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Société Européenne de Littérature Comparée**

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Table of Contents / Table des matières

ESCL/SELC ACTIVITIES AND PROJECTS	5
ESCL/SELC CONFERENCE 2023: Underground Imaginaries	5
ESCL Panels at the Underground Imaginaries conference	6
Rome Congress, September 2022	6
ESCL/SELC Congress in Paris, 2-6 September 2024	7
Social Media	7
CompLit. Journal of European Literature, Arts and Society	7
CALLS FOR PAPERS AND SEMINAR PARTICIPATION / APPELS A COMMUNICATION ET SEMINAIRES	7
Colloque junior franco-allemand : « Habiter l'inhabitable »	7
Consolation in contemporary British and postcolonial literatures	9
“And this gives life to thee”: Textual Reasons for Canonicity	11
SEX Pan!cs. EROSS CONFERENCE 2023	12
CALLS FOR CONTRIBUTIONS / APPELS À CONTRIBUTIONS	13
Special journal issue on Trauma and Multilingualism in Literature	13
Linguistic Hybridity in Literature	14
The Digital Environmental Humanities. Towards Theory and Praxis	15
The productivity of the so-called ‘negative emotions’ in postcolonial literatures	17

Studia Rossica Posnaniensia: “Eastern European Urban Narratives of Conflict”	18
Kremenets Comparative Studies	20
Appel pour numéro de revue de mythocritique <i>Le Paon d’Héra</i> , n°13 : mythologies du fil	21
Forms and Modes of Empathy: Heroes and Anti-Heroes in a Comparative Perspective	22
Formes et mécanismes de l’empathie : héros et anti-héros dans une perspective comparative	22
Épistémocritique : La Préhistoire à l’heure de l’anthropocène : discours et représentations	23
General Call for Papers: Journal of Ecohumanism	24
Book Series: Transdisciplinary Trauma Studies	25
Amaltea. Journal of Myth Criticism	26
PUBLICATIONS / PUBLICATIONS	27
Books / Livres	27
Feminism and Modernity in Anglophone African Women’s Writing: A 21st-Century Global Context	27
Literature for a Changing Planet	27
The Routledge Companion to Literary Urban Studies	28
Jewish Experiences across the Americas: Local Histories through Global Lenses	28
Observer et Décrire. Des insectes et des hommes	29
L’insecte dans tous ses états	29
Écrire la différence culturelle du colonial au mondial. Une anthologie littéraire transculturelle	29
Formal Matters: Embodied Experience in Modern Literature	30
(Un)Settled Sojourners in Cities. Challenges of “Temporariness” among Migrants and Asylum Seekers	30
Historical Modernisms. Time, History and Modernist Aesthetics	31
Villégiatures	31
Seamus Heaney, Virgil and the Good of Poetry	31
New Perspectives on Imagology	32
Beyond »Ethnic Chick Lit« – Labelingpraktiken neuer Welt-Frauen*-Literaturen im transkontinentalen Vergleich	32
Translating Myself and Others	33

Walter Benjamin e la cultura italiana 33

DOCTORAL THESES / THESES DE DOCTORAT 33

Revue en réseaux et Renaissance (Grande-Bretagne, France, Italie, Espagne et Catalogne, 1890-1909) 33

JOURNALS / JOURNAUX 34

Comparatisme 34

Romantisme. Littératures – Arts – Sciences – Histoire 34

Romanesques 34

Newly published issue of "Studia Rossica Posnaniensia" on humour and satire 34

Amaltea. Journal of Myth Criticism 35

World Literature Studies 35

World Literature from the Perspective of “Small” Literatures 35

Caietele Echinox/Echinox Journal 36

Colloquia Comparativa Litterarum / Vol. 8 / 2022 37

Sociopoétique du handicap 38

Comparative Critical Studies 38

Lendemains - Études comparées sur la France 38

POSITIONS / POSITIONS 38

Poste de professeur·e adjoint·e menant à la permanence en études africaines et/ou caribéennes francophones, University of Victoria, Canada 38

Lecturer or Assistant Professor in the Department of French and European Studies, University of Cyprus, Cyprus 38

Associate/Assistant Professor in Portuguese (Literary Studies and Literary Translation), University of Macau, China 39

Faculty Positions in Institute of Humanities, ShanghaiTech University, China 39

Postes de chercheurs à la Maison Française d’Oxford, Oxford, United Kingdom 40

FUNDING ALERTS / RECHERCHE FINANCEMENT 40

Postdoctoral fellowship in Germany- Walter Benjamin Programme 40

Honorary Fellowships for Scholars Impacted by War in Ukraine (UK) 40

Postdoctoral Research in Austria 41

AHRC fellowships: early career researchers (UK) 41

AHRC fellowships: mid-career and established researchers (UK) 41

OTHER MATTERS / DES AUTRES ANNONCES 41

Annual prize to the best FIRST book in comparative literature (ACLA) 41

Annual prize to the best book overall in comparative literature (ACLA)	41
Annual paper competition for graduate students (ACLA)	42
VII INTERNATIONAL CONFERENCE ON MYTH CRITICISM	42
EROSS@DCU Public Webinars in Sexuality Studies	42
Reading Group of the FRINGE Urban Narratives research network	42
Open access publications from transcript Independent Academic Publishing on avldigital.de	43

ESCL/SELC 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.

ESCL/SELC CONFERENCE 2023: Underground Imaginaries

Universidad de Alcalá, Spain, 25-26 May 2023

Co-organizers: FRINGE / EROSS

Submission of abstracts: **4 November 2022**

[Full call for papers.](#)

[Appel en français.](#)

[Conference website.](#)

The **European Society of Comparative Literature/Société Européenne de Littérature Comparée** (ESCL/SELC), in conjunction with the research networks **Fringe Urban Narratives** and **EROSS: Expressions, Research Orientations – Sexuality Studies**, announces this conference dedicated to exploring the geographies of the underground.

From pre-Socratic cosmogonies and the mythical narratives of descent to late modern countercultural movements and the studies on contemporary subterranean architecture, humanity has always held a complex and creative relationship with the world beneath our feet. Subterranean landscapes also resonate with the abyss that lurks in the basements of the mind, a journey into our deepest-rooted fears and memories. Life below the surface is enticing, taboo, abhorrent, liberating and sometimes more appealing than the one up on the surface.

Theorising, representing and interpreting the underground involves thinking about how spaces are socially designed, lived in, and aesthetically mediated. This critical exercise also implies an engagement with the binaries which frame the underworld, from the mythical schemes of chaos versus cosmos and light versus darkness, to the political aesthetics of visibility versus concealment, compliance versus dissidence and normativity versus non-normativity.

In this conference, we invite comparative literature contributions that engage with the rich imaginaries of the underground, which may include reflections on:

- **Theory of human spatiality** in its relationship with the literary symbols of the underworld (verticality and descent, spatial symbols of regeneration and epiphany, zeniths and nadirs)
- **Literary urban studies** on subterranean cities (utopias, dystopias, Atlantis), underground urban architectures (sewers, bunkers and bomb shelters, catacombs, ghost metro stations, domestic undergrounds), urban countercultures.
- **Mobility studies** focusing on tunnels, underground portals, lifts, stairs, escalators, excursions, rites of passage, transitions and borderlands.
- **Migration Studies** and literary rendering of journeys, hiding, exile, trafficking, smuggling, GBV.
- **Gender and sexuality studies** on dissident sexualities and their relation to the underground (sex parties, public sex, cruising, sex work and prostitution).
- **Night studies** dealing with nocturnal regimes and their aesthetic representations of illegality, danger and the taboo.
- **Necropolitics**: burial grounds, inhumation/exhumation, mass graves, ossuaries, mourning, subterranean genealogies, archives, ruins.
- **Mythical approaches** to hidden geographies and **folklore of the underworld** (infernus, caves, labyrinths, cenotes, *Aos sí*, selkies).
- The symbolic underground and mental health from a **Medical Humanities** perspective (depression, trauma, psychoneuroses, paraphilias).
- **Anthropocene** and **Capitalocene**: ecocriticism, geological strata, underground landscapes.
- **Translation / Reception studies** that engage with censorship, propaganda, underground rallies and protests, resistance movements, underground networks and the dissemination of literature.

Confirmed keynote speakers: Prof. Sayak Valencia (El Colegio de la Frontera Norte, Tijuana, MX) + Prof. Rachel Falconer (Université de Lausanne, CH).

The event will be held **in person** at the Universidad de Alcalá. As organizers, we commit to feminist research practices that consider the politics of unequal resources and availability of knowledge. Therefore, we offer the possibility of two online panels for scholars with limited mobility (precarious employment, caring responsibilities, disabilities).

Submitting proposals:

The languages of the conference are Spanish, English and French (the languages of abstracts/titles/presentations will be the same as the delivery language).

We invite papers that adopt a comparative approach and analyse texts from two or more different literary cultures, languages, mediums (painting, film AND literature, for example) or disciplines (philosophy, sociology, photography AND literature, for example). We will also consider other non-standard presentations (action-research, performance).

Please submit your 300-word abstract + short bio to undergroundimaginaries@gmail.com before **4 November 2022**. Answer from the Organizing Committee: 2 December 2022.

Conference website: <https://underground-imaginaries.jimdosite.com/>

Contact email: undergroundimaginaries@gmail.com

Conference fees:

Early bird, conference speakers (until 03/03/23): 60€

Full price, conference speakers (from 04/03/23): 80€

Attendance only with certificate: 40€

Registration closes: 15/05/23. Membership of the ESCL/SELC by the conference date is a requirement to present a paper (15€/25€).

Organizing board:

Patricia García (conference co-director, Universidad de Alcalá, ES)

Jean-Philippe Imbert (conference co-director, Dublin City University, IE)

Ana Casas (Universidad de Alcalá, ES)

Fernanda Bustamante (Universidad de Alcalá, ES)

Francisco Javier de León (Universidad de Barcelona, ES)

Albert Jornet Somoza (Universidad de Barcelona, ES)

Eoin MacCarney (Dublin City University, IE)

David O'Mullane (Dublin City University, IE)

Ana Rodríguez Callealta (Universidad de Alcalá, ES)

Olga Springer (Dublin City University, IE)

Fringe Urban Narratives is an interdisciplinary network of researchers and artists interested in the cultural processes of imagining and narrating urban experiences from the margins.

EROSS@DCU is an interdisciplinary sexuality-focused research cluster which recognises the intersectional nature of gender and sex matters, and their intrinsic relationship to our experiences in the world as intimate, social and political beings.

ESCL Panels at the Underground Imaginaries conference

The ESCL Executive Committee is planning to organize two panels at the ESCL/SELC CONFERENCE 2023, Underground Imaginaries, Organized by the ESCL/SELC and FRINGE/EROSS (<https://underground-imaginaries.jimdosite.com>), to be held at the Universidad de Alcalá, Spain, 25-26 May 2023. Paper proposals (300 words abstract + a short bio) should be submitted to Prof. Bernard Franco (bernard.franco1@gmail.com) **before 16 October 2022**.

Rome Congress, September 2022

The 9th Congress of the ESCL held in a hybrid format at Sapienza University, in Rome, 5-9 September, attracted 250 participants. The ESCL was pleased to celebrate the return to in-person activities and the fruitful exchanges that they facilitate. On this occasion, the assembly of members elected the new Executive

Committee of the ESCL, which will steer the Society for the next two years, presided by Professor Emilia di Rocco.

ESCL/SELC Congress in Paris, 2-6 September 2024

The next biennial congress will be organised at Sorbonne Université, in Paris, 2-6 September 2024. The call for papers will be published around December 2022 on the ESCL website. The ESCL welcome expressions of interest from members who would wish to organise future congresses.

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 Asun López-Varela (alopezva@ucm.es), Brigitte Le Juez (brigitte.lejuez@dcu.ie) or Maria Spiridopoulou (spiridop@gmail.com).

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.

CompLit. Journal of European Literature, Arts and Society

The **first three volumes** of the Society's journal, *CompLit*, under the general editorship of Brigitte Le Juez, have been published. The fourth volume is forthcoming. General information on the journal, as well as the tables of contents of published issues and abstracts of all contributions can be found [here](#).

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

Colloque junior franco-allemand : « Habiter l'inhabitable »

Les 31 mars et 1er avril 2022

Université Goethe de Francfort-sur-le-Main, Allemagne

Date limite: **avant le 13 octobre 2022**

Dans les dernières pages d'*Espèces d'espaces* (1974), Georges Perec décrit « l'inhabitable » entre autres comme : « l'hostile, le gris, l'anonyme, le laid, les couloirs du métro, les bains-douches, les hangars, les parkings, les centres de tri, les guichets, les chambres d'hôtel ». Sous la forme d'une liste implacable, Perec dresse un inventaire de lieux marqués par l'activité humaine, qui sont autant de lieux parfois synonymes de routine, tantôt agaçants, tantôt révoltants.

Dans le cadre de notre laboratoire junior « Raconter l'habiter/*Wohnen erzählen* », nous avons organisé plusieurs manifestations autour de la notion de « l'habiter ». En novembre 2021, Mathis Stock présentait une conférence sur une approche critique de cette notion, en nous apportant son expertise de géographe. En avril 2022, nous organisons un colloque intitulé « Faire face aux crises de l'habitat en France et en Allemagne de la fin du XIXe siècle à nos jours ». Lors de ce colloque, nous avons nourri une réflexion sur les crises de l'habitat dans une démarche interdisciplinaire, diachronique et franco-allemande. avec pour objectif de penser les réponses à ces crises.

Pour ce colloque prévu en avril 2023 à Francfort-sur-le-Main, nous voulons placer « l'inhabitable » depuis la fin du XIX^e siècle en France et en Allemagne au cœur de notre réflexion. Une fois de plus, nous souhaitons encourager l'échange franco-allemand et interdisciplinaire. **Des contributions venant des études littéraires nous seraient fort utiles, tout comme des apports venant de l'histoire, de la sociologie, de la philosophie, de la géographie, ou encore de l'architecture et du cinéma.**

L'objectif de ce colloque sera de chercher à définir « l'inhabitable », une notion contradictoire en ceci qu'elle désigne des lieux inhospitaliers, associés aux privations, à l'insalubrité, à la violence, des lieux que l'on peine à constituer en « chez-soi », des lieux remplissant avant tout des critères de fonctionnalité sans prendre en compte la chaleur du logis - Henri Lefebvre n'écrivait-il pas en 1968 dans *Le droit à la*

ville que « le grand ensemble réalise le concept de l'habitat [...] en excluant l'habiter » ? - mais qui sont tout de même « habités ».

C'est en effet sur des lieux habités que nous souhaitons nous concentrer - et non sur des lieux inhabitables car invivables pour l'homme comme le pôle Nord - mais des lieux jugés, désignés comme inhabitables par différents acteurs, que ce soit les habitants eux-mêmes, les pouvoirs publics, les chercheurs, les médias, les groupes politiques. Le caractère d'inhabitabilité des lieux repose toujours sur un jugement ou une perception.

À partir de là, quelles sont les limites de « l'habitable » et comment habiter, représenter et faire le récit de « l'inhabitable » ? Au-delà de ces quelques pistes de compréhension, nous avons pensé à plusieurs catégories de lieux pouvant faire l'objet d'analyses détaillées, qui nous permettront de réaliser une cartographie des lieux habités « inhabitables » en France et en Allemagne.

Tout d'abord, **les lieux liés à l'enfermement** peuvent être associés à des lieux inhabitables.

- d'une part, on pense aux lieux cités par Michel Foucault dans *Surveiller et punir. Naissance de la prison* (1975), comme la caserne, l'hôpital, l'asile, l'usine ou encore la prison. On pourrait ajouter à cette liste l'Ehpad dont les dysfonctionnements ont été fortement soulignés par la crise du COVID, ou encore la banlieue des grands ensembles et des pavillons critiquée en ceci qu'elle enferme dans la monotonie et l'uniformité d'un quotidien routinier.

- on pense d'autre part aux camps, de différentes natures : les camps de concentration ou de travail en Allemagne et en France pendant la Seconde Guerre mondiale : le géographe André-Frédéric Hoyaux dans ses recherches s'est demandé comment on pouvait habiter un camp de concentration (2003) ; les bidonvilles et les camps de migrants en France dans les années 60, mis en place pour accueillir les immigrés issus des indépendances en Afrique représentés récemment dans le livre d'Alice Zeniter *L'Art de perdre* (2017) ; les camps de migrants plus récents, que le géographe Michel Agier appelle des « hors-lieux [...] des niches cachées à l'intérieur des espaces nationaux. Si les réfugiés sont, selon l'expression qu'usa Michel Foucault au début des années 1980, les premiers êtres "enfermés dehors", ils sont aussi, pour chaque État qui représente le dehors de celui qui exclut, des êtres "mis à l'écart dedans" » (*Habiter, le propre de l'humain*). Ces lieux liés à l'enfermement sont souvent aussi des lieux de violence.

Ensuite, **les lieux de précarité** peuvent être considérés comme des lieux inhabitables, qu'il s'agisse d'habiter la rue, la route après un exil, sa voiture, des taudis ou des bidonvilles. La précarité liée à l'habitat peut aussi être causée par la gentrification et par la hausse des loyers qu'elle entraîne. On l'observe actuellement dans un grand nombre de villes françaises et allemandes : cette précarité chasse les plus démunis des centres-villes.

Les **lieux insalubres** peuvent également relever de l'« inhabitable », comme le vieux Paris ou la banlieue parisienne pavillonnaire autour de Paris après la Seconde Guerre mondiale, ou encore les villes allemandes détruites après 1945, que beaucoup d'habitants continuent d'habiter, faute de logements disponibles. Ils logent dans des *Mietskasernen* (les casernes à loyer, l'habitat ouvrier issu de la fin du XIX^e siècle) à moitié détruites, comme le montrent certains films tournés dans les ruines de Berlin après la guerre - *Les assassins sont parmi nous* (1946) de Wolfgang Staudte ; *Allemagne année zéro* (1948) de Roberto Rossellini ; ou encore le texte *Automne allemand* (1946) de Stig Dagerman, journaliste et écrivain suédois qui observe, questionne et décrit les Berlinoises habitant les ruines.

Enfin, on peut envisager **les lieux touchés par la crise climatique**, plus récemment. Le géographe Thierry Paquot met en garde dans plusieurs articles contre l'inaction écologique et la nécessité de la préoccupation sanitaire, notamment en ce qui concerne les projets urbains.

Le colloque se tiendra **les 31 mars et 1er avril 2023** à l'Université Goethe de Francfort-sur-le-Main. Les communications se feront en français ou en allemand.

Les propositions de communication de 300 mots maximum, accompagnées d'une courte biographie de 100 mots maximum sont à envoyer **avant le 13 octobre 2022** à Peirou Chu (peirou.chu@jens-lyon.fr), Haris Mrkaljevic (haris.mrkaljevic@jens-lyon.fr), Jeanne Yapaudjian (jeanne.yapaudjian@jens-lyon.fr) et Melanie Schneider (melanieschneider67@gmail.com). Chaque présentation est censée durer 20 minutes et sera suivie d'une discussion de 10 minutes. Les réponses seront communiquées fin octobre.

Une publication des actes du colloque (en français et en allemand) est prévue.

Bibliographie indicative :

- Michel Agier, « Les camps aujourd'hui, un présent qui n'en finit pas », in Thierry Paquot, Michel Lussault, Chris Younès, *Habiter, le propre de l'humain*, Paris, La Découverte, 2007, p. 89-101.
- Marc Augé, *Non-Lieux, Introduction à une anthropologie de la surmodernité*, Paris, Seuil, 1992.
- Michel Foucault, *Surveiller et punir. Naissance de la prison*, Paris, Gallimard, 1975.
- Hans Liebmann, *Ein Planet wird unbewohnbar: Ein Sündenregister der Menschheit von der Antike bis zur Gegenwart*, Piper, 1973.
- Henri Lefebvre, *Critique de la vie quotidienne I, Introduction*, Paris, L'Arche, 1958.
- Henri Lefebvre, *Le droit à la ville suivi de Espace et politique*, Paris, Anthropos, 1968.
- Elissa Mailänder, *Amour, mariage, sexualité. Une histoire intime du nazisme, (1930-1950)*, Paris L'Univers historique, Seuil, 2021.
- Alexander Mitscherlich, *Psychanalyse et urbanisme. Réponse aux planificateurs*, Paris, Gallimard-NRF, 1970 [*Die Unwirtlichkeit unserer Städte. Anstiftung zum Unfrieden*. Frankfurt, 1965]
- Thierry Paquot, « Le "grand ensemble", ou l'ensemble sans ensemble », in *Désastres urbains, les villes meurent aussi*, Paris, La Découverte, 2019.
- Thierry Paquot, *Demeure terrestre. Enquête vagabonde sur l'habiter*, Paris, éditions Terres Urbaines, 2005.
- Thierry Paquot, *Terre urbaine : Cinq défis pour le devenir urbain de la planète*, Paris, La Découverte, 2006.
- Georges Perec, *Espèces d'espaces*, Paris, Seuil, 1974.
- Norbert Wichard, *Erzähltes Wohnen. Literarische Fortschreibungen eines Diskurskomplexes im bürgerlichen Zeitalter*, Bielefeld, 2012.
- Sabine Wilke, „Auf dem Mond, weil er so unbewohnbar ist wie die Erde, speziell die Städte“. Inszenierungen von Müllpraktiken als poetische Prinzipien der Entsorgung in Rainer Werner Fassbinders „Der Müll, die Stadt und der Tod“. In: *Entsorgungsprobleme: Müll in der Literatur*, hrsg. von David-Christopher Assmann, Berlin, 2014, p. 117-134.
- Alice Zeniter, *L'Art de perdre*, Flammarion, 2017.
- Gerhard Zwerenz, *Die Erde ist unbewohnbar wie der Mond*, Frankfurt, 1973.

Consolation in contemporary British and postcolonial literatures

April 6-7, 2023

École Normale Supérieure de Lyon, France

Submission of abstracts: **30 November 2022**

Keynote speaker: Professor David James (University of Birmingham)

[Website.](#)

In a contemporary era defined as an age of crisis by Emily Horton (2014), the notion of consolation has gained cultural visibility as a response to collective suffering, even more so in the wake of the COVID-19 global pandemic. While the notion was once dismissed as a mere diversion, distraction or sugarcoating of pain imbued with religious connotations, its identification as a “critical instrument” (Foessel 23) has led to a flurry of publications on the topic in recent years, notably by philosopher Michaël Foessel (*Le Temps de la consolation*, 2015), literary critics David James (*Discrepant Solace: Contemporary Literature and the Work of Consolation*, 2019) and Jürgen Pieters (*Literature and Consolation: Fictions of Comfort*, 2021), essayists Anne-Dauphine Julliand (*Consolation*, 2020) and Michael Ignatieff (*On Consolation: Finding Solace in Dark Times*, 2021) or psychiatrist Christophe André (*Consolations*, 2022).

While consolation is inseparable from suffering as noted by Anne-Dauphine Julliand in the first pages of her essay, the etymology of the term, from the Latin *consolari* (*con-* + *sōlārī*, to solace, to soothe), seems to place a relational dimension at its core: one is “to find solace together” to quote Michael Ignatieff (1). From that perspective, consolation can be envisaged in relation to the ethics of care and the ethics of alterity although interconnectedness does not guarantee consolation. Even when pain is temporarily alleviated, consolation cannot be equated with full healing or recovery: it “only brings into greater focus the wound it targets, more often exposing than dispelling the desolation it promises to offset” (James 1). Thus, according to David James, accepting solace “means conceding what cannot be repaired” (1), and consolation needs to be examined in relation to inconsolability or even to what Julian Barnes calls “disconsolation” in his essay

on death, *Nothing to be Frightened Of* (2008). As no substitute can replace what has been lost or broken, individuals are bound to be part of “the unconsolated”, to quote the title of Kazuo Ishiguro’s 1995 novel and the dedication to Arundathi Roy’s *Ministry of the Utmost Happiness* (2017).

There has been a long-standing *consolatio* tradition in literature and philosophy, starting from Boethius’s *De consolazione philosophiae* (523 AD), written when the statesman was in prison (and echoed more than two centuries later by Alain de Botton’s *Consolations of Philosophy* [2000]), and the *Consolatio* literary tradition comprising consolatory speeches, essays, poems, and personal letters meant to allay the distress caused by the death of a loved one. Consolation has also been a crucial concern of the elegy in all its forms (traditional and modern, poetic and narrative). While the traditional elegy is described as a “poem of mortal loss and consolation” (Sacks 1987, 3), whose goal is to heal the wounds of grief and imitate the mourning process, the 20th-century emergence of its melancholic counterpart, the anti-elegy, strives “not to achieve but to resist consolation, [...] not to heal but to reopen the wounds of loss” (Ramazani 1994, xi). Contemporary literature appears to be navigating between these two extreme postures, either envisaging art as a possible balm that may partly dissipate sorrow or “uncoupl[ing] consolation from distraction, appeasement, and soothing repair” (James 40). When Kazuo Ishiguro says that “art is a form of consolation”, he does not mean that it will comfort us but that it will “address some wound”. That wound will never heal but “you sometimes want to touch it or in some interesting way examine the wound again from time to time, have a relationship with it” (in Guignery, *Novelists* 2013, 57), and this probing of the wound is what literature can offer. In her philosophical essay/grief-memoir *Time Lived, Without Its Flow* (2012), the British poet and philosopher Denise Riley expresses her desire to identify a “literature of consolation” (112), a corpus of poetical, fictional and autobiographical works that could help the afflicted by giving them the sense of being part of a community.

If consoling implies “crossing a boundary” according to Michaël Foessel, it might be because consolation seems to unfold in the in-between on many levels: caught between the “before” and “after”, between loss and recovery, it interrogates the interplay between the individual and the community, the private and the public sphere. Consolatory literary works do not only address individual grief or loss but also collective ones, especially when countries or governments refuse to acknowledge or enquire into violent events or injustices. Literature may also constitute a place of consolation when public or legal processes fail to provide one. Contributors could therefore examine literary works that interrogate whether any consolation or comfort can be found in such public procedures as Truth and Reconciliation Commissions, offers of reparations (which could be seen as the legal side of consolation), official apologies, commemorations, monuments, or other forms that may seem to prescribe an erasure of wounds. As noted by Ignatieff, “There are many other words we use, beside consolation, when we confront loss and pain” (6), be it solace, comfort (which may be transitory when consolation can be more enduring), compassion or empathy, all of which bear different nuances that need to be explored. What should also be investigated are the ethical limits of consolation in literature: is it acceptable, desirable or even possible to seek release from suffering via formal features? David James, for example, considers consolation “discrepant” in contemporary writing because of “the restive interplay between the solace afforded rhetorically or structurally by a text and the affective repercussions of its wrenching outcomes” (10).

The aim of our conference is to theorise, contextualise and exemplify consolation (its forms, limits and aporias) as a “critical tool” in contemporary British and postcolonial literatures. We welcome papers on fiction, poetry, drama and life-writing, with possible issues and forms to explore including, but not being limited to:

- the ability of literature to offer consolation
- consolatory genres and modes
- elegy/anti-elegy in poetic, narrative and theatrical form
- vulnerability, relationality and consolation
- consolation and the ethics of care / the ethics of alterity
- the ethical limits of consolation in literature
- literature as *pharmakon* (either medicine or poison) (Pieters 14)
- legal/public reparation as a form of consolation

- being inconsolable or unconsoled, either as a refusal or failure of consolation, a temporary or lasting condition
- disconsolation
- the politics of (in)consolation

Proposals of up to 300 words in English, together with a biographical note, should be sent to

- Vanessa Guignery (vanessa.guignery@ens-lyon.fr),
- Diane Gagneret (diane.gagneret@wanadoo.fr) and
- Héloïse Lecomte (heloise.lecomte@ens-lyon.fr)

by **30 November 2022**.

Indicative and selective bibliography

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“And this gives life to thee”: Textual Reasons for Canonicity

July 30 - August 3, 2023

17th International Connotations Symposium

Kloster Schönenberg (Ellwangen, Germany)

Submission of abstracts: **30 November 2022**

[Website](#).

Recent debates on canonicity have focused on how canons are a product of social and historical conditions as well as of reception. Texts become canonical when they are felt to embody the spirit of an age or to voice concerns considered universal at a particular moment. But what about the texts themselves? Can any text become canonical in any way? Or are there any specific textual reasons for such an elevated status? This latter question is what our symposium wishes to address.

Textual strategies of self-authorization may well be one of those reasons. When Shakespeare ends his Sonnet 18 on the notion of its ongoing life – “So long as eyes can see and men can breathe / So long lives this, and

this gives life to thee” – he anticipates that neither his (ironically unnamed) addressee nor his own work will ever be forgotten. This is one example of how a speaker – and, by implication, an author – may promote the canonicity of a text.

A second group of reasons may have to do with the choice of subject matter. Do texts just recycle well-known material or are they innovative? Is there a balance to be struck between repetition and innovation as a textual recipe for canonization? Subject matter also comes in with the ways in which texts make offers to identify their relevance. This may have to do with the way in which a text combines the particular and the general.

Furthermore, textual reasons of canonicity may be sought in formal, rhetorical, and aesthetic features of a work. What is the energy of a story, play, or poem that “keeps children from play and old men from the chimney corner” (Sidney) and therefore makes it likely that it will be considered meaningful beyond its own time and place?

We invite contributions that address these and further dimensions and combine the detailed study of individual texts written in English with wider theoretical perspectives regarding the textual reasons of canonicity. They may include questions of methodology: how is it possible to arrive at such reasons by analyzing texts that have been assigned a canonical status? Do we need to compare texts, and/or does it make sense to work with larger corpora to come up with plausible results?

Please send an **abstract** (300 words max.) to the editors of *Connotations* by **November 30, 2022**: symposium2023@connotations.de

SEX Pan!cs. EROSS CONFERENCE 2023

14-15 October 2023

Dublin City University, Ireland

Abstracts Submission deadline: **15 April 2023**

Email: Sexpanicconference@gmail.com

Website: <https://sexpanics.jimdosite.com/>

Panic. Time has stopped. The normal is paralysed (Manchev 2020). This moment when everything freezes, followed by an impending feeling of looming danger was called in Ancient Greece panic, Πανικός, « from Pan ». Panic signifies the proximity of the God Pan, invisible and ubiquitous, for his music was capable of arousing inspiration, sexuality, or even panic itself, depending upon the God's intentions (Ruck 1994).

Indeed, panics - which generate a continuum where all limits are erased and all thresholds are annihilated - can be financial, medical, religious, ecological or philosophical. They can also be sexual.

The SEX Pan!cs international conference, hosted by EROSS@DCU, aims to discuss the grammar, the doxa and the episteme of sex panics. In doing so, we wish to provide an open and interdisciplinary platform upon which to explore the sociological and ontological rationale of sