to the formation of the Renaissance sublime. Milton's tragic plots illustrate how the character's virtue is tested, strengthened, and eventually transformed into an experience of elevation. The study explores the heroic path from dramatic choice to self-realisation, offering extensive treatments of Milton's dramas – *A Maske* and *Samson Agonistes*. The redefinition of the pairing "Milton and the sublime" in this work aims to relocate the poet within the English literary history as the climax of earlier traditions and receptions of the sublime, but also as the starting point of modern sublimity.

Irene Montori received her PhD in English Language Literatures from Sapienza, University of Rome. She has published articles on such diverse topics as Shakespeare, Tasso, Milton, the biblical influences on literary texts and intertextuality.

Literary Translation in Periodicals: Methodological challenges for a transnational approach

Laura Fóllica, Diana Roig-Sanz and Stefania Caristia (eds.)

Book series: Benjamins Translation Library

John Benjamins 2020.

E-Book ISBN: 9789027260598

[Website with open access.](#)

While translation history, literary translation, and periodical publications have been extensively analyzed within the fields of Translation Studies, Comparative Literature, and Communication Sciences, the relationship between these three topics remains underexplored. *Literary Translation in Periodicals* argues that there is a pressing need for an analytical focus on translation in periodicals, a collaborative network of researchers, and a transnational and interdisciplinary approach. The book pursues two goals: (1) to highlight the innovative theoretical and methodological issues intrinsic to analyzing literary translation in periodical publications on a small and large scale, and (2) to contribute to a developing field by providing several case studies on translation in periodicals over a wide range of areas and periods (Europe, Latin America, and Asia in the 19th and 20th centuries) that go beyond the more traditional focus on national and European periodicals and translations. Combining qualitative and quantitative methods of analysis, as well as hermeneutical and sociological approaches, this book reviews conceptual and methodological tools and proposes innovative techniques, such as social network analysis, big data, and large-scale analysis, for tracing the history and evolution of literary translation in periodical publications.

Michael Ende: Zur Aktualität eines Klassikers von internationalem Rang

Hans-Heino Ewers (ed.)

ISBN: 978-3-631-82859-5

Berlin: Peter Lang, 2020.

[Website with table of contents.](#)

Der 90. Geburtstag im Jahr 2019 hat Michael Ende (1929-1995) erneut in die Öffentlichkeit gerückt und auch die wissenschaftliche Auseinandersetzung mit seinem literarischen Schaffen beflügelt. In dessen Zentrum steht die *Unendliche Geschichte* (1979) mit ihrer Idee einer Rettung des mythologischen Menschheitserbes. Aufmerksamkeit erlangen auch Endes Erzählbände allein für Erwachsene mit ihrer Nähe zu Franz Kafka und Jorge Luis Borges. Beachtung findet ebenfalls das musikdramatische Schaffen und Endes Werkgemeinschaft mit dem Komponisten Wilfried Hiller. Dass Ende zu den weltweit rezipierten deutschen Schriftstellern gehört, belegen elf Länderartikel, die einen Bogen von Japan über die arabische Welt und Europa bis nach Brasilien schlagen.

Le souper

Françoise Le Borgne, Alain Montandon (dir.)

Clermont-Ferrand, Presses universitaires Blaise Pascal, coll. « Littératures », 2020.

ISBN : 978-2-84516-919-7.

[Site web.](#)

De l'importance historique du souper, une interaction sociale originale fort appréciée à l'âge classique comme au XIXe siècle, témoignent les nombreuses descriptions qui en ont été faites en littérature et dans les arts. Ce moment de convivialité instauré après le spectacle, le bal ou d'autres événements concerne à la fois le savoir-vivre, la gastronomie, la nuit et l'érotisme. Les modèles antiques servirent de repères pour des pratiques qui elles-mêmes firent l'objet d'évocations littéraires, devenues par la suite des modèles pour de réels soupers. Les soupers à la cour de Versailles ou sous le Second Empire sont aussi célèbres que ceux - brillants et libertins - du XVIIIe siècle et ceux - particulièrement agités - de l'époque romantique. Du souper fin à l'orgie la frontière est parfois ténue et les mises en scène théâtrales s'en amusent. Si la figure de Don Juan est requise, elle jouxte aussi bien les Jeunes France que les écrits de Sade, Casanova, Dumas, Musset, Hugo, Jean Lorrain, Richepin et bien d'autres, tous évoqués ici dans cet ouvrage qui pour la première fois s'attache à mettre en valeur une pratique culturelle très française.

