



European Society of Comparative Literature/

Société Européenne de Littérature Comparée

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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.

Message to members

The ESCL has issued a statement condemning the invasion of Ukraine, which can be consulted on the Society’s [website](#).

Call for applications to the ESCL/SELC executive committee

Do you want to join the ESCL executive committee and take an active part in shaping the ESCL, its publications, events, awards, communication strategy? Memberships of the executive board are decided through a vote at the biannual conference and are tenable for two years. Roles will be

advertised at the end of May or early June 2022 on the ESCL website, with a deadline for applications in mid-June, and the vote will take place in Rome in September 2022. All paying members of the ESCL can attend the general assembly and vote. You can send your application to ESCL.executiveboard@gmail.com.

Upcoming conference in Rome, 5-9 September 2022

If you wish to attend, remember to register before **15 June 2022**. [This is the link to the registration website](#). Please note that this is a hybrid conference, therefore, participants can choose to attend online. On the registration webpage you will find the dedicated fee for online participation.

We also remind you that in order to participate to the Conference you need to be a member of ESCL/SELC and have paid your membership fee for 2022.

Publications

The [latest issue of *CompLit*](#), the journal of the ESCL/SELC, is out!

CompLit. Journal of European Literature, Arts and Society, 2022 – 1, n° 3.

Special issue on Beginnings. Narrations and Re-Creations of Origins in Linguistics, Literature and the Arts / *Les débuts. Narrations et re-créations des origines en linguistique, littérature et arts*, edited by **Chiara Lombardi**.

Previous issues :

Issue 2: Travel Writing, Cultural Exchange and Identity Construction / Récits de voyage, échanges culturels et constructions identitaires

[dir. **Leena Eilittä**, **Sandra Vlasta**]

Issue 1: Comparative Literature and European Cultures / Littérature comparée et cultures européennes [dir. **Bernard Franco**]

[Further information](#).

Celebrating Francophonía in Slovenia

On March 22, 2022, during the celebrations of the international Francophone week, the University of Primorsko in Koper, Slovenia, conferred the title of the FRANCOPHONE PERSONALITY OF THE YEAR to METKA ZUPANČIČ, PhD, Professor Emerita, the University of Alabama in Tuscaloosa. Prof. Zupančič, who is also a member of the Executive Committee of the ESCL, currently serves as a guest professor in the French program of the University.

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.

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

VII International Conference on Myth Criticism “Myth: Theories of a Controversial Concept”

Complutense University of Madrid, 25-28 October 2022

Format: on-site and online.

Submission of abstracts: **15 May 2022**

The Organising Committee will communicate to the participants their acceptance or rejection by the **15th of June**.

[Registration form for speakers.](#)

Scroll down on the [conference website](#) for further registration forms.

The bibliography on modern reworkings of mythical narratives is immense: Greco-Latin myths in novels and adventure films, adaptations of Celtic, Norse, or Slavic myths in cinema, TV series and comics, the relationships between Eastern and Western myths... The list is endless and somehow overabundant compared to the smaller (though still huge) bibliography of theories of myth. The reason for this disproportion is due, in part, to the difficulty involved in abstracting general criteria. When critics seek to define myth, they must first strip it of spatial, temporal or circumstantial conditioning; only later will they be able to apply the label “myth” to this or that story.

Different key factors of our contemporary society (the phenomenon of globalisation, the dogmas of relativism, the logics of immanence) make the definition of myth even more difficult for the non-specialized public and for academic researchers alike. Indeed, academic reflection has not been immune to contemporary confusion about myth: in the wake of great psychoanalysts, sociologists or ideologues, many researchers apply to their work certain conceptions of myth that identify it with individual sublimations, social deformations, or tendentious ideologies. For this reason, later on, the non-specialized public —cheered on by the sensationalism of the press— likes to label any fallacy as “mythical”: apparently, the term “myth” cloaks the user of non-mythical discourses with a golden aura.

In addition to these epistemological difficulties, there is another challenge: the prevailing confusion between different correlates of the imaginary. There are many studies that indiscriminately address the domains of esotericism, fantasy, science fiction, and mythology. Coherent studies that dispel vagueness and provide distinctions in the academic critique of these correlates of the imaginary are needed.

All these problems call for a well-founded reflection on a more securely defined notion of myth. Only then will it be possible for researchers to properly address an interpretation of mythical narratives, that is, without previously imposing on the texts what they already intend to discover in them. These questions, among others, are those that the 7th International Conference on Myth Criticism aims to answer.

What is myth? When can a story be classified as mythical? How should we think about myth in our contemporary society? Is it too rigorous to state that myth is inherently tautological and lacks any direct correlation with our real world? In other words, how is it possible that an unverifiable mythical predicate can “refer” to our world? Can myth express any kind of truth? Does it add a knowledge that is coherent with reality? Does it reveal a falsehood? If myth has its own ways of expressing truths about the world, what differentiates it from the postulates of scientific and experimental reason? If myth presupposes the intervention of the numinous, what distinguishes it from religion and literature?

Proposed research areas:

Classic, Medieval and Modern theories of myth

Contemporary revisions of myth theory

Philosophical theories of myth

Myth and political theory

Myth and religion: ritual, ceremony, salvation

Theories of other disciplines applied to myth: Anthropology, Psychoanalysis, Sociology, Linguistics, etc.

Myth and queer theory

Theories on immanence and transcendence of myth

Myth and other concepts: theme, symbol, archetype

Myth and its imaginary correlates: esotericism, fantasy, magic and science fiction

Myth as a fallacy, lie, illusion and deceit

Processes of mythification and demythification

The VII International Conference on Myth Criticism “Myth: Theories of a Controversial Concept” (25th-28th October 2022) will analyse the difficulties encountered by critics in defining myth, discuss traditional definitions and propose a renewal in the epistemology of myth.

The Conference will focus this year on the theoretical approaches to myth:

<https://mythcriticism.com/en/>

The deadline for the submission of proposals ends on the **15th of May**.

Aesthetic Possibilities: Literature, Rhetoric, Philosophy

Sixth Berkeley-Cologne-Yale Summer School

Topic: “Writing and Reading Scenes”.

Deadline for applications: **15 May 2022**

[Further information.](#)

The Summer School will take place at Yale University from August 15-19.

In recent years, the terms “writing scenes” and more recently “reading scenes” have described a group of praxeologically oriented approaches to literary studies that expand and rethink traditional concepts of text and authorship. These attempts of reformatting our concepts of literature consider both inner-literary scenes of writing and reading and specific processes of writing, as well as the networks of literary production, distribution, and reception. They take into account the institutional and anti-institutional factors of literature as well as its media-technological and pedagogical frameworks and point to the relationship between literature and critique as well as literature and the archive. Through a number of case studies, the summer school will explore the methodological and theoretical presuppositions as well as possible applications of the concepts “writing and reading scenes”.

Academic Staff

Rüdiger Campe, Yale University

Eva Geulen, ZfL Berlin

Niklaus Largier, UC Berkeley

Anja Lemke, Universität zu Köln

Carlos Spoerhase, Universität Bielefeld

VICTORIAN RESURRECTIONS

International Conference, **22nd-24th September 2022** (University of Vienna)

Deadline for proposals: **15th May 2022**

[Conference website.](#)

Confirmed Keynote Speakers:

Ann Heilmann (University of Cardiff)

Patricia Duncker (University of Manchester)

Death and resurrection as well as the fears, fantasies and fads that surround them, pervade Victorian literature and culture in a myriad of ways. From literary representations of the dead coming back to life, to cultural practices of mourning and memorialising the dead, the Victorian era betrays a striking concern with how to cope with one's mortality. Working-class literature such as penny dreadfuls fictionalised concerns about the illegal trade in corpses led by resurrection men, or body-snatchers, who exhumed corpses to sell them to medical men, most specifically, to anatomists. Gothic texts throughout the 19th century often featured reanimated corpses or the living dead. The rise of spiritualism and the popularity of mediums and séances in the second half of the century complemented upper- and upper-middle-class practices of mourning, while the working-class was confronted with the (financial) impossibility to memorialise their lost ones in what was thought 'the proper way'. Queen Victoria herself mourned Prince Albert for over four decades, famously making her servants lay out his clothes in the morning and bring hot water for his shaving, as if he were about to come back.

Twentieth- and twenty-first-century literary, cultural, and material practices are guided by a wide range of agendas – revisionist, political, nostalgic, commercial, aesthetically experimental – in their manifold recurrences to the Victorian Age. At the same time, the manifold recurrences of the Victorian age in twentieth- and twenty-first-century literary, cultural, and material practices have preserved an interest in the idea of resurrection(s) and its implications. As a cultural phenomenon neo-Victorianism, for instance, could be described as one giant resurrectionist enterprise geared towards a reimagining of the Victorian Age through a wide range of different media and genres. Driven by a desire to fill historiographical gaps, retell the lives of iconic figures or uncover the stories of side-lined,

obscure or marginalized individuals, neo-Victorian appropriations are what Kate Mitchell calls "memory texts". As such, they simultaneously reflect and shape our perceptions of the Victorian Age by creating specific versions of that past; by selecting which stories are being (re)told and whose voices are being recovered or made heard. These acts of remembrance often serve our need to constitute or reaffirm our social and cultural identities through the idea of a shared past and a common set of values. Neo-Victorian recoveries and (re)assessments of the 19th century are hardly ever 'innocent'. Instead, they are ideologically charged and reflect the concerns of our present, how we position ourselves with regard to the past, and how our meaning-making activates texts selectively. Neo-Victorian texts and practices participate in the project of producing and consolidating but also revising our cultural memory of the 19th century, contributing to the rich spectrum of Victorian after-lives and after-images in our society.

Topics for papers may touch on but are not limited to:

the Gothic (the undead, re-awakened mummies etc.)

resurrection men and body-snatching practices

Victorian cultural practices surrounding death (spiritualism, séances, mediums)

Victorian memorial cultures

neo-Victorian literature's resurrective practices

the Empire, ancient cultures & *translatio imperii* (Egypt; Assyria; Greece; Rome)

20th/21st century costume drama

20th/21st century re-imaginings of Queen Victoria and other iconic Victorian figures

critical revivals (e.g. the *fin-de-siècle* Scottish Revival)

the re-discovery and/or re-evaluation of forgotten Victorian texts

the re-discovery and/or re-evaluation of forgotten or marginalized Victorian figures

resurrection of forgotten Victorian traditions and/or social movements

dark tourism (or thanatourism) in connection with the Victorian era

(neo-)Victorian literature and biofiction
Religion/spirituality in (neo-)Victorian literature and biofiction
neo-Victorianism and cultural memory
Victorian life writing / writing Victorian lives
Victorian and neo-Victorian resurrective practices and fame/obscurity
Victorian afterlives and reputations

Those interested in contributing should send 300-word abstracts for 20-minute papers in English by **15th May 2022** to Sandra Mayer (Sandra.Mayer@oeaw.ac.at) and Sylvia Mieszkowski (sylvia.mieszkowski@univie.ac.at), and include a short bio-bibliographical note (approx. 100 words).

Conference Warming: 22nd Sep; Conference Dinner: 23rd Sep

Conference Fees:

full fee: 60 Euros

reduced fee (PhD students): 30 Euros

For practical and organisational information about VICTORIAN RESURRECTIONS please check from mid-May 2022 onwards: <http://anglistik.univie.ac.at/victorian-resurrections/>

References:

Böhm-Schnitker, Nadine, and Susanne Gruss. Neo-Victorian Literature and Culture: Immersions and Revisitations. London: Routledge, 2014.

Heilmann, Ann, and Mark Llewellyn. Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009. Basingstoke: Palgrave Macmillan, 2010.

Hotz, Mary Elizabeth. Literary Remains: Representations of Death and Burial in Victorian England. Albany: State University of New York Press, 2009.

Kucich, John, and Dianne F. Sadoff, eds. Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century. Minneapolis: U of Minnesota P, 2000.

Lutz, Deborah. Relics of Death in Victorian Literature and Culture. Cambridge: CUP, 2017.

Matthews, Samantha. Poetical Remains: Poets' Graves, Bodies, and Books in the Nineteenth Century. Oxford: OUP, 2004.

Mitchell, Kate. History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages. Basingstoke: Palgrave Macmillan, 2010.

Mole, Tom. What the Victorians Made of Romanticism: Material Artifacts, Cultural Practices, and Reception History. New Haven: Princeton UP, 2017.

Reviving Memory and Overcoming Oblivion: Comparative Aspects

International Scientific Conference

November 10-11, 2022

Vilnius, Lithuania

Hosted by the Institute of Lithuanian Literature and Folklore in collaboration with the Lithuanian Comparative Literature Association.

Closing date for submissions: **June 30, 2022**

Contact email: info@llla.lt

Format: hybrid.

[Further information.](#)

Keynote speakers:

Krzysztof Czyżewski (Professor of the University of Bologna, President of the Borderland Foundation, Director of the Centre “Borderland of Arts, Cultures and Nations”)

Zanda Gūtmane (Professor of the Liepāja University)

Neringa Klumbytė (Associate Professor of the Miami University in Ohio)

Aurimas Švedas (Associate Professor of the Vilnius University, Deputy Director for Foreign Relations and Communication of the Lithuanian Institute of History).

Memory is a multilayered phenomenon of structuring the past. It manifests itself in various forms in the life of the individual, as well as in the life of particular groups, cultures or societies. Individual memory is more closely associated with authentic personal experience, history and private time, whereas collective memory is associated with the community and historical time.

The cultural process of memory also involves oblivion, a phenomenon that is even more difficult to grasp and define, and which has become one of the pillars of memory research. It is important not only what and how we remember but also what, how and why we forget. Therefore, we propose to explore the ways in which the contents of the past and experience are expressed in culture and art, and to compare the forms of memory in different cultures. Literature is a particularly apt and distinctive medium for individual and collective memory.

Although research on collective memory in Europe and the Baltic States has been carried out for more than a decade, it is still relevant today. The active involvement of society in the creation of memory has been a witness to that. The renewed ‘memory wars,’ debates over monuments, public spaces, activities of memory or heritage organizations, historical literary works and screen adaptations are often subjected to criticism or escalated reactions. Private and secret archives open wider to the public, autobiographies are becoming more popular, and epistolary works are being published, which not so long ago have been accessible only to the staff of archives and museums. The role of memory is changing as well. The search for dialogical memory and connecting forms of collective identity has brought to attention the importance of diverse communities. Thus, it is important to highlight the correlations between memory and identities. It is also necessary to analyze the links between personal and collective, societal, ethnic, national and regional, and international interests.

Differences and tensions are even more pronounced when crossing the borders of a country, or even a region. Therefore, we particularly welcome contributions that compare and emphasize the links and contradictions between cultural phenomena and literary works of individual countries and regions.

Memory is also part of philosophy, history, sociology, psychology, anthropology, media studies and other fields. By offering an open space for discussion and exchange of ideas, the organizers of the conference invite representatives of various fields to analyze the phenomenon of memory from different perspectives and to learn of the efficiency of interdisciplinary approaches.

We invite to discuss the nuances of the methodology of collective memory research, the culture and media of memory, the concept of forgetting and its expression, the relationship of memory to place, its role in identity, and the issues of narratives of the past. We welcome twenty-minute presentations in various formats: comparative analyses, case studies, theoretical and methodological approaches and examples of research practices.

