



**European Society of Comparative
Literature/
Société Européenne de Littérature
Comparée**

Newsletter

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Edited by / Édité par Olga Springer

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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 marks a special anniversary: **20 years of existence** of the European Society of Comparative Literature / Société Européenne de Littérature Comparée.

Message to members

Dear members of the European Society of Comparative Literature,

Due to the health situation, the [Biennial Congress of our Society](#), which was to be held in Rome from September 6 to 10, 2021, has been postponed to **September 5-9, 2022**. As a result, we will not be able to gather the General Assembly before these dates. This is the reason why the Executive Committee has decided to extend all the terms of office for one year, until the date of the General Assembly to be held during the Rom Congress.

In addition, the Executive Committee has also created a [membership](#) valid for two years, at the rate of € 40 (while it is € 25 for one year) and € 20 for students (the rate is € 15 for one year). Annual membership is of course still possible.

Best regards,

Bernard Franco
President of the ESCL

Chères et chers membres de la Société Européenne de Littérature Comparée,

Du fait de la situation sanitaire, le [Congrès biennal de notre Société](#), qui devait se tenir Rome du 6 au 10 septembre 2021, a été reporté aux **5-9 septembre 2022**. De ce fait, nous ne pourrons réunir l'Assemblée générale avant cette date. C'est la raison pour laquelle le Conseil d'Administration de la Société a décidé de proroger l'ensemble des mandats d'une année, et de les porter jusqu'à la date de l'Assemblée générale qui se tiendra lors du Congrès de Rom.

Par ailleurs, le Conseil d'Administration a également créé une [adhésion](#) valable pour deux ans, au tarif de 40 € (alors qu'il est de 25 € pour une année) et de 20 € pour les étudiants (il est de 15 € pour une année). L'adhésion annuelle reste bien sûr toujours possible.

Je vous prie de croire, chères et chers membres de la Société Européenne de Littérature Comparée, en l'expression de mes salutations les plus cordiales.

Bernard Franco
Président de la SELC

ESCL Excellence Award for Collaborative Research Event

September 17, 2021

First advertised in 2021, the **ESCL Excellence Award for Collaborative Research** attracted considerable interest from scholars of comparative literature in diverse parts of Europe. The call for applications invited nominations for edited volumes in the field of literary studies, focusing on texts from two or more different literary cultures, languages, mediums, or disciplines. The Awards Committee received 19 submissions of very high standard. The editors of the shortlisted volumes have been invited to the virtual award-giving ceremony where they will get an opportunity to present their work. The ceremony and the announcement of the winners will take place via zoom platform on September 17, 2021, 5.00 pm London time. Representatives of European national comparative associations will also receive an invitation to the event.

For more information, please contact escl.award@gmail.com

Call for Papers: European Popular Literatures and Their Sociocultural Implications

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 September 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.

Call for Proposals: Crossovers. New Perspectives on CompLit

Submission deadline: **2 January 2022**

Version française ci-dessous.

The European Society of Comparative Literature/Société Européenne de Littérature Comparée is calling for monograph proposals for its new peer-reviewed book series *Crossovers: New Perspectives on CompLit* to be published by ibidem Press (Germany).

Aims and Scope

The series welcomes the submission of monograph manuscripts that fall within the broadly understood category of Comparative Literature, exploring the interdisciplinary and transnational relationships between literature, society, science, art and other media. Reflecting the mission of the society, the series treats Europe as its focal point, using its cultural archives, intellectual history, and the intersections of ideas and phenomena – naturally intertwined with non-European forms of artistic creation – as its field of exploration. We welcome new theoretical and methodological approaches to an open range of topics and diverse cultural dimensions, including the studies of under-examined literary representations, such as *inter alia* Eastern European cultures in their relation to the West. Both early-career and experienced scholars are invited to contribute to the series. The emphasis on European literature as the platform for finding a common rationale in various, differentiated areas of artistic creation showing the development of societal changes, makes the series both relevant and topical at a time of contemporary global crisis.

Who We Are

The European Society of Comparative Literature/Société Européenne de Littérature Comparée (ESCL/SELCL) is an association that actively promotes Comparative Literature since its early days when it was founded as a network in 2001. Since 2017 it is a society registered in France,

and it represents comparatists in all of Europe and even beyond. In 2021 the society launched its peer-reviewed journal *CompLit. Journal of European Literature, Arts and Society*, which is published by Classiques Garnier (France). ESCL/SELC aims to provide a European space for interdisciplinary dialogues about culture, literature and literary studies and to facilitate exchanges of ideas and information among scholars, promoting international collaborative research and teaching, generating relevant debates through publications and international conferences, enabling the circulation of students and staff, and generally supporting and internationalising the work of regional, national, cross-national associations of Comparative Literature. More detailed information about the activities of the Society can be found on the website: <https://escl-selc.eu/>.

What We Offer

The editorial team of this ESCL/SELC series and the experienced international publisher ibidem Press will guide you through the publication process of a high-quality peer-reviewed book (e-book and paper back print edition). ESCL/SELC and ibidem Press will promote your book in publishers' catalogues, social media channels, and websites, among others. Ibidem Press offers its authors royalties and excellent distribution throughout the world. There are no fees involved in the publication of the book in our series except for the publisher's contractual obligation to buy a minimum number of author copies. ESCL and ibidem Press will support your work's distribution and visibility as best possible and advise you about potential licensing payments. Licensing payments in Germany are very generous and they are available to all authors, regardless of where they live, as long as their book has been acquired by German public libraries. You can learn more about the advantages of publishing with us in the "Information for authors".

Languages and length of book manuscripts

The series will publish monograph manuscripts in English or French. The books are expected to comprise between 80,000 and 100,000 words. Volumes will include a 1–2-page summary in English or French (depending on the language of the book). Before sending a proposal, please find the "Information for authors" for our series on this website <https://escl-selc.eu/>.

Submission deadline: **2 January 2022**

Please submit your proposal according to the guidelines below to all three series editors by e-mail attachment (PDF):

Professor Emilia Dirocco, emilia.dirocco@uniroma1.it

<https://www.uniroma1.academia.edu/Emiliadirocco/>

Dr. Elisa Kriza, elisa.kriza@uni-bamberg.de <https://mla.hcommons.org/members/elisakriza/>

Professor Beata Waligórska-Olejniczak, beata.waligorska@amu.edu.pl

<https://amu.academia.edu/WaligorskaOlejniczak>

More information about the series and ESCL can be found on the following website: <https://escl-selc.eu/>

Appel à propositions

Date limite: **2 janvier 2022**

La Société Européenne de Littérature Comparée/*European Society of Comparative Literature* (SELC/ESCL) lance un appel à propositions de monographies pour sa nouvelle collection, *Crossovers : New Perspectives on CompLit*, pourvue d'un Comité de lecture, et qui sera publiée par l'éditeur allemand Ibidem Press.

Objectifs et domaines couverts

La collection accueille des propositions de monographies relevant de la littérature comparée comprise dans son acception large, et explorant les relations interdisciplinaires et transnationales entre la littérature, la société, la science, l'art et d'autres médias. Reflétant la mission de la

Société, la collection envisage l'Europe comme son point focal ou son principal domaine de recherche, utilisant ses archives culturelles, son histoire intellectuelle et les croisements d'idées et de phénomènes – mais en abordant bien entendu aussi les liens à des formes non européennes de création artistique. Nous accueillons de nouvelles approches théoriques et méthodologiques sur une gamme ouverte de sujets comprenant des dimensions culturelles variées, qui intègrent en particulier les études de représentations littéraires peu étudiées, telles que, entre autres, les cultures d'Europe de l'Est dans leur relation avec l'Ouest. Les jeunes chercheurs comme les chercheurs expérimentés sont chaleureusement invités à contribuer à la collection. L'accent mis sur la littérature européenne comprise comme carrefour pour une logique commune à des domaines divers de la création artistique et comme révélatrice des transformations de la société prend une pertinence et une actualité toutes particulières dans l'époque de crise mondiale que nous connaissons aujourd'hui.

Qui sommes-nous ?

La Société Européenne de Littérature Comparée/*European Society of Comparative Literature* (SELC/ESCL) est une société savante qui promeut activement la littérature comparée depuis ses débuts lors de sa création sous forme de réseau en 2001. Depuis 2017, il s'agit d'une association enregistrée en France, et celle-ci entreprend de représenter les comparatistes de toute l'Europe et même au-delà. En 2021, la société a créé sa revue à comité de lecture *CompLit. Journal of European Literature, Arts and Society*, publiée par les éditions Classiques Garnier (France). L'ESCL/la SELC vise à fournir un espace européen pour les dialogues interdisciplinaires sur la culture, la littérature et les études littéraires. Son objet est de faciliter les échanges d'idées et d'informations entre universitaires, en promouvant la collaboration internationale en matière de recherche et d'enseignement dans la discipline. Elle génère des débats par des publications, des colloques ou des congrès internationaux, permet la circulation internationale des étudiants et des chercheurs, et, plus généralement, elle soutient et internationalise l'action des associations régionales, nationales et internationales de littérature comparée. Des informations plus détaillées sur les activités de la Société sont disponibles sur le site Internet : <https://escl-selc.eu/>.

Ce que nous proposons

L'équipe éditoriale de cette collection de la SELC (ESCL) et l'éditeur internationalement reconnu Ibidem Press vous guideront tout au long du processus de publication d'un ouvrage de grande qualité, sélectionné par un comité de lecture, et diffusé sous une double forme, numérique et imprimée. La SELC (ESCL) et Ibidem Press feront la promotion de votre ouvrage dans les catalogues des éditeurs, sur les réseaux sociaux et les sites Web, parmi d'autres moyens. Ibidem Press garantit la possibilité de droits d'auteur et d'une excellente distribution à travers le monde. Aucun financement n'est requis pour la publication des ouvrages de notre collection, à l'exception de l'obligation contractuelle, pour l'auteur, d'acheter à l'éditeur un nombre minimum d'exemplaires. La SELC (ESCL) et Ibidem Press accompagneront au mieux la diffusion et la visibilité de votre travail et vous conseilleront sur le paiement d'éventuels droits d'auteurs. Ceux-ci sont en Allemagne relativement généreux et ils sont disponibles pour tous les auteurs, quel que soit leur lieu de résidence, tant que leur livre a été acquis par des bibliothèques publiques allemandes. Vous pouvez en savoir plus sur les avantages de publier avec nous dans les « Informations pour les auteurs » <https://escl-selc.eu/2021/09/10/book-series-crossovers-new-perspectives-on-complit/>.

Langues de publication et longueur des manuscrits

La série publiera des monographies en anglais ou en français. Les livres devraient comprendre entre 80 000 et 100 000 mots. Les volumes comprendront un résumé d'une demi-page en anglais ou en français (selon la langue du livre). Avant d'adresser une proposition, veuillez lire les «

Informations pour les auteurs » du présent site Web [lien]. **Date limite de soumission : 2 janvier 2022.** Veuillez soumettre votre proposition conformément aux directives ci-dessous aux trois éditeurs de la série par e-mail en pièce jointe (PDF): Professeur Emilia Dirocco, emilia.dirocco@uniroma1.it

<https://www.uniroma1.academia.edu/Emiliadirocco/>

Dr Elisa Kriza, elisa.kriza@uni-bamberg.de

<https://mla.hcommons.org/members/elisakriza/>

Professeur Beata Waligórska-Olejniczak, beata.waligorska@amu.edu.pl

<https://amu.academia.edu/WaligorskaOlejniczak>

Vous trouverez plus d'informations sur la série et la SELC (ESCL) sur le site Web suivant : <https://escl-selc.eu/2021/09/10/book-series-crossovers-new-perspectives-on-complit/>

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, has been published in **May 2021**. General information on the journal can be found [here](#).

The table of contents and abstracts of all contributions are available [here](#).

The **second volume** of *CompLit*, on the theme of “Travel Writing, Cultural Exchange and Identity Construction”, edited by Sandra Vlasta and Leena Eilittä, will appear in **October 2021**.

Conference Grants Announcements

Due to the global health situation, the Torino conference “Narrations of Origins in World Cultures and the Arts” that had already been postponed from November 2020 took place virtually from May 12-14, 2021. In order to support the research of younger generations of scholars who have applied for the ESCL-SELC travel grants, the Executive Committee made a decision to change the name of the bursary to [CONFERENCE GRANTS](#).

Four candidates have been selected to receive the grants reserved for the Turin conference participants:

Giacomo de Fusco, PhD student, Modern Philology, University of Napoli “Federico II”, Italy (Sulla mancata equazione tra autore e origine: Storie di “doppi” e di “scale” nell'autofiction);

Maroua Derouiche, PG student in Modern French Literature, Faculty of Applied Language Studies and Humanities, Strasbourg University, France (Grandeur et misère des Fils de la sirène dans les récits napolitains de Dominique Fernandez);

Safa Jaâfar, PhD student, LARIDIAME-Sfa, Institut supérieur des sciences humaines de Médenine, Tunisia (L'intermédialité littéraire et la narration des origines dans Vaste est la prison d'Assia Djebar et dans Maisons perdues de Nathalie Heinich);

Francesca Puglia, PhD seeking student in Ancient Chinese Philosophy, Institute of Philosophy, Bern University, CH (The “Taiyi sheng shui” and the role of Water in Chinese Ancient Cosmogonies).

The biannual ESCL-SELC Rome conference scheduled for September 2021 having been postponed for a year, until September 5-9, 2022, the Executive Committee voted to attribute two Conference Grants to the applicants who have also confirmed their intent to attend the conference in 2022:

Elena Emma Sottilotta, PhD Candidate in Italian, University of Cambridge, UK (“I Was Told by an Islander”: Constructing Imagined Communities in Nineteenth-Century Folk and Fairy-Tale Collections by Women Writers in Italy and Ireland)

and

Daniel Brandlechner, PhD Candidate, Comparative Literature, University of Vienna, Austria (“Imagining World Literature as Seismography. Global Dimensions of Local Fragility in Hugo von Hofmannsthal's Speech “The Poet and this Time”).

Congratulations to all!

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

Les insectes dans les arts de la scène

Colloque international

23-24-25 mars 2022

Maison des Sciences de l'Homme, Clermont-Fd

Date limite: **30 septembre 2021**

Dès la comédie antique, dans le théâtre d'Aristophane par exemple, les insectes pullulent (bousiers, guêpes, moucheron, etc.) et sont très présents physiquement ou par jeux de langage. Or la place, le rôle et la fonction des insectes au théâtre n'ont guère (ou jamais) été pris en considération. Rôles comiques, politiques, oniriques, moraux, poétiques, fantastiques, tragiques, polémiques méritent notre attention. *Les quatre vérités* ou *la Mouche bleue* de Marcel Aymé, *La punaise* de Maïakovski, *La Mouche*, inspiré de la nouvelle de George Langelaan, adapté magistralement au [Théâtre des Bouffes du Nord](#) début 2020, *Les Mouches* de Sartre, le monologue *Comme un insecte* de Giuseppe Lonobile, etc.

Les ballets ont souvent fait appel aux insectes. On peut citer par exemple le ballet *Le Papillon* réglé par Marie Taglioni en 1860, sur une musique d'Offenbach, et recréé dans les années 1980, le *Festin de l'Araignée* de Roussel, *Les Abeilles*, joué à l'Opéra de Paris le 10 janvier 1917 avec une musique de Stravinsky, et une chorégraphie signée Léo Staats (inspirée par le chapitre « Vol Nuptial » de *La Vie des abeilles* de Maeterlinck) ou ZZZ'INSECTES de Myriam Naisy

Du côté de l'opéra, on songe à *Le papillon de nuit. La légende en trois actes (La falena. Leggenda in tre atti)* de Silvio Benco; musique par Antonio Smareglia, Trieste, Augusto Levi, 1897, à *Orphée aux enfers* d'Offenbach, *La Damnation de Faust* de Berlioz, *La Métamorphose* de Michaël Levinas, *Le Grillon du foyer* de Jules Massenet, *Madame Chrysanthème* d'André Messager, [Madame Butterfly](#) de Puccini, *The Fly* d'Howard Shore, , *Die Ameise* Oper in drei Akten de Peter Ronnefeld (1959-61) ou encore *Le Roi Carotte* de Victorien Sardou/ Jacques Offenbach.

L'insecte apporte une figuration de l'altérité, importante dans le théâtre contemporain obsédé par les ruptures de la communication, mais aussi par décalage, source de comique ou de grotesque. Mais aussi des formes esthétiques propres à éveiller tout un imaginaire (abondamment utilisé dans le théâtre pour la jeunesse), poétique ou fantastique.

Nous vous invitons à nous proposer des communications (titre, résumé de 20 lignes et courte biobibliographique) avant le **30 septembre 2021**.