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Enciclopedia imaginariilor din România / The Encyclopedia of Romanian Imaginaries

Corin Braga (general editor)

Iași: Polirom Editing House, 2020.

The Encyclopedia of Romanian Imaginaries. Historical Patrimony and Cultural-Linguistic Identities (ROMIMAG) aims to produce a knowledge base and a five-volume Encyclopaedia, providing a synoptic perspective on the cultural inheritance and spiritual identities of Romania. Guided by the powerful and innovative concept of social and cultural imaginaries, it makes use of multidisciplinary and interdisciplinary methodologies, in order to highlight the main domains of Romanian collective representations. The scientific key concepts, who ensure the originality of the approach, are imagination studies (*"recherches sur l'imaginaire"*), semantic basins, linguistic fields, image constellations, fractal identity. This panoramic image of the cultural and spiritual patrimony of Romania offers a better understanding and promotion of the national, but also of the local and group identities, in the frame of European interculturalism.

The Encyclopedia features 5 volumes:

1. Literary imaginaries (dir. Corin Braga)
2. Linguistic patrimony and imaginaries (dir. Elena Platon)
3. Historical imaginaries (dir. Sorin Mitu)
4. Religious imaginaries (dir. Ioan Chirilă)
5. Arts imaginaries (dir. Iviu Malița)

Cruzamentos Representados: Imagologia e Figurações da Alteridade

[Crosses Represented: Imagology and Figurations of Alterity]

Coordinated by Maria João Simões

Imprensa da Universidade de Coimbra

[Website.](#)

This volume is a collection of texts that result from several debates and workshops held during the development of the project “Literatura, Imagologia e Transnacionalismo” (Literature, Imagology and Transnationalism). This project is carried out within the research activities of the Centro de Literatura Portuguesa (CLP), of the University of Coimbra.

Several approaches of literary criticism are presented within a theoretical background of Imagology and literary transnationalism. These essays aim to study cultural clashes and intercultural dialogues in different works by Portuguese authors that present identitarian images of Portuguese and/or of the ‘foreigner’ in his otherness. The intersection of the various representations thus transcends a purely nationalistic perspective. Therefore, this volume has not only a component of literary analysis but also achieves a patrimonial and cultural dimension, since the several essays investigate how interculturality is represented in Portuguese literary works.

The *Gesamtkunstwerk* as a Synergy of the Arts

Massimo Fusillo and Marina Grishakova (eds.)

Nouvelle Poétique Comparatiste/New Comparative Poetics, vol. 42.

Peter Lang, 2020.

[Website with table of contents.](#)

Conceived by Wagner as a way to recover the synthesis of arts at the core of Greek tragedy, the *Gesamtkunstwerk* played a significant role in post-Romantic and avant-garde aesthetics. It was designed to regenerate and defend the public function of art against mass culture and technology, yet at the same time depended on them in an ambivalent relationship manifested by its various realizations. The book reconceives the "total work of art" as a variation of intermediality, a practice that subverts any essentialist vision of artistic languages through complex interplay and blending of perceptions, amplified by new media and the syncretic nature of the cyberspace. The *Gesamtkunstwerk* can no longer be considered a Hegelian synthesis of arts or a Romantic and Wagnerian fusion of languages: it involves a synergy of different arts and media and captures the digital age's principle of open textuality without any hierarchy and any organicist connotations. This book reveals the vitality of modern and contemporary *Gesamtkunstwerk* by mapping its presence in various arts and media.

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

Edited by Angelo Pagliardini and Alexandra Vranceanu

ISBN: 978-3-631-81954-8

[Website](#) with table of contents.

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.

Doctoral theses / Thèses de doctorat

Représentations de l'étranger et de l'immigré dans la littérature contemporaine pour la jeunesse, France et Thaïlande

Virine Hutasangkas

Sous la direction de Cécile Boulaire (Université de Tours).

Depuis le XIXe siècle, la France a accueilli de nombreuses populations immigrées, venues d'Europe du Sud, du Maghreb, d'Afrique, d'Europe de l'Est, d'Asie du Sud-est. Dans ces mêmes décennies, des Chinois du Sud fuyant la pauvreté et le communisme, et des Vietnamiens et des Cambodgiens fuyant la guerre civile se sont installés en Thaïlande. La thèse étudie la manière dont la littérature destinée aux enfants traite des questions migratoires, et ce, en comparant deux contextes très contrastés : les productions narratives destinées aux enfants en France et en Thaïlande. Le corpus réunit des textes s'échelonnant de 1975, date à laquelle apparaissent, dans les deux pays, les premiers romans évoquant la question migratoire, à 2015. Les textes sélectionnés, écrits par des auteurs nés et élevés dans le pays d'accueil et des auteurs eux-mêmes issus de l'immigration, proposent des points de vue différents sur l'existence difficile des immigrés, et emploient des techniques narratives distinctes. Il s'agit dans cette thèse de corréler la réalité des faits migratoires avec l'image qui en est donnée dans les livres pour enfants ; de comparer les choix narratifs et littéraires effectués par les auteurs en les rapportant à des systèmes de valeurs ; enfin de soumettre l'ensemble de cette littérature à un regard multiculturel. Ces textes contribuent-ils véritablement à inculquer aux nouvelles générations de nouvelles manières de penser les questions de l'identité et de l'altérité?

Prose Classique Chinoise en France : traduction, réception et critique (1919-2019)

Duo Tang

Sous la direction de Yinde Zhang et de Xiaoi Yuan.

Université de la Sorbonne Nouvelle Paris 3 en cotutelle avec l'East China Normal University.

Parmi toutes les catégories de la littérature chinoise, la prose classique constitue notamment un trésor aussi riche et important que la poésie, même elle était considérée par les anciens comme plus prestigieuse que cette dernière. De la période des Royaumes Combattants jusqu'à la dernière dynastie des Qing, la prose classique est exaltée dans la tradition chinoise. En tant qu'une catégorie littéraire, la prose classique chinoise a été introduite ou compilée en France au début du 20e siècle. En plus de 100 ans, la traduction et la réception de la prose classique chinoise en France se sont intégrées et promues mutuellement. Déjà constituent-elles une vraie « histoire » qui mérite d'être étudiée. La présente étude porte sur la traduction et la réception de la prose classique chinoise en France de 1919 à 2019. Il s'agit de répondre, par une approche historique à

cette question : comment les textes de la prose classique chinoise sont définis, sélectionnés, interprétés, acceptés et diffusés dans la culture d'accueil. Nous essayons d'analyser le contexte historique, les stratégies de traduction et le « système » socioculturel qui travaille sur la traduction.

Journals / Journaux

New journal: Studies in World Cinema: A Critical Journal

Editor-in-Chief: Savaş Arslan

Associate Editors: Ana Grgić, Olivia Khoo, and Jeremi Szaniawski

Online ISSN: 2665-9891

Print Only ISSN: 2665-9883

[Full access to advance articles.](#)

[Journal description and link for submitting an article.](#)

Ancient Exchanges

Editor: Adrienne K.H. Rose

Managing Editor: Laura Moser

Fall 2020 issue: Departures

[Full texts.](#)

Atlantide

Cahiers de l'EA 4276 - L'Antique, le Moderne

Récits et représentations d'apocalypses

Sous la direction de Paul-André Claudel & Frédéric Le Blay

Numéro 11 - Décembre 2020

[Revue en accès libre.](#)

Between (Journal of the Italian Association of Comparative Literature)

Thematic issue: *Transmediality / Intermediality / Crossmediality: Problems of Definition*

Eds. Hans-Joachim Backe, Massimo Fusillo, Mirko Lino

Issue 10.20 (November 2020)

Focus section: *Intermedial Dante: Reception, Appropriation, Metamorphosis*

Eds. Caroline Fischer and Mattia Petricola

[Full texts.](#)

Issue 10.19 (May 2020)

Thematic issue: *The Cultures of Dissent in Europe in the second half of the Twentieth Century*

Guest editors: Claudia Pieralli and Teresa Spignoli

[Full texts.](#)

Caietele Echinox/Echinox Journal

Issue on "**Subversions and Censorship:**

The Relationship between the Writer and Power during the Century of Dictatorships”

Volume 39 / 2020

Coordinateur : Emilia David

ISSN : 1582-960X

[Site web.](#)

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Issue 17 (2020)

Article: Magda El-Nowieemy and Michael Fontaine, “The Revival of the Latin Language”, pp. 411-434.

[Full texts.](#)

CLC Web: Comparative Literature and Culture

Special Issue: The China Question in Western Theory.

Ed. Kang Liu

Issue 22.5 (December 2020)

[Full texts.](#)

Electryone

Volume 7, Issue 1 (2020)

Article: Magda El-Nowieemy, “Translation as a Critical and Cultural Approach: The Case of Translating Latin Poetry into Arabic (An Overview)”, pp. 42-52.

[Full texts.](#)

Journal of World Literature

Volume 6 (2021): Issue 1 (Dec 2020)

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Volume 5 (2020): Issue 3 (July 2020)

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Vol. 12, 2020, issue 4

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Positions / Positions

Assistant Professor, Global Eighteenth Century (Full-Time Tenure Stream)

York University, Department of English, Toronto, Canada

Deadline: **19 February 2021**

[Full information.](#)

The Department of English, in the Faculty of Liberal Arts & Professional Studies, York University, invites highly qualified candidates to apply for a professorial stream tenure-track appointment in the Global Eighteenth Century at the Assistant Professor level, to commence July 1, 2021. Salary will be commensurate with qualifications and experience. All York University positions are subject to budgetary approval.

A PhD in English Literature or a related field by the start of the appointment is required, with a demonstrated record of excellence or promise of excellence in research and in teaching. We are particularly interested in candidates whose research can be situated within or articulated with the fields of World Literature and/or Postcolonial Studies. The Global Eighteenth Century explores ideas and influences that cross every border — national, historical, cultural, and religious, as well as those of race, gender, and class. Attention to a global context enriches the various fields of the long eighteenth century, including the transatlantic and transoceanic, Empire; the slave trade, and

Indigenous literatures. The successful candidate will be able to teach the importance as well as interest of examining nations, discourses, histories, and peoples through their encounters with one another. Interdisciplinary and intermedial approaches are especially welcome.

The successful candidate will have a well-defined program of research, and be expected to engage in innovative, and, as appropriate, externally funded research at the highest level. Candidates must provide evidence of research excellence of a recognized international calibre as demonstrated in: the research statement; a record of significant current and/or forthcoming publications in the field; presentations at conferences; and strong recommendations from referees. Evidence of excellence or promise of excellence in teaching will be provided through: the teaching statement, which should address strategies for advancing equity, diversity and inclusivity within the classroom and within higher education generally; evidence, such as teaching evaluations, of teaching accomplishments and interest in pedagogical innovations, including in high priority areas such as experiential education and technology enhanced learning; and strong letters of reference.

This position involves graduate teaching and supervision, as well as undergraduate teaching. The successful candidate must be suitable for prompt appointment to the Faculty of Graduate Studies. York University champions new ways of thinking that drive teaching and research excellence. Through cross-disciplinary programming, innovative course design, diverse experiential learning and a supportive community environment, our students receive the education they need to create big ideas that make an impact on the world. Located in Toronto, York is the third largest university in Canada, with a strong community of 53,000 students, 7,000 faculty and administrative staff, and more than 300,000 alumni.

York University has a policy on [Accommodation in Employment for Persons with Disabilities](#) and is committed to working towards a barrier-free workplace and to expanding the accessibility of the workplace to persons with disabilities. Candidates who require accommodation during the selection process are invited to Professor Karen Valihora, the Chair of the Search Committee at valihora@yorku.ca (Subject line: Position in Global Eighteenth Century).

York University is an Affirmative Action (AA) employer and strongly values diversity, including gender and sexual diversity, within its community. The AA Program, which applies to women, members of visible minorities (racialized groups), Aboriginal (Indigenous) people and persons with disabilities, can be found at www.yorku.ca/acadjobs or by calling the AA line at 416-736-5713. Applicants wishing to self-identify as part of York University's Affirmative Action program can do so by downloading, completing and submitting the form found at: <http://acadjobs.info.yorku.ca/affirmative-action/self-identification-form>. All qualified candidates are encouraged to apply; however, Canadian citizens, permanent residents and Indigenous peoples in Canada will be given priority. No application will be considered without a completed mandatory Work Status Declaration form which can be found at <http://acadjobs.info.yorku.ca/affirmative-action/work-authorization-form>.

The deadline for receipt of completed applications is **19 February 2021**.

Applications should include a cover letter outlining the applicant's professional experience and research interests, an up-to-date *curriculum vitae*, a sample of the applicant's scholarly writing (maximum 30 pages), and a teaching dossier. Complete applications may be uploaded to <https://apply.laps.yorku.ca> beginning on 14 January 2021. Letters of reference will be requested of long-listed applicants.

Questions may be directed to Professor Tina Choi, Chair, Department of English, Faculty of Liberal Arts and Professional Studies. Email: englchr@yorku.ca (Subject line: Position in Global Eighteenth Century).

Posting End Date: *19 February 2021*

English Lecturer/Assistant/Associate Professor Position

Wenzhou-Kean University, China

End of advertisement period: **14 March 2021** (review of applications will begin immediately and continue until positions are filled)

[Full information.](#)

Wenzhou-Kean University (WKU), located in Wenzhou, China, one of three Sino-American universities along with NYU Shanghai and Duke Kunshan University, is approved by the Ministry of Education of China. Launched in 2012, WKU offers a unique model of higher education in partnership with Kean University, a comprehensive, public university in the state of New Jersey that is accredited by the Middle States Commission on Higher Education. WKU sits on approximately 500 beautiful acres and currently enrolls 2,900 undergraduate students, and it is now in the midst of a rapid growth that will bring enrollment to 7,000 students within the next five years. All instruction is in English and all curriculum is provided by Kean University. In addition to its current 18 undergraduate programs, WKU has been approved by the Ministry of Education for offering 8 Master's and 3 doctorate programs. Wenzhou is one of the most vibrant and economically advanced developed cities on China's East Coast, located one hour by plane and just over three hours by high-speed train from Shanghai.

About the Job:

College of Liberal Arts at WKU is seeking vibrant candidates to teach a full range of undergraduate English courses including, but not limited to: ESL, first-year Composition, World Literature, Translation and or Interpretation, Writing/Rhetoric, Literature, Linguistics and ESL Methods and Teaching Techniques. Teaching experience with non-native speakers in a foreign country is highly desirable. In addition to teaching and research, faculty are expected to contribute to the growth of the programs, including, but not limited to: curriculum development, program assessment, student recruitment/advisement, office hours, senior project supervision, internship opportunities, and research experience for undergraduates.

All faculty positions are full-time assignments.

A tenure-track Assistant/Associate Professor is a full time, 10-month employee who teaches 24 credits per academic year (course release is available for grant proposal development and other substantial research initiatives). Candidate will be expected to participate in the full range of faculty responsibilities, including high quality teaching, research, advising; student learning support; service to the university and/or professional community. Tenure-track appointment requires publications in internationally recognized and vigorously peer-reviewed journals on English or other closely related subjects;

A Lecturer is a full-time, 12-month employee who teaches 39 credits per year and provides student and learning support services during the assigned period. Lecturers will be expected to provide high quality teaching; student advisement and learning support services; service to the university and/or professional community; and perform related work as required. Lecturer positions are non-tenure track and may be renewed on an annual basis.

Teaching assignments and related responsibilities may include day, evening, weekend and online courses. Interest or experience in using advanced instructional technologies to improve the teaching/learning process is highly desirable. All faculty may be required to teach General Education courses as needed. Opportunities are also available to teach disciplinary support courses. Candidates with an interest in teaching across disciplines are encouraged to apply.

Qualifications:

A Ph.D. in English or a closely related field is required for tenure-track positions; ABD can be considered with completion prior to the effective date of employment. A Master's degree in English or a closely related field is required for Lecturer positions, but a Ph.D. is preferred. A minimum of one year of teaching experience in a college or university setting is preferred. Native-like proficiency is required for all positions.

Application Information:

Review of applications will begin immediately and continue until positions are filled. Please send cover letter, resume, statement of teaching philosophy, research statement describing research interest, past accomplishments in research and research plan (for tenure track positions only), unofficial transcripts and the email contact information of three professional references to Search Committee Chairperson at wkuenglish@wku.edu.cn. Official transcripts for all degrees and three current letters of recommendation are required before appointment.

Faculty positions at WKU offer:

- Annual salary is commensurate with qualifications and experience with the range from \$52,000-\$62,000 for lecturers; \$60,000-\$70,000 for Assistant Professors; \$70,000-\$77,000 for Associate Professors. Salary of extraordinary candidates shall be determined on a case by case basis.
- A well-rounded healthcare coverage of Cigna, academic travel up to \$2,000, housing options and subsidy up to \$3,000, home traveling up to \$6,000 (2 international round-trip airfares), a reimbursement to cover relocation expenses up to \$1,000, shuttle bus to campus for work, and up to 8% front-load retirement benefits with in accordance with completion of years of service with the University.
- WKU tuition waiver up to 80% for spouse/dependent children of faculty, and tuition discount of private/international kindergarten, elementary, middle and high schools for children of faculty.
- A collegial environment.
- The opportunity to teach high quality students with more than a third of WKU graduates being admitted to the graduate schools at the World's Top 50 Universities, and about 70% of its graduates at the World's Top 100 Universities.

Background Screening:

Wenzhou-Kean University conducts background screenings on all job candidates upon acceptance of a contingent offer and may use a third party administrator to conduct background screenings.

Assistant Professor - European Studies with specialization in EITHER Business and Economics | Culture and Society | Education | Politics and International Relations

Manipal Academy of Higher Education (MAHE), India

Deadline: **30/05/2021 23:00** - Europe/Brussels

[Full information.](#)

Young PhD holders in European Studies with a specialization in either of the the following areas;
(1) Business and Economics (2) Culture and Society (3) Education (4) Politics and International Relations

are invited to apply for the position of Assistant Professor at Manipal Centre for European Studies- Jean Monnet Centre of Excellence (MCES), Manipal Academy of Higher Education (MAHE), South India, beginning July 2021, for a starting period of one year.

Overview: Manipal Academy of Higher Education and Manipal Centre for European Studies Manipal Academy of Higher Education (MAHE), a pioneer in higher education services in India with a sixty-year old legacy, has increasingly become the preferred destination for students and scholars across the globe. Over 28,000 students from 57 different nations live and learn in the sprawling varsity town, which provides excellent infrastructure catering to various disciplines in health sciences, engineering, management, communication, social sciences and humanities. Situated along the coast in Udupi district of Karnataka State and nestled in the foothills of the UNESCO world-heritage site, Western Ghats, the Institution opens up to an ideal environment for academic activities, sports, and leisure.

Since its inception in 2009, the Manipal Centre for European Studies (MCES) has distinguished itself as a primary centre in India for multidisciplinary studies and research on Europe and European Union institutions. MCES, now a Jean Monnet Centre of Excellence in India-EU Interdisciplinary Studies, is actively involved in the furthering of India-Europe interactions through innovative academic programs, research projects, and university partnerships. Its mainstream academic programs include the Master degree (MA) in European Studies, a competitive Doctoral Studies and Research program and summer/winter schools that are organised annually. The Centre also works in close association with : (i) Department of Languages, which offers a Bachelor degree (BA) in Foreign Languages and Intercultural Studies and certificate courses in German, French, Spanish, Italian, Polish, and Japanese (ii) Department of Philosophy, which conducts a Master Program (MA) in Indian philosophy and culture (iii) Centre for Intercultural Studies and Dialogue, which through its workshops and courses provides a platform for both students and personnel to develop intercultural competences.

The MA program in European Studies offered by the Manipal Centre for European Studies is a one-of-its-kind post-graduate program in India and the first Indian centre to be recipient of the prestigious Jean-Monnet Chair of Excellence. The MA program caters to a growing interest in the study of Europe and European Union institutions, which is becoming increasingly relevant in a globalized world. With a unique opportunity to study a part of the program in one of our partner universities in Europe, this multidisciplinary program is designed to foster understanding of various aspects of European studies and prepare students for research and work internationally. The program has a focus on four specialization tracks: business and economics, education, politics and international relations, culture and literary studies.

Work Profile

As Assistant Professor, you will be working with students at the Master level. You will be responsible for the planning and organization of courses related to your area of expertise in one of the four specializations offered at the Centre under the MAES program. Your teaching responsibilities include primarily around eight hours of teaching and evaluation per week in addition to student mentoring. You shall display high levels of enthusiasm in organizing special lectures and conferences and initiate international networking with scholars and institutions.

Qualifications and Competences

- Young scholars with PhD in European studies specialising in either Business and Economics, Culture and Society, Education, Politics and International Relations,
- English at native fluency level, with excellent communication skills
- High levels of motivation and self-drive
- Ability to work in teams in multicultural environments
- Fluency in a European Language is preferable but not necessary

Funding Alerts / Recherche financement

Postdoctoral Fellow, Centre for Humanities Research (fixed-term, full-time)

Lingnan University, Tuen Mun, Hong Kong

Review of applications will start on **1 February 2021**

[Full information.](#)

Lingnan University, a distinctive liberal arts institution in the Hong Kong Special Administrative Region, is committed to the provision of quality whole-person education by combining the best of Chinese and Western liberal arts traditions. It strives to pursue excellence in teaching, learning, scholarship and community engagement. With three academic Faculties, it offers a wide range of undergraduate degree programmes in arts, business and social sciences. Lingnan's liberal arts education is characterised by a broad-based interdisciplinary curriculum with specialised disciplinary studies; close student-staff relationship; a vibrant residential campus; ample global learning opportunities; active community engagement and multifarious workplace experience. The School of Graduate Studies also offers postgraduate programmes up to doctoral level in various disciplines and provides professional education for the wider society.

Applications are now invited for the following post: (Post Ref.: 20/290)

The Centre for Humanities Research of Lingnan University now invites applications for a postdoctoral fellowship to assist the Director in advancing its goals.

The appointee's job duties include publishing articles in venues of international standing, applying for external grants, assisting with the Centre's projects on Chinese poetry, prose, and literary theory, and assuming teaching duties as required by the University. The appointee will have the opportunities to co-publish research articles with the Director.

General Requirements

Applicants should have a PhD in premodern Chinese literature or related fields. Applicants must be a good native or near-native writer of English, capable of translating classical Chinese literary texts. Expertise in digital humanities is definitely a plus.

Applicants should provide information about their qualifications, research interests and achievements along with evidence of quality teaching. Experiences with grant-funded research and grant applications are highly desirable. *Candidates with less/more experience will also be considered for appointment at a relevant rank.*

Appointment

The conditions of appointment will be competitive. Remuneration will be commensurate with qualifications and experience. Fringe benefits include annual leave, medical and dental benefits, mandatory provident fund, gratuity and incoming passage and baggage allowance for the eligible appointee. Appointment will normally be made on a fixed-term contract of up to two years.

Application Procedure (online application only)

Please click "**Apply Now**" to submit your application. Applicants should provide a full CV, a research statement and sample writings (including grant applications, together with names and contact information of at least three referees to whom applicants' consent has been given for their providing references. *Personal data collected will be used for recruitment purposes only.*

We are an equal opportunities employer. Review of applications will start on **1 February 2021** continue until the post is filled. Qualified candidates are advised to submit their applications early for consideration.

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

Rothschild Foundation Hanadiv Europe PhD scholarship

Application deadline: **15 March 2021**

[Full information.](#)

The School of Divinity and the Edinburgh Jewish Studies Network are keen to support suitable candidates working in Modern Jewish Studies to apply for the above scholarship.

The scholarship is to the value of up to £17,000 per year, for a maximum of three years, for PhD study beginning in either September 2021 or January 2022.

The School of Divinity will actively support applications to the Rothschild Foundation Doctoral Fellowship by suitable candidates.

Why study here?

Edinburgh Jewish Studies Network is an interdisciplinary research community bringing together scholars located in the following schools: LLC, Divinity, HCA and SSPS. Students in the field of Modern Jewish Studies usually will have two supervisors, and these can be from different schools.

[Dr Hannah Holtschneider](#), Senior Lecturer in Jewish Studies, welcomes proposals on a wide range of topics in Jewish Studies. Her expertise primarily lies in the following areas:

- Modern Jewish cultural history with a focus on Germany, the UK and Scotland
- Jewish migration, religion and culture
- Holocaust representation and memorialisation
- Jewish/non-Jewish relations in modern Europe

In addition to these areas of expertise, joint supervision with colleagues in other Subject Areas in the School of Divinity is possible, as well as co-supervision arrangements with colleagues in parts of the University. For a list of staff with a research interest in Jewish Studies, see the Edinburgh Jewish Studies Network webpage. The Edinburgh Jewish Studies Network offers opportunities for graduate students to network within the University of Edinburgh, and with staff and students at other Scottish and northern English universities, and participate in a series of events across the academic year.

PhD students in the College of Arts, Humanities and Social Sciences have access to world-class library facilities, student research funds for archive/fieldwork/conference trips, and extensive skills training. You would have the chance to audit taught courses at undergraduate and masters level where these would enhance your research, or to participate in PhD-level reading groups. Research students are encouraged to participate in our rich array of events and activities, including works-in-progress workshops and round-table discussions with visiting scholars.

Award

The scholarship is to the value of £17,000 per year, for a maximum of three years, subject to satisfactory progress reports each year and needs to be allocated according to the Foundation's guidelines.

Criteria

In order to qualify for the scholarship competition, applicants must receive an offer of place to study for a PhD at the University of Edinburgh, for a project in the field of Modern Jewish Studies. Applicants must be EU citizens or citizens of another European non-EU member country, and resident in Europe for at least 2 years before the start of the funding period.

Applicants for a PhD should have at least a 2:1 honours degree with a mark of at least 65% in a relevant subject, and typically a specialist masters degree with a high level of attainment (at least 67% in both coursework and dissertation), or their international equivalents. You should also have academic training in the area of your research project.

Applications for the scholarship will be assessed by members of the Edinburgh Jewish Studies network, according to three main criteria:

- the qualities of the applicant (qualifications/experience; preparedness for the proposed study)
- the qualities of the research project (coherence, originality, significance)
- the extent to which the project fits the expertise of the supervisors available and the research environment in Edinburgh.

The Hodges Doctoral Dissertation Fellowship

THE HODGES FOUNDATION FOR PHILOSOPHICAL ORIENTATION

Deadline for submissions: **April 30, 2021**

Purpose:

The Hodges Doctoral Dissertation Fellowships are designed to encourage and support original and significant studies exploring the complexities of human orientation. Orientation precedes everything else, all perceiving, thinking, and acting, and its conditions and structures may thus be explored from various disciplinary viewpoints and methodological approaches. The Hodges Foundation for Philosophical Orientation (HFPO) primarily supports innovative dissertations in the wider field of philosophical scholarship, but also outstanding projects in any academic field (in the humanities, the social sciences, as well as the natural sciences, including biology, psychology, sociology, or astrophysics) if they produce philosophically significant insights regarding the research of orientation. Projects may involve, but are not limited to, philosophical reorientations in history and today; the structures of human orientation in space and time; memory studies and brain research; the economic, political, communicative, religious, or ethical dimensions of decision-making; global reorientations connected with the Anthropocene and the digital transformations of the world. The HFPO is especially committed to supporting courageous reorientations in philosophy and beyond.

Details:

The Hodges Fellowships are provided to doctoral candidates at academic institutions located in the USA or worldwide who will work on their dissertations during the academic year 2021-2022.

Dissertations must be written in English and **connect with the philosophy of orientation**. In the current competition, fellowships of \$30,000 will be awarded for 12 months of full-time dissertation writing. The Hodges Fellows' graduate schools will be asked to waive tuition and/or remit a portion of their fees. The deadline for submissions is **April 30, 2021**.

Eligibility:

- No citizenship restrictions
- Candidates must be in the writing stage of their dissertation by the time the fellowship starts; this means all pre-dissertation requirements must be complete by the start date. If the candidate has not yet defended his dissertation proposal when submitting the application, the letters of recommendation must testify that the candidate will do so before the time of the award.
- Candidates must submit an abstract (300 words), a project proposal (2,500 words), a CV, and two letters of recommendation.

For more information, please see visit hfpo.com/fellowship, or contact Dr. Reinhard Mueller, Executive Director of the HFPO at reinhard.mueller@hfpo.com

Other Matters / Des Autres Annonces

Research Centre for Comparative Literature at Goldsmiths, University of London

Located in the Department of English & Creative Writing and constituted with the Department of Theatre and Performance, the Centre for Comparative Literature is directed by Professor Lucia Boldrini, with Professor Clare Finburgh-Delijani and Professor Marie-Claude Canova-Green as Deputy Directors.

As well as a PhD in Comparative Literature, the graduate programmes affiliated to the Centre include MAs in Literary Studies (with a pathway in Comparative Literature and Criticism), in Translation and in World Theatres.

The CCL will host workshops, seminars, conferences and public lectures, including an Annual Lecture, to address matters of interest to comparative literature in its broadest sense. We are delighted that Marina Warner has agreed to deliver our inaugural lecture.

For more details see <https://www.gold.ac.uk/ccl/>.

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) 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/>

Prize of the Romanian Academy for Corin Braga

Corin Braga has received the Prize for Philology and Literature of the **Romanian Academy** (November 2020) for the volume *Pour une morphologie du genre utopique*, Paris, Classiques Garnier, 2018.

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!