We invite proposals for papers on the following subtopics:

Section I: Methodology and Interdisciplinary Approach in Memory Research

- The interactions between memory and mentalities research
- Recent approaches to individual and collective memory research
- Selective and (re)constructive memory
- The relationship between memory and forgetting

Section II: Topography of Memory

- Memory of place (philotopia)
- Urban and agrarian memory

- The role of landscape and scenery in works of art
- Memory in travel literature

Section III: Dialectics of Memory / Oblivion in Literature and Art

- The literary canon and forgotten texts and authors
- Narratives of memory loss and recovery
- Forms and shapes of forgetting
- The phenomenon of nostalgia
- Memory and imagination in egodocuments

Section IV: Mediators and Creators of Memory

- The writer as (re)constructor of memory
- Literary screenings and theater stagings as a way to overcome oblivion
- Literary archives and heritage: good practice examples
- Collective memory in the curriculum
- Forms of literary memory in virtual space

Section V: Collective Memory and Identity

- Memory and generational differences
- Memory of the Self and the Other
- Memory of ethnic minorities
- Memory of social groups and subcultures
- Interactions between individual and collective memory in creative work

Section VI: Memory and the Specifics of the Baltic Region

- The problems of Baltic region memory research
- Memory communities of the Baltic States
- Dominant chronotopes of the Balts and Baltic
- Lithuanian and Latvian memory in world literature

Section VII: War and Memory

- Memories of war and memory wars
- The struggle of national revival movements for collective memory
- The remaking and falsification of memory
- Constructing war propaganda
- Memories of war in literature and egodocuments.

We welcome abstracts of 150-200 words for twenty-minute presentations and short bio by July 31, 2022. Email your abstract and bio to info@lila.lt. When registering, please indicate whether you will be attending the conference live or remotely.

English-language articles based on the conference papers and selected by the Scientific Committee will be published in the peer-reviewed journal *Acta litteraria comparativa*.

Scientific Committee:

Dr. Gintarė Bernotienė
 Doc. Dr. Vigmantas Butkus
 Prof. Dr. Zanda Gūtmane
 Dr. Viktorija Jonkutė
 Prof. Dr. Hélène de Penanros
 Prof. Dr. John Pier
 Doc. Dr. Dainius Vaitiekūnas
 Dr. Manfredas Žvirgždas

Organizing Committee:

Dr. Dalia Cidzikaitė

Doc. Dr. Žydronė Kolevinskienė
Prof. Dr. Dalia Kuizinienė
Dr. Laura Laurušaitė

CONTEMPORARY PLAYWRITING: DEVELOPMENTS, CHALLENGES AND THEMES

24–25 November 2022, Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania

Date for submission of presentation topics and abstracts: **30 June 2022**

The Institute of Lithuanian Literature and Folklore invites you to participate in its first international arts conference dedicated to contemporary playwriting research. The conference aims to promote a reflection on playwriting as a literary art. Presentations should therefore focus on contemporary playwriting issues, processes and analyses from a literary perspective, with an emphasis on research of playwriting as a written work that will complement the diverse insights of theatre critics. Lithuanian and foreign literary scholars, drama researchers, young researchers (doctoral students), and playwrights are invited to participate in the conference.

Proposed topics for presentations:

- Contemporary playwriting: boundaries and turning points (end of the 20th century–21st century)
 - Postdrama
 - Analysis of plays by contemporary Lithuanian and foreign playwrights from a selected perspective
 - Literary and performance aspects in contemporary plays
 - Principles for creating a contemporary play
 - The relationship between contemporary drama and theatre: (non)theatricality of the text
 - The role of the reader in contemporary playwriting
 - The relationship between contemporary playwriting and intertextuality
 - Lab- or docudramas: a question of authorship
 - Contemporary playwriting and sociability of literature
 - The autobiographical trend in contemporary playwriting
- etc.

Important dates:

- Presentation topics and abstracts (up to 250 words in the language in which the presentation will be made) must be submitted by **30 June 2022** to the following email address:

drama.conference2022@gmail.com together with a brief biography and an indication of whether you will attend the conference in person or remotely.

- we will announce the papers accepted for the conference programme by **15 July 2022**.

Date and place of the conference: The conference will take place on 24–25 November at the Institute of Lithuanian Literature and Folklore (Antakalnio St. 6, LT-10308 Vilnius, Lithuania) and also remotely (Zoom). Presentations will be recorded.

Conference language requirement: Lithuanian and English.

Duration of presentations – 30 minutes (20 minutes presentation, 10 minutes questions and discussion)

Registration fee:

- participants – €30
- doctoral students – €20

Organising committee: Prof. Aušra Martišiūtė-Linartienė, PhD Gabrielė Labanauskaitė, PhD Kristina Janulytė, PhD student Karolina Bagdonė, PhD student Aušra Gudavičiūtė.

Calls for Contributions / Appels à contributions

Inaugural Issue of COMPENDIUM: JOURNAL OF COMPARATIVE STUDIES | REVISTA DE ESTUDOS COMPARATISTAS: WORLD LITERATURE AND THE CIRCULATION OF ART

University of Lisbon, School of Arts and Humanities, CECComp — Centre for Comparative Studies

Deadline for submissions: **May 30, 2022**

[Website](#).

Compendium: Journal of Comparative Studies | *Revista de Estudos Comparatistas* is a new open access peer-reviewed academic journal that aims to promote the publication of original research reflecting the diversity of expressions in the interdisciplinary field of Comparative Studies. As a multilingual and international forum, *Compendium* welcomes different approaches in the humanities across Comparative and World Literature, Film, Art, and Culture Studies, providing academics, scholars, and students with the opportunity to disseminate their work to a diverse audience of peers, as well as professional and non-professional readers.

Compendium invites submissions for the inaugural issue of the journal on the theme of World Literature and the Circulation of Art from 1800 to the present. This special issue welcomes essays that explore world literature as an interart phenomenon which connects the literary sphere with other manifestations of art and culture, thus challenging the boundaries of interpretation and text.

Art objects and other artifacts participate as mediators in literary creation and companion pieces to texts and books, such as the Convent of Mafra in José Saramago's novel *Baltasar and Blimunda*, or the photographs in George Rodenbach's *Bruges-la-Morte*, André Breton's *Nadja*, and the works of W.G. Sebald. But they can also assert their presence in different ways: as central references (John Singer Sargent's portrait of Samuel Pozzi in Julian Barnes' *The Man in the Red Coat*); sources of inspiration (A.S. Byatt's *The Matisse Stories*); objects of intermedial adaptations (Brueghel's *Procession to Calvary* in Michael F. Gibson's exploratory essay *The Mill and the Cross*); or entirely fictional constructs (the bronze idol in Prosper Mérimée's *La Vénus d'Ille*, the narrator's paintings in Clarice Lispector's *Água Viva*, or the "disconnected objects" of Leila Aboulela's short story "The Museum").

Prospective authors are invited to look into the different ways in which works of art of all forms and media travel throughout the globe, and in this process contribute to the definition and formation of world literature, allowing it to look beyond the hegemonic centres and safeguarding diversity. They are encouraged to discuss the material or ghostly presence of artifacts and art works in literature, as well as the role of world literature in the international circulation of artistic cultures. Some of the topics we hope to explore in this issue include:

the role of intermediality in comparative and world literature; the impact of art and material culture in the global circulation of literature; aestheticism, exoticism, and modern definitions of art; artistic cosmopolitanism and/or regionalism from the nineteenth century to today; art, sex and the genders of world literature; world literature and practices of collecting, connoisseurship, and international travel; showing and telling in film, photography, short fiction, ekphrastic poetry; world literature as visual culture: illustration, adaptation, manga; commercial, imperial and (post)colonial routes in the circulation of art and literature.

We especially encourage submissions on topics that reach beyond Western cultures, as well as submissions from doctoral students and early-career researchers. Submitted articles may be written in English, Portuguese, Spanish, or French, and should range between 6,000 and 8,000 words, including notes, references, an abstract of 150 to 250 words, as well as 4 to 6 keywords. Authors must follow the formatting guidelines listed in the Submissions section under "Author Guidelines"

on the journal's website. Online submission: to register and submit your article for peer review, please follow the hyperlink "Make a Submission" on the *Compendium* homepage before the **30th of May 2022**.

Editors of this issue:

Amândio Reis (University of Lisbon)

Stefano Evangelista (Oxford University)

Journal of Ecohumanism: Labors of Love and Loss: Radical Acts of Human, Plant, and Nonhuman Mothering

Abstracts' submissions to be sent to the Editors until the **31st of May 2022** at the latest.

Final papers' submissions to be sent to the Editors until the **31st of December 2022** at the latest.

"How can there be so many mothers in the world but so little sense of what it might be to become one?"

— Rachel Cusk, *A Life's Work: On Becoming a Mother*

"Empirically speaking, we are made of star stuff. Why aren't we talking more about that?"

— Maggie Nelson, *The Argonauts*

As we enter year three of the global pandemic, it is clear that mothering is both essential and chronically undervalued. For the two editors of this special issue, we are among millions who are raising kin (human and nonhuman alike) in the Anthropocene. Who both worry desperately for what the future will look like, and who practice love and care in the face of crisis, extinction, contamination, aggression, and more. We are interested in taking seriously mothering and other forms of caregiving as radical acts of ecosurvival. We invite human animal collaborators to submit articles to this special issue to help us collectively think through the ways in which love, intimacy, mothering, caregiving, and/or kinmaking are practices of resistance or solidarity or world-making. As feminist theorists have painstakingly noted over the years, mothering is perpetually ignored and devalued in both scholarship and western culture. And as ecofeminists such as Carol Adams have noted, the similarities between the treatment of women/minoritized others and nonhuman animals highlight the ways in which human liberation is intertwined with the care and recognition of nonhuman suffering. We propose this special issue not just as a corrective to the historical silencing of mother- experience(s) in the humanities. We suggest that the intimate, embodied, and relational dimensions of human entanglement with the nonhuman world can best be captured and understood by focusing on mothering and other forms of caregiving and kinmaking.

We especially seek submissions that engage the visceral, the embodied, and the disruptive dimensions of labor and mothering: the ways in which the pregnant body is both one and two at the same time; the otherworldliness of early motherhood; the monstrosity of the mother-body; the placenta as both a literal organ and yet a metaphor for birth, life, death, and thriving (e.g., topsoil as earth's placenta); the emotional labor of bearing witness to suffering and grief as near constants; the disappearance of bodies and laboring bodies.

We are also interested in how we can pay attention to the role of plant mothers and nonhuman animal mothers and fungi mothers, among other types of caregiving and caretaking. We call for papers that engage the ways in which mothering, birthing, or embodied care are animal and plant acts, sites of (messy) possibility for seeing our human entanglement with the nonhuman world more fully. In line with the Journal of Ecohumanism's aims, we seek work that wrestles with the

ways in which changing definitions of ecological citizenship offer strategies for living and loving that hasten the end of the Capitalocene.

Potential topics:

Love as a political project (beyond species' boundaries or kin-ties)

Interspecies caregiving/Interspecies mothering

Mothering/caregiving/love and/against capitalism

Transcorporeality and endangered species

Nonhuman animal mothering

Plant mothering

Plant communication

Sensuous engagement with nonhuman others

Indigenous and nonwestern approaches to mothering, kinship, caregiving

Decolonizing mothering/kinship/caregiving

Emplaced and/or Out-of-place care (invasive plants, animals, monstrous bodies)

Grief and loss

Art as a space to queer boundaries between flora and fauna

Folklore, Mythologies, and Oral Histories

Witchcraft and Witches

Editors

Alexa M. Dare, Associate Professor of Communication and Media, University of Portland, Portland, Oregon, U.S.A.

C. Vail Fletcher, Professor and Chair, Department of Communication and Media; Gender, Women, and Sexuality Studies, Co-Director, University of Portland, Oregon, U.S.A.

About the Submissions

Potential contributors should (a) send an abstract of 250 words that describes the proposed focus and content of the paper and (b) a short bio of each author. Please send the abstract and bio by **May 31, 2022** to BOTH editors (contact info below). Full-length papers of approximately 5000-6000 words will be due in December. The language of submissions is only English. All submissions shall follow the latest guidelines of APA style referencing. More information about the style sheet is found here: [<https://journals.tplondon.com/ecohumanism/about/submissions>]. The submissions of abstracts and full-length papers, including an abstract and short bio/CV, will be sent directly to both Editors' e-mails as well as any queries that you may have. The Editors' e-mails are [dare@up.edu] and [fletcher@up.edu].

Special issue: *Administrory* - Administrative Cultures and their Aesthetics

Volume 8

Deadline for submission of abstracts: **May 31, 2022**

This special issue of *Administrory* focuses on the relationship between different traditions of literature or art, on the one hand, and of state administration, on the other. By highlighting the "story" in *Administrory*, it seeks to unpack aesthetic configurations manifest in literary and artistic works engaging with bureaucratic topics and spaces, set in (or against) a variety of historical backgrounds. Drawing on literature, but also on film or other arts to highlight different administrative cultural contexts and then contrasting them in their specificity is the goal of the

edition. We therefore welcome contributions discussing the ways in which specific narrative or visual strategies and stylistic devices identifiable in these works help to shape a distinct imagery of specific administrations, with their underlying complexities, tensions, and paradoxes. In short, the issue deals with the aesthetics of specific administrative cultures.

To what extent and under what auspices does the rhetoric of monotony, repetition, impersonality, and colourlessness constitute the defining trait of “bureaucratic ambiance”? How do particularly literary discourses integrate, reproduce, or subvert administrative writing practices by borrowing from their textual forms and formulations? Looking at the materiality and the corporeality of officialdom, in the spirit of Jan Banning’s seminal photographic exhibition *Bureaucratics*, how do photographs or paintings capture or reflect the diverse aesthetic properties of administrative cultures at various levels, in diverse epochs and in different regions? Ideally, these inquiries will inform a wider conversation on inventories of bureaucratic objects and the identity of bureaucratic subjects, charting the circulation of affective, textual and pictorial flows within administrative apparatuses. In addition, they ideally profile the different characteristics that distinguish administrations in the Anglo-Saxon world, for example, from those in German-speaking, French or Scandinavian regions.

Historical and sociological studies of state administration have emphasized the importance of the “look” of bureaucracy, and in literary scholarship as well as in film studies and art history there is a rich tradition of exploring the administrative intricacies deployed in works of fiction, in poetry and drama, or in movies and in paintings. By spotlighting literary, artistic and cinematographic responses to or reflections of administrative forms and designs, setups and workflows this issue seeks to make a significant contribution to our understanding of the interplay between artistic and administrative forms. Exploring bureaucracy’s influence on aesthetics, this special issue is inspired, amongst others, by Dean de la Motte’s analysis of modern French literature’s celebration and narrativization of the “accretion of writing, circularity, stasis, re-production, rewriting, postponement.” Another highly productive framework for the study of public administration and literature is proposed by Ceri Sullivan’s exploration of the “aesthetic problems” produced by bureaucracy, or by Kerstin Stüssel’s concept of “*mitschriften*”.

Aiming to supplement and continue these efforts, the special issue invites contributions on:

- comparative approaches to administrative cultures and literature
- links between administrative and literary, artistic or filmic forms
- materiality and corporeality of officialdom
- affective regimes in bureaucratic narratives and scenarios
- administrative tropes, figures and aesthetics in fiction, poetry, drama, in film, painting and concept art
- literary writers employed as state officials
- early modern commissioned artists such as Jan van Ravesteyn, state-sponsored modern artists such as Alexander Rodchenko, and later conceptual artists such as Sol Le Witt, Claes Oldenburg, or Ingrid and Ian Baxter, who dealt with bureaucracy as an aesthetic phenomenon under different conditions
- Examinations of and critiques of bureaucracy in feature films like *Brazil*, in documentaries like Frederick Wiseman's, and also in television and streaming serials like *Mad Men* and *The Office*.

We welcome research that goes beyond the Western canon and explores administrative aesthetics in ancient, modern, and contemporary works of art, film, and world literature. The contributions can be written in German, English or French.

The issue is edited in collaboration with Jonathan Foster (Stockholm University), Alexandra Irimia (Western University) and Burkhardt Wolf (University of Vienna). If you would like to propose an article for this volume, please submit an abstract (max. 2,500 characters) including a title and a short CV until **May 31st** to Alexandra Irimia (airimia2@uwo.ca) and Jonathan Foster (jonathan.foster@english.su.se).

ADMINISTORY sees itself as a platform to publish and discuss cutting-edge research on the history of administration. The journal, which appears once a year with double blind peer-review procedures, is interdisciplinary, trans-epochal and transnational as well as methodologically open. ADMINISTORY thus establishes itself as an interface between historical-cultural research and the debates on state and administration in the social sciences, law and political sciences. Contributions are published in English, German or French.

For further information on ADMINISTORY: <https://content.sciendo.com/view/journals/adhi/adhi-overview.xml>

Urban Poetics and Politics in Contemporary South Asia and the Middle East

Abstract Submission Deadline: **June 15, 2022**

Full Chapters Due: **Aug 28, 2022**

Publisher: IGI Global (Tier-1; Nearly all IGI Global publications are indexed in Scopus)

Webpage: <https://www.igi-global.com/publish/call-for-papers/call-details/5937>

This edited book seeks chapter proposals that explore geographies of women's urban experiences as depicted within the South Asian and the Middle Eastern Anglophone literature of the twenty-first century. The book is especially concerned with women's stories that map the geography of the city as simultaneously gendered and un-gendered; narratives that reveal a series of truths about women's oppression and activism in the city. Some of the questions that are of interest in this volume include: How women experience, navigate, contest and appropriate city spaces; how the gendered structure of the city restricts, controls, and shapes women's life; how the misogynist nature of urban spaces creates in women a dystopian experience of the city; how the gendered structure of the city serves to promote violence against women; how the unjust geographies of the city help to exclude women from social participation; how women reassert their subjectivity by un-gendering urban spaces; how women use urban spaces to renegotiate gender roles; how women's urban protests create feminist solidarity and alliance among women in the city; how women's urban activism redefines spatial boundaries and cartographies of the city. This edited book welcomes chapter contributions that address these and related questions and explore literary representations of city and city spaces as experienced by women in South Asia and the Middle East.

Recommended topics include, but are not limited to, the following:

Part I. Gendering the City: Imagined and Experienced Urban Spaces

- Unjust geographies and social inequality
- Anonymity/Invisibility in the city and social exclusion
- Geographies of violence and harassment
- The city as an urban dystopia for female citizens

- Geographies of separation and segregation
 - Spatial boundaries and anxieties
 - The urban gothic city in women's stories
 - Class, race and discrimination
 - Disease, pollution and death in the city
 - Women out of place: displaced, re-rooted, transnational
- Part II. Un-Gendering the City: Women Activism and Contesting Urban Spaces
- Urban spaces and the renegotiation of gender roles
 - Re-placing women, re-constructing the city
 - Contested urban spaces: Place and subjectivity
 - Heterotopias: the possible and the real
 - Solidarity and alliance across the city
 - Digital literary cartographies: Mapping women's activism
 - Third spaces, contact zones, and shifting boundaries
 - Radical geographies and geographies of radicalism
 - Urban protests, anti-discrimination measures, and social movements

Submission Details:

Please submit 250 to 500 words abstract of your proposed book chapter clearly explaining how it addresses the details outlined above. The proposals must be submitted latest by **June 15, 2022** via the online submission system available at: <https://www.igi-global.com/publish/call-for-papers/call-details/5937>

After notification of acceptance of summaries, final book chapter submissions should be between 7,000-10,000 words latest by Aug 28, 2022. Final book chapters must adhere to the guidelines within the 7th edition of the APA Publication Manual. All submitted chapters will be reviewed on a double-blind review basis.

Contact Info:

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Between: “The Illustrated Novel between the 18th and 20th Century”

Between: XIV.25, May 2023

Edited by Claudia Cao, Giuseppe Carrara, Beatrice Seligardi
 (<https://ojs.unica.it/index.php/between/announcement/view/107>)

Date for submission of complete papers: **10 November 2022**

To a certain extent, the experience of reading has always also been a visual experience, starting from the typographic arrangement of the characters on the page up to the images that often accompanied the texts. In particular, between the eighteenth and twentieth centuries the number of illustrated novels is very high in every sphere of the literary field: *fleurons*, *cul-de-lampes*, cartoons, and full-page images segment and enhance the writing of many fictional narratives.

Quite often, these are publishing choices (and they are clearly part of wider commercial plans) which have inevitable aesthetic implications, especially when the authors take actively part into the drawing process or create the drawings for their texts: Lewis Carroll illustrates the story of *Alice in Wonderland* in his manuscripts, and only later entrust the project to Sir John Tenniel; Charles Dickens's *The Pickwick Papers* was initially conceived by Chapman and Hall Publisher as a series of texts that were to "illustrate" Seymour's drawings. Since then, all Dickens's novels were accompanied by images; Thackeray draws his own illustrations for *Vanity Fair*; Mark Twain writes all his novels aware that they will be illustrated.

The examples could go on, showing to what extent the history of the novel is also the history of its illustrations. Therefore, a historical-theoretical perspective that investigates the tradition of the modern novel cannot but benefit from the contributions that come from the studies of visual culture. It is no coincidence that in recent years, in the wake of the iconotextual studies, research in this field flourished, especially in the French- and English-speaking areas. The monographic issue "The Illustrated Novel between the 18th and 20th Century" fits into this field of studies. Starting from the features of the category of "illustrated novel", which is here considered both as a particular case of iconotextuality (in which text and image have the same referent) and in terms of literary genre, this issue proposes to think about some focal questions:

- Theoretical and methodological aspects: the definition of "illustration" within a fictional text; study and analysis categories; specificity of the verb-visual rhetoric that characterises the illustrated novel; the concept of authorship in relation to works originated from collaborations; the double talent; the function of frontispieces; the reading processes; theoretical considerations on illustrative macro-trends; aesthetic issues regarding the relationship between word and image, and the debate on the danger of the image within literary texts, especially in the nineteenth century.
- Possible "traditions" of the illustrated novel: national and international macro-trends; reception, contamination, and influences in European and North-American production.
- The publishing system: the role of the publisher in the illustrative project, the marketing, the target audience, the bookseller market, the dissemination, the technical possibilities of image printing.
- Comparative studies on thematic or formal issues.
- Case studies from a theoretical-comparative perspective on the main illustrated novels published in Europe or North America between the eighteenth and twentieth centuries.

For more detailed information or to assess the relevance of their proposal, interested parties are kindly requested to contact the editors before sending their contributions. Proposals (papers potentially ready for publication together with their abstracts and metadata) must be sent by **10 November 2022** following the instructions available on the submissions page of *Between*'s website (<https://ojs.unica.it/index.php/between/about/submissions>). The accepted papers will be published in **May 2023**.

Proposals in a language other than Italian, preferably English and French, are appreciated and encouraged, especially if they relate to foreign authors.

Contacts: claudia.cao96@gmail.com; giuseppe.carrara@unimi.it; bseligardi@uniss.it

KREMENETS COMPARATIVE STUDIES

Volume XII, 2022-2023

Date for submission: **01.12.2022**

[Website of the journal.](#)

Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets and NGO “Volyn Cultural Initiatives” (Ukraine) invites you to submit a paper to the 12th annual scientific journal “Kremenets Comparative Studies”.

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.

“Kremenets Comparative Studies” is indexed in Index Copernicus International (<http://journals.indexcopernicus.com/++,p24782122,3.html>).

DEADLINES:

01.12.2022. – submission of materials and applications.

01.03.2023. – notification of acceptance of the articles.

15.03.2023. – payment for printing the articles and postal charges.

May, 2023. – postal distribution of the scientific journal to the authors and libraries.

The expected term of publishing: April, 2023.

APPLICATION FORM

First name, last name, and patronymic (fully) _____

Academic degree _____

Academic title _____

Position _____

Institution _____

Contact phone number _____

Address for correspondence _____

E-mail _____

Taras Shevchenko Regional Humanitarian Pedagogical Academy
of Kremenets (Ukraine)

NGO “Volyn Cultural Initiatives” (Ukraine)

ISSN 2311-262X

Scientific Journal

REQUIREMENTS TO ARTICLES

1. Text editor MS Word of any version, format A4; parameters of the page: all fields – 2,5 cm; type – Times New Roman, indention retreat – 1,25 cm, line spacing – single, size of type of the report – 14; in the right corner – author’s initials and surname; in a line – the title typed with capital letters in the center of the page; in a line – main text of the article.

2. References in the text are to be in square brackets: the number of a source in the list, then the cited page or page range: [8, p. 56-57]. If you make references to several sources, their numbers are separated with a semi-colon: [1; 3]. Quotations from scientific articles, monographs and other sources are to be typed with double quotation marks. Notes (in the end of the page or after the main

text) are not permitted. No pagination. Average volume of the article – not less than 15-20 thousand printing symbols (7-10 pages). Materials with less than 15.000 printing symbols are not to be considered by the editorial board.

3. The list of bibliographic references should be arranged alphabetically (in a line space after the article). References – MLA style. First give the literature in Cyrillic alphabet, then – Latin.

4. Annotation and keywords in English should be given in a line space after the list of bibliographic references (size of type – 12). An annotation should contain author's last name and initials, title of the article in full and its annotated content (200-250 words).

Except the article, it is necessary to send a separate file with author's information: first name, last name, patronymic (fully), academic degree and academic title (if any), position, institution, contact phone number, address for correspondence, e-mail.

The article (please name the file with the last name of the (first) author) and author's application form are to be sent to the e-mail:

comparative_studies@ukr.net

Languages of the journal – English, Ukrainian, German, Polish, and French.

The publication fee (7 US dollars / Euros a page) should be paid only after receiving a confirmation letter from the editorial board.

The publication fee includes postal charges of sending one print copy of the journal to the author (co-authors pay extra publication fee and postal charges).

All research articles undergo double blind peer review process. The papers also will be screened for (auto)plagiarism and when identified the paper will be rejected. The Editorial Board may decline articles with technical errors or those, which need considerable stylistic correction. The paper has not been previously published, nor is it before another journal for consideration.

The authors of the accepted articles will be allowed to make corrections in accordance with the suggestions of the reviewers and submit final camera-ready papers within the stipulated deadline.

New Book Series: Posthumanities and Citizenship Futures

Rowman & Littlefield. [Website](#).

The book series welcomes book proposals for monographs, editions/edited collections, etc. in English (preferable) and the **submissions' deadline is open/ongoing**.

Through the innovative interface of Posthumanities and Citizen Humanities, the Posthumanities and Citizenship Futures Series examines the changing status of subject, subjectivity, agency, humanity and citizenship, depending on the complex relationships between nature, technology, science, and culture. Given the rapid and extensive technoscientific developments, we need to conceive new species' and planetary narratives beyond our anthropocentrism. The Posthumanities and Citizenship Futures Series reflects on the possible future outcomes of humankind and defamiliarizes the mainstream narratives of humanity so it could be better understood in how it is constructed, performed and protected. The implications of human and non-human life forms' co-existence within our networked world are researched in the theoretical framework of posthumanism and citizenship studies and through various fields and concepts such as literature, art, urban ecology, smart cities, Anthropocene, the future of humans and Humanities. Proposals are invited by crosscultural and transnational approaches, including but not limited to: environmental posthumanities, citizen humanities, literary theory, cultural studies, philosophy, animal studies, plant studies, religious studies, disability studies, narrative studies, AI and robotics, biotechnology, biopolitics, civil justice, bioethics, medical humanities, gender studies, digital

humanities, art, visual studies, media studies, indigenous studies, educational and social studies, psychology and anthropology. The Posthumanities and Citizenship Futures Series seeks to foster an ongoing dialogue between academics and scholars across the globe by featuring monographs and edited collections exploring new narrations, raised by the intersection among biosphere and technosphere in a more-than-human citizenship world.

If you are interested in submitting a proposal, please contact Peggy Karpouzou at pkarpouzou@phil.uoa.gr, Nikoleta Zampaki at nikzamp@phil.uoa.gr, or Courtney Morales at cmorales@rowman.com.

New Book Series: Environmental Humanities Book Series

Transnational Press London. [Website](#).

The book series welcomes book proposals for monographs, editions/edited collections, etc. in English (preferable) and the **submissions' deadline is open/ongoing**.

The Environmental Humanities Series highlights innovative scholarship at the interface of literary and cultural studies about the concepts of environment, nature, subjectivity, and species, by examining the intersections between the human and non-human life forms, their changing status, and their role within the natural world. Given the rapid transformations and technological developments of the Anthropocene, we need to conceive new narratives beyond the binary of anthropocentrism/eco-centrism. At the centre of this binary, the Environmental Humanities Series is interested in new narratives about living on a planet undergoing tremendous flux, uncertainty, and precarity due to environmental change and its multiple dimensions.

Proposals are invited in the range of topics covered by Environmental Studies and Ecocriticism, including but not limited to works informed by cross-cultural and interdisciplinary approaches, such as literary theory, ecopoetics, cultural studies, philosophy, environmental justice, animal studies, plant studies, energy humanities, and petrocultures, eco-theology, and religious studies, narrative studies, disability studies, medical humanities, gender studies, digital humanities, visual and media studies, environmental aesthetics, eco-aesthetics, art, environmental materialities and textualities, indigenous studies, educational studies, social studies, anthropology, eco-psychology, environmental communication and information management, multicultural environmentalism, and postcolonial studies. The Environmental Humanities Series seeks to foster an ongoing dialogue between academics and scholars across the globe by featuring monographs, handbooks, and edited collections exploring various narratives, raised by the intersections between the species and their role in shaping a more sustainable future.

Prospective authors may get in touch with the series editors for further discussion as they prepare and submit their book proposals.

Series Editors:

Prof Peggy Karpouzou, National and Kapodistrian University of Athens, Greece, E-mail: pkarpouzou@phil.uoa.gr

Nikoleta Zampaki, National and Kapodistrian University of Athens, Greece, E-mail: nikzamp@phil.uoa.gr

Welcome to submit your book proposals by following the guidelines here:

<https://www.tplondon.com/proposal/>

Transnational Press is committed to access to high quality academic publications for reasonable prices and to compensating authors for their work.

INTERLITTERARIA

International biannual refereed journal of the Chair of Comparative Literature of the University of Tartu and the Estonian Association of Comparative Literature.

[Website of the Journal](#)

Founded in 1996, *Interlitteraria* is the annual peer-reviewed open access journal that publishes original articles in English, French, German and Spanish (with abstracts in English) in the field of comparative literature. Preference is given to papers that focus on intercultural contexts of literary phenomena. *Interlitteraria*'s issues are both monographic (e. g. gathering articles based on the papers of the EACL international conferences) and free topic (enabling the journal to develop a variety of themes). Annually, a volume in two fascicles /numbers is published by University of Tartu Press. The journal is accessible electronically <https://ojs.utlib.ee/index.php/IL/index>. The journal's monothematic issues have the same academic weight as international monographic book collections of research articles. The journal is open to all serious academic literary research by scholars from the whole world. Whatever the topic, comparative-contextual approach is definitely recommended and encouraged. Theoretical-philosophic discussion is highly appreciated.

For more information see: <https://sisu.ut.ee/evka/interlitteraria>

International scholars are welcome to become guest editors of *Interlitteraria* and propose refreshing novel topics and perspectives beyond the fashionable reiterative trends in the current literary-cultural scholarship. What is more, *Interlitteraria* has annually reserved some space for articles in its miscellanea section.

Submission of articles: <https://ojs.utlib.ee/index.php/IL/about/submissions#authorGuidelines>

Publishing proposals and contributions are welcome at the e-mail address of *Interlitteraria*'s main editor Prof. Emeritus Jüri Talvet: talvet@ut.ee .

Journal of Ecohumanism: Special Issue Proposals

[Website](#).

Date of submissions: **Open/ongoing**

We review special issue proposals for the upcoming issues. Please contact us at journalofecohumanism@gmail.com for any inquiries.

Journal of Ecohumanism: Books for Review

[Titles available for review](#).

Date of submissions: **Open/ongoing**

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

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:

Prof. Anna Menyhért (The University of Jewish Studies, Budapest, Hungary)

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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

Call for Proposals: Anthem Studies in Global English Literatures

Anthem Studies in Global English Literatures publishes critical works that consider literature written in the English language in the context of a broader world culture. Titles in this series will focus on writers from across the globe, aiming to reformulate the idea of World Literature by investigating how the subject mutates as it crosses borders, both theoretical and geographic. The series also interrogates the ways in which canonical Western figures appear in a different light when understood within unfamiliar contexts or reception frameworks.

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PROPOSALS

We welcome submissions of proposals for challenging and original works from emerging and established scholars that meet the criteria of our series. We make prompt editorial decisions. Our titles are published in print and e-book editions and are subject to peer review by recognized authorities in the field. Should you wish to send in a proposal for a monograph (mid-length and full-length), edited collection, handbook or companion, reference or course book, please contact us at: proposal@anthempress.com

Strongly international and interdisciplinary in focus, Anthem Press is a leading independent academic and trade publisher in established and emerging Social Sciences, Business and Humanities fields of study. Headquartered in London (UK) with sales and distribution outlets in the USA, UK, Australia and India, Anthem Press is an imprint of Wimbledon Publishing Company.

Publications / Publications

Books / Livres

Le mythe au féminin et l'(in)visibilisation du corps

Sous la direction de Brigitte Le Juez et Metka Zupančič.

Faux titre et Faux titre online, vol. 452.

Leiden: Brill, 2022.

ISBN (hardback): 978-90-04-47021-7

[Site web avec table des matières.](#)

Dans une perspective innovante et interdisciplinaire (éthique, mythocritique, sociocritique, psychanalyse, théories du genre), des figures mythiques féminines et autres, révélatrices de notre regard sur le monde, sont ici analysées sous les aspects variés de leurs transformations dans la littérature, le cinéma et à travers des événements historiques de ce dernier siècle. Les treize auteures des essais qui composent ce volume, venues de dix pays et de quatre continents, présentent la manière dont les mythes grecs, bibliques, africains – parfois sources de nouveaux mythes nés de

conflits ou traumatismes modernes – permettent de rendre visibles les paradigmes de pensée qui conditionnent les rapports humains, surtout la perception du corps encore sous l’emprise d’un imaginaire collectif soumis à la domination patriarcale.

Within an innovative and interdisciplinary framework including ethics, myth criticism, sociocriticism, psychoanalysis and gender theories, mythical figures, feminine and others that reveal the ways we perceive the world, are being analyzed in light of the various aspects pertaining to their transformations through the literature, cinema and historical events of this past century. The contributors of the thirteen essays that comprise the present volume, originating from ten countries and four continents, elaborate the manner in which Greek, Biblical and African myths, occasionally generating new myths borne out of contemporary conflicts or traumas – unveil the belief systems that define human relationships, in particular the perception of the body, still subject to a collective imaginary conditioned by the patriarchal supremacy.

The Urban Fantastic in Nineteenth-Century European Literature: City Fissures

Patricia García

Palgrave Macmillan, 2022.

[Website](#) with table of contents.

The Urban Fantastic in Nineteenth-Century European Literature explores transnational perspectives of modern city life in Europe by engaging with the fantastic tropes and metaphors used by writers of short fiction. Focusing on the literary city and literary representations of urban experience throughout the nineteenth century, the works discussed incorporate supernatural occurrences in a European city and the supernatural of these stories stems from and belongs to the city. The argument is structured around three primary themes. “Architectures”, “Encounters” and “Rhythms” make reference to three axes of city life: material space, human encounters, and movement. This thematic approach highlights cultural continuities and thus supports the use of the label of “urban fantastic” within and across the European traditions studied here.

Patricia García is Ramón y Cajal Researcher at the Universidad de Alcalá, Spain. Her research focuses on narrative spaces and their intersection with urban studies, feminisms and with representations of the supernatural. She coordinates the network Fringe Urban Narratives: Peripheries, Identities, Intersections, has directed the project Gender and the Hispanic Fantastic (funded by the British Academy) and has been a fellow of the Helsinki Collegium for Advanced Studies (2018-2019) with a EURIAS fellowship. She is a member of Executive Committee of the European Society of Comparative Literature, of the Spanish Research Group on the Fantastic (Grupo de Estudios de lo Fantástico) and of the editorial board of BRUMAL: Research Journal on the Fantastic. Her most notable publications include the monograph Space and the Postmodern Fantastic in Contemporary Literature: the Architectural Void (2015).

Circulations littéraires: Transferts et traductions dans l'Europe en guerre (1939-1945)

Christine Lombez

TRADUCTIONS DANS L'HISTOIRE | 246 PAGES

Presses Universitaires François-Rabelais, 2021.

ISBN: 978-2-86906-791-2

[Site web](#).

La vie de l’esprit est-elle possible en temps de guerre ? Les idées peuvent-elles encore circuler ? Comment et grâce à qui ?

Des recherches menées sur l’Occupation allemande en France et en Belgique ont permis de mettre au jour une réalité qui bat en brèche certains clichés : en effet, l’étude tant des périodiques que des

médiateurs (traducteurs, éditeurs, directeurs de revues) démontre que les années 1940-1945 furent aussi et malgré tout une période d'échanges culturels intenses durant laquelle personnes, idées et livres ont continué à voyager à la faveur de réseaux ou de personnalités spécifiques. Les traductions se sont tout particulièrement révélées le vecteur de ces circulations intellectuelles qui ont alors nourri l'Europe des Lettres.

Cet ouvrage à multiples facettes aborde les représentations du théâtre allemand à Paris durant l'Occupation, la récupération politique du romantisme en Belgique, la traduction de bandes dessinées américaines sous Vichy, sans oublier le rôle joué par des revues ou périodiques culturels français, belges, italiens plus ou moins idéologiquement orientés. On y découvre l'étendue de la pénétration allemande dans une Europe fracturée par la montée du fascisme et par la guerre, mais aussi les forces dissidentes qui s'y expriment, symboles de la résilience de tout un continent qu'illustrent les mots de Max Pol Fouchet en 1940 dans *Fontaine* : « Nous ne sommes pas vaincus. »

Avec les contributions de :

Lucile Arnoux-Farnoux, Stefania Caristia, Julie Crombois, Pierre-Alexis Delhaye, Pauline Giocanti, Roland Krebs, Hubert Roland, Hisano Shindô, Alexis Tautou.

Iberian and Translation Studies: Literary Contact Zones

Eds. Esther Gimeno Ugalde, Marta Pacheco Pinto and Ângela Fernandes
Liverpool University Press, 2021.

[Website with table of contents.](#)

Iberian and Translation Studies: Literary Contact Zones offers a deep reflection on the dynamics of linguistic diversity and multifaceted literary translation flows taking place across the Iberian Peninsula. Drawing on relevant theoretical perspectives and on a historically diverse body of case studies, the volume's sixteen chapters explore the key role of translation in shaping interliterary relations and cultural identities within Iberia. Mary Louise Pratt's 'contact zone' metaphor is used as an overarching concept to approach Iberia as a translation(al) space where languages and cultural systems (Basque, Catalan, Galician, Portuguese, and Spanish) set up relationships either of conflict, coercion, and resistance or of collaboration, hospitality, and solidarity.

In bringing together a variety of essays by multilingual scholars whose conceptual and empirical research places itself at the intersection of translation and literary Iberian studies, the book opens up a new interdisciplinary field of enquiry: Iberian translation studies. This allows for a renewed study of canonical authors such as Joan Maragall, Fernando Pessoa, Camilo José Cela, and Bernardo Atxaga, and calls attention to emerging bilingual contemporary voices. In addition to addressing understudied genres (the *entremes* and the picaresque novel) and the phenomena of self-translation, indirect translation, and collaborative translation, the book provides fresh insights into Iberian cultural agents, mediators, and institutions.

The chapters, written by renowned scholars and emergent academics, are grouped around three main sections:

1. Iberian and Translation Studies: Theoretical Contact Zones;
2. Fluid Contact Zones: Indirect Translation, Self-Translation, Intersemiotic Translation;
3. Iberian Contact Zones: Crossing Times and Genres.

Contributors: Isabel Araújo Branco, Ana Belén Cao Míguez, Pere Comellas Casanova, Maria Dasca Batalla, Ângela Fernandes, Enric Gallén, Miquel M. Gibert, Esther Gimeno Ugalde, Isaac Lourido, Rita Bueno Maia, Elizabete Manterola, Andresa Fresta Marques, Miguel Filipe Mochila, Robert Patrick Newcomb, Ariadne Nunes, Marta Pacheco Pinto, Antonio Sáez Delgado, José Pedro Sousa, Sara Rodrigues de Sousa.

Disformations: Affects, Media, Literature

Tomáš Jirsa

Bloomsbury Academic, 2021. Thinking | Media Series.

ISBN: 9781501362347 (Hardback)

[Website with table of contents.](#)

What happens when forms fall apart? And how do affects such as fear, shock, fascination, and desire drive and shape formal disturbances in modern literature, cinema, and contemporary art? Opening an interdisciplinary dialogue between cultural affect theory, media philosophy, and literary studies, Tomáš Jirsa explores how specific affective operations disrupt form only to generate new formations. To demonstrate the importance of the structural work of mutually interacting affects, *Disformations* provides close readings of four intermedia figures stretched out across modernist fictions, contemporary video art, and posthuman visual experiments—the faceless face, the wallpaper pattern, the garbage dump, and the empty chair. Analyzing a wide range of texts, images, and audiovisual works, from Vincent van Gogh and Charlotte Perkins Gilman to Rainer Maria Rilke, Gaston Leroux, and Richard Weiner, to Francis Bacon, Michel Tournier, Ingmar Bergman, Eugène Ionesco, Vladimir Nabokov, Joseph Kosuth, and Jan Šerých, this book opens up a new avenue for addressing how aesthetic forms desubjectify affects to mobilize their mediality and performative qualities. Jirsa's innovative theoretical framework and incisive readings offer a fresh inquiry into how artistic media produce their own figural thinking and in so doing compel us to think with them anew.

The Lyric Subject. A Reconceptualization

Varja Balžalorsky Antić

Translated by Erica and Lukas Debeljak

310 Pages

Peter Lang: 2022.

Series: Literary and Cultural Theory

website: <https://www.peterlang.com/document/1192304>

ISBN 978-3-631-83363-6 (Print)

E-ISBN 978-3-631-87207-9 (E-PDF)

[Website](#) with table of contents.

This book interrogates the concept of the subject in the poem, against the broader background of literary-theoretical issues related to the lyric subject. Specifically, what kind of subject is the subject in the poem? What relation does it have to other forms of subjectivation that human beings experience in their life practices? What is its singularity?

“*The Lyric Subject* is a most impressive achievement: a shrewd evaluation of a wide range of writings (philosophical, linguistic, literary) bearing on the question of the lyric subject. With myriad poetic examples, Varja Balžalorsky Antić develops a rich, multileveled mapping of the various forms of subjectivity and agency in the lyric.”

Jonathan Culler, author of *Theory of the Lyric*, Harvard University Press

About the author:

Varja Balžalorsky Antić is a Slovenian literary theorist, poetess, and translator, currently teaching at the University of Maribor. Her main research fields include theory of the lyric, poetry of 20th and 21st centuries, women's writing, and Medieval French literature.

Migrating Minds. Theories and Practices of Cultural Cosmopolitanism

Edited by Didier Coste, Christina Kkona, and Nicoletta Pireddu

Published November 30, 2021 by Routledge. Copyright Year 2022.

322 Pages, 3 B/W Illustrations

ISBN : 9780367701123

<https://www.routledge.com/Migrating-Minds-Theories-and-Practices-of-Cultural-Cosmopolitanism/Coste-Kkona-Pireddu/p/book/9780367701123>

This book contributes to the prominent interdisciplinary domain of Cosmopolitan Studies with 20 innovative essays by humanities scholars from all over the world that re-examine theories and practices of cosmopolitanism from a variety of perspectives. The volume satisfies the need for a stronger involvement of Comparative and World Literatures and Cultures, Translation, and Education Theories in this crucial debate, and also proposes an experimental way to explore in depth the necessity of a cosmopolitan method as well as the riches of cosmopolitan representations. The essays follow a logical progression from the situated philosophical and political foundations of the debate to interdisciplinary propositions for a pedagogy of cosmopolitanism through studies of modern and contemporary cosmopolitan cultural practices in literature and the arts and the concurrent analysis of prototypes of cosmopolitan identities. This trajectory allows readers to appreciate new historical, theoretical, aesthetic, and practical implications of cosmopolitanism that pertain to multiple genres and media, under different modes of production and reception.

In the deterritorialized landscape of Migrating Minds, mental and sentimental mobility, rather than the legacy of place, is the key to an efficient, humanist response to deadening globalization.

About the Editors

Didier Coste is Professor Emeritus of Comparative Literature at Montaigne University, Bordeaux, France.

Christina Kkona is currently a Marie Curie Fellow at Montaigne University, Bordeaux, France.

Nicoletta Pireddu is Professor of Italian and Comparative Literature at Georgetown University, USA, Inaugural Director of the Georgetown Humanities Initiative, and Director of the Global and Comparative Literature Program.

The Routledge Handbook of Literary Translingualism

Edited by Steven G. Kellman and Natasha Lvovich

New York and London: Routledge, 2022.

ISBN: 978-0-367-27918-9

[Website with Table of Contents.](#)

Though it might seem as modern as Samuel Beckett, Joseph Conrad, and Vladimir Nabokov, translingual writing - texts by authors using more than one language or a language other than their primary one - has an ancient pedigree. The Routledge Handbook of Literary Translingualism aims to provide a comprehensive overview of translingual literature in a wide variety of languages throughout the world, from ancient to modern times.

The volume includes sections on:

translingual genres - with chapters on memoir, poetry, fiction, drama, and cinema

ancient, medieval, and modern translingualism

global perspectives - chapters overseeing European, African, and Asian languages.

Combining chapters from lead specialists in the field, this volume will be of interest to scholars, graduate students, and advanced undergraduates interested in investigating the vibrant area of translingual literature. Attracting scholars from a variety of disciplines, this interdisciplinary and pioneering Handbook will advance current scholarship of the permutations of languages among authors throughout time.

Spatial Readings and Linguistic Landscapes

Ed. Alina Bako

Cambridge Scholars Publishing, 2022.

ISBN : 978-1-5275-8192-0

[Website](#) with table of contents and extract.

The present volume *Spatial Readings and Linguistic Landscapes* (edited by Alina Bako) sets out to discuss a series of landmarks necessary for understanding the terms spatial reading and linguistic landscape, by means of a fruitful dialogue not only between different literatures, cultures, but also between disciplines, even more so as novel methods advance unique hypostases applied to an obvious interaction between literature and linguistics as well as other scientific disciplines, meant to add value to humanist research. The three important parts: literary studies, linguistic landscape and film and theatre studies, offer various hypostases, united, however, by spatially determined research, under multiple forms.

Travel, Translation and Transmedia Aesthetics: Franco-Chinese Literature and Visual Arts in a Global Age

Shuangyi Li

Palgrave Macmillan, 2021.

ISBN: 978-981-16-5561-6

[Website with table of contents and reviews.](#)

This book examines the works of four contemporary first-generation Chinese migrant writer-artists in France: François CHENG, GAO Xingjian, DAI Sijie, and SHAN Sa. They were all born in China, moved to France in their adulthood to pursue their literary and artistic ambitions, and have enjoyed the highest French and Western institutional recognitions, from the Grand Prix de la Francophonie to the Nobel Prize in Literature. They have established themselves not only as writers, but also as translators, calligraphers, painters, playwrights, and filmmakers mainly in their host country. French has become their dominant—but not only—language of literary creation (except for Gao); yet, linguistic idioms, poetic imagery, and classical thought from Chinese cultural heritage permeate their French texts and visual artworks, reflecting a strong translingual and transmedial sensibility. The book provides not only distinctive literary and artistic examples beyond existing studies of intercultural encounter, French postcolonial, and Chinese diasporic enquiries; more importantly, it formulates a theoretical model that captures the creative dynamics between the French/francophone and Chinese/sinophone spaces of articulation, thereby contributing to contemporary debates about literary and artistic production, interpretation, and circulation in the global development of comparative/world literature, as well as intermediality studies.

Shuangyi Li is a Lecturer in Comparative Literatures and Cultures at the University of Bristol, UK. He is the author of *Proust, China and Intertextual Engagement: Translation and Transcultural Dialogue* (2017) (International Comparative Literature Association Anna Balakian Prize 2019). He received his PhD in French at the University of Edinburgh and was selected as pensionnaire étranger at L'École Normale Supérieure, Paris (2012-13). He worked as a Swedish Research Council/Vetenskapsrådet Research Fellow at Lund University, Sweden (2019–2021).

The Making of Barbarians: Chinese Literature and Multilingual Asia

Haun Saussy

Princeton University Press, 2022.

ISBN: 9780691231976

[Website.](#)

Debates on the canon, multiculturalism, and world literature often take Eurocentrism as the target of their critique. But literature is a universe with many centers, and one of them is China. The Making of Barbarians offers an account of world literature in which China, as center, produces its own margins. Here Sinologist and comparatist Haun Saussy investigates the meanings of literary translation, adaptation, and appropriation on the boundaries of China long before it came into sustained contact with the West.

When scholars talk about comparative literature in Asia, they tend to focus on translation between European languages and Chinese, Korean, and Japanese, as practiced since about 1900. In contrast, Saussy focuses on the period before 1850, when the translation of foreign works into Chinese was rare because Chinese literary tradition overshadowed those around it.

The Making of Barbarians looks closely at literary works that were translated into Chinese from foreign languages or resulted from contact with alien peoples. The book explores why translation was such an undervalued practice in premodern China, and how this vast and prestigious culture dealt with those outside it before a new group of foreigners—Europeans—appeared on the horizon. A collection of essays by Haun Saussy on Chinese and comparative subjects, entitled *_Ru zhi he_* 如之何 (Compared to What?) is forthcoming from Nanjing University Press.

Postmodern Love in the Contemporary Jewish Imagination: Negotiating Spaces and Identities

Efraim Sicher

Routledge, 2022. eBook ISBN: 9781003229582

[Website with Table of Contents.](#)

Offering a radical critique of contemporary Israeli and diaspora fiction by major writers of the generation after Amos Oz and Philip Roth, this book asks searching questions about identity formation in Jewish spaces in the twenty-first century and posits global, transnational identities instead of the bipolar Israel/diaspora model.

The chapters put into conversation major authors such as Jonathan Safran Foer, Nicole Krauss, Michael Chabon, and Nathan Englander with their Israeli counterparts Zeruya Shalev, Eshkol Nevo, and Etgar Keret and shows that they share common themes and concerns. Read through a postmodern lens, their preoccupation with failed marriage and failed ideals brings to the fore the crises of home, nation, historical destiny, and collective memory in contemporary secular Jewish culture.

At times provocative, at others iconoclastic, this innovative study must be read by anyone concerned with Jewish culture and identity today, whether scholars, students, or the general reader.

Walter Benjamin e la cultura italiana

Edited by Marco Maggi

Atti della giornata internazionale di studi (Lugano, Università della Svizzera italiana, 21 marzo 2019).

Florence : Leo S. Olschki, 2022.

[Website](#) with reviews.

The Italian microcosm - life, landscape, culture - constituted for Walter Benjamin a biographical and intellectual beacon, the constant destination of an intense physical and mental frequentation. This volume, the result of a study day organized by the Institute of Italian Studies of

the University of Italian Switzerland, focuses for the first time on the relations between the famous German thinker and Italian culture, with the contribution of scholars from Switzerland, Germany and Italy.

The Myth and Identity of the Romantic Artist in European Literature. A Self-Constructed Fantasy

Elena Anastasaki

Routledge, 2022. (Forthcoming in August.)

ISBN: 9780367759360

[Website](#) with table of contents and reviews.

This study addresses the question of artistic identity and the myth of the artist as it has been shaped by the artists themselves. While the term artist is to be understood in a broad sense, the focus of this study is the literature of the Romantic tradition. Identity is largely perceived as a construct, and a central hypothesis of this book concerns its aesthetic value and the ways it creates dominant narratives of self-perception that produce powerful myths.

The construction of the artist's identity, be it collective or personal, rests on a series of aesthetic praxes. Caught between the mythic idealisation of poetic genius and its social devaluation, the Romantic artist seeks to create a place for himself, and in doing so, he engages in his own mythmaking. This process is studied in an interdisciplinary perspective, approaching texts and writers from different traditions. The study analyses various typologies of the artist, numerous mythmaking strategies as well as several postural techniques; all of which have sketched major direct or indirect fictional self-portraits in the European tradition.

Le poème, le juste

Textes réunis par Corinne Bayle et Eric Dayre

Édition Kime, 2022. ISBN: 9782380720440.

[Site web](#) avec la table des matières.

Le poème, le juste : comment la poésie a-t-elle à voir avec la justesse et la justice ?

« Rendre justice » suppose connaître la justesse de ce que l'on fait et dit. L'application mécanique du droit n'est pas la justice. N'est-ce pas une leçon de poésie qui se dit ici ? Si la justice passe d'elle-même, c'est par la vertu de l'agencement même du poème, dans l'équilibre de ses éléments et traits, condition sine qua non pour qu'elle soit ce qu'elle doit être.

La « justice poétique » évoque une justice rendue sans l'intervention d'une tierce partie cherchant expressément à récompenser ou punir. Quelque chose comme une autorité simple se manifestant par le poème. La justesse trouverait-elle ainsi son efficacité propre, en poésie - et parfois, dans le monde ?

Le fait que la justice réelle soit plus rarement présente dans le monde que la justesse dans la poésie ne constitue pas un constat d'impuissance quant à la poésie : au contraire, la pointe extrême, sociale, de ce que dit la proximité entre justice et justesse, entre politique et langage pourrait être le lieu même de la poésie.

À travers des cas exemplaires, cet ouvrage invite à réfléchir sur la justice et la justesse de la poésie, en ouvrant les points de vue thématiques, génériques, métriques, l'histoire des théories poétiques, confrontant la littérature et les sciences humaines, afin de tenter de comprendre pour quelle raison la poésie, la justesse et le désir de justice sont si intrinsèquement liés.

Zola derrière le rideau de fer

Aurélie Barjonet & Karl Zieger (dir.)

Villeneuve-d'Ascq, Presses universitaires du Septentrion, Coll. Littératures, 2022, 208 p.

<https://www.septentrion.com/fr/livre/?GCOI=27574100017480>

Après la Seconde Guerre mondiale, le bloc de l'Est n'oublie pas Zola, l'auteur de *Germinal*, l'intellectuel engagé ; il est vu comme un grand « défenseur de la vérité », et ce malgré les réticences de grandes figures marxistes, d'Engels à Lukács. L'analyse de la réception de cet auteur en URSS et au sein de sept démocraties populaires montre que s'il y a bien des invariants dans le discours marxiste porté sur Zola, chaque pays traite à sa façon de son œuvre et de son engagement. Ce livre constitue ainsi une synthèse inédite d'une réception idéologique et transnationale attentive aux particularités nationales.

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L'Ère des non-témoins. La littérature des "petits-enfants de la Shoah"

Aurélie Barjonet

Paris, Kimé, Coll. Détours littéraires, 2022, 365 p.

<https://www.editionskime.fr/publications/lere-des-non-temoins/>

Comment des écrivains qui n'ont pas vécu la Shoah racontent-ils cet événement ? En France, cette question s'est posée de manière polémique à la parution des *Bienveillantes* de Jonathan Littell (2006) et de *Jan Karski* de Yannick Haenel (2009).

Cet essai est consacré à l'ensemble de la littérature écrite en français par la génération des petits-enfants, soit par vingt-deux auteurs, qu'il s'agisse de descendants de victimes de la Shoah ou d'auteurs qui se sentent héritiers de cette mémoire.

L'analyse de ces œuvres permet de se pencher sur des questions très actuelles, comme la délicate appropriation d'un héritage, les supposés dangers de la fiction, ou encore l'utopie qui consiste à croire que l'on peut se faire témoin du témoin ou réparer le passé.

Ce livre a reçu le soutien de la Fondation pour la mémoire de la Shoah

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Doctoral theses / Thèses de doctorat

Des empreintes de la poésie française à l’expression d’une poésie persane engagée : le cas d’Ahmad Shâmlou et de Nimâ Youshdij

Mohammad Hossein Sadrameli

Sous la direction de Frédérique Toudoire-Surlapierre (Université de Limoges)

Dans cette thèse de littérature comparée, plus qu’une histoire politique des poètes Nimâ Yushidj et Ahmad Shâmlou, nous avons cherché à comprendre comment ceux-ci négocient les rapports entre champ politique et champ poétique. Alors que la modernité consiste, selon Baudelaire, à « dépolitiser » les auteurs, l’engagement de la poésie persane est pourtant l’un des enjeux de la littérature moderne en Iran. Comment peut-on trouver des expressions alternatives pour définir cette étrange alliance entre poésie et politique ? Nimâ Yushidj (1895- 1960) et Ahmad Shâmlou (1925-2000) sont deux poètes les plus lus et les figures poétiques les plus marquantes de la littérature persane moderne. Dans la foulée de la Révolution constitutionnelle persane (ou la période dite Mashroutiat) en 1905, ils ont contribué à libérer leur expression poétique par un style raffiné et conforme à leur temps. En prenant des images puisées dans la poésie française, ils ont conçu une particularité poétique sur le modèle français, mais dans le contexte de leur société. Ils ont créé ainsi une hybridation littéraire et identitaire qui confronte les vestiges d’un traditionalisme à la modernité. Comment peut-on traiter une littérature sans être absent du débat et sans entrer en

contact avec l'Histoire et l'actualité ? Pourquoi la question de l'engagement a-t-elle si explicitement été poursuivie par ces deux poètes persans du XXe siècle ? Comment rendre au fait littéraire, en principe affranchi du politique et de ses contraintes, son autonomie et sa spécificité ? Cette thèse cherche à répondre à ces différentes questions.

Journals / Journaux

Between (Journal of the Italian Association of Comparative Literature)

Thematic issue: **Enclosed spaces. Prisons, asylums, seclusions**

Edited by **Francesco Fiorentino and Marina Guglielmi**

Issue Vol 11, No 22 (November 2021): [Full texts](#)

www.betweenjournal.it

Caietele Echinox/Echinox Journal

Auto-images et représentations de soi

II. Identités individuelles

Coordinateurs : **Corin Braga & Jean-Jacques Wunenburger**

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

Université Babeş-Bolyai, Cluj-Napoca, Roumanie

[Journal website.](#)

Volume 41 / 2021

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Alexandra Gruian, *Self-Discovery through Otherness as Depicted in Folk Tales*

Ionel Bușe, *Johann Moritz ou « l'homme sans identité »*

Sara Ziaee Shirvan, *La présentation de l'image de soi dans l'entre-deux de l'image photographique et de l'image des souvenirs*

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Book Reviews

Écocritique(s) et catastrophes naturelles : perspectives transdisciplinaires

Ecocriticism(s) and Natural Catastrophes: Transdisciplinary Perspectives

Colloques Fabula

Textes réunis par Chloé Chaudet, Anne Garrait-Bourrier, Lila Lamrous et Gaëlle Loisel

(Université Clermont Auvergne, CELIS)

et mis en ligne par Perrine Coudurier.

[Site web avec table des matières et des textes intégrals.](#)

L'écocritique, champ d'études pluriel explorant les relations entre productions humaines (en particulier esthétiques) et environnement, intéresse de plus en plus le monde de la recherche en langue française. Qu'elle relève d'une perspective socio-, ethno- ou géopoétique, d'une approche inter- ou transmédiatique et/ou d'une histoire des représentations et des savoirs, l'écocritique déborde le domaine des études littéraires *stricto sensu* pour impliquer anthropologues, philosophes, et autres représentants des sciences humaines. Dans ce contexte, des chercheurs et chercheuses toujours plus nombreux se réclament d'un champ d'études dont la pertinence semble croître parallèlement à l'angoisse environnementale qui marque notre époque.

Les contributions ici réunies visent à mettre en lumière les potentialités transdisciplinaires qui caractérisent l'écocritique, en faisant dialoguer sciences humaines et sciences naturelles autour de la notion de « catastrophe naturelle », actuellement au cœur du projet I-Site Clermont Auvergne (<https://cap2025.fr/>). Elles permettent de déterminer l'extension actuelle de cette notion et les figures récurrentes qui lui sont liées, tout en questionnant sa pertinence à l'ère de l'Anthropocène.

Pour développer une approche croisée des interactions entre sociétés humaines et catastrophes naturelles, un espace et une période emblématiques ont été privilégiés : l'aire atlantique (Europe, Afrique, Amériques – dont Caraïbes) et les XXe et XXIe siècles. Suffisamment vaste pour confronter différentes perspectives et disciplines, l'espace atlantique constitue en effet un terrain essentiel pour l'histoire culturelle et scientifique en langues européennes. Dans ce cadre plurilingue, la période des XXe et XXIe siècles correspond non seulement à un développement transnational et transocéanique de l'écocritique et des recherches scientifiques sur les catastrophes naturelles, mais coïncide également avec une volonté de plus en plus nette de problématiser l'opposition, typiquement occidentale, entre nature et culture.

Partie 1 – À la croisée des catastrophes / At the Crossroads of Catastrophes

Partie 2 – D'un contexte emblématique : catastrophes naturelles et espace atlantique sud / On an Iconic Context: Natural Catastrophes and the South Atlantic Area

Partie 3 – Discours, figures, médiations / Discourses, Figures, Mediations

Examples of the Formation and Variations of World Literature(s) (special issue of *Cultura*)

Special Issue of *Cultura: International Journal of Philosophy of Culture and Axiology* 18.1 (2021).

Ed. **Shunqing Cao and Steven Tötösy de Zepetnek**.

[Website](#).

Article: Tötösy de Zepetnek, Steven. "Peripherality: 'Minor' Literatures, Women's Literature, and Adrienne Orosz de Csicszer's Novels." 123-38.

TNT@F: Társadalmi Nemek Tudománya Interdiszciplináris eFolyóirat / Interdisciplinary eJournal of Gender Studies

11.1 (2021)

Article: Tötösy de Zepetnek, Steven. "Periférikuságok: 'Kisebbségi' irodalmak, nőirodalom és Csicszeri Orosz Adrienne regényei" ("Peripherality: 'Minor' Literatures, Women's Literature, and Adrienne Orosz de Csicszer's Novels"). Trans. Györgyi Horváth. 61-74. <<https://ojs.bibl.u-szeged.hu/index.php/tntef/article/view/39157/38187>>.

Literary Postures and the Writer's Social Image within Romanian Culture

Dacoromania litteraria, 8/2021.

Dossier coordonné par / Edited by **Magdalena Răduță & Ligia Tudurachi**

Vu généralement comme l'articulation d'une conduite et d'un discours, le concept de posture essaie de dépasser la séparation (y compris méthodologique) entre les dispositifs sociologiques du collectif et l'individualité créatrice. Son enjeu est de prendre en compte, simultanément, les manières d'un auteur de faire entendre sa voix singulière et les conditions sociales qui rendent cette voix intelligible. Historicisante, la posture réunit les positionnements auctoriaux d'une certaine époque, en dépassant les descriptions des caractéristiques sociales des auteurs dans le champ littéraire ; à l'aide des outils proches à l'analyse de discours, elle identifie des représentations du soi créateur dans les discours publics des auteurs et dans leurs textes littéraires, en cartographiant à travers cette identification toute une série d'instances de médiation propres au fait littéraire (de la spécificité du processus éditorial jusqu'aux formes du spectacle médiatique où l'écrivain se trouve inscrit).

Ce que nous nous sommes proposés dans ce dossier thématique de la revue *Dacoromania litteraria*, c'est de cartographier – pour la première fois d'une manière systématique et à l'aide de l'instrument

postural – l’espace littéraire roumain, et de dresser cette image tout en choisissant un moment significatif de son histoire récente : le changement de régime politique en décembre 1989 et les trois décennies qui lui ont suivi. Ce qu’a expérimenté l’écrivain roumain pendant le communisme a été surtout la mise en danger de sa présence dans l’espace public. Si cela ne l’a pas destiné entièrement à la solitude et à la claustration, au moins elle lui a conditionné de manière dramatique les apparitions sur la scène littéraire et le fonctionnement dans la communauté d’écrivains. C’est seulement après 1990 que l’écrivain roumain réussit à reprendre son engagement politique, qu’il arrive à se réinventer une figure d’auteur et à se mobiliser pour des mises en scènes de soi, qu’il s’expose vraiment, à côté d’autres acteurs publics. Autrement dit, c’est justement le nouvel ordre social de la Roumanie d’après 1990 qui offre aux écrivains roumains la possibilité de médiatiser un ethos auctorial à travers d’autres pratiques que celles qui portent exclusivement sur la « scène » textuelle.

Forthcoming issues :

9/2022 : [The Ethics and Politics of Literary Irony: Central and Eastern European Perspectives](#)

10/2023: [Women’s Life Writing in Eastern and South-Eastern Europe](#)

Status Quaestionis (Sapienza University of Rome)

Issue 21 (2021): “[Italian-Norwegian Dialogue. Communication and Narration Between Grammar and Culture](#)”, edited by **Elizaveta Khachatryan**.

[Website](#).

Status Quaestionis is a Journal of the Department of European, American, and Intercultural Studies. The Department, a leading teaching and research institution which represents a broad range of Linguistic and Literary disciplines, is a space of interdisciplinary and intercultural exchange.

The mission of *SQ* is to stimulate and enhance this exchange. A biannual journal that includes a Literature and a Linguistics issue – both of which are monographic – *SQ* is especially interested in intercultural and interlinguistic phenomena, and in questions of methodology. We believe that fields can advance only through a sustained conversation with other fields.

Literature issues welcome contributions based on comparative approaches or emergent theoretical models. We regard “theory” as a dialogical field, unconstrained by national or disciplinary borders. We value approaches as diverse as thematic criticism and post-classical narratology, as well as the application of established models and methods to unexplored fields. We are interested, in particular, in the relation between culture and narrative or poetic forms, in the anthropological underpinnings of the literary imagination, in the reception of antiquity in modern cultures, in the debate on world literature, and in literature and myth, both historically and theoretically.

Linguistic issues welcome contributions on language and translation. We are especially interested in pragmatics, stylistics, history of language, dialectology, literary and audiovisual translation, translation studies, as well as studies from other areas such as intersemiotic and adaptation studies, film and television studies, in their intersections with linguistic topics. Our thematic issues will have a strong lingua-cultural approach and will primarily work in applied linguistics.

Classical Papers

Vol. 18, No. 2 (December 2021)

Article: Magda El-Nowieemy, "From Alexandria to Rome: Poetical Astronomy and Female Psychology", pp. 1-24.

Paradoxa: Issue on Comics and/or Graphic Novels

Paradoxa: Studies in World Literary Genres, vol. 32.

Editor: **Vittorio Frigerio** (Dalhousie University, Halifax, Nova Scotia, Canada)

[Website with open access introduction.](#)

“*Comics and/or Graphic Novels* offers a historically-informed and theoretically-insightful analysis that productively complicates the typical narrative of comics’ evolution from unsophisticated, popular, commercial origins toward more respectable aesthetic maturity. The volume’s rich transnational scope also usefully challenges the national biases often seen within comics criticism, enabling an approach that foregrounds comics and graphic novels as complex, multidimensional transmedia productions.” – David Higgins, Inver Hills College, Senior Editor, Los Angeles Review of Books

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

Vol. 7 / 2021

[Colloquia Comparativa Litterarum \(uni-sofia.bg\)](#)

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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Michael SMALLWOOD. *Fremd bin ich eingezogen, Fremd zieh’ ich wieder aus*: The Common Yet Not Shared Crises of Opera Singers.

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Roumiana L. STANTCHEVA. Compte-rendu : Francis Claudon. *Stendhal et la musique*.

Borislava IVANOVA. Book review on: Christakoudy, Fotiny. Problems of Greek Literary Development 1880-1930. (Studies on Modern Greek Poetry).

Antoaneta ROBOVA. Compte-rendu : Simona Carretta, Bernard Franco et Judith Sarfati Lanter (dir.). *La Pensée sur l’art dans le roman des XX^e et XXI^e siècles*.

Journal of Literary Multilingualism (JLM)

Special issue 2/2023: **Global Migration and Literary Multilingualism**

Publisher: Brill. [Website.](#)

The *Journal of Literary Multilingualism* explores texts written in non-native languages, in a mix of languages and alternating languages. It examines a wide range of literary practices from around the globe broadly defined by multilingual and multicultural situations.

The phenomenon of literary multilingualism is as old as literature itself but has received more scholarly attention as migration and globalization have increased in recent years. As the first

international journal devoted entirely to this emerging interdisciplinary field, it offers a forum for cutting-edge research across the humanities and social sciences.

We welcome contributions that examine multilingual authors, texts, readers, and contexts, as well as cultural phenomena (e.g. translation and reception) and societal issues (e.g. migration and language politics), as they relate to literary texts and multilingual processes in all historical periods. In addition to scholarly articles, the journal publishes creative work by multilingual writers.

Issue 2/2023 of the *Journal of Literary Multilingualism* is dedicated to the nexus between global migration and literary multilingualism. We welcome contributions on diverse aspects of this interconnection and are particularly interested in new, hitherto under-researched perspectives on the topic. For instance, essays can examine the ways in which linguistic adaptation functions as a theme within literary works. Or they can examine the ways in which changing languages has shaped migrants' literary texts through translanguaging: code-switching, hybridization, intertextuality, cross cultural encounters, different forms of translation (including self-translation), and other literary strategies.

The focus can be on the work of contemporary migrants such as Edwidge Danticat, Najat El Hachmi, Xiaolu Guo, Ha Jin, Aleksandar Hemon, Gazmend Kapllani, Milan Kundera, Alain Mabanckou, Shirin Nazamfā, Emine Sevgi Özdamar, Atiq Rahimi, Igiaba Scego, and Yoko Tawada. Or it can be on the work of historical figures such as S.Y. Agnon, Mary Antin, Apuleius, Adelbert von Chamisso, Erasmus, Kahlil Gibran, Maimonides, and Anselm Turmeda. These are some examples; we are of course open to studies of authors who migrated at other times and into other languages.

Submissions and inquiries can be directed to the Editor in Chief Natasha Lvovich (literarymultilingualism@gmail.com) or to the publisher at Brill, attention Masja Horn (Masja.Horn@Brill.com).

Positions / Positions

Yunus Emre Institute Lectureship in Turkish Cultural History, Dublin, Ireland

Application deadline: **16/05/2022**

[Full information.](#)

The Department of Near and Middle Eastern Studies welcomes applications for the position of Lecturer (Yunus Emre Institute Lectureship in Turkish Cultural History) in Turkish Cultural History. Applications from candidates with a specialisation in the social and/or cultural history of the Ottoman Empire will be particularly welcome.

Applicants must hold a PhD and have a strong research profile appropriate to their career stage. They will be expected to demonstrate an ability to address wider thematic debates and to teach survey courses to undergraduates, as well as offer more advanced research led modules in their area of specialisation. They will also be expected to develop modules for post graduate students.

The successful candidate will develop new modules as well as contribute to modules in the Department of Near and Middle Eastern Studies and in the School of Languages, Literatures and Cultural Studies. The successful candidate will also be expected to undertake the organisation of public events and outreach related to Turkish Cultural History in consultation with the Head of Department of Near and Middle Eastern Studies and the Yunus Emre Institute.

Full Professor in Language and Translation - English, Università Ca' Foscari Venezia

Department of Linguistics and Comparative Cultural Studies, Italy

Application deadline: 19/05/2022

Full information.

Ca' Foscari is a research intensive institution committed to competing for international scientific excellence through the recruitment of the best academic talents worldwide. Talented young researchers and experienced senior professors make Ca' Foscari a stimulating environment for career development and research freedom. Our university is committed to research excellence, funding promising researchers and developing international partnerships. As a leading research university, Ca' Foscari explores cutting-edge research directions across disciplinary boundaries, setting a new agenda designed around six global challenges.

Ca' Foscari is looking for a full professor in the area of *Language and translation – English* with a cutting edge research profile. The researcher should also have a strong commitment to teaching new generations of students so that they can become game-changers in their own fields and make a difference in the world.

The professor will be required to teach courses within academic discipline “Language and translation: English” at undergraduate and postgraduate level as well as PhD courses, in accordance with the needs of the Department of Linguistics and Comparative Cultural Studies.

The professor will teach courses for a minimum of 120 teaching hours and will coordinate and supervise CELs' activities, according to current regulations.

The candidate will have to contribute to the consolidation and development of research of the department in the areas of Translation Theory (from English into Italian in particular), Linguistic and Cultural Mediation, Tourism Discourse, and English for Specific Purposes. He be expected to take part in national and international teams that will apply for research funding.

The position will be hosted in the Department of Linguistics and Comparative Cultural Studies. The Department has recently received a “Department of Excellence” Award by the Italian Ministry of Education, Universities and Research. The Excellence Award has allowed the Department to Develop state of the art laboratory facilities to pursue the theoretical and empirical study of linguistic and cultural diversity.

The Department is unique in its multidisciplinary approach to language, literature and culture, with fertile exchanges between linguistic, literary, historical and political approaches and an international outlook essential to a critical understanding of global society.

The Department actively pursues internationalization, activating joint programmes, Erasmus exchange periods, internships abroad, encouraging publication in international journals and inviting many Visiting Scholars and Professors.

The Institution

Since its foundation in 1868, Ca' Foscari University of Venice has been a leader in Economics and Foreign Languages and Cultures. Today, Ca' Foscari is exploring new frontiers in research, focusing on Climate Change, Digital Humanities, Digital and Social Innovation, and Nanosciences. An intellectual powerhouse of international repute in the heart of the city of Venice, Ca' Foscari provides a one-of-a-kind blend of scientific research, cultural heritage and history, offering a life-changing experience to its students and researchers, with a transformative impact on the local community.

If you are a non-Italian applicant or if you have resided outside of Italy for more than 3 years, you will benefit from a favorable tax treatment for the first years of the contract.

Tenure-track Professor/Associate Professors/Assistant Professor: Chinese Language and Literature, ShanghaiTech University, China

Application deadline: **28/05/2022**

[Full information.](#)

Supported by the Shanghai Municipal Government and China Academy of Sciences, ShanghaiTech is a young, resource-rich research university with a modern campus in the heart of Shanghai Pudong's Zhangjiang Hi-Tech Park. The Institute of Humanities was founded in June 2019, based on the idea that a first-tier university must be supported by first-tier research and education in the humanities. Directly affiliated to ShanghaiTech University, Institute of Humanities is a substantive, comprehensive teaching and research institution for humanities. Institute of Humanities aims to develop general education and humanities education at ShanghaiTech, support ShanghaiTech's ambition to grow into a first-tier university, and promote ShanghaiTech's reputation of academic excellence at both the national and the international level.

3 PhD Positions on the Text, Transmission and Translation of 1 Corinthians, Katholieke Universiteit Leuven, Belgium

Application deadline: **07/06/2022**

[Full information.](#)

The KU Leuven, Belgium, invites applications from suitably qualified candidates for a 4-year 100% PhD position examining evidence for the text, transmission and translation of 1 Corinthians in Greek, Latin or another language. The successful candidate will form part of the research team of the Research Foundation Flanders (FWO) funded Odysseus project "1Cor – Text, Transmission and Translation of 1 Corinthians in the First Millennium". The project is situated within the Biblical Studies Research Unit of the Faculty of Theology and Religious Studies (<https://theo.kuleuven.be/en>).

Project

The 1Cor project's main goal is to produce full scientific text-critical editions and analyses of 1 Corinthians with an innovative multilingual perspective in order to come to a thorough text-critical understanding of the textual development and transmission of 1 Corinthians in the first millennium. This will include a full digital text-critical edition of the Greek text, providing the earliest attainable Greek text in the first millennium as part of the International Greek New Testament Project's contribution to the Editio Critica Maior (ECM) and a full critical edition of the Old Latin text of 1 Corinthians in its earliest attainable revisions as part of the Vetus Latina (VL) series of the Vetus Latina Institut Beuron (Germany). The project will evaluate biblical continuous and non-continuous manuscripts as well as patristic evidence and translations into multiple languages, including Latin, Coptic, Syriac, Gothic and Arabic, by means of cutting-edge digital tools designed for electronic transcriptions, collations and editions.

Working as part of a team of researchers, the successful candidate will contribute to the project's objectives by focussing on one of the following aspects:

(a) Liturgical Use of 1 Corinthians

The PhD candidate will establish the evidence of 1 Corinthians in Greek or Latin lectionary tradition and will investigate the question whether the liturgical attestation of 1 Corinthians differs from continuous-text manuscripts. Patterns and tendencies will be defined by paying special attention to the various formats of liturgical manuscripts. The dissertation is expected to make an innovative contribution not only to the specific questions of the textual use of Paul in the early church but also to the fuller understanding of the liturgical tradition in the early period. The dissertation is expected to be published as a monograph after completion.

(b) Citations of 1 Corinthians in Early Christian Writers and the Transformation of Text

The PhD candidate will investigate the text of 1 Corinthians in one or more of the Greek or Latin early Christian writers from the 3rd to the 5th century and evaluate the value of these citations for establishing the earliest attainable text. Tendencies and patterns in alterations will be traced and studied both in context of the author's writings, including differences in sequential and out-of-sequence citations as well as differences according to the literary genre (e.g. homilies, commentaries and treatises), and in light of the historical development of the church. The dissertation is expected to give new insights into the forms of the text of 1 Corinthians in circulation within the early church and will situate a single author or a set of authors within the wider textual tradition of 1 Corinthians. The dissertation is expected to be published as a monograph after completion.

(c) Study of the Latin Textual Development of 1 Corinthians from the Old Latin to the Vulgate readings

Despite the well-known fact that the Vulgate revision cannot be attributed to Jerome in the Pauline epistles, little is known about the reviser(s) and the revisional techniques used for the adaptation of the Pauline epistles. The PhD candidate will reflect on the methodology used to attribute Latin readings to the individual traditions and shed new light on the development of the Latin text by establishing tendencies and patterns in the revisional alterations. In establishing the translational techniques in place, the PhD candidate will examine the ways in which the revised Latin text follows the Greek text forms known at the time. Thereby the dissertation will make a significant contribution to translational studies of Greek and Latin and will yield important results for establishing the earliest attainable Greek text in consideration of its earliest translations. The dissertation is expected to be published as a monograph after completion.

(d) Versional Evidence for 1 Corinthians

The PhD candidate will investigate the text, transmission and translation of 1 Corinthians in a certain set of manuscripts, e.g. from a certain language, area, time or genealogical connection.

This dissertation may either investigate the question whether the textual tradition of the Pauline epistle can be considered a "living text" and has a fluent tradition comparable to that established for the gospels by Parker in 1997, or analyse translational techniques and patterns within a certain versional tradition, or develop and use new technical tools to investigate the manuscript traditions. The successful PhD candidate will establish patterns and tendencies in the textual variants while paying attention to time and places and will distinguish between possible reasons for textual alterations. The dissertation is expected to make an innovative contribution to the question of textual development in the early period which is significant for the project's overall goal to come to a thorough text-critical understanding of the textual development and transmission of 1 Corinthians in the first millennium. The dissertation is expected to be published as a monograph after completion.

Funding Alerts / Recherche financement

Funded Postdoc (requires French) Contrat post-doctoral en histoire des XXe et XXIe siècles affecté au projet ANR "En Dansant" (2021-2025)

Université de Strasbourg, France

Application deadline: **16/05/2022**

[Full information.](#)

Appel à candidature pour un contrat post-doctoral (13 mois, à compter du 1er septembre 2022) affecté au projet ANR "EnDansant" (2021-2025).

Le candidat ou la candidate devra être titulaire d'un doctorat (idéalement en histoire, littérature, esthétique ou arts), et spécialiste des XXe et XXIe siècles. Il ou elle devra également témoigner de sa maîtrise des méthodes de travail dans les archives et d'une connaissance de l'histoire contemporaine des spectacles.

Funded PhD (French required) Contrat doctoral en littérature française et/ou en histoire des idées du XVIIIe siècle (Projet ERC ModERN, Sorbonne Université)

Sorbonne Université, Paris

Application deadline: **19/05/2022**

[Full information.](#)

- localisation : Sorbonne Université (Paris)
- date de début du contrat : octobre 2021
- type de contrat : contrat doctoral de 36 mois à temps plein
- salaire indicatif : 1 866 € brut/mois

Le projet ERC ModERN. Modelling Enlightenment. Reassembling Networks of Modernity through data-driven research, hébergé par Sorbonne Université (Paris), propose un contrat doctoral d'une durée de 3 ans afin d'explorer la notion de « l'influence » des auteurs et des textes au cours du long XVIIIe siècle en France.

Membre du projet ModERN et du laboratoire de recherche CELLF (Centre d'étude de la langue et des littératures françaises UMR 8599), le/la doctorant(e) se principalement basé(e) à Paris. Il/Elle travaillera sous la direction de Glenn Roe, responsable du projet. Le diplôme de thèse sera délivré par l'École doctorale III (Littératures françaises et comparée) de Sorbonne Université.

En écho aux objectifs scientifiques du projet ModERN, qui vise à établir une nouvelle histoire littéraire et intellectuelle des Lumières françaises articulée sur l'exploitation massive des données textuelles, le candidat au doctorat utilisera de nouvelles méthodes informatiques et des collections numériques à grande échelle afin d'identifier et d'explorer les « mécanismes d'influence » en jeu dans les réseaux de communication et de culture imprimée du long XVIIIe siècle français.

Funded PhD (part-time, French required) Poste d'assistant(e)-doctorant(e) en littérature française moderne 60% (Bâle, Suisse)

Bâle, Suisse

Application deadline: **22/05/2022**

[Full information.](#)

Poste d'assistant(e)-doctorant(e) en littérature française moderne 60% à l'Université de Bâle (Entrée en fonction au 1er septembre 2022)

Le Séminaire d'études françaises de l'Université de Bâle met au concours un poste d'assistant(e)-doctorant(e), rattaché à la chaire de littérature moderne française et générale, qui couvre une période courant de 1700 à nos jours. Ce poste est limité à une durée de quatre ans (dont une première année probatoire).

Tâches et fonctions :

Préparation d'une thèse de doctorat en littérature moderne française ou générale, sous la direction du titulaire de la chaire, le Prof. Hugues Marchal.

Enseignement hebdomadaire de deux heures en littérature française et/ou méthodologie des études littéraires, niveau BA.

Soutien pédagogique aux étudiants de littérature.

Tâches administratives ou logistiques ponctuelles liées aux activités de la chaire.
Participation à la vie du Séminaire et aux activités d'un Département de littérature et de linguistique particulièrement actif dans la recherche, où les études françaises côtoient les études anglaises, germaniques, ibériques, italiennes, scandinaves et slaves.

Research Fellow (University of Warwick)

Department of English and Comparative Literary Studies Application deadline: **25/05/2022**

[Full information.](#)

Fixed-term contract for 2 years commencing on 1 October 2022..

The University of Warwick wishes to appoint a postdoctoral researcher to work closely with Professor Paul Botley on a critical edition of the correspondence of Dominicus Badius (1561-1613). This edition, supported by the Leverhulme Trust, is to be published in three volumes in 2025. Under the guidance of Prof. Botley, you will transcribe and collate Badius' correspondence from manuscripts and early printed books. You will edit these transcriptions, and supply them with a full textual and explanatory apparatus in English. You will maintain and submit reports on archival and other source materials collected in the course of the project. You will help to establish and develop contacts with individuals and institutions with an interest in the project's goals, and contribute original research to international conferences on the project's discoveries.

You will have a PhD in a relevant field, and good knowledge of Latin, the language of much of the correspondence. The language of the edition is English. The ability to read French and/or Ancient Greek may be an advantage. Full training in editorial method and the project's software will be provided on the job. For informal inquiries about the post, please contact Professor Botley (paul.botley@warwick.ac.uk).

Post-Doctoral Research Associate (University of Sheffield)

Information School

Application deadline: **26/05/2022**

[Full information.](#)

Here at the Information School we have an exciting opportunity for someone with a passion for research to contribute to The Civil War Bluejackets: Race, Class, and Ethnicity in the United States Navy project, funded by the AHRC and in collaboration with Northumbria University, Newcastle. We are looking for a talented postdoctoral researcher to join our team and help us fulfil the project's goals and produce high-quality, impactful research. You will be based at the University of Sheffield and undertake research as part of a wider team of researchers at the University of Sheffield Information School and the Department of Humanities at Northumbria University. You will help deliver all academic outputs from the project in collaboration with the PI and Co-Is, will take an active part in regular team meetings, and will work with project partners on key dissemination and outreach activities. This is a great opportunity to be part of a multidisciplinary team working on a large and exciting funded project, which has considerable scope for impact.

You will use your prior knowledge and experience of machine learning technologies and evaluation processes, particularly in the sub-fields of text mining and Natural Language Processing. Your skills in qualitative data analysis, excellent communication and ability to problem solve will provide essential support to the team.

Postdoctoral Research Fellow (University of Exeter)

Application deadline: **30/05/2022**

[Full information.](#)

This post is available from 30 June 2022 to 29 March 2024 to support the work of Prof. Elena Isayev on the Global Challenges Research Fund (GCRF) Imagining Futures Through Un/Archived Pasts project, funded by UKRI/ Arts and Humanities Research Council.

Drawing on existing and ongoing initiatives within Imagining Futures (IF), and knowledge beyond it, a primary role of the Imagining Futures (IF) Research Fellow will be to harmonise the co-creation of a Manifesto that would inform policy and wider practices concerning legacies from difficult pasts and their transmission (for example by amplifying divergent viewpoints; using dissensus methodologies), incorporating archival practices of people who have been displaced and marginalised.

You will address the challenges of multivocality, dispersed, dissenting and dominant narratives, while developing egalitarian archival practices, where archives are understood in the broadest possible sense – incorporating traditional documentary collections, oral histories, material remains that may be whole landscapes, and diverse practices from daily rituals to collective celebrations. Together with the Imagining Futures team, you will seek to capture and articulate modes of archival practice that allow for co-existence and recognition of multiple experiences of the past through dialogues across generations, gender, class and stakeholders. You will work with the international team of the Imagining Futures, project, which has a decentralised structure and consists of five ‘Labs’ alongside a portfolio of smaller initiatives across a wider geo-cultural area.

Funded Postdoc (requires French) Bourse post-doctorale de 3 ans. Projet ERC ModERN (Sorbonne Université)

Sorbonne Université, France

Application deadline: **30/05/2022**

[Full information.](#)

Appel à Prise de fonction : octobre 2022. Poste de 36 mois (contrat de 12 mois renouvelable 2 fois).

Le projet ERC ModERN. Modelling Enlightenment. Reassembling Networks of Modernity through data-driven research, hébergé par Sorbonne Université (Paris), propose un contrat post-doctoral d’une durée de 3 ans afin d’explorer les notions d’auctorialité et d’autorité textuelle tout au long du XVIIIe siècle en France.

En écho aux objectifs scientifiques du projet ModERN, qui vise à établir une nouvelle histoire littéraire et intellectuelle des Lumières françaises, articulée sur l’exploitation massive des données textuelles, le/la post-doctorant(e) dirigera le développement et l’élaboration de l’axe thématique « Auteurs » en utilisant de nouvelles méthodes informatiques et des collections numériques à grande échelle afin d’identifier et d’explorer les réseaux de communication de la culture de l’imprimé tout au long du XVIIIe siècle français. En particulier, le/la post-doctorant(e) jouera un rôle fondamental dans la construction, l’analyse et l’évaluation de la base de données de recherche ModERN et de ses corpus numériques annexes, en se servant des méthodes tant qualitatives que quantitatives pour établir un index hiérarchique des auteurs-textes les plus cités et recités du XVIIIe siècle ainsi que leurs réseaux intertextuels.

Funded Postdoc (requires French) Post-doctorat – Le dessin visionnaire et ses savoirs (l’université de Strasbourg)

Institut d’études avancées de l’université de Strasbourg (USIAS)

Institut d’études avancées de l’université de Strasbourg (USIAS), France

Application deadline: **30/05/2022**

[Full information.](#)

Lieu de travail : Strasbourg et Paris

Type de contrat : CDD

Durée du contrat : 24 mois

Entrée en fonction : 01/09/2022

Quotité du travail : mi-temps

Rémunération : 1080 € net par mois

Niveau d'études requis : doctorat

Le poste s'inscrit dans le programme de recherche Le dessin visionnaire et ses savoirs. À partir de l'étude et de la valorisation du fonds d'archives de Théophile Bra, financé par l'Institut d'études avancées de l'université de Strasbourg (USIAS). Ce programme de recherche vise l'examen, l'étude et la valorisation du fonds d'archives du dessinateur Théophile Bra (1797-1863) dans une perspective théorique, transhistorique et interdisciplinaire. Il s'attachera, d'une part, à enrichir la connaissance de l'œuvre de Bra d'une enquête étendue à l'ensemble des lectures et des échanges personnels identifiables dans son fonds d'archives, afin de mieux l'articuler aux savoirs de l'époque, à leurs réseaux de diffusion, ainsi qu'aux images et processus visuels qu'ils engagent. Il consistera, d'autre part, à confronter les dessins de Bra à d'autres productions graphiques (artistiques et documentaires) partageant des caractéristiques similaires, du XIXe siècle à nos jours, afin d'interroger la revendication, aujourd'hui comme hier source de débats, d'un partage de vérité entre arts graphiques et savoirs.

Funded Postdoc (requires French) : Poste de chercheur·euse (post-doc) en études françaises XVe-XVIe siècle (Université de Lausanne)

Université de Lausanne

Application deadline: **30/05/2022**

[Full information.](#)

La Section de français (médiéval) de la Faculté des lettres de l'Université de Lausanne met au concours un poste de chercheur·euse FNS senior (post-doc) en études françaises (XVe-XVIe siècle).

Entrée en fonction : 1er septembre 2022

Durée du contrat : 2 ans, non renouvelable

Taux d'activité : 100%

Lieu de travail : Lausanne-Dorigny

Le/la chercheur·se en post-doctorat sera en charge d'une recherche sur la poésie d'actualité et ses réceptions matérielles et culturelles dans les régions d'expression française aux XVe et XVIe siècles. Cette recherche pourra porter sur les recueils manuscrits et/ou imprimés et sur des corpus textuels choisis en complémentarité avec les sources travaillées dans les autres axes du projet. Les résultats attendus seront entre autres la réalisation d'une anthologie (sous forme numérique ou papier + numérique) témoignant des pratiques de réception de ce type d'éloquence en vers. En outre il/elle participera aux activités collectives de l'équipe : organisation de rencontres internationales; soutien aux travaux du/de la doctorant·e; soutien au rayonnement du projet dans les réseaux scientifiques, les médias et les institutions culturelles en Suisse et ailleurs.

Funded PhD Position in Literary Studies (LMU Munich)

LMU Munich

Application deadline: **01/06/2022**

[Full information.](#)

The Graduate School Language & Literature Munich offers a systematically structured, research-oriented course of high academic standard. A faculty of specialists from different disciplines provide a framework for study in which literature is approached from a wide variety of theoretical and methodological perspectives. An interdisciplinary approach to literature forms the basis of further enquiries into culture- and media-related issues.

The Class of Literature offers a PhD position for up to 3 years (50% of a full TV-L E13 position). Applications are invited from highly qualified graduate students with experience in their field of work. International applications are welcome. A solid knowledge of German is an application requirement.

Funded PhD position, Doctoral Programme in Philosophy, Arts and Society (in various subjects incl. Comparative Literature)

University of Helsinki, Finland

Application deadline: **16/09/2022**

[Full information.](#)

(The call will open on August 29, 2022.) Once a year, the doctoral programme opens a call for applications for university-funded doctoral candidate positions. The doctoral candidates selected for these positions complete their doctoral research employed by the university (they receive a monthly salary for 1-4 years, and can use a computer and workstation). Both current University of Helsinki doctoral candidates and new applicants planning on doctoral studies are eligible to apply for these positions.

Research grants for individuals and groups on the theme “Is Democracy Eroding?” (Kone Foundation)

Finland (all universities)

Application deadline: Not yet specified; please check website.

[Full information.](#)

Kone Foundation holds a general grant call once a year. In addition to the general call, thematic calls may be held during the same period. The next annual call will be open from **1–15 September 2022**. Please check the website for the exact opening time of this thematic call.

In 2021 Kone Foundation launched its current funding programme “Is Democracy Eroding?” Funding within the programme can be applied for through annual thematic grant calls. The call opens in September.

Globally, democracy is statistically more common than ever before, but the quality of many current democracies has been eroded by authoritarians, discrimination, the manipulation of electoral systems and restrictions of media freedom. The climate crisis is causing further social instability. Projects funded by the programme can address, for example, inclusion and everyday life: What are the mechanisms and practices of participation and encounter? How does language act as an obstacle, challenge, enabler or a reformer of democracy? Who can participate in democratic decision-making and how? What are the rights of other biological species, and who represents them in a democracy?

The programme may cover the history, institutions and current status of democracy and the rule of law. What is the relationship of monopolies of violence to democracy, such as the military and the police? What is the current state of democracy in academic institutions, and what does its potential erosion mean for the future of research, as well as for our understanding of democracy? How is democracy present in the arts and private foundations? Finally, what does the future of democracy look like?

The programme will include funding calls for projects based on research but can combine research with art, journalism and/or activism. Longer projects lasting up to four years are preferred. The programme will include opportunities to bring together people working on similar topics.

Other Matters / Des Autres Annonces

Prof. Christine Lombez est lauréate de l'ERC Advanced Grant avec le projet "TranslAtWar" (Literary Translation at War - Mapping WW2 in Europe 1939-45)

Christine Lombez, Professeur de Littérature Comparée à Nantes Université et Directrice du laboratoire LAMO (Littératures Antiques et Modernes), vient de décrocher un prestigieux financement du Conseil européen de la recherche (ERC). Elle fait partie des 253 lauréats européens (dont 26 français) de l'appel à projets Advanced Grant 2021 ouvert aux chercheurs confirmés.

Centré sur la Seconde Guerre mondiale, le projet "TranslAtWar" (Literary Translations at War - Mapping WW2 in Europe 1939-1945) porté par Christine Lombez, se propose d'étudier comment la traduction littéraire peut contribuer à la compréhension de l'histoire européenne du XXe siècle (et réciproquement) en interrogeant la circulation des idées et de la culture par la traduction, mais aussi le rôle actif des agents de cette circulation, hommes et femmes, en période de guerre. Il sera également question d'étudier l'impact que la pratique de la traduction dans des circonstances historiques exceptionnelles a pu avoir sur le développement intellectuel et culturel de notre continent. Ce projet novateur, qui associe 8 pays européens, vise à donner un éclairage nouveau sur l'histoire littéraire du XXe siècle à travers le prisme inédit de la traduction.

ERC Advanced Grant

Le programme ERC (European Research Council) finance l'excellence scientifique à la frontière des connaissances. Les bourses Advanced Grant doivent permettre à des scientifiques confirmés de proposer un sujet en rupture par rapport à leurs activités de recherche, tout en restant actifs au niveau scientifique. Elles sont ouvertes à tous les chercheurs confirmés, reconnus en tant que leaders d'exception et qui mènent un projet de recherche exploratoire. Les candidats doivent faire preuve d'un excellent track-record (titres et travaux) relevé au cours des dix dernières années de recherche. La durée de la bourse est de 5 ans.

[Annonce complète.](#)

AICED-23: Disaster Discourse: Representations of Catastrophe

THE 23rd ANNUAL INTERNATIONAL CONFERENCE OF THE ENGLISH DEPARTMENT
UNIVERSITY OF BUCHAREST, ROMANIA

Online, 2-4 June 2022

[Conference website.](#)

At this stage of the twenty-first century, the actuality, imagining, anticipation and recollection of a multiplicity of present, past and potential future disasters (for example, climate change, earthquake, fire, flood, famine, mass death, pandemic, war) permeate daily experience, amplified and disseminated through global media that transmit words and images almost instantly. What are the ways in which we now represent disaster verbally and in other forms that mix words with visual and aural images or eschew language, such as films, comics, video and installation art, painting and music? How might these relate to earlier representations (in, say, predigital times)? What effects might current disaster discourse have in shaping perceptions of and responses to catastrophe? Does disaster discourse exacerbate catastrophe, or can it offer catharsis and healing? Can it envisage alternatives to living in a constant state of emergency and what might such

alternatives be? Many urgent and intriguing questions are raised by this discursive mode, which seems omnipresent in our current era.

Disaster studies is a growing discipline that ranges from abstract considerations of the definitions and dynamics of disaster (for example, differentiating disaster from “accident”, “natural” disaster from human-made disaster) to the formulation of approaches to disaster preparedness, mitigation, impact assessment, response and recovery and management that have immediate practical applications (see, for example, Michael K. Lindell, “Disaster Studies” (2013); *Handbook of Disaster Research* (2018), edited by Havidán Rodríguez, William Donner and Joseph E. Trainor; and *Disaster Studies: Exploring Intersectionalities in Disaster Discourse* (2020), edited by Janki Andharia).

The examination of factual and fictional representations of disaster in words and visual images makes a crucial contribution to those studies and such representations can be studied by means of the concepts and methods developed for the theorization and analysis of elite and popular literary and cultural texts—and, reciprocally, the study of such texts can modify those concepts and methods.

Seminal texts in the study of disaster discourse include Susan Sontag’s essay “The Imagination of Disaster” (1965) and Maurice Blanchot’s *L’Ecriture du désastre* [*The Writing of the Disaster*] (1980), and the twenty-first century has generated studies that focus on one or more particular periods and/or genres, such as *Romanticism and Disaster* (2012), edited by Jacques Khalip and David Collings; Hilary L. Chute’s *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (2016); *America’s Disaster Culture: The Production of Natural Disasters in Literature and Pop Culture* (2017), edited by Robert C. Bell and Robert M. Ficociello; Eva Horn’s *The Future as Catastrophe: Imagining Disaster in the Modern Age* (2018) [originally *Zukunft als Katastrophe* (2014)], trans. Valentine A. Pakis; and *The Experience of Disaster in Early Modern Literature*, edited by Sophie Chan (forthcoming, 2022).

We invite papers that explore the modes and implications of all and any kind of disaster discourse from the present or past in verbal, visual and aural forms – such as literary fiction, genre fiction, the graphic novel, comics, poetry, documentary, film, photography, painting, sculpture, installation art, music, social media posts – examining the ways in which they are generated, the media they employ, the signifying systems they use, the imagery on which they draw, their audiences, their historical, cultural and social contexts, and the further discourses they generate.

Papers may focus upon individual works or bodies of work and may also explore more general issues around conceptualizing, defining and theorizing disaster drawn from aesthetics, ethics, literature, philosophy, psychology, political thought, science, anthropology, sociology, theology, the arts, and any other relevant discipline.

Economies of the Literary Nation: Literary Capitalism and Nationalism in the Long 19th Century

A conference in Budapest, **13–14 June 2022**

with keynote speaker Prof. Galin Tihanov (George Steiner Professor of Comparative Literature at Queen Mary University of London)

The concept of “national literature” was one of the best-selling ideas in the long 19th century. The conviction that the forms and themes of literature were best determined by (inherited or resurrected) national traditions and that their main task was to articulate the nation’s character and demonstrate its spiritual merits enjoyed immense transnational virulence. The success of literary nationalism, however, was propelled by socio-economic tendencies bound up less with national traditions than modern market culture. National literatures were forged and consolidated as praxis and canon

amidst (and by the means of) the commercialization and industrialization of literary production, distribution and consumption.

The joint march of nationalism and capitalism framed the nineteenth-century reconfiguration of the literary field in manifold ways. Literature became a privileged site for the self-assertion of national movements which in turn demanded considerable economic resources to finance the infrastructure and institutions of national culture. As much the efficient distribution of the nation's literary output relied on commercial channels, literary commerce (as well as the marketing of nationalism on the whole) grew into a non-negligible economic factor. Conversely, the development of national markets, and not only cultural ones, was feeding on a collective consciousness raised and nurtured by national literature. Notwithstanding their interdependences, the respective tendencies of literary nation-building and capitalist transformation remained conflictual throughout the 19th century. In addition to the negotiations of spiritual and utilitarian values, the national framing of literature was also confronted with the felt cosmopolitanism of capitalism, i.e. its reluctance to observe political, geographical, and cultural boundaries. Whereas literary historiography and criticism asserted the national idiosyncrasy of literary ideas, forms, and genres, in capitalist economies these cultural goods and assets could only be recognized as standardized items offered in market exchange, transcending their national belonging.

We invite papers that tackle this entanglement of literature, nationalism, and capitalism from aesthetic, political, and economic aspects, as represented in nineteenth-century criticism, cultural praxis, or poetry, fiction and drama. We are equally open to national case studies and to larger-scale comparative explorations.

The conference is organized by 'The Political Economy of Hungarian Literature' Lendület Research Group (<http://polecolit.btk.mta.hu/en/about-us/>), under the sponsorship of the Hungarian Academy of Sciences. Given the unpredictability of future pandemic policies and the enduring uncertainties of foreign travel, the event may take place in a hybrid form or entirely online.

The conference charges no registration fee.

The French Institutes for Advanced Study Fellowship Programme

in the six Institutes of Aix-Marseille, Loire Valley (Orléans-Tours), Lyon, Montpellier, Nantes and Paris.

Application deadline: **30/05/2022**

[Full information.](#)

The French Institutes for Advanced Study Fellowship Programme offers 10-month fellowships in the six Institutes of Aix-Marseille, Loire Valley (Orléans-Tours), Lyon, Montpellier, Nantes and Paris. It welcomes applications from high-level international scholars to develop their innovative research projects in France.

For the 2023-2024 academic year, FIAS offers 37 fellowship positions: 4 in Aix-Marseille, 3 in Loire Valley (Orléans-Tours), 10 in Lyon, 3 in Montpellier, 4 in Nantes and 13 in Paris.

The call is open to all disciplines in the social sciences and the humanities (SSH) and all research fields. Research projects in other sciences and in arts that propose a strong interaction and dialogue with the SSH are also eligible. Some host IAS have scientific priorities that need to be taken into full consideration before applying.

The FIAS fellows will be free to organize their research while benefiting from the support and conducive scientific environment offered by the IAS characterised by a multidisciplinary cohort of fellows and by close relation to the local research centres and laboratories.

CONDITIONS

All IAS have agreed on common standards, including the provision of a living allowance (2,700€ per month), social security coverage, accommodation, a research and training budget, plus coverage of travel expenses.

ELIGIBILITY

FIAS awards fellowships to outstanding researchers of all career levels, from postdoctoral researchers to senior scholars. The minimum requirement is a PhD + 2 years of research experience at the time of the application. Exceptions will be made for scholars with a Master + 6 years of full-time research experience after the degree (PhD training will not be considered in the calculation of experience).

Researchers from all countries are eligible to the FIAS Fellowship Programme but they must have spent no more than 12 months in France during the three years prior to the application deadline.

SELECTION

The scientific selection is highly competitive, merit-based and conducted through an international independent peer review.

July - October 2022: Double peer review

November 2022: Shortlist by the FIAS Selection Committee

January - February 2023: Selection by IAS Scientific Advisory Boards

March 2023: Communication of results

IFK_Research Fellowships

International Research Center for Cultural Studies | University of Art and Design, Linz

Application deadline: **30/06/2022**

[Full information.](#)

IFK_Research Fellowships are intended for qualified applications can be submitted regardless of the nationality and institutional or professional affiliation of the applicant. Austrian applicants with comparable qualifications are given preference.

IFK_Research Fellowships include an expense allowance of max. €2,325 monthly (€ 75/per day) as well as a workspace at the IFK with an iMac and internet access. For Fellows with a proper residence outside Vienna, the one-off arrival and departure costs to and from Vienna and a rent allowance are covered. Costs for health and social insurance are not covered by the IFK.

Research fellowships are awarded for an academic semester (1 October to 31 January or 1 March to 30 June).

imlr books - Annual Competition

The Institute of Modern Languages Research, University of London.

Application deadline: **12/06/2022**

[Full information.](#)

Proposals are invited for the 2022 competition to publish in imlr books, a book series published by the Institute of Modern Languages Research, University of London.

We are interested in proposals from the broad disciplinary range of Modern Languages research, embracing the study of text, culture and society. We particularly encourage submissions exploring the relationship between cultural production and issues of major societal concern. The languages covered by the Institute are French, German, Italian, Portuguese and Spanish, and we welcome comparative studies involving more than one of these. The volumes published in this series are published both in hard copy and on open access.

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Proposals should be submitted 12 June 2022 to jane.lewin@sas.ac.uk, and should comprise four files, as follows:

The application summary form [PDF] (for an Word version, please contact jane.lewin@sas.ac.uk);
The proposal, including a chapter-by-chapter synopsis, which should not exceed five A4-pages when printed out; A short curriculum vitae of author(s) or editor(s), not longer than one A4-page per person when printed out; and A sample chapter (in the case of monographs) or a draft introduction (for collections of essays).

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Dublin City University, Ireland

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