Fanny Platelle fanny.platelle@uca.fr

Alain Montandon alain.montandon@uca.fr

Queer Urban Nights

Dublin City University, Ireland

27-28 May 2022

Jointly organised by EROSS ([Expressions Research Orientations: Sexuality Studies](#)) and [FRINGE Urban Narratives](#)

Deadline for submission of abstracts: **5 November 2021**

[Website with full information.](#)

EROSS@DCU and Fringe Urban Narratives offer this interdisciplinary conference exploring the intersection of sexuality studies and night studies, with a particular focus on urban environments, on the following topics:

- the aesthetic, cultural and sexual dynamics of **darkness** as potential, chaos and transgression
- **intimacy** and the urban night
- **gender performativity** and the urban night
- the **fabric** of the urban night: fashion criticism
- **sexual violence, sex-work** and nightlife environments
- **the arts of the night**: music, performance, urban night-cultures and venues
- **activism**, night-time culture and night-time economy
- **accessibility** and forms of exclusion from the urban night: mediated access / (dis)abled bodiness / agency
- urban queer **mobilities**: migration, transport and their intersections with gender and sexuality
- **policing** the night: surveillance strategies
- **subverting** the night: promiscuity, excess, taboo and spaces of deviance
- **nocturnal cityscapes**: mapping and zoning gender and sexuality
- **liminal/borderline/fungible urban spaces**
- queer **ecologies**: queer spaces as part of the urban ecosystem
- **sleep** and **insomnia**
- the **online** night

For these topics, we welcome paper/panel/roundtable proposals (300 words max.) that focus on sexualities, urban life and the night, and speak to the fields of:

addiction studies / advertising / age studies / critical race studies / cultural geography / cultural studies / comparative literature / crimp studies / digital humanities / film studies / gender studies / intercultural studies / media and communication studies / migration studies / psychology / queer studies / refugee studies / sexuality studies / urban studies / youth studies

All proposals can be submitted in English or Spanish. Papers presented at the conference must be presented for the first time. All authors/co-authors will be acknowledged on the conference website and the programme. The abstract, if selected, will appear in its full form on the conference website and the programme.

Revisiting the Avant-Garde Total Work of Art

University of Leuven, 23-24 May 2022

Date for submission of abstracts: **15 January 2022**

This interdisciplinary conference, open to contributions on all art forms, aims to re-examine the theory and practice of the historical avant-gardes' *Gesamtkunstwerk*. What, if anything, was *specific* to the historical avant-gardes' Total Work of Art?

Confirmed invited speakers include Matthew Wilson Smith (Stanford University) and Alexandra Vinzenz (University of Heidelberg).

Rationale

The notion of the *Gesamtkunstwerk*, inextricably tied to Richard Wagner, plays a central role in our understanding of the historical or classical avant-gardes. While it has regularly been observed that Wagner's notion must be traced at least as far back as Jena Romanticism and that Wagner's ambitions further meandered into the 19th-century, most notably in Symbolism, the *Gesamtkunstwerk* is often said to have come into its own only with the advent of the historical avant-gardes. In the hands of classical avant-gardists, the idea, or ideal, of a unison of sensory languages brought by a fusion of art forms and media indeed led to a watershed of experiments. *DerHang zum Gesamtkunstwerk*, as Harald Szeemann memorialised it in his eponymous exhibition of 1983, may well have been one of the most salient features of the historical avant-gardes, be it in Cubism, Expressionism or Futurism, Dadaism, Surrealism or Constructivism.

The aesthetic and (totalitarian) political implications of the avant-garde Total Work of Art have been a topic of critical debate at least since the early 20th century. Scholars of a more recent date (among others, Roger Fornoff, Boris Groys, Anke Finger, Matthew Wilson Smith, David Roberts and Marcella Lista) have also begun to chart complicated genealogies of the avant-gardes' Total Work of Art, further paying attention to the clear social and religious aspects involved. Classical avant-gardists, so it has been observed, desired to *reaffirm* the social role of art and to *recover* a higher sense of spiritual unity through a synthesis of different art forms.

Now that we are beginning to have a clearer understanding of the variegated and multifarious pre-history of the avant-gardes' totalising interartistic project, it may also be time to address the key question of this conference: what, if anything, was *specific* to the historical avant-garde Total Work of Art?

Revisiting the Avant-Garde Total Work of Art welcomes all contributions that can help shed light on this question, be it by dealing with individual artworks, artists and movements, or by presenting broader historical and comparative approaches to the avant-gardes' artistic practices and aesthetic theories during, roughly, the first half of the 20th century. Possible issues to consider include:

(1) **H i s t o r y** : To what extent can (and must) we still revise the history of the *Gesamtkunstwerk* before the arrival of the historical avant-gardes? Are alternative genealogies of the avant-garde Total Work of Art still conceivable? What historical sources or precursors, drawn on by avant-gardists themselves, demand more scrutiny?

(2) **G e n r e & M e d i a** : The Total Work of Art is above all a work of art, but it remains one that eludes clear generic definition. The *Gesamtkunstwerk* is tied perhaps first and foremost to the symbol of *theatre* (and the "temporal" arts of poetry, music, dance) and that of the *cathedral* (and the "spatial" arts of architecture, sculpture and painting). What other art forms did the avant-gardes promote as symbols or potential grounds for Total Works of Art? To what extent did "new" media, such as film, photography or the phonograph, as well as "old" media, such as the panorama or diorama, play a role in their reconsideration of the *Gesamtkunstwerk* and the

recalibration of art forms involved? What aspects of the avant-gardes' theorisation of the Total Work of Art have been neglected? And which perhaps so far ignored examples of Total Works of Art, leaving behind the limited stock of works we usually address, can still shed a different light on the avant-gardes' aesthetic of the *Gesamtkunstwerk* more generally?

(3) *U t o p i a* : Total Works of Art are commonly viewed as projections of both a *future* art and a different, utopian community or society. Could part of the specificity of the avant-garde *Gesamtkunstwerk* reside in the types of possible worlds they trigger hermeneutically, and, if so, how? Are the possible worlds of the avant-garde Total Work of Art necessarily futural? And, how, methodologically, do we extract or salvage such possible worlds from individual art works, when, for instance, artists' comments fail us?

(4) *S c i e n c e* : The Total Work of Art has been approached so far mainly for its aesthetic, political, social and religious implications. To what extent did science as well play a role in the avant-gardes' conceptualisation of the *Gesamtkunstwerk*? How, for example, did the sciences of chemistry, biology, sociology or engineering figure into the avant-garde Total Work of Art?

(5) *A f t e r m a t h* : Which more recent works, artistic practices or theories that align themselves with, or reflect on, the historical avant-gardes may still help us to reconsider the historical avant-gardes' *Gesamtkunstwerk*, to highlight perhaps hitherto neglected facets of it?

Practical

Revisiting the Avant-Garde Total Work of Art will take place in the University of Leuven (KU Leuven) on 23 and 24 May 2022. Given the current health and travel situation, we are open to alternative arrangements in light of contingencies.

The conference language is English.

Proposals for 25-minute papers – including an abstract (max 500 words) as well as a short biography (max 200 words) mentioning institutional affiliation and up to five previous publications – can be sent to abigael.vanalst@kuleuven.be by **15 January 2022**. Proposals should be in Word format.

Accepted papers will be considered for inclusion in a book publication after the event.

This conference is organised by Sascha Bru and Abigael van Alst. It is hosted by the MDRN research lab of the University of Leuven.

International symposium: *Urban (Im)mobilities and Borderland Narratives*

Universidad de Alcalá, Alcalá de Henares (Madrid), Spain

Online, 14-15 October 2021

[More information here.](#)

[Registration here.](#)

Fringe Urban Narratives and the Association for Literary Urban Studies present this joint symposium that will explore inequalities within systems of mobility, with a particular focus on their representation in urban narratives.

Our symposium builds on recent contributions of literary scholarship on mobility (Marian Aguiar, Charlotte Mathieson and Lynne Pearce) and is rooted in the “new mobilities” framework developed by the sociologists and geographers (Miloš N. Mladenović, Catherine N. Nash, Andrew Gorman-Murray, Mimi Sheller and John Urry). This framework is sensitive to the intersecting dimensions of power and discrimination that shape urban kinetic features. We invite scholars across disciplines and geographical contexts with an interest in examining how (im)mobility in the city is constructed and narrated by intersections of race, nationality, disability, class, gender, sexual orientation and other social categories and status markers. We are particularly interested in work that addresses liminal or queer identities, urban borderlands

(alleyways, bridges, roads, borders between neighborhoods) and experiences that operate in or between peripheral urban environments, from post-industrial zones in capital cities to (sub)urban environments that are situated outside the canonized capitals of modernity and postmodernity.

With a focus on narratives (fictional or non-fictional), we welcome papers on the following topics:

- theoretical accounts of space and transport from an intersectional perspective
- the humanities turn in the “new mobilities” paradigm
- urban peripheries and their relation to different mobility regimes and practices
- (im)mobility, marginality and the core/periphery division
- ideologies of movement in the city
- urban queer mobilities
- environmental impacts of urban mobilities
- emerging urban mobility technologies and their representation
- new literary forms or genres to express new forms of mobility
- material and immaterial infrastructures of mobility and their impact on the production, dissemination, and consumption of literature
- narratives of border crossing and liminal urban spaces
- mobile urban sites

Registration is free (opens September 1, 2021). Languages: English or Spanish. Our call for abstracts is now closed.

Organizing Committee:

Patricia García (Universidad de Alcalá)

Jason Finch (Åbo Akademi University)

Lieven Ameel (Tampere University)

Fringe Urban Narratives: Peripheries, Identities, Intersections

Association for Literary Urban Studies

GILCO: Grupo de Investigación en Literatura Contemporánea

Info: fringe@uah.es

Calls for Contributions / Appels à contributions

Comparative History of Literatures in European Languages Series (CHLEL) under the auspices of the International Comparative Literature Association (ICLA)

Abstract submission deadline: **30.09.2021**

Call for proposals for comparative literary historical volumes within the series organized by The Coordinating Committee for the Comparative History of Literatures in European Languages Series (CHLEL) under the auspices of the International Comparative Literature Association.

Are you working on a comparative literary history

- that is built on innovative methodological ideas?
- that sets a new agenda for historiography?
- that takes up new theoretical and practical challenges of how to write a comparative literary history?

this call might be interesting for you!

We are inviting proposals for multi-authored innovative, comparative literary histories.

We offer professional feedback by a team of 16 high-ranking international scholars, visibility within a prestigious series and a publication platform within John Benjamins.

Proposals should present the main idea and profile of the project, names of main editor(s), and a description of the international collaboration, comparative methodology and historiographical innovation. Please state what subseries your project would best fit (see below). Proposals should be a maximum of five pages (or 2000 words) and can be sent to the President Karen-Margrethe Simonsen (litkms@cc.au.dk), Vice-President Mark Sandberg (Mark Sandberg sandberg@berkeley.edu) or the Secretary Helga Mitterbauer (Helga.Mitterbauer@ulb.be).

Below you can find a summary description of the series. Please see more also on our webpage (<https://www.uantwerpen.be/en/projects/chlel/about-chlel/>) and on the webpage of John Benjamins (<https://benjamins.com/catalog/chlel>), which lists all thirty-two of the previously published CHLEL titles. If you have any questions regarding the series, please contact any of the CHLEL officers as listed above.

Short description of the series and subseries

The series is organized and supported by The Coordinating Committee for the Comparative History of Literatures in European Languages Series (CHLEL). This series was launched by the International Comparative Literature Association (ICLA) in 1967. Its purpose is to publish a series of comparative historical studies, each edited by an international team of scholars. This ongoing project is based on two fundamental premises. First, the writing of literary histories confined to specific nations, peoples, or languages must be complemented by the writing of literary history that coordinates related or comparable phenomena from a transnational point of view. Its work is multilinguistic and intercultural. Second, it is almost impossible for individual scholars to write such comprehensive histories, which implies that we must now rely on structured teamwork drawing collaborators from different nations. CHLEL, the editorial ICLA Coordinating Committee that supervises this series, consists of sixteen scholars from various countries. The Committee serves as a review board that aims to foster the coherence as well as the innovativeness of each of the volumes produced. The publisher of these volumes is John Benjamins (Amsterdam and Philadelphia). We have four subseries:

1. **Periods and stylistic currents.** The first volumes in this series selected *periods or currents* in which the transformation of forms and ideas is lively and promotes an understanding of the historical process in literature. In this series we also publish volumes on epochs or currents that display a *correlation of stylistic expression* and where the fruitfulness of the international give and take (as opposed to the idea of national pre-eminence) can be demonstrated. Examples from the many past projects in this subseries include: *International Postmodernism*; *Nonfictional Romantic Prose*; *Modernism*; and the recently published *Landscapes of Realism*.

2. **Geographical Volumes.** This series includes volumes on the literature and the history of literary cultures in specific regions, where proximity has fostered shared historical experiences of conflict and cultural confluences. New volumes in this series focus on literatures in European languages in a transcultural, transnational or global perspective. The three most recent publications in this subseries are: *History of the Literary Cultures of East Central Europe*; *A Comparative History of Literatures in the Iberian Peninsula*; and *Nordic Literature: A Comparative History*.

3. **Topic-oriented volumes.** This series includes volumes that rewrite literary history from the perspective of a certain topic. The focus is on topics that have a transnational and transhistorical character, meaning that the topic has an important international relevance for the shaping of

literature in more than one historical period. The upcoming *A Comparative Literary History of Modern Slavery* is a good example of this subseries and its logic.

4. Problem-oriented volumes. This series consists of one-volume works that focus on the critical discussion of one or more problems related to literary historiography. Examples include: *New Literary Hybrids in the Age of Multimedia Expression; Or Words to that Effect: Orality and the Writing of Literary History*; and a project currently in development on the literary draft.

Working within these principles, the scholars entrusted with each project are given the latitude needed to put together the best possible volumes. Writing comparative histories by way of international teamwork has proved to be a revolutionary procedure in literary historiography. Few scholars can claim the ability to cover the entire range of literature relevant to the phenomena under study. Hence the need for partial syntheses as the basis upon which more truly international syntheses in turn are built. With the Committee's help, each project's leaders design the methodology pertinent to their subject. The resulting volumes serve as a historical resource for students of literature from many periods and nations.

The research methods of these Comparative History volumes encompass the entire range of approaches in comparative literature of both the recent past and today. Earlier volumes include approaches inflected by New Criticism, structuralism, hermeneutics, deconstruction, reception theory, New Historicism, gender studies, post-colonial theories, and interart studies; essays in more recent projects have similarly incorporated the perspectives of queer theory, ecocriticism, affect theory, transnational and migrant literatures, theories of digital media, and critical race theory, according to the requirements of the individual topics and project frameworks. Comparative literary history has in part focused on epochs or currents that display a correlation of stylistic expression and where the fruitfulness of the international give and take (as opposed to the idea of national pre-eminence) can be demonstrated. The comparative approach highlights formal as well as thematic analogies and contrasts and makes inquiries into the historical context as well as crossdisciplinary (especially aesthetic) connections.

Source of description: Information from the provider

Links

<https://www.uantwerpen.be/en/projects/chlel/about-chlel/>

<https://benjamins.com/catalog/chlel>

Contact

[Prof. Dr. Karen-Margrethe Simonsen](#)

[Prof. Dr. Helga Mitterbauer](#)

Institutions

Université libre de Bruxelles

Département de Langues et Lettres

Chaire de littérature allemande

Inaugural issue: Journal of Ecohumanism

Transnational Press, London. ISSN 2752-6798 (Print)

Submission Deadline: **30 September 2021**

[Website.](#)

Journal of Ecohumanism aims to open up new possibilities in reconfiguring the multidimensional relationship among humans and the more-than-human world by focusing on the structure, mechanics, functionalities, and representations of this internship manifested across ecohumanist and civil contexts. Since Environmental Humanities ample research has looked at variable

aspects of ecological citizenship, we have to focus on globalization's temporality in the rise of Citizen Humanities. In this sense, we are in the midst of constant transformations and evolutionary processes, contributing to the world defining, even perceiving new planetary narrations. In response, the Journal of Ecohumanism develops conversations to consider how challenging conditions shape the concept of citizenship as form, structure, identity, representation and insight, as well as how ecohumanism affects our civil experience of space and time.

Moreover, *Journal of Ecohumanism* features original research articles, discussion papers and book reviews in a great range of topics covered by critical ecohumanism and citizenship, including but not limited to works informed by cross-cultural and transnational approaches in their intersections with literary theory, cultural studies, cultural criticism, comparative literature, media studies, social studies, religious studies, medical humanities, continental philosophy, and environmental ethics. The journal welcomes research in environmental humanities, ecopoetics, ecofeminism, ecopsychology, eco-/bio-art, eco-linguistics, matters of Anthropocene or Capitalocene, symbiosis and the era of Symbiocene, citizen humanities and art, semiotics of space and place, urban ecology, smart cities, resilience and sustainability, biopolitics, bioterrorism, pandemic literature and art, posthumanism and related topics about eco-citizenship and the future of Humanities.

All the aforementioned disciplines and research fields change how we understand citizenship by interpreting and translating the complexities of the world that we live in alongside the interplays among humans and the more-than-human world. In conclusion, the Journal of Ecohumanism is open to contributions from around the globe by enriching and promoting the interdisciplinary dialogue between academics, practitioners, policymakers, and students working on different disciplines and encouraging the ecohumanist and citizen narratives in both theory and praxis.

Currently, submissions in English and French, are considered. For all articles, an abstract in English is required. For submissions in French, another abstract in the original language is required.

The Journal follows a strict double-blind review policy embedded in our general publishing ethics and supported by rigorous academic scrutiny of papers published. We invite papers, commentaries, discussion papers and book reviews investigating the ecohumanist and civil narratives in Environmental Humanities, Citizen Humanities, Literary Theory and Cultural Criticism, enabling short research accounts, debates, study cases, book reviews in this interdisciplinary field of Humanities. The Journal seeks to explore issues beyond the “ecocentric-anthropocentric” binary and to examine the changing status of subjectivity, agency, and citizenship today through the complex relations between nature and techno-culture while encouraging a philosophical rethinking of citizenship in a more-than-human world.

Possible topics include but are not limited to:

Ecocriticism and the Ecological Culture

Environmental Ethics

Ecofeminism

Ecopsychology

Ecopoetics

Eco-/Bio Art

Ecohumanism and Continental Philosophy

Ecohumanism and Posthumanism

Ecohumanism and Citizenship and/in Postcolonial Studies

Ecohumanism and Citizenship and/in Animal Studies

Ecohumanism and Citizenship and/in Media Studies

Ecohumanism and Citizenship and/in Religious Studies
Ecohumanism and Citizenship and/in Disability Studies
Ecohumanism and Citizenship and/in Medical Humanities
Ecohumanism and Citizenship and/in Gender Studies
Ecohumanism and Citizenship and/in Narrative Studies
Citizen Humanities
Citizen Art
Pandemic Literature
Pandemic Art
Semiotics of Space and Place
Urban ecology, Smart cities, Sustainability, Resilience
Bioethics
Biopolitics
Bioterrorism
Anthropocene or Capitalocene
Matters of Symbiosis and the era of Symbiocene
Eco-citizenship and the future of Humanities

All submissions should follow the latest guidelines of APA style referencing. You are welcome to submit full-length papers and discussion papers (5000-6000 words), commentaries and book reviews (1000-2000 words).

Please direct any queries about the journal to (journalofecohumanism@gmail.com).

Between Journal: Issue on “Estrangements”

[Journal of the Italian Association for the Theory and the Comparative History of Literature](#)

Vol. XII i.23 (May 2022)

Edited by Sergia Adamo and Niccolò Scaffai,

with the collaboration of Michela Pusterla and David Watkins

Deadline for submission of abstracts: **31 October 2021**

[Call for contributions online.](#)

The notions of estrangement and defamiliarization presuppose a detachment, a distancing that can foster an unprecedented act of looking at the world around us. In 1917, Viktor Šklovskij described exactly in these terms what he defined as “ostranenie”, i.e. the proceeding through which Tolstoj's writing faced otherness and a non-human point of view. The recently celebrated 100th anniversary of Šklovskij's definition has stimulated a widespread critical consideration of a stance that appears to be crucial in questioning the dimension of otherness. Various studies and research projects have celebrated its importance and recognized its role in the past and in the present. At the same time, similar notions and articulations of defamiliarization are both launched and being proposed and rediscovered, which are not entirely overlapping, but still part of the same semantic range of possibilities.

We can ask ourselves what has become today of the strength and novelty of Šklovskij's proposal, and how was his original notion taken up, revised and refunctionalized. And we can also try to identify the new ‘spaces’ that are being created and are opening up today in order to enact the possibility of always seeing things as if for the first time. On these grounds, the collection of essays we are proposing aims to answer these questions by interweaving different cultural discourses and case studies that can tackle the following topics:

- the theoretical stakes of the articulation between empathy and estrangement in the aesthetic realm

- the reception in different cultural and historical contexts of Šklovskij's notion and the related critical outcomes to which it gave rise
- differences and connections between the formalist notion of estrangement and other similar – though not coincident - theoretical notions the one that can be found in other similar but not entirely coincident proposals (for example Brecht's *Verfremdung*, in the first place, but even, prior to that, also Freud's uncanny, for instance)
- the political impact of estrangement and defamiliarization
- the intensive use of estrangement when non-human otherness is called into question and the related dilemma of giving it voice and visibility
- the role of the visual and the gaze in the aesthetics and politics of estrangement
- the consideration of sound in relation to the auditory dimension of estrangement
- the possibilities or impossibility of estrangement opening up in the context of artificial intelligence
- performance and performativity as spaces of estrangement
- gender issues and estrangement

Interested parties are invited to contact the editors before sending their contributions if they would like more precise information or if they have doubts about the relevance of their proposal. Proposals (articles ready for publication and accompanied by abstracts and metadata) must be sent by **31 October 2021** following the instructions available on *Between's* website, on the submissions page. The articles finally accepted will be published in **May 2022**. Proposals in a language other than Italian or in a bilingual version (one of which is in English) are appreciated and encouraged.

Unterwegs – „Reisen“ in der zeitgenössischen deutschsprachigen Literatur

AUSSIGER BEITRÄGE, 16 (2022)

Germanistische Schriftenreihe aus Forschung und Lehre

Deadline: **31. Oktober 2021**

Hrsg. vom Institut für Germanistik an der Philosophischen Fakultät der Jan-Evangelista-Purkyně-Universität in Ústí nad Labem (Tschechien)

in Zusammenarbeit mit dem Praesens Verlag in Wien

<http://ff.ujep.cz/ab/>

Seit 2013 in der internationalen Datenbank Scopus gelistet.

ISSN 1802-6419

Das Reisen hat die Welt seit der zweiten Hälfte des 20. Jahrhunderts noch stärker geprägt, als dies zuvor der Fall war. Reisen fasziniert, Reisen bildet, Reisen ist aber auch zum Statussymbol geworden und ein Privileg, das nicht allen zugänglich ist – viele Menschen sind zu anderen Formen der Mobilität wie Flucht und Migration gezwungen. Reisen und das Schreiben darüber haben die deutschsprachige Literatur seit 1945 wesentlich mitgeprägt, sei es in Form von Reiseberichten, sei es als fiktionale Verarbeitung von Reiseerfahrungen. Die Corona-Pandemie und die damit einhergehenden Lockdowns haben das Reisen ebenfalls in den Vordergrund gerückt, in diesem Fall allerdings wegen seiner Unmöglichkeit und aus Gründen der Sehnsucht. In der germanistischen Literaturwissenschaft stößt das Thema des Reisens in jüngster Zeit auf vermehrtes Interesse. So haben Baumgartner/Shafi (2019) das ambivalente Verhältnis zum Reisen bei AutorInnen des 21. Jahrhunderts ausgelotet und Benay/Lajarrige (*Austriaca* 2006) den spezifischen Blick österreichischer Reisender untersucht.

Die Ausgabe 16/2022 der *Aussiger Beiträge* widmet sich Darstellungen und Interpretationen von Reisen in der zeitgenössischen deutschsprachigen Literatur seit 1945. „Reisen“ wird hier in

einem weiten Sinn verstanden, von tatsächlich stattgefundenen Reisen bis zu fiktionalen Reisebeschreibungen. Eingeschlossen sind Reisen ins vermeintlich Bekannte und solche, die als ‚exotisch‘ wahrgenommen werden, ebenso wie AutorInnenreisen und ihre Auswirkungen auf die Entstehung von Texten (wie z.B. das Grenzgänger-Stipendium der Robert Bosch Stiftung). Nachgegangen werden soll der besonderen Bedeutung, die das Reisen in der Literatur hat. Die Fragen, die sich aus diesem Fokus ergeben, sind zahlreich. Sie reichen von der Frage nach der Art der Darstellung, der Gattungspositionierung der ‚Reise-Texte‘ (Reisebericht, Reiseroman, Reisetagebuch etc.), die sich zwischen Fiktionalität und Faktualität bewegen, bis hin zu einer kritischen Auseinandersetzung mit der Reise als Thema und Motiv, einschließlich der Fragen nach der sozialen Möglichkeit von Mobilität, nach Grenzen und Grenzüberschreitungen. Außerdem ergibt sich die Frage nach der Auseinandersetzung mit dem Anderen, sei es mit den ‚Bereisten‘ (Mary Pratts „traveller“ im Gegensatz zum „traveller“) oder mit anderen Reisenden, auf die man auf der Reise trifft. In der Folge ist zu fragen, wie die Reisenden sich selbst (unterwegs, in der Konfrontation mit dem Anderen) reflektieren. Auch Fragen nach Reiserouten (zentral bei den Europäischen Literaturtagen Krems 2021) und Reisezielen, deren Kanonisierung sowie deren Assoziation mit oft männlich konnotierter Entdeckerlust, sind willkommen.

Wir freuen uns über Vorschläge zu Beiträgen über Reisetexte, zum Beispiel von Sibylle Berg, Peter Handke, Karl Markus Gauß, Navid Kermani, Anna Kim, Lydia Mischkulnig, Jens Mühlhng, Martin Pollack, Christoph Ransmayr, Jaroslav Rudiš, Antje Rávik Strubel, Judith Schalansky, Jochen Schmidt, Ilija Trojanow, Jan Weiler, Josef Winkler. Um die Beitragsvorschläge wird bis zum **31. Oktober 2021** (als Word-Datei im Umfang von max. 1 Seite) an die Redaktionsadresse abredaktion@ujep.cz gebeten. Der Redaktionsrat der Aussiger Beiträge wird bis zum 15. Dezember 2021 über die Annahme entscheiden und die BeiträgerInnen über seine Entscheidung per E-Mail umgehend informieren. Die druckfertigen Beiträge werden bis zum 31. März 2022 erwartet und anschließend einem Double-blind-Peer-Review-Verfahren unterzogen.

Becoming Ahuman: Special Issue of the Journal for the Study of British Cultures

Journal for the Study of British Cultures (2/2023)

Guest Editors: **Ariane de Waal & Mark Schmitt**

Deadline for submission of abstracts: **01 November 2021**

Everyone is talking about the future, but what if there is none for humans? As Jennifer Gidley writes, “[t]he future we face today is one that threatens our very existence as a species. It threatens the comfortable urban lifestyles that many of us hold dear and the habitability of the earth itself. The times we are in are critical, and the challenges we face as global citizens are complex, intractable and planetary. The impact of climate crisis alone is pointing to frightening futures” (Gidley 2017: 1). What does it mean to live as part of the human species in these frightening times? And more importantly, what does it mean to recognise and acknowledge the fundamental and devastating impact that the human species itself has on the potential futures of its fellow species and the entire planet? Timothy Morton has argued for a “logic of future coexistence” that is based on radically deconstructing anthropocentric modes of thinking, living and knowing the world (2016). In her provocative *Ahuman Manifesto*, Patricia MacCormack goes even further and urges her fellow humans to reject “human privilege” and actively engage in an “ahuman [...] becoming-other” (2020: 15). In practical terms, MacCormack’s project of becoming ahuman would mean to drastically reduce one’s impact on the planet and nonhuman life forms by, among others, going vegan, refusing to reproduce and embracing the prospect of passive human extinction. Her Deleuze-Guattarian approach to becoming-other entails thinking

about the ahuman as an active, yet always incomplete process, a potentiality, a practice of prefiguration. Addressing a different set of questions surrounding the agency of speculative capital and algorithmic processes, J. Paul Narkunas comes to a similar conclusion in *Reified Life* (2018): against the predominant focus on posthuman futures, he argues that the contingencies of human lives and practices at the current critical junction are best captured by the category of the ahuman.

In this special issue, we want to address this notion of becoming ahuman by investigating its implications for the study of British cultures and discourses. We want to ask who and what takes part in such a becoming, and what does it take/require? How do we, to follow Eugene Thacker (2011, 2015a, 2015b), think the world-without-us rather than the world-for-us? Is a future coexistence possible or even desirable or should we succumb to a “cosmic pessimism” (Thacker 2015c)? In the wake of the frequently proclaimed posthuman turn, writing on the Anthropocene often salvages a sense of (cruel?) optimism by envisioning new cross-species constellations (Haraway 2016) or nomadic reconfigurations of the Euro- and androcentric humanities in terms of the “critical posthumanities” (Braidotti 2018). These suggestions have doubtlessly spawned imaginative (and often provocative) explorations of the radically decentred position humans might occupy once they decide to “Make Kin Not Babies!” (Haraway 2016: 102). The project of becoming ahuman does not share the same hope regarding future (post)human potentialities. The generative potential of becoming ahuman, instead, is realised in an irrevocably damaged present: acknowledging that human lives – no matter how transformed through technological or cross-species entanglements – need not necessarily be healed, prolonged or saved, ahuman becomings involve accepting “terminality” (Ensor 2016). That affirmative stances on human extinction do not inevitably lead to apolitical apathy or despair is exemplified, for instance, by the oddly consolatory descent into apocalypse in recent British plays like Caryl Churchill’s *Escaped Alone* (2016). Light-hearted explorations of childfree lives and futures can be found in novels such as Emma Gannon’s *Olive* (2020), and there is a growing guidebook industry in the UK and beyond that addresses (in)voluntary childlessness. Gloomier responses to finitude and the present ecopolitical impasse are found in the lyrics of black metal bands such as Dragged Into Sunlight or of the singer Ghostpoet, especially on his latest albums *Dark Days + Canapés* (2017) and *I Grow Tired But Dare Not Fall Asleep* (2020). Looking at earlier prefigurations of the ahuman, cultural theorist Mark Fisher has explored challenges to the Anthropocene in his re-reading of the “eerie Thanatos”, or “transpersonal (and transtemporal) death drive” (2016: 82), present in Nigel Kneale’s BBC series *Quatermass* (1953-1959). In the British news media, MacCormack, who is based at Anglia Ruskin University, has been controversially (and reductively) discussed in the context of overpopulation (cf. Scialom 2020). A similar debate ensued in the wake of the BirthStrike movement founded by British activist and musician Blythe Pepino as a provocative response to the climate emergency, yet dissolved after only a year due to persistent misrepresentations of the movement’s aims along neo-Malthusian lines (cf. Monbiot 2020). That these controversies are not merely isolated media scandals has been proven by the *Guardian*’s subsequent series on “Being Childfree”, which generated heated social media discussions during the pandemic summer of 2020. Ahuman positionings challenge the predominant narrative of “heteronormative and middle-class homemaking” that has been deployed in sentimental stagings of British domestic space in epidemiological responses (Fitzgerald 2020). As these and other recent British public debates, plays, novels, nonfiction, albums, protest movements, manifestos, podcasts, poems and films evince, prefigurations of ahuman becomings can be as comforting as they are agitating, as joyful as they are provocative, as rewarding as they are challenging.

This special issue seeks to examine the swiftly expanding discursive space surrounding human extinction, non-reproductivity and futures-without-us in the UK. Challenging us to reorient our affective energies and political investments towards a terminal present, the British cultural responses and representations that we wish to collate, discuss and problematise in this special issue resituate the human on the route(s) of becoming ahuman. We invite contributions that pick up on or extend the following questions:

- Where do ahuman aspects take shape in British culture?
- How is ahuman advocacy defended or contested in UK public discourse, and which wider cultural issues are navigated through these debates?
- What cultural prefigurations of the ahuman can we identify? Or is the notion of culture something we need to abandon altogether in order to be able to think the ahuman?
- How do recent British cultural representations interrogate the epistemological frames of the Anthropocene (“the world-for-us” vs. “the world-without-us”, cf. Thacker 2011: 4-5), for instance in popular genre fiction such as horror and science fiction, in (youth) subcultures such as rap, punk (“No Future”) and the thanatopoetics of British black metal?
- What kind of future can be thought once the possibility of human life on the planet is abandoned?
- What does the philosophy of becoming-other have to offer for British cultural projects that turn away from a vitalist focus on life and from hopes of prolonging human existence?
- How do queer negations of reproductive futurism (cf. Edelman 2004) resonate with an ahuman perspective?
- Could the category of the ahuman support critical discussions of human reproduction in the UK (“Being Childfree”, BirthStrike), while steering clear of a simplistic focus on overpopulation or neo-Malthusian subtexts?
- To what extent can the dedication of climate activism (Extinction Rebellion, Fridays for Future) to an idea of saving the future be read in terms of a cruelly optimistic attachment (cf. Berlant 2011)?
- What could alternative affective, creative or imaginative relationships to an ahuman present and uncertain future look like?

We welcome proposals for contributions focusing on any of these aspects of “becoming ahuman.” Please submit **abstracts** of 400-500 words and a **short bio note** to the guest editors for this special issue, Ariane de Waal (ariane.de-waal@anglistik.uni-halle.de) and Mark Schmitt (mark.schmitt@tu-dortmund.de) by **01 November 2021**. **Finished articles** (5,000 words) will be due by **01 June 2022**.

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Museums, Narratives, and Critical Histories: Narrating the Past for Present and Future

Call for Book Chapters.

[Website](#).

Deadline for abstract submissions: **15 November 2021**

Over the course of the last decade, many museums have embraced new ways of storytelling. In dialogue with their communities and audiences, and often under pressure by museum activists, museum staff and curators have grappled with systemic racism and their institutions’ implications in histories of colonialism, nationalism, and exclusion.

In response, curators of history, art, archeological and anthropological museums have enlisted contemporary artists as well as new and traditional narrative and visual media to face these entangled memories and histories, to embrace practices of redress and repair, and to tackle other pressing contemporary issues, among them global warming, migration, genocide, and systems of inequality. Critical museum practices have consciously sought to break with linear narratives of progress and began to experiment with new forms of “recognition and identification to unsettle received narratives about the past and/or to produce new forms of subjectivity” (Andrea Witcomb). Other museums, however, have held on to and reimagined narratives of scientific progress, nostalgia, and national celebration. We are interested in the simultaneity of divergent narrative modalities found in contemporary museums: in multivocality and -lingualism as well as in mono-perspectival exhibition concepts.

The proposed volume focuses on narratives and narration in museums and heritage institutions today as well as visions and dreams for future museum practices on a local, regional, national, transnational, and global scale. Where and how are established narratives rewritten, questioned, and deconstructed? Where and how are new narratives created and told? How do these new museum practices involve storytelling and knowledge based in the communities the museums are out to serve? Whose voices are heard, amplified, or muted? How do museums enlist new and old

media? How do they mobilize affect, empathy and recognition in their storytelling efforts? The volume addresses cognitive, emotional, ethical, aesthetic, experiential, and political questions raised by contemporary museum narratives and curatorial practices. Contributors are asked to reflect whether they approach the concept of narrative on the level of the ‘story’ (What is narrated? What narratives are created?) or on the level of ‘discourse’ (How do the museum and its various agents create narratives?). Case studies are asked to explore current and new (including experimental) trends in museum and exhibition narratives and narration.

Among key questions and thematic strands about narratives and narration in museums and heritage institutions today and in the future, this volume aims to tackle:

- the objectives, possibilities, challenges, limitations and effects of story-telling
- the creation of individual and collective perspectives
- agency and museum narratives
- non-narrative techniques to deconstruct established narratives
- the narration of difficult knowledge / heritage (such as genocide, dictatorship, war, terrorism, trauma, colonialism, and slavery)
- the relation between stories and artifacts
- the relation between memory, history, and museum narratives
- forms of entangled, multidirectional, or agonistic memory
- the narration of positive or ‘happy’ story-telling
- the function of narrative in representing, performing, creating, and deconstructing discourses
- the relation between cognitive and affective functions of narrative
- the question how ethical objectives or concerns influence museum narratives
- discourses of power and museum narratives
- storytelling and reshaping narrative regarding decolonizing the museum
- indigenous story-telling in the museum
- the role/function of fiction and art for the creation of narratives in history museums
- the use of narratological categories such as focalization, voice, distance, multi-perspectival narration, etc. for the analysis of museum exhibitions
- the relation of forms of empathy and experience to narratives/stories in museums
- the relation of space/spatiality and museum narratives
- any experimental forms of narrative in museums
- the involvement of museum visitors as co-curators/-writers in museum practices, such as in museum laboratories
- the performativity of museum narratives
- the openness, closures, and ambiguities that museum narrative can create
- the roles and functions of narrative in educational activities and practices of museums
- multimedia and digital representational techniques to create or supplement museum narratives
- the creation and forms of virtual museum narratives

We invite academic researchers from literary studies, cultural studies, museum and heritage studies, public history, historiography, memory and media studies, architecture, cultural anthropology, sociology, political studies, archeology, and art history, as well as museum practitioners, curators and educators, and exhibition designers to contribute to the volume.

Please send abstracts of up to 500 words including a maximum of 8 keywords, alongside a 200-word biographical note to both volume editors Kerstin Barndt and Stephan Jaeger

@ barndt@umich.edu & stephan.jaeger@umanitoba.ca. The deadline for abstract submissions is **15 November 2021**.

The book will entertain two formats. Contributors can either propose a full chapter proposal (expected length 7000-8000 words), including case studies, or a 'short' reflection of about 2500 to 4000 words. Short reflections can be on theoretical aspects relating to "museums and narratives" or on concrete case studies on new museums narratives. The preliminary date for first full manuscripts is July 31, 2022.

The edited volume will be published with De Gruyter as volume 1 of the new series *Museums and Narrative*, series editors Kerstin Barndt (University of Michigan) and Stephan Jaeger (University of Manitoba), to appear in 2023. For further information on the book series including information regarding submitting a proposal for a full book manuscript (authored book or edited collection), please see <https://blog.degruyter.com/call-for-manuscripts-museums-and-narrative/> or email acquisition editor Myrto Aspioti @ myrto.aspioti@degruyter.com.

The members of the international advisory board of *Museums and Narrative* are Silke Arnold-de Simine (University of London), Jennifer J. Carter (Université du Québec à Montréal), Steven Cooke (Deakin University), Eric Gable (University of Mary Washington), Jenny Kidd (Cardiff University), Stefan Krankenhagen (Universität Hildesheim), Erica Lehrer (Concordia University), Amy Lonetree (University of California, Santa Cruz), Suzanne MacLeod (University of Leicester), Jesmael Malaga (Sol Plaatje University), Peter Mc Isaac (University of Michigan), Thomas Thiemeyer (Universität Tübingen).

CONTEXT: Review for Comparative Literature and Cultural Research

Deadline: **31/12/2021** and **30/06/2022**

The Department for Theory of literature and Comparative literature at the Institute of Macedonian literature in Skopje, North Macedonia, issues twice a year *CONTEXT* - review dedicated to comparative literature and cultural research. *CONTEXT* is an international review and publishes contributions in Macedonian and English language. All submissions are peer reviewed.

We have the honor to invite you to send us contributions relative to the field of comparative and cultural studies research for the new editions of the review, to the following email address: context@iml.edu.mk

In order to consult the previous editions of *CONTEXT*, please click on the link below: https://iml.edu.mk/wp-content/uploads/2013/04/Context_22.pdf

CONTEXT: Revue de littérature comparée et de recherche culturelle

Date limite: **31/12/2021** et **30/06/2022**

Le Département de théorie de la littérature et de littérature comparée de l'Institut de littérature macédonienne de Skopje, en Macédoine du Nord, publie deux fois par an *CONTEXT* - revue consacrée à la littérature comparée et à la recherche culturelle. *CONTEXT* est une revue internationale qui publie des contributions en macédonien et en anglais. Toutes les soumissions sont évaluées par des pairs.

Nous avons maintenant l'honneur de vous inviter à envoyer les contributions relatives au domaine de la recherche en études comparatives et culturelles pour les éditions de cette année de la revue, à l'adresse électronique suivante : context@iml.edu.mk

Pour consulter l'éditions précédente de *CONTEXT*, veuillez cliquer sur le lien suivant ci-dessous : https://iml.edu.mk/wp-content/uploads/2013/04/Context_22.pdf

L'écrivain national par temps de mondialisation/The National Writer in a Global Context

Deadline: **1e janvier 2022**

[Version anglaise.](#)

«Pas de véritable nation sans littérature, pas de véritable littérature qui ne soit nationale», affirme Anne-Marie Thiesse dans l'ouvrage qu'elle consacre à la fabrique de l'écrivain national français. La persistance de la relation entre production littéraire, d'un côté, et nation, de l'autre, définie par une langue, un territoire et une culture relativement homogènes et aisément identifiables née au XIXe siècle exige d'être interrogée à une époque où «l'idée de littérature» (Gefen) connaît des mutations profondes sous l'impulsion des études postcoloniales, de genre, géocritiques, écocritiques, numériques ou intermédiaires... Alors que la notion d'auctorialité se transforme à l'heure des projets d'écriture collectifs et que l'idéal-type de l'écrivain — mâle, blanc et cis hétérosexuel[1] — incarné et présent dans la cité est descendu de son piédestal, le rapport à la nation d'origine est complexifié par des itinéraires culturels complexes et des attachements multiples.

Ce projet propose de se pencher sur les significations, les fonctions et les valeurs qui continuent d'être associées à l'heure actuelle au concept d'écrivain national pour interroger sa capacité de condenser des sens différents et souvent contradictoires en élargissant, à travers des parallèles, des comparaisons et des études de cas, le champ d'investigation de la sphère transnationale et transfrontalière des littératures en français (Panaïté) à d'autres espaces linguistiques, géographiques et culturels.

Les profondes crises récentes, économiques, sanitaires ou écologiques, les idées souverainistes qu'elles ont souvent produites, ont en effet confronté la littérature mondiale à la perspective d'une démondialisation. Elles ont entraîné un réarmement politique contemporain qui fait se confronter un écrivain réengagé ou impliqué à l'exigence d'une représentation ambitieuse, concrète et située, comme l'atteste une riche production allant, en France, de Jean-Christophe Bailly et Sylvain Tesson à Pierre Patroin, d'Aurélien Bellanger et Nicolas Mathieu à Michel Houellebecq, ou encore d'Hédi Kaddour à Alexis Jenni ou Leïla Slimani et Alice Zeniter, en Allemagne, de Christian Kracht à Juli Zeh, de Feridun Zaimoglu à Saša Stanišić, de Olivia Wenzel à Lena Gorelik, de Mithu M. Sanyal à Sharon Dodua Otoo, Dmitrij Kapitelman ou Anne Weber, ou aux États-Unis, de Ta-Nehisi Coates et Junot Díaz à Jesmyn Ward et Louise Erdrich. Révélateur à ce titre est le phénomène de réinscription de certains écrivains postcoloniaux dans des structures nationales de reconnaissance à travers les «valorisations instrumentales» (Harchi) de certains écrivains francophones algériens et maghrébins ou encore le «redéploiement de la figure du grand écrivain noir au profit de la République» (Achille et Moudileno) comme l'atteste la «panthéonisation» d'Aimé Césaire. De tels cas en appellent à un examen plus général de la dynamique des identités et des citoyennetés littéraires, en considérant des célébrités «glocales» ou des cas de «périphérisations» volontaires (Marie NDiaye).

Car loin de reconduire univoquement à un retour de l'idée de nation, genres et formes divers, tels que le néo-roman réaliste, la littérature de terrain et ses non-fictions, les cycles romanesques et ou les panoramas historiques, ont aussi permis d'amorcer ou de prolonger, de manière implicite ou explicite, une critique postcoloniale, en interrogeant préjugés raciaux, réflexes colonialistes et survivances d'empire dans un contexte, celui du mouvement Black Lives Matter, où les aspirations à la reconnaissance sont devenues des invitations au réinvestissement politique. Soulever la question des rapports entre race et poésie (Ramazani) implique par exemple de se demander ce que la poésie en particulier et la littérature en général peut nous apprendre sur la «race» et, a fortiori, sur l'identité nationale qui en elle se fonde et, inversement, ce que la race peut nous apprendre sur notre définition de la poésie et de la littérature.

Des conceptions parfaitement étrangères semblent se confronter aujourd'hui. Que l'on envisage ce domaine sous l'angle du «canon migrant» (Sabo) ou de ses «frontières racialisées» (Burnautzki) ou encore genrées, l'idée d'écrivain national est souvent en butte à celle d'écrivain migrant, d'écrivain intercontinental, voire d'écrivain-monde. Stratégies éditoriales, positionnements symboliques, finalités littéraires divergent. Il est dès lors important d'examiner le rôle que jouent dans la reconnaissance et la consécration d'auteurs tels qu'Alain Mabanckou ou Dany Laferrière, les institutions traditionnelles comme les maisons d'édition, leurs collections, et les jurys littéraires, avec leur fonction de tri, sans oublier les extensions du champ qui modélisent de manière interactive et intermédiaire les goûts et les normes littéraires de même que les stratégies de présentation et d'autoprésentation : visibilité spectaculaire, (re) positionnements choisis ou contraints, mécanismes de réinsertion et d'(auto) exclusion, mouvements centripètes ou centrifuges. Le cas des écrivaines migrantes tel que celui de Jhumpa Lahiri, née au Royaume-Uni de parents indiens, naturalisée américaine qui, après avoir obtenu la consécration avec ses romans écrits en anglais décide d'adopter l'italien, langue dans laquelle elle s'auto-traduit et crée des œuvres originales, nous invite à envisager les différentes configurations qui émergent lorsque les artistes sont amenés à composer avec des espaces non pas binaires mais multipolaires, polycentriques, caractérisés par la transitionnalité et transitivité, la mise en cause de citoyenneté politique et la revendication d'une appartenance singulière, voire idiosyncrasique.

Du côté de la sociologie de la littérature et des structures, il sera à ce titre nécessaire d'envisager le rapport des institutions hexagonales à la production littéraire issue de l'ancien empire colonial, en interrogeant les déterminismes structurels et l'agentivité individuelle ou de groupe comme proposent de le faire les études sur «la fabrique des classiques africains» (Ducournau) ou encore sur les écrivains dans «la décennie noire» (Leperlier) de l'Algérie. Pour ces femmes et ces hommes obligés de composer avec une appartenance linguistique et nationale multiple et répondre aux attentes des différents publics, dont les œuvres sont appréhendées avant tout sous un angle politique, au problème de la légitimité littéraire s'ajoute aussi une dimension éthique, autour des questions d'engagement, de responsabilité et de censure ou, à l'inverse, d'autocensure. Dans le cadre des littératures en français, le déplacement d'accent du national au mondial irrigue aussi les pages des récits et romans contemporains, par exemple chez Patrick Chamoiseau, Jean Rouaud, Pierre Michon, Amélie Nothomb, Alain Mabanckou, Fatou Diome ou Léonora Miano, Dominique Eddé, Boualem Sansal ou Amin Maalouf. La figure de l'écrivain est ainsi réimaginée et réinscrite dans une dynamique souvent tensionnelle entre l'appartenance à un cadre local ou régional doublée pourtant d'un discours anti-nationaliste, d'un côté, et l'aspiration à des valeurs universellement partagées mais sans allégeance mondialiste, de l'autre.

Ces questionnements ont été enregistrés par la théorie littéraire et la littérature comparée qui n'ont cessé de proposer une réflexion sur les critères et les mécanismes de la reconnaissance, de la littérature-monde ou World Literature, à l'échelle hémisphérique, régionale ou locale (littératures du nord ou du sud, littérature africaine, antillaise, écriture de la province, littérature néorurale...). Ils nous imposent de réfléchir aux conséquences sur nos analyses critiques de ces variations de perspective : il est par exemple légitime de se demander si la nation fonctionne toujours comme cet «espace des possibles» (Sapiro) dans lequel se forgeaient autrefois la biographie, la morale ou l'engagement politique des écrivains. A fortiori, les écrivains incarnent-ils encore des figures de proue qui s'engagent au nom de la collectivité en mobilisant leur pouvoir symbolique en tant que prophètes, idéologues ou symboles de l'identité nationale — et, ce, à quel titre, individuel ou collectif, régi par l'idéal de l'originalité ou soumis aux règles d'une tradition légitimante? De surcroît, le tournant post-linguistique («postlingual turn», elhariry et Walkowitz) vise à dépasser les paradigmes figés de la littérature en tant qu'expression d'une nation et d'un territoire. Cela

suppose non seulement de défaire «le pacte de la langue avec le territoire» (Rouaud), comme le souhaitaient en 2007 les signataires du manifeste «Pour une littérature-monde en français», mais encore d'interroger la relation entre littérature et langue dans une optique d'épuisement des langues individuelles et de leur logique afin d'envisager un espace littéraire postanglophone, postarabophone, postfrancophone, postgermanophone, postlusophone ou postsinophone... Cependant, de telles approches ne vont pas sans susciter des controverses au sujet du cosmopolitisme ou de l'indigénisme des écrivains, de leur devoir à l'égard de la communauté comme de leurs revendications d'authenticité. L'avènement du «roman global» (Ganguly) représenté par des créateurs et créatrices venant d'horizons aussi différents que Taha Hussein, Orhan Pamuk, J. M. Coetzee, Kazuo Ishiguro, Yoko Tawada, Cristina Rivera Garza, Gabriel Garcia Márquez, Jorge Volpi, Daniel Sada, Roberto Bolaño, Han Kang, Sinan Antoon, Pitchaya Sudbanthad, Namwali Serpell, Amitav Ghosh, James George, Indra Sinha, Elif Shafak, Chimamanda Ngozi Adichie ou Elena Ferrante attire l'attention sur leur rôle de médiateurs et médiatrices, consentant. e. s ou contestataires, entre culture dominante et culture dominée. Alors même que leurs stratégies de représentation mettent l'accent sur l'illisibilité, la pétrification démocratique, l'histoire spectrale, le traumatisme, le témoignage ou la nécropolitique, leurs textes visent à rendre sensibles et intelligibles des formes de vie particulières, d'abord circonscrites à un cadre local, mais évoluant par la suite dans un espace transnational.

Il y a loin de l'écrivain. e se pensant dans la «relation» ou l'interculturalité à celui ou celle qui revendique des inquiétudes culturelles nationales, l'ancrage local et la longue durée d'une langue. C'est ce portrait de l'écrivain. e pétri de contrastes et traversé par les tensions qui caractérisent l'époque actuelle que ce projet se propose de mettre en lumière afin de questionner les grands discours instituants de l'histoire et de la critique littéraires, leur modèles et leurs contre-modèles, leur domaine du possible et leurs limites conceptuelles et imaginaires.

Les propositions de contribution en français ou en anglais sont à remettre avant **le 1e janvier 2022**. Elles comprendront un résumé d'environ 350 mots, un titre provisoire, vos coordonnées, votre affiliation institutionnelle et une courte notice bio-bibliographique (150-200 mots).

1. Loin d'indiquer l'adhésion à l'usage courant, la forme masculine du terme « écrivain » est employée dans le présent appel pour relever les mutations de son sémantisme que l'ouvrage entend examiner en détail.

Comité scientifique

Alexandre Gefen (CNRS-Université Paris 3 — Sorbonne nouvelle-ENS)

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Lydie Moudileno (University of Southern California)

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Translation and Transfiguration in Literature and Art

Main topic for the **2022 issue** of [Colloquia Comparativa Litterarum \(uni-sofia.bg\)](http://ColloquiaComparativaLitterarum.uni-sofia.bg)

Deadline for submissions: **January 31, 2022**

Call for articles and scholarly book-reviews.

Colloquia Comparativa Litterarum is an annual online scholarly journal, with free access and double-blind peer review selection, which features articles in Comparative Literature and Balkan Studies. The range of this thematic fusion allows for the presentation of both regional and global literary trends. The thematic focus concerns literary ideas and practices in Europe, including the Balkans, mainly from the 18th century to the present. The journal welcomes also interdisciplinary research on comparative cultural studies, cultural identities, and world literature.

Please, send your papers (22,000 characters for articles, 5,000 to 10,000 characters for scholarly reviews) in English, French or Bulgarian by e-mail to ColloquiaCL@gmail.com
Editor in chief – Prof. Roumiana L. Stantcheva, Dr.Sc., Sofia University “St. Kliment Ohridski”.

Traduction et transfiguration dans la littérature et les arts

Thème principal du **prochain numéro - 2022** de [Colloquia Comparativa Litterarum \(uni-sofia.bg\)](http://ColloquiaComparativaLitterarum.uni-sofia.bg)

Les articles, ainsi que les comptes rendus seront acceptés **jusqu’au 31 janvier 2022**.

Appel à contribution : articles et comptes rendus académiques.

Colloquia Comparativa Litterarum est une revue scientifique annuelle, soumise à une politique rigoureuse de sélection et d’évaluation « en double aveugle » des manuscrits et publiée en ligne et en libre accès par l’Université de Sofia « St. Kliment Ohridski ». Y sont acceptés des articles inédits en Littérature comparée et en Etudes balkaniques, ainsi que des revues d’ouvrages scientifiques. Cette ampleur des contributions englobe à la fois les tendances régionales et les orientations mondiales dans la littérature. Y sont privilégiés notamment les idées et les pratiques littéraires en Europe, y compris celles des Balkans, et qui couvrent la période allant du XVIII^e s. jusqu’à nos jours. La revue accueille également des recherches interdisciplinaires concernant les cultures comparées, les identités culturelles et la littérature mondiale.

Les textes à publier en français, anglais ou bulgare (22 000 caractères pour les articles, 5 000 à 10 000 caractères pour les comptes rendus) seront envoyés à la rédaction par courrier électronique à l’adresse suivante : ColloquiaCL@gmail.com

Rédacteur en chef : Pr. Roumiana L. Stantcheva, Dr.Sc., Université de Sofia « St. Kliment Ohridski ».

Journal of Literary Multilingualism: Special Issue on ‘Literary Multilingualism Studies: The Future of the Field’

Date for submission of abstracts for initial feedback: **31 October 2021**

Final date for submission of articles: **15 April 2022**

Literary multilingualism studies is a relatively new but burgeoning area of research. With the impact of translation studies, the ‘transnational turn’ within literary studies, and the growing relevance of the ‘postmonolingual condition’ in the contemporary world, multilingual and translingual writing practices – considered in the past to be exceptional and unusual – are now at the forefront of literary studies.

Scholars from a diverse range of linguistic, cultural, political, disciplinary and theoretical positions are contributing to the field, engaging with literature of all periods and all parts of the world. This rich diversity, however, means that there is currently little consensus on established terminology and on how ‘literary multilingualism’ might be defined. In addition to this, scholarship is fragmented in the sense that scholars engaging in one field of the discipline are often unaware of work being done in others. There is thus a strong need for more dialogue.

For this inaugural issue of the *Journal for Literary Multilingualism* we invite scholars to engage in a dynamic assessment of the field and its future. What are the key questions and debates at stake within literary multilingualism studies? What terminology is essential to the study of literary multilingualism and how do we define those terms? What future directions does the field need to take? We also invite provocations and critiques of literary multilingualism studies thus far: what are its absences and blind spots? Which aspects of literary multilingualism have been neglected?

We particularly welcome explorations of the following topics:

Which concepts of language and of linguistic diversity can be of use for the study of literary multilingualism? What are the advantages and disadvantages of terms such as ‘translingual’, ‘multilingual’, the ‘monolingual paradigm’, ‘heteroglossia’, ‘born translated’ etc. Does any new terminology need to be developed?

What interdisciplinary possibilities are there between linguistics and literary scholarship? What is the potential impact of concepts such as code-switching, mixed languages, translanguaging, glossodiversity/semiodiversity, etc. on literary multilingualism studies?

How can scholarship in literary multilingualism do justice to the enormous diversity of forms of multilingualism and the different ideologies of language that have developed at different points in history and in different parts of the globe? How do we need to address these regional, temporal and political divergencies in the study of literary multilingualism? Which concepts and theories are needed to counterbalance the particular modern and European focus on monolingualism (e.g., responses to creolisation, postcolonial language use, the difference between the ‘vernacular’ and the ‘cosmopolitan’, etc.)?

What are the objects of literary multilingualism research (e.g., multilingual texts, translingual authors, institutions such as the publishing industry, etc.)? Are there any particular forms of literary multilingualism that have hitherto been neglected?

What are the scholarly, cultural and political objectives of literary multilingualism studies? What impact does literary multilingualism studies have (or need to have) on literary studies more generally?

We welcome informal queries, and potential contributors may submit an abstract by **31 October 2021** if they wish to receive initial feedback on their topic. Please direct queries to Juliette Taylor-Batty (Leeds Trinity University), j.taylor-batty@leedstrinity.ac.uk and Till Dembeck (Université du Luxembourg), till.dembeck@uni.lu.

The final deadline for the submission of articles of 6000-10000 words is **15 April 2022**. Acceptance of the final articles is subject to double blind peer review. Please send articles as email attachments to Till Dembeck, Université du Luxembourg – till.dembeck@uni.lu

Call for Contributions: Ecomusicology Sounding Board’s section posts

[Website](#)

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

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

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

-The death of music or an era after music

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

Please contact Nikoleta Zampaki, at nikzamp@phil.uoa.gr if you wish to contribute or have any questions. *Sounding Board* is an informal, yet academically focused online platform to discuss research, ideas, and other issues related to the fields of musicology and ethnomusicology.

Call for Manuscripts: Transdisciplinary Trauma Studies

Series Editors: Anna Menyhért, Annie St. John-Stark, Mykola Makhortykh

Publisher: De Gruyter

Website: <https://blog.degruyter.com/call-for-manuscripts-transdisciplinary-trauma-studies/>

We are looking for English-language manuscripts that study individual and collective trauma from various disciplinary approaches, interdisciplinary and transdisciplinary perspectives.

Different forms of trauma shape our perception of the social reality, ranging from sexual violence informing the #MeToo movement, Anti-Black violence as the context for BlackLivesMatter, to the Stolen Generations, the Holocaust, the pandemic and climate catastrophes. They impact the ways we recognize and remember, but also forget and silence past and present injustices. The divergent attitudes towards these traumatic experiences determine both what our societies currently look like and what they will look like in the future. For this reason, we think, we must urgently assess trauma in its many forms.

With the series *Transdisciplinary Trauma Studies*, we propose a new understanding of the field of trauma studies that incorporates diverse perspectives on trauma and different disciplinary approaches. Originating in psychology and later adopted by cultural studies, trauma research increasingly transcends the disciplinary boundaries of the fields ranging from sociology and history through media studies to computer science. The expansion of the field reflects the breadth of possible applications of trauma research, but also raises multiple conceptual and methodological challenges, challenges that the scholarly community must rise to meet.

The series foregrounds research on trauma that brings together approaches from across disciplines such as cultural studies, psychology, history, sociology, and beyond. It invites manuscripts on the broad range of topics in trauma studies, including but not limited to climate change- or catastrophe-related trauma; digital trauma; gendered trauma; migration trauma; indigenous trauma; and the comparative study of historical trauma. It welcomes contributions dealing with trauma in different geographical and cultural contexts, especially those that are less represented in the existing scholarship.

As a transdisciplinary hub for trauma studies, the series is motivated by the conviction that research on trauma can drive social change, and that trauma-sensitive societies are more resilient and sustainable. The series intends to draw attention both to the short-term and long-term effects of trauma, and contribute to the description, analysis and discovery of novel ways of trauma processing. Our hope is that the research published in our series will have an impact beyond the scholarly community, reaching policy makers who can make a difference on how traumatic legacies are understood and accommodated at all social levels.

All volumes in the series will be published in English and will be peer-reviewed by two scholars in the particular area of specialization.

Series Editors:

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We welcome submissions from scholars working in all subject areas, including but not limited to: Ethnic Studies, Gender Studies, Disability Studies, Native American Studies, Indigenous Studies, Black/Africana Studies, Diaspora Studies, War Studies, Sexuality/ Queer Studies, Memory Studies, Transitional Justice, Holocaust and Genocide Studies.

New Series: Mobilizing Memories

Editors: Hanna Teichler and Rebekah Vince

Brill, 2021.

ISSN: 2667-0690

[Website.](#)

Memory is always moving – between the individual and the collective, the local and the (trans)national, the past, the present, and the future. Remembering simultaneously creates and reveals connections across cultural, sociopolitical, and epistemological spheres. Such entanglements can be uneven or ambivalent in nature. Recent approaches frame and understand memory discourses as mobile, with the potential to mobilize individual and collective agency to serve diverging political ends.

Memory studies, consolidated as a field of research over the past few decades, remains a vibrant intellectual and political project, particularly since broadening its conceptual and contextual horizons beyond the received paradigms of nation, region, and culture. Responding to this development, the editors of this series are particularly interested in projects that adopt a comparative approach, bringing postcolonial, migration, transregional, social movement, and performance studies into dialogue with memory studies. In this vein, we welcome scholarly work which explores memory in relation to postcoloniality, transculturality, and intersectionality, as well as projects that interrogate how memories can be a resource for the future which they inevitably shape.

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Interested scholars are welcome to submit a proposal for a monograph, themed collection or handbook to Masja Horn: M.Horn@brill.com

Publications / Publications

Books / Livres

Les Voix de la nuit

Sous la direction d'Alain Montandon et de Sylvain Ledda.

Romantisme et modernités N° 196.

Paris: Honoré Champion, 2021.

ISBN: 9782745354853

[Website with table of contents.](#)

La nuit est, pour le romantisme, un cœur qui bat. Les divers aspects sonores sont analysés dans cet ouvrage qui s'ouvre aux voix des ténèbres, aux bruits de la ville nocturne, comme à la musicalité de la nuit et ses silences, mais aussi à ses rumeurs, ses bruissements, ses tumultes, ses cris et ses clameurs, ses sanglots et ses soupirs. Les poètes enamorés, les auteurs fantastiques, les observateurs et chroniqueurs, les musiciens ont été sensibles aux sonorités nocturnes et les ont exprimées et mises en scène dans leurs œuvres, qu'il s'agisse des écrivains antiques, de Mercier et de Rétif, de Casanova, de Béquier ou de Proust, et plus généralement de tout le romantisme.

C'est aussi tout l'imaginaire des apparitions et fantasmes nocturnes dans leurs aspects sonores qui sont présentés dans une perspective sociopoétique prenant en compte la dimension historique et sociale de ces représentations.

Multiculturalisme et littérature. Mises en récit de la diversité ethnoculturelle

Fabien Pillet

Genève, Métispresses, 326 p.

ISBN : 978-2-940563-98-2

Multiculturalisme. Il suffit de prononcer ce mot pour qu'aussitôt le débats'installe. La diversité ethnoculturelle constitue aujourd'hui, nul n'en doute, un enjeu majeur des sciences humaines et sociales. Les études littéraires ont jusqu'ici traité ce sujet principalement sous l'angle de la littérature migrante, c'est-à-dire en se focalisant sur l'origine des auteurs. Ce livre se propose de l'examiner différemment et de montrer que le multiculturalisme est d'abord un thème littéraire, qu'il est avant tout une réalité sociale mise en récit dans les oeuvres. Dans ce dessein, Fabien Pillet mêle analyses de textes littéraires et philosophiques, exploration des arguments d'opposants comme de défenseurs du multiculturalisme, études de cas et lectures d'ouvrages d'histoire littéraire. Cette recherche permet d'affirmer en conclusion le caractère incontournable du multiculturalisme pour comprendre la littérature contemporaine et de souligner la nécessité de multiplier les recherches et travaux sur ce thème.

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Re-envisioning Jewish Identities. Reflections on Contemporary Culture in Israel and the Diaspora

Efraim Sicher

Brill's Series in Jewish Studies, Volume: 70, 2021.

ISBN (hardback): 978-90-04-46224-3

[Website with table of contents.](#)

This innovative study shows how the imaginary constructions of self and Other are shaping identification with Jewishness in the twenty-first century. The texts and artworks discussed in this book test a diverse range of ways of identifying as Jews and with the Jewish people, while engaging with postmodern and postcolonial discourses of hybridity and multiculturalism.

This book selects six key areas in which the boundaries of Jewish identities have been interrogated and renegotiated: nation, ethnicity, gender, sexuality, religion, and the Holocaust. In each of these areas Sicher explores how major and emerging contemporary writers and artists re-envision the meaning of their identities. Such re-envisioning may be literally visual or metaphorical in the search for expression of artistic self between the conventional paradigms of the past and new ways of thinking.

Graphic Embodiments: Perspectives on Health and Embodiment in Graphic Narratives

Edited by Lisa DeTora and Jodi Cressman.

Leuven University Press, 2021. ISBN: 9789461663757

[Website with Table of Contents.](#)

Comics and other graphic narratives powerfully represent embodied experiences that are difficult to express in language. A group of authors from various countries and disciplines explore the unique capacity of graphic narratives to represent human embodiment as well as the relation of human bodies to the worlds they inhabit. Using works from illustrated scientific texts to contemporary comics across national traditions, we discover how the graphic narrative can shed new light on everyday experiences. Essays examine topics that are easily recognized as anchored

in the body as well as experiences like migration and concepts like environmental degradation and compassion that emanate from or impact on our embodied states.

Graphic Embodiments is of interest to scholars and students across various interdisciplinary fields including comics studies, gender and sexuality studies, visual and cultural studies, disability studies and health and medical humanities.

Contributors: Frederick Luis Aldama (Ohio State University), Jodi Cressman (Dominican University), Lisa DeTora (Hofstra University), KJ Dykstra (University of Manitoba), Antonio J. Ferraro (Ohio State University), Carl Fisher (California State University at Long Beach), Barbara Grüning (University of Milan Bicocca), Jordana Greenblat (York University), Alison Halsall (York University), Michael J. Klein (James Madison University), Jeannie Ludlow (Eastern Illinois University), Lauren Rizzuto (Tufts University), Evelyn Rogers (Moorpark College), Shreya Sengai (Northeastern University)

This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

The Literary Politics of Mitteleuropa: Reconfiguring Spatial Memory in Austrian and Yugoslav Literature after 1945

Yvonne Zivkovic

Studies in German Literature, Linguistics and Culture, Camden House, 2021.

ISBN (hardcover): 9781640140882.

The German term Mitteleuropa, or Central Europe, was never just a geographical concept: it connoted extending German influence to the east. In the 1980s, the eastern European dissident writers György Konrád, Czesław Miłosz, and Milan Kundera revived the concept to counter a perceived Cold War memory vacuum, aligning themselves with the multiethnic and multilingual legacy of the Habsburg Empire. Their observations gave rise to a protracted public debate that posited literature against politics. This debate was both anticipated and expanded upon in postwar literary works by Ingeborg Bachmann, Peter Handke, and Christoph Ransmayr in Austria, and Danilo Kiš, Aleksandar Tišma, and Dubravka Ugrešić in (the former) Yugoslavia, all of whom questioned notions of geographic identity and national allegiance by imagining Mitteleuropa as a cultural space between nostalgia and totalitarianism.

Yvonne Zivkovic draws on space and memory studies to show how Mitteleuropa emerged as an alternate memory discourse that reveals deep ties between the Second Austrian Republic and the Socialist Federal Republic of Yugoslavia. The writers discussed address the major themes of the 1980s debate - traumatic memory, geographic displacement, and transnationalism - but also share a literary aesthetics that privileges the intersections of prose fiction and the essay, the literary fragment, and intertextuality. Zivkovic's book shows the persistence of Mitteleuropa as a literary network and as a cultural collective that examines civic values against public tendencies of memory manipulation.

Proceedings of the ICLA XXI Congress (vol. 4): The Rhetoric of Topics and Forms

Ed. Gianna Zocco.

Berlin: De Gruyter, 2021. [Open Access](#) volume.

[Website with Table of Contents and full-text access to articles.](#)

The fourth volume of the collected papers of the ICLA congress "The Many Languages of Comparative Literature" includes articles that study thematic and formal elements of literary texts. Although the question of prioritizing either the level of content or that of form has often provoked controversies, most contributions here treat them as internally connected. While theoretical considerations inform many of the readings, the main interest of most articles can be

described as rhetorical (in the widest sense) – given that the ancient discipline of rhetoric did not only include the study of rhetorical figures and tropes such as metaphor, irony, or satire, but also that of *topoi*, which were originally viewed as the ‘places’ where certain arguments could be found, but later came to represent the arguments or intellectual themes themselves. Another feature shared by most of the articles is the tendency of ‘undeclared thematology’, which not only reflects the persistence of the charge of positivism, but also shows that most scholars prefer to locate themselves within more specific, often interdisciplinary fields of literary study. In this sense, this volume does not only prove the ongoing relevance of traditional fields such as rhetoric and thematology, but provides contributions to currently flourishing research areas, among them literary multilingualism, literature and emotions, and ecocriticism.

Articles:

Magda El-Nowieemy, “Harry Tzalas's Farewell to Alexandria and the Alexandrian Mime in Antiquity: The Metaphorical Language of Cultural Identity”, 341-352.

Richard Trim, “Networking at the Interface between Conceptual and Linguistic Metaphor in Comparative Literary Texts”, 51-62.

Gianna Zocco, “Love and Propaganda in W. E. B. Du Bois’s Novel *Dark Princess*”, 115-126.

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction

Annika Gonnermann

Gunter Narr Verlag, 2021.

[Website with Table of Contents.](#)

Financial crises, the Covid-19 pandemic, and the ongoing climate catastrophe – regularly, it seems, the 21st century is hit by existential threats. One effect of this crisis-proneness of our present is a renaissance of dystopian thinking: Dystopia is back on the bestseller lists around the globe.

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction focuses on the complex relationship between dystopia, network power and neoliberalism. It explains why rebellion against a dystopian system is absent in many contemporary dystopias and how we erect dystopias although we have only the best of intentions. Based on the conviction, that we can start to build a better world by avoiding the mistakes of our past and present, this analysis also aims to help readers understand modern power mechanisms and explains how to overcome them in our own daily lives.

Vivre dans la bibliothèque du monde

William Marx

Paris, Collège de France / Fayard, 2020.

EAN : 9782213717173

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[Site web.](#)

Édition électronique en accès libre : <https://books.openedition.org/cdf/10102> (avec avant-propos de **Thomas Römer** et préface d’**Antoine Compagnon**)

Leçon inaugurale de la chaire de Littératures comparées, prononcée au Collège de France le jeudi 23 janvier 2020.

Cette introduction à l’étude comparée des littératures et à la discipline universitaire de la littérature comparée montre que le premier problème à surmonter, pour les comparatistes, est paradoxalement la notion même de *littérature*. C’est le propre concept de *littérature mondiale* qui

mérite ainsi d'être repensé, en faisant intervenir une dimension plus anthropologique de l'expérience littéraire.

« Notre amour historiquement situé de la littérature nous impose paradoxalement, comme premier devoir, de nous arracher à l'historicité de cette même littérature. C'est au nom de la littérature que nous devons nous détacher de celle-ci. Voilà pourquoi il nous faut d'un seul mouvement construire et explorer la bibliothèque mondiale ou totale – et je dis bien *bibliothèque* mondiale, et non pas *littérature* mondiale. On lit la littérature mondiale, mais on lit *dans* la bibliothèque mondiale, on *vit* dans la bibliothèque du monde : deux attitudes radicalement différentes. »

Des étoiles nouvelles. Quand la littérature découvre le monde

William Marx

Paris, Les Éditions de Minuit, 2021.

EAN : 9782707346834

[Site web.](#)

Les étoiles se lèvent-elles à l'ouest ? Et un poème peut-il faire polémique dans les journaux plusieurs semaines durant ? Que doit aux éléphants la rondeur de la Terre ? Et à Dürer *La Guerre des étoiles* ? Lequel des deux est le plus sémiologue, Tintin ou Milou ? Une boucle de cheveux et une bulle de savon méritent-elles de monter au ciel ? Et quels vers inédits de Shakespeare dans *Hamlet* auraient suffi à modifier l'œuvre de Proust ?

À tant de questions fondamentales comme à bien d'autres ce livre apporte des réponses précises et argumentées, ainsi qu'à celle-ci, qui les résume toutes : *que peut une image* ? À partir de deux mots pris dans l'un des poèmes les plus célèbres de la langue française, l'ouvrage raconte la découverte du monde, de la terre et du ciel par le langage et la littérature.

Car ce livre traite des étoiles et de la poésie. Il parle du plus loin de nous, le firmament, et de ce qui nous touche au plus près, les mots du poète, des mots qui parfois nous découvrent le ciel. C'est un livre sur tout et sur l'inaccessible, sur l'altérité et les relations Nord-Sud, sur l'esthétique, la science et le pouvoir, sur la mémoire et les possibles de l'histoire. À partir de deux mots seulement, il dévoile les métamorphoses de la poésie en même temps que celles de notre connaissance du monde.

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Préambule. Ce que peut une image.

Canope. Des étoiles nouvelles. Deux mots. La grande polémique des étoiles nouvelles. La superposition des temps. Pour un calcul probabiliste des effets poétiques. La bibliothèque des étoiles nouvelles.

SN 1572. Étoiles étrangères et soleils nouveaux. Les Romains et l'étoile étrangère. La probibliothèque astronomique. Sémiologie de l'étoile chez Tintin et Milou.

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La Chevelure de Bérénice. Étoiles divines. Théologie des étoiles nouvelles. La boucle de cheveux et la bulle de savon. Auguste et la comète. Pierre et la comète. Les étoiles invitées des empereurs chinois. La supernova ou l'image dialectique selon Benjamin. Constellations et modernité.
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Critique-fiction : deux vers inconnus de Shakespeare, et tout ce qui s'ensuit.
Remerciements. Notes. Index des personnes et des œuvres. Index géographique. Index astronomique. Table des illustrations.

Mobilities and Cosmopolitanisms in African and Afrodiasporic Literatures

Anna-Leena Toivanen

Textxet: Studies in Comparative Literature, volume 95.

Brill, 2021.

[Website with Table of Contents.](#)

In *Mobilities and Cosmopolitanisms in African and Afrodiasporic Literatures*, Anna-Leena Toivanen explores the representations and relationship of mobilities and cosmopolitanisms in Franco- and Anglophone African and Afrodiasporic literary texts from the 1990s to the 2010s. Representations of mobility practices are discussed against three categories of cosmopolitanism reflecting the privileged, pragmatic, and critical aspects of the concept.

The main scientific contribution of Toivanen's book is its attempt to enhance dialogue between postcolonial literary studies and mobilities research. The book criticises reductive understandings of 'mobility' as a synonym for migration, and problematises frequently made links between mobility and cosmopolitanism. *Mobilities and Cosmopolitanisms* adopts a comparative approach to Franco- and Anglophone African and Afrodiasporic literatures, often discussed separately despite their common themes and parallel paths.

The Classics in South America: Five Case Studies

Germán Campos Muñoz

Bloomsbury Studies in Classical Reception, 2021.

[Website with Table of Contents.](#)

This volume examines the long and complex history of the Greco-Roman tradition in South America, arguing that the Classics have played a crucial, though often overlooked, role in the self-definition in the New World. Chronicling and theorizing this history through a detailed analysis of five key moments, chosen from the early and late colonial period, the emancipatory era, and the 20th and 21st centuries, it also examines an eclectic selection of both literary and cinematographic works and artefacts such as maps, letters, scientific treatises, songs, monuments, political speeches, and even the drafts of proposals for curricular changes across Latin America.

The heterogeneous cases analysed in this book reveal cultural anxieties that recur through different periods, fundamentally related to the 'newness' of the continent and the formation of identities imagined as both Western and non-Western – a genealogy of apprehensions that South American intellectuals and political figures have typically experienced when thinking of their own role in world history. In tracing this genealogy, *The Classics in South America* innovatively reformulates our understanding of well-known episodes in the cultural history of the region, while providing a theoretical and historical resource for further studies of the importance of the Classical tradition across Latin America.

Uncertain Archives: Critical Keywords for Big Data

Edited by Nanna Bonde Thylstrup, Daniela Agostinho, Annie Ring, Catherine D'Ignazio, and Kristin Veel.

The MIT Press, 2021. ISBN: 9780262539883

[Website with Table of Contents.](#)

Scholars from a range of disciplines interrogate terms relevant to critical studies of big data, from abuse and aggregate to visualization and vulnerability.

This groundbreaking work offers an interdisciplinary perspective on big data and the archives they accrue, interrogating key terms. Scholars from a range of disciplines analyze concepts relevant to critical studies of big data, arranged glossary style—from abuse and aggregate to visualization and vulnerability. They not only challenge conventional usage of such familiar terms as prediction and objectivity but also introduce such unfamiliar ones as overfitting and copynorm. The contributors include a broad range of leading and agenda-setting scholars, including as N. Katherine Hayles, Wendy Hui Kyong Chun, Johanna Drucker, Lisa Gitelman, Safiya Noble, Sarah T. Roberts and Nicole Starosielski.

Uncertainty is inherent to archival practices; the archive as a site of knowledge is fraught with unknowns, errors, and vulnerabilities that are present, and perhaps even amplified, in big data regimes. Bringing lessons from the study of the archive to bear on big data, the contributors consider the broader implications of big data's large-scale determination of knowledge.

Doctoral theses / Thèses de doctorat

Avoir une peau : du corps-palimpseste à la peau-enveloppe chez Russell Banks, Pedro Almodovar, Richard Morgan et Gillian Flynn (2021)

Clémence Mesnier

Sous la direction de Laurence Dahan-Gaida (Université de Franche-Comté).

Dans *Totalité et infini* (1971), Emmanuel Lévinas affirme que « l'être est extériorité : l'exercice même de son être consiste en l'extériorité ». C'est en prenant appui sur cette attention portée à la surface, à partir de la fin du XX^{ème} siècle, que nous envisagerons une réflexion autour de la peau et de son appropriation littéraire et cinématographique. Pourquoi les images de l'enveloppe et du palimpseste élaborent-elles des réseaux signifiants propres à la modernité ? En quoi la peau est-elle une interface cristallisant la tension entre une injonction à l'exposition et une aspiration à la transparence ? Obéissant à une approche comparatiste, cet objet sera mis à l'épreuve d'un corpus d'œuvres contemporaines dévoilant les dysfonctionnements de la peau à l'ère moderne. À travers *Lost Memory of Skin* (Russell Banks, 2011), *Sharp Objects* (Gillian Flynn, 2006), *Altered Carbon* (Richard Morgan, 2003), et *La Piel que habito* (Pedro Almodovar, 2011), il s'agira de découvrir en quoi la peau constitue la métonymie d'une condition existentielle incarnée. Ces œuvres absorbent et font résonner les savoirs de la peau. Il s'agira de voir comment la peau constitue en soi un langage, une forme d'expressivité propre, comment elle se constitue en une entité appropriée à la fois aux métaphores et aux discours experts. Chacune de ces œuvres met ainsi en scène une stratification du corps par l'enveloppe, ainsi que le passage transgressif qui circule de l'intérieur à l'extérieur (et vice-versa), ouvrant le corps aux mutations et aux métamorphoses. La littérature soulève ainsi des questions esthétiques, d'ordre méta-poétique, qui sont inséparables de questions éthiques et épistémologiques, justifiant ainsi une approche transdisciplinaire au confluent de la littérature, de la philosophie et des savoirs du vivant. Nous engagerons une réflexion épistémocritique, considérant la littérature comme un dispositif de connaissances participant à la diffusion de savoirs scientifiques via les réagencements textuels.

[Thèse complète par HAL.](#)

Réflexions sur la violence et l'attentat dans la fiction contemporaine occidentale : « Leviathan » de Paul Auster, « Millennium People » de J.G. Ballard, « Falling Man » de Don DeLillo, « Rage » de Stephen King et « Lisbonne Dernière Marge » d'Antoine Volodine

Albain Le Garroy

Sous la direction de Jean-Paul Engélibert (Université Bordeaux 3).

Ce travail porte sur cinq romans occidentaux : Leviathan de Paul Auster, Millennium People de J.G. Ballard, Falling Man de Don DeLillo, Rage de Stephen King et Lisbonne Dernière Marge de Volodine. Il analyse les structures récurrentes présentes dans ces œuvres concernant la violence et plus particulièrement les attentats. A l'aide de théories de divers horizons, entre autres anthropologiques et psychanalytiques, l'auteur étudie les divers éléments participant à la genèse du terroriste. Ainsi, le lecteur remarquera des schémas familiaux communs, avec des présences ou des absences de pères, considérés comme intrusifs, et de mères, perçues comme omnipotentes. L'auteur aborde ces problèmes sous l'angle du freudo-marxisme, théorie peut-être moins répandue que le freudisme. Dans une perspective d'élargissement, le quotidien des personnages sera lui-même étudié. Toutefois, les rôles des institutions et des normes seront facilement comparables à ceux qui existent déjà dans les familles. La violence sera alors considérée comme moyen pour sortir de ces carcans sociaux et familiaux. Opposition gratuite contre l'altérité, contre l'intrus, le travail montrera que la destruction est surtout désirée pour reconstituer une identité mise constamment en danger, même si ce danger est de temps en temps un pur fantasme. Cette structure se retrouvera dans la vie sexuelle et familiale de nos personnages. Son étude permettra de voir que le désir de nos personnages n'est finalement que celui d'omnipotence, cette dernière étant comparable au rôle de la mère dans les familles. Pour satisfaire ce désir, nos personnages n'ont pas de stratégie fixe. Le lecteur retrouvera alors des formes de masochisme et de sadisme, mis en parallèle avec les comportements quotidiens de nos personnages. L'auteur de ce travail s'attardera aussi sur la pratique artistique de ceux-ci, dégagant alors une autre manière d'arriver à leur but. L'art y sera considéré comme une sorte de matrice de réalité, modifiant perceptions et identités. Par l'intermédiaire de ce travail sur l'art puis, une fois de plus, sur le quotidien, le lecteur comprendra alors que, certes, tous ces romans traitent de la violence, mais qu'ils ont aussi comme point commun une réflexion sur la mémoire, les souvenirs, l'identité, la réalité et sa construction subjective. Tous ces thèmes seront ainsi traités et l'auteur montrera l'importance de la fiction, donc quelque chose de peut-être dépassable, dans ces idées.

Journals / Journaux

World Literature Studies

Vol. 13, 2021, No. 2 - **The Location of Utopia**

The geographical and temporal orientation of European and non-European utopias seem to differ in many politico-cultural aspects. The articles collected in this issue demonstrate that national and cultural determination can still be perceived, and they confirm the attention paid to the issues of nationalism, colonialism, or religious imperialism in utopia studies. Moreover, some of the authors show that an interplay between the culture of origin and the local/cultural otherness of the imagined elsewhere allows for an imagological approach to utopias.

Full texts are available [here](#).

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Caietele Echinox/Echinox Journal

Auto-images et représentations de soi

I. Identités collectives

[Volume 40 / 2021](#)

Coordinateurs : Corin Braga & Jean-Jacques Wunenburger

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

Université Babeş-Bolyai, Cluj-Napoca, Roumanie

[Journal website](#).

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Sociopoétique de la baignade

Sociopoétiques 5/2020

[Textes intégrals.](#)

Le motif de la baignade a inspiré de nombreux artistes qui se sont faits les peintres, les écrivains, les photographes et cinéastes de cette pratique ancienne souvent encouragée pour ses vertus hygiéniques, cathartiques ou thérapeutiques, voire miraculeuses dans le cas de la piscine probatique (Lucio Massari, *Le Tintoret*, Murillo) et des fontaines de jouvence (Hans Sebald Beham, Lucas Cranach, Ron Howard), quoique parfois réprouvée pour la corruption des mœurs qu'on la soupçonne de favoriser.

Venti Journal: Air – Experience – Aesthetics

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

Editor-in-Chief & Artistic Director: Jessie Elizabeth Alperin

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Conceived in the year 2020, the journal is a forum for discussions centered on the year's foregrounding of air, its related themes, and historical, interdisciplinary, and critical resonances. Venti asks: how do we become aware of something invisible and of things that are always in the air — such as the air itself? Investigating this query in a series of thematic issues, Venti explores the indexical qualities of air and our awareness of it through effects and affects.

Studies in 20th & 21st Century Literature (STTCL)

“Bodies, Transnationalism and Affect in Recent Hispanic Poetry”

Volume 45, Issue 1 (2021)

[Table of Contents with full texts.](#)

Studies in 20th & 21st Century Literature is committed to publishing high quality, anonymously peer reviewed articles written in English on post-1900 literature, film, and media in French, German, and Spanish. The journal is devoted to theory and criticism in the modern languages, and encourages interdisciplinary and collaborative submissions. A book review section appears in every issue.

CompaRe: Komparatistik Online 2020

Neben den traditionellen Kernbereichen der Allgemeinen und Vergleichenden Literaturwissenschaft und der europäischen Literaturgeschichte gilt das besondere Interesse der komparatistischen Internet-Zeitschrift neueren kulturtheoretischen Ansätzen aus dem internationalen Raum. Darüber hinaus widmet sich Komparatistik Online vor allem den produktiven Wechselbeziehungen zwischen Literatur, bildender Kunst und Musik (Comparative Arts und Inter Arts) und den ästhetischen Grundlagen intermedialer Grenzüberschreitungen und Transferbewegungen. Überdies finden Beiträge zur außereuropäischen Literatur und Kultur, zur globalen Vernetzung und zur postkolonialen Situation Berücksichtigung. Interkulturelle und imagologische Fragestellungen bilden einen weiteren zentralen Forschungsbereich.

[Full texts in German.](#)

Fafnir – Nordic Journal of Science Fiction and Fantasy Research

Issue 1/2021

[Full-text access.](#)

Fafnir – Nordic Journal of Science Fiction and Fantasy Research is a peer-reviewed academic journal published online twice a year. *Fafnir* is a publication of the Finnish Society for Science Fiction and Fantasy Research (FINFAR) and it won the World Fantasy Award in 2020. *Fafnir* publishes various texts ranging from peer-reviewed research articles to short overviews and book reviews in the field of science fiction and fantasy research.

[Information for authors.](#)

Travel Writing: On the Interplay between Text and the Visual

Reisebilder – Bilderreisen: Zum Zusammenspiel von Text und Bild im Reisebericht

Edited by Sandra Vlasta and Birgit Englert.

Mobile Culture Studies. The Journal. Vol. (2020), Issue 6.

[Full texts.](#)

The Solitary Walker – Introspection and Revolt (Colloquia Comparativa Litterarum)

Vol. 7 / 2021

[Colloquia Comparativa Litterarum \(uni-sofia.bg\)](http://ColloquiaComparativaLitterarum.uni-sofia.bg)

ISSN: 2367-7716

Colloquia Comparativa Litterarum is an annual online scholarly journal of Sofia University “St. Kliment Ohridski”, with free access and double-blind peer review selection, which features articles in Comparative Literature and Balkan Studies.

Editor in chief: **Prof. Roumiana L. Stantcheva**, Dr.Sc., Sofia University “St. Kliment Ohridski”.

Colloquia Comparativa Litterarum is indexed in CEEOL. Publication’s official e-mail:

ColloquiaCL@gmail.com

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Kremenets Comparative Studies

Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets, Ukraine

[Website](#) (scroll down for English).

ISSN: 2311-262X

[Index Copernicus International](#).

The aim of the scientific journal is to unite philologists in order to exchange opinions on modern researches of literary and linguistic phenomena in a comparative aspect. The journal encourages submission in but not limited to the subjects of comparative literature and linguistics:

1. Theoretical and Methodological Conceptions of Modern Comparative Literature and Linguistics.
2. Imagological, Postcolonial, Receptive and Intertextual Aspects of Comparative Literature.
3. Interdisciplinary Approach in Comparative Literature and Linguistics.
4. Contrastive Linguistics.
5. General Literary Studies and Linguistics.
6. Translation Studies.
7. World Literatures: Poetics, Theory and History.
8. World Cinema as Narrative Art.

9. Gender and Identity in Literature and Language.

Between (Journal of the Italian Association of Comparative Literature)

Thematic issue: *Forms and metamorphosis of 'non conscious' before and after Freud: 'scientific ideologies' and literary representations*

Eds. Rudolf Behrens, François Bouchard, Silvia Contarini, Claudia Murru, Giulia Perosa

Issue 11.21 (May 2021)

[Full texts.](#)

CLC Web: Comparative Literature and Culture

Special Issue: New Faces of Authoritarianism

Ed. Massimiliano Tomba

Issue 23.1 (March 2021)

[Full texts.](#)

Positions / Positions

ATER-Etudes anglophones (permanent)

UNIVERSITÉ DE BRETAGNE SUD (LORIENT)

Application deadline: **27 September 2021, 00:00 - Europe/Brussels**

Email: drh.gestion.ens@listes.univ-ubs.fr

[Full information.](#)

The appointee will be required to provide 160hrs of teaching per year, averaged over two twelve-week semesters. The candidate will have research and teaching expertise in American literature. He or she will teach at undergraduate and graduate levels and may be expected to teach British literature.

Please note that to apply for all the Job vacancies published by GALAXIE - Ministère de l'Enseignement Supérieur et de la Recherche you have to use [GALAXIE website](#).

REQUIRED LANGUAGES

FRENCH: Excellent

Full-time tenure-track or tenured appointment in German literature and culture

Amherst College, USA

Deadline: **28/11/2021**

Position starting date: **01/07/2022**

[Full information.](#)

The Department of German at Amherst College invites applications for a full-time tenure-track or tenured appointment in German literature and culture that will begin on July 1, 2022. Today, nearly one-quarter of Amherst's students are Pell Grant recipients; 45 percent of our students identify as domestic students of color. Our expectation is that the successful candidate will excel at teaching and mentoring students who are broadly diverse with regard to race, ethnicity, socioeconomic status, gender, nationality, sexual orientation, and religion. Our ideal candidate has a track-record of significant scholarly achievement and substantial college-level teaching experience.

Successful candidates will have a strong grounding in German literary and cultural history as well as in German literature specifically of the 19th and early 20th centuries. Preference will be given to applicants with multidisciplinary interests, including but not limited to critical race,

ethnicity, and gender studies, film studies, migration and transnational studies, environmental humanities, and/or the medical humanities. The teaching load is two courses per semester and includes intermediate and advanced German-language courses, as well as courses in German literature and culture taught in German and English. Candidates will be expected to teach courses both within and outside their specialties. Department members may also teach independent-study courses on special topics. Preference will be given to scholars whose research and teaching interests supplement and expand our departmental program. Additional duties include supervising honors students and other academic advising and supporting students in a thriving departmental program, maintaining an active research profile, and participation in faculty governance within and outside the department.

The position requires a Ph.D. degree and native or near-native proficiency in German and English. This is an open-rank search. Any appointment with tenure will be contingent upon a tenure review.

Candidates are asked to submit a letter of application, curriculum vitae, three confidential letters of recommendation, recent teaching evaluations, a writing sample of not more than twenty-five pages, syllabi for two proposed courses (one in German, one in English), and a teaching statement with their applications electronically to <https://apply.interfolio.com/92099>. Review of applications will begin on December 1, 2021 and continue until the position is filled. Completed applications received by this date will receive full consideration.

Amherst College is a private undergraduate liberal arts college with 1,800 students and more than two hundred faculty members. Located in the Connecticut River Valley of western Massachusetts, Amherst participates with Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts in the Five-College Consortium. Candidates should have a strong commitment to excellence in undergraduate and interdisciplinary teaching in a liberal arts context, including advising; a well-articulated plan for robust and sustained research; and a desire to participate in the life of the college through service.

Amherst is an equal opportunity employer and encourages those of all genders, persons of color, and persons with disabilities to apply.

Contact: german@amherst.edu

Funding Alerts / Recherche financement

Global Young Academy: Call for New Members 2022

Application deadline: **15 September 2021, 18.00 (6 pm) UTC**

Applications are sought from young, independent scholars who combine the highest level of research excellence with a demonstrated passion for delivering impact.

The GYA is a global organisation that places a high value on its diversity. We encourage applications from all qualified candidates. All applicants receive consideration and will not be discriminated against with regard to race, colour, ethnicity, religion, creed, sex, marital status, ancestry, sexual orientation, gender identity or expression, physical or mental disabilities, or other factors. We especially encourage women and applicants from different minority groups, and from diverse disciplines including the natural, physical and social sciences as well as the arts and humanities and people working in government, industry, and non-governmental sectors to apply.

Application deadline: **15 September 2021, 18.00 (6 pm) UTC**

Research fields: The call is open to all scholars working in any research-based discipline, including the natural, physical and social sciences, as well as the arts and humanities.

Excellence: Applicants must be able to demonstrate a high level of excellence in their discipline, ascertained by a proven track record and expected future achievements. Moreover, applicants must demonstrate a clear commitment to making a difference in society. PhD or equivalent is a requirement for applicants.

Impact: The Global Young Academy is committed to a broad range of programmes around the world to support young scholars, promote science to a broad audience, engage in policy debate, and foster international and interdisciplinary collaboration. Applicants should provide evidence of interest or experience in one or more of these areas.

Age/career point: Applicants should be in the early to middle years of their independent careers, i.e. approximately 7 years from PhD and aged 30-40. Applicants falling outside these ranges are still invited to send their applications with a justification for why they should be considered.

Expectations: Each GYA member is expected to attend the GYA Annual General Meeting each year and is also expected to actively contribute to one or more of the organisation's programmes, which include participation in policy development, promotion of National Young Academies, supporting science outreach and education at the national and international levels, and the young scientist ambassador programme. The GYA is an active organisation, and being a member requires a time commitment on each member's part. In the event that applicants are selected as new GYA members, they should be available to attend the next **Annual General Meeting**, which is scheduled for **13 June – 17 June 2022** in Japan.

Application Process

Applications should be completed personally by the candidate and must be accompanied by a letter of support. Completing the application takes about **30 minutes**, the form can be saved at any time and processed later. So that you can prepare well, you can find here essay questions in advance as a download.

Applicants are also encouraged to contact the GYA [members/alumni](#) who are from their country/region for further information on the GYA activities, working groups and any other questions which can help with application process. You can find [members](#) and [alumni](#) list along their contact details on our GYA website. In general, you are welcome to ask all questions to the [GYA Office](#).

The application must be submitted before **15 September 2021, 18.00 (6 pm) UTC**.

[Detailed information](#).

Public Call for Admission to the International PhD Programme (double-degree) in Contemporary Humanism - Academic year 2021/2022 (37th CYCLE)

Libera Università Maria Ss. Assunta

Italy, Rome

Application deadline: **24/09/2021, 12:00 - Europe/Brussels**

[Full information](#).

The International PhD Programme (double-degree) in Contemporary Humanism is instituted for the 37th Cycle at LUMSA University (Rome) in partnership with Pontificia Universidad Catolica de Chile (PUC) - Santiago/Chile, Australian Catholic University (ACU) - Sydney/Australia, Institut Catholique de Paris (ICP) - Paris/France, Universidade Catolica Portuguesa (UCP).

The International PhD Programme is regulated by the Agreement between the Partner Universities signed on 30 March 2017 and by an Addendum to the Agreement signed on 20 April 2020.

The programme aims to develop knowledge and critical skills in reading and interpreting the historical, cultural, literary, philosophical and educational tradition in its making and in its effects on the present, from the point of view of the category of "humanism". This category is very present in current debates and very promising as a tool for a critical understanding of contemporary societies, even beyond the traditional perimeter of humanistic studies.

Benefits

3 positions will be covered by full annual scholarships of € 15.343, 28 gross.

1 position will have no scholarship and the selected candidate will have to pay enrolment fees (€ 2.356 per year).

Eligibility criteria

The PhD programme is open to applicants who hold a second level degree (i.e. Master degree).

Selection process

The selection process consists of a comparative evaluation whose aim is to assess candidates' aptitude for and interest in the PhD Programme. The selection process is articulated in two steps: 1) an evaluation of the submitted documents and papers and 2) an oral interview.

Date, time and venue of the interviews will be published on Lumsa website (https://www.lumsa.it/ricerca_dottorati_prove) at least 20 days earlier. This notification will be considered as official communication. Interviews can be conducted online.

The interview is public. Applicants' absence will be considered as withdrawal.

Additional comments

The application process is online only, through the Lumsa website. At the moment the online process is only available in Italian, but it is possible to ask for assistance (dottorati@lumsa.it).

Applications must be submitted through the following procedure by **24 September 2021 at 12 pm**. A payment of € 50,00 as administrative fees is required.

[Web site for additional job details.](#)

REQUIRED EDUCATION LEVEL

Other: Master Degree or equivalent

REQUIRED LANGUAGES

ENGLISH: Good

ITALIAN: Good

FRENCH: Good

SPANISH: Good

PORTUGUESE: Good

Skills/Qualifications

No specific skills or qualifications required.

Nevertheless, a good knowledge of Italian and English is required (minimum B2 level of the Common European Framework of Reference for Languages). A good knowledge of French and/or Spanish and/or Portuguese is an asset.

Specific Requirements

The PhD programme is open to applicants who hold a second level degree (i.e. Master degree).

Applicants holding a second level degree obtained abroad have to obtain the recognition of the title by the competent authorities. In case of failure of this recognition, the application will be rejected.

Students who still do not have obtained a second level degree may also apply, but admission to the PhD programme is subject to completing the degree by 31 October 2021, under penalty of exclusion.

Before applying to the programme, international candidates are strongly recommended to contact the Welcome Office (international.admissions@lumsa.it).

Scholarships in coordinated doctoral programmes

University of Erfurt, Germany

Application deadline: **30 September 2021**

[Full information.](#)

The University of Erfurt is a reform university with a strong profile in humanities, educational and social sciences. On a campus nearby the Old Town of Erfurt, junior researchers benefit from an innovative promotion, mentoring and an excellent research infrastructure.

The University of Erfurt awards up to 12 scholarships to doctoral students as part of its structured doctoral programme from 1 January 2022 (at latest 1 April 2022).

All scholarships will be awarded to candidates with excellent research projects. As a rule, doctoral candidates have to become members of a certified graduate centre or the Max Weber Centre relating to the “Erfurt Doctoral and Postdoctoral Program” (EPPP) and participate in the graduate centre’s or Max Weber Centre’s coordinated doctoral programme. The scholarships can also be awarded for cooperative doctorates.

Scholarships are awarded for three years and can be extended for another year upon request. The advertised doctoral scholarships include a stipend of €1.400 per month with an extra family-allowance (€300 for one/the first child plus €150 for any further child).

Beyond financial support, the University of Erfurt offers its scholarship holders the following benefits:

- an individual workspace (depending on capacity)
- support and start-up formats for research and networking with other academics
- an „Academic Career and Qualification Programme“ to promote interdisciplinary academic expertise, which involves free participation in workshops
- platforms for communicating your own research to the general public (e.c. Science Fair, Science Slam, ...).

[More information.](#)

Philosophical prize competition: “How does the digitization of our world change our orientation?”

Deadline for contributions: October 25, 2021

This philosophical prize competition is organized by the *Hodges Foundation for Philosophical Orientation* (hfpo.com), a new philosophy foundation located in Nashville (TN), that is based on Prof. Werner Stegmaier’s “philosophy of orientation.”

1st prize award: \$25,000

2nd: \$15,000

3rd: \$10,000

Special student award: \$5,000 (if no student is among the top 3)

For more information, please visit hfpo.com/prize or contact reinhard.mueller@hfpo.com

Wellcome Early Career Awards (all disciplines)

Wellcome Trust, United Kingdom

Application deadline: **26/10/2021**

The **Wellcome Early Career Awards** from the *Wellcome Trust* enable researchers working on human life, health and wellbeing from the perspective of any discipline, to develop their own research identity and at the end of the Award to lead their own research group.

The Award provides salary and up to 400,000 GBP for research expenses.

Duration: 5 years.

Eligibility

Applicants must have sponsorship from eligible research institutions in the UK, Ireland or [low-or-middle income countries](#) (except for China and India). Applicants must have completed a PhD or have 4 years of equivalent research experience, and up to 3 years of postdoctoral experience.

[Detailed information.](#)

Other Matters / Des Autres Annonces

ELSE: Eco/logical Learning and Simulation Environments in Higher Education

Erasmus+ Project 2018-1-IT02-KA203-048006

The ELSE project (<http://www.elseproject.eu/>) has gathered colleagues from eight European countries in an attempt at redesigning higher education by researching and implementing new approaches in teaching and learning in a digital environment according to the Bologna principles. Part of the Erasmus+ Key Action, *Cooperation for innovation and the exchange of good practices (KA2) / Strategic partnerships for higher education (KA203)*, the project relies on a consortium made up of 11 European partners coordinated by Università degli Studi della Tuscia, Italy, through prof. dr. Alba Graziano. It includes the following European countries: Italy (the above mentioned institution, together with the Polytechnic University of Milan and Entropy Knowledge Network, Rome), the UK (Manchester Metropolitan University), Romania (West University of Timișoara and UMFST of Târgu Mureș), the Republic of North Macedonia (International Balkan University, Skopje), Cyprus (University of Cyprus, Nicosia), Spain (University of Cadiz), Portugal (the Polytechnic Institute of Porto) and Poland (Adam Mickiewicz University of Poznan).

Our project has three main objectives: to survey current teaching activity and best practices in the participating institutions and countries, to develop and showcase original pedagogies and offer recommendations for the best ICT applications for competence teaching at university level and to design digital learning environments that support blended learning and active students' participation. The intellectual outputs of our project have been almost completed, being subject to the last finishing touches until the month of July 2021 when our research project ends. They are the following:

IO1: Innovating pedagogies at tertiary level: a hypertext of good practices (<http://www.elseproject.eu/io1/>);

IO2: Flipping the academic classroom: the eco-system (<http://www.elseproject.eu/outputs2/> – EVOLI presentation video);

IO3: Learning through simulation: technology enhanced environments for university (<https://else.entropylearningplatform.it/> – ECORE platform);

IO4: Personalizing competence e-assessment: a digital tool (<http://www.elseproject.eu/outputs2/> – EDASH presentation video);

IO5: Making change happen: the ELSE university teacher's manual for teaching the Humanities in the digital age;

IO6: Making self-reflection feasible: the ELSE university student's guidelines to self-assessment. The first intellectual output provides the details of implementing the Bologna process in the project participating countries. The website covers all the relevant knowledge necessary for a comprehensive understanding of quality assurance, good practices and their application in the HE institutions of these European countries together with the research conducted, the projects carried out, study centres opened, etc.

The second intellectual output proposes the use of a new digital tool, EVOLI (<http://www.elseproject.eu/tools/>), which offers practical feedback on the part of students once they have watched a video that shows (a part of) a lecture, an interview or a talk show which explains the theoretical problems raised during a class. Recommended either for inclusion in a flipped classroom environment or a blended learning classroom environment, EVOLI is easy to use, valuable, entertaining and quite suitable for students regardless of their level of knowledge.

Learning through simulation (IO3) has become possible in the course of our project by the use of storyboards or serious games (<https://www.entropykn.net/come-distinguere-i-serious-game-da-cio-che-serious-game-proprio-non-e/>) concentrated on the ECORE platform set up by our partner, Entropy Knowledge Network, Rome. The creation of such digital learning/ assessment tools is beneficial for both students and teachers due to their extraordinarily interactive character. The speaking avatar uttering an input and the answer options which students must unravel in order to solve the digital exercise are elements which, beside the relevant background, contribute to the creation of an attractive and helpful learning environment.

IO4 emphasises the importance of students' self-reflection by showing them their intellectual evolution along the semester and their input in terms of quizzes, assignments, feedback and forum contributions. EDASH (<http://www.elseproject.eu/tools/>) is added to an e-learning platform and it functions as a comprehensive electronic assessment book for teaching staff, containing charts with the highest, average and lowest grades, thus allowing teachers to have a bird's eye view upon the class activity and learning results. It also helps them have a personalised overview of each student's activity throughout the semester from various perspectives.

The concrete representation of the fifth intellectual output is a very useful manual addressing teachers who employ digital tools. It is quite valuable for the understanding of modern didactic practices and it can respond to students' needs of an interesting learning environment which requires electronic devices and a sustained interactive process of teaching.

The last intellectual output (IO6) is represented by a manual addressing students, which proposes the use of questionnaires, planning lists and other elements that improve the ultimate aim of an optimal learning process that can be verified by self-assessment. By gradually considering the digital tools developed within the frame of ELSE project, the authors wish to draw attention to the importance of students' active participation in a class, independent learning skills, self-reflection aspects, awareness of the learning process requirements and many others.

More information about ELSE can be found on the project Facebook page (<https://www.facebook.com/ELSE-Erasmus-Project-298304407625525/>), on Instagram, LinkedIn and Twitter. For further information you can contact the dissemination team for EU and Western Europe: Aba-Carina Pârlog (aba.parlog@e-uvt.ro) and Marius-Mircea Crişan (marius.crisan@e-uvt.ro), West University of Timișoara, Romania.

Base de données TSOcc (Traductions sous l'Occupation)

LA TRADUCTION LITTÉRAIRE SOUS L'OCCUPATION

FRANCE, BELGIQUE

1940-1944

Sous la direction de Christine Lombez.

[Site web.](#)

Le programme de recherche IUF « Traduire sous l'Occupation - France, Belgique, 1940-1944 » (TSOcc) concerne tout un pan de l'histoire littéraire française et francophone qui n'avait encore jamais fait l'objet d'une exploration systématique.

Durant cinq ans (2014-2019), l'équipe TSOcc, composée de chercheurs français et internationaux sous la direction de Christine Lombez (Université de Nantes/IUF), a identifié les œuvres traduites, dépouillé les publications (revues, journaux et autres périodiques) qui s'en sont fait l'écho, retracé les médiateurs à l'œuvre (traducteurs mais aussi éditeurs, enseignants...), afin d'apporter des éléments souvent inédits à la compréhension des échanges littéraires en France et en Belgique à un moment particulièrement délicat de leur histoire.

La base de données TSOcc permet pour la première fois aux chercheurs d'accéder à ce recensement des traductions parues en France et en Belgique sous l'Occupation allemande entre 1940 et 1944.

World Literature and the Minor: Figuration, Circulation, Translation

5-7 May 2021, Leuven (online)

[Website.](#)

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

Avoiding, Evading and Hiding Multilingualism: Monolingualism, Multilingualism, and (Non-) Translation in the 19th Century

6-7 May 2021, Liège Université (online).

[Program and further information.](#)

The contributions to the conference aim to describe and contextualize the linguistic and literary multilingual realities of the 19th century. How does multilingualism manifest itself in 19th-century literature and what are the strategies to avoid, evade, or hide it? These are the questions at the heart of the conference addressing the ambivalent connection between monolingualism, multilingualism, and translation at a time when national languages emerged and established themselves in Europe.

Postgraduate conference in Comparative Literature and Translation Studies on 'Regeneration'

14 May 2021

School of Modern Languages and Cultures, University of Glasgow

Organised in collaboration with the *Writing in Transit* research cluster.

[Conference website.](#)

14th INTERNATIONAL CONFERENCE OF THE ESTONIAN ASSOCIATION OF COMPARATIVE LITERATURE

Theme: The Factor of Lyrical Poetry in the Formation of Literary Cultures

November 1 to 3, 2021

University of Tartu, Estonia

[Conference website.](#)

Organizers: Estonian Association of Comparative Literature; Department of Literature and Theater Studies, University of Tartu

Until recently, histories of literature have emphasised the seminal role of epic poetry in the development of literary cultures. Thus, relatively little attention has been paid to lyrical poetry, despite the fact of its noticeable presence in the formation of small literatures and the awakening of cultural and national self-awareness. The 14th international conference of the Estonian Association of Comparative Literature aims to explore the role of lyrical poetry in the formation of literary cultures.

Queer(y)ing the Disabled Body: Sex, Love, (Un-)visibilities, Temporalities

Online seminar, 12-13 November 2021

Organised by Jean-Philippe Imbert and Dr Sarah Meehan O'Callaghan (SALIS and EROSS@DCU, Dublin City University, Ireland).

[Seminar programme.](#)

With this conference, we place the aesthetics of the disabled body centre-stage as a queer(y)ing of the normative modalities of beauty, sex, love and desirability. We particularly challenge the tensions between being/not being seen, and the paradox of invisibility and visibility. Indeed, attempts to trouble the conventions of sexuality as oppositions to the tyranny of the normal (C. Lord & R. Meyer 2019) are implicitly woven into the historical fabric of the representation of sexualities and bodies.

Carnal Crimes: An online conference on sex and sex crime narratives in literature and the arts

21-22 January 2022

Organised by Jean-Philippe Imbert and Eoin Mc Carney (School of Applied Language and Intercultural Studies at Dublin City University, Ireland).

[Conference website.](#)

European Literatures of Military Occupation 1938–1955

International Conference April 4-7, 2022

Villa Vigoni German-Italian Center for European Dialogue, Lake Como, Italy

Conveners: Matthias Buschmeier (Bielefeld) / Jeanne E. Glesener (Luxembourg)

[Further information.](#)

Europe as a political entity is deeply connected to the experience of occupation. Likewise, the history of Europe in the 20th century is deeply marked by the experience of military occupation during and after World War I and World War II. The Third Reich's expansive imperial policy confronted millions of European citizens with the experience of an enduring occupation, forcing states and individuals into the dilemma of deciding between collaboration or resistance. This traditional dichotomy does not however do justice to the lived reality of everyday life in the occupied societies as recent historical studies have shown (Tönsmeier/Dieckmann/Quinkert 2003; Tönsmeier 2014, 2015). Beyond their radical opposition on the battlegrounds, the

experiences of occupiers and of occupied were considerably more intertwined and complex as hitherto thought, especially considering the lasting temporal character of the occupations in Europe in the 20th century. Each occupation opened a contact zone that also led to exchange and permanent communication, transforming the military front into a selectively permeable membrane of contact. While occupation was a “social process of everyday life” on the one hand (Dlugoborski 1995, 15), for millions, the contact zone turned into a death zone on the other. The experience of military occupation fundamentally shaped the conception of communities and individuals throughout Europe. Every European citizen has lived and still lives in an “implicated community” (Morris-Suzuki 2005). Literary representations play a major role in negotiating the meaning of this experience. It is important not only to look at these negotiations from national perspectives, which have become more and more prevalent today, but also to analyze them as manifestations of a heterogeneous but still conjointly experienced “harmful lesson” (Habermas 2001) of the “Europeanization of Europe.” Living under occupation means to find oneself in a situation of accelerated historical change and social pressure. Literature both affects and is affected by this process in very different ways. It can provide heroic narratives of resistance, it can incriminate collaboration and complicity, it can give insight into the often complex, tragic, and desperate situation of persecuted groups and individuals, but it can also provide the perspective of the occupiers and it can portray human encounters in inhuman situations. Imagining life under occupation, in literature, often challenges or fortifies widespread assumptions about a nation’s identity and its collective cultural memory. More importantly still literature on occupation also displays the occupation of European minds and reveals their history as an intricate bundle of interwoven rather than separated and separating stories.

Interdisciplinary Research Project “Translating Illness”

[Website](#).

Translating Illness is an interdisciplinary research project created by Dr Marta Arnaldi, Laming Research Fellow at The Queen’s College, University of Oxford. The project consists of a programme of international collaborations and a series of seminars, podcasts and video conversations. Translating Illness has been inspired by Marta’s academic background in comparative literature and medicine, and has been awarded funds from Wellcome Institutional Strategic Support Fund (ISSF), OUP-Oxford John Fell Fund, The Queen’s College and St Anne’s College (Early-Career Research Award), Oxford.

What do medicine and translation have in common? In what sense, and to what extent, is translation used in contexts as different as the transfer of meaning from one language (or medium) to the other, the concept of knowledge translation, and the process of protein synthesis? How will a nuanced understanding of translation help us advance in literary and linguistic studies as well as in clinical research? Translating Illness explores these questions from an integrated, biocultural viewpoint, with the aim to endorse, promote and inspire translation outside our area of expertise, and our common understanding.

Project Aglaya - “Strategies of Innovation on Cultural Myth Criticism”

[Youtube Channel](#) with live streams of [seminars](#).

[Project website](#).

Aglaya is an investigation project co-founded by the European Social Fund and the Council of Science, Universities and Innovation of Madrid, that counts with the participation of 140 researchers, members of 13 different research groups of 7 Universities. Every month, the project organises an online seminar related with the group activities.

El Proyecto Aglaya “Estrategias de Innovación en Mitocrítica Cultural” tiene por objetivo la propuesta de una nueva tipología de los mitos y sus correlatos imaginarios (fantasía, magia, manganime, ciencia ficción). Para alcanzarlo, investigará el ámbito imaginario de los mundos de ficción (según las categorías de inmanencia y trascendencia) a través de sus correspondientes géneros de expresión (género mitológico, fantástico, mágico, gótico, ciencia ficción, etc.) en la literatura, las artes y las disciplinas artísticas nacidas en los siglos XX y XXI (cine, series, videojuegos, manganime, cómic, etc.).

El Proyecto está integrado por más de 150 investigadores integrados en 13 grupos beneficiarios: “Grupo de Investigación de Mitocrítica” (coord.), “Corpus Inscriptionum Latinarum”, “Estudios Rusos Complutenses”, “Estudios Transversales de Creación Contemporánea”, “Influencias de las éticas griegas en la filosofía contemporánea”, “Ecocrítica y Humanidades Ambientales”, “Historiografía e Historia de las Religiones”, “Estructuras comunicativas e interacciones en los distintos niveles de la comunicación”, “Innovación y análisis de la imagen”, “Interculturalidad y Traductología”, “Poéticas en Lengua Inglesa”, “Estudios de Recepción” y “Estudios en Intermedialidad y Mediación Intercultural”. Estos grupos pertenecen a siete universidades madrileñas: Complutense, de Alcalá, Autónoma, Carlos III de Madrid, Francisco de Vitoria, Pontificia Comillas y Antonio de Nebrija.

El Proyecto es eminentemente interdisciplinar. Comprende literatura, artes plásticas, musicales y del espectáculo, cine, videojuegos, traducción e interpretación, comunicación y diseño, filosofía, epigrafía e historia de las religiones. Los grupos contribuyen eficazmente a la formación de jóvenes investigadores —más de 170 tesis dirigidas—, a la movilidad —más de 330 intercambios nacionales e internacionales—, a la participación en redes y consorcios —más de 670 participaciones en proyectos de investigación—, a la transferencia de los resultados —más de 600 libros publicados y más de 3.400 artículos o capítulos— y a la divulgación —más de 2.600 contribuciones a congresos, 57 de ellos coordinados por miembros del Proyecto.

Los logros del proyecto son difundidos mediante libros en formatos de papel y digital, números monográficos de “Amaltea, Revista de Mitocrítica”, esta misma página web, las redes sociales (Facebook, Twitter, Youtube, Whatsapp, Instagram) y medios de comunicación locales y nacionales (TVE, Telemadrid, RNE, Onda Madrid...).

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.

[Upcoming events.](#)

Asymptote Book Club

The Asymptote Book Club is the only book club dedicated to world literature in translation that partners with top independent publishers on both sides of the Atlantic. The selected fiction it delivers monthly around the globe is curated by an award-winning team of Asymptote editors,

featuring a wide variety of translators and source languages. It aims to inspire and challenge while keeping its readers up to date with the latest titles by both emerging voices and beloved authors. The Book Club is proud to be endorsed by prominent literary figures like George Szirtes, Magistra Beck, Yann Martel, Dan Chiasson, and Stav Sherez, among others.

Members get access to live Q&A sessions with authors and/or translators and benefit from an exclusive community space for discussions. Flexible subscription options and group discounts are available. Sign up details and more information are available [here](#).

Cost for a year-long individual subscription: 17.58€/month.

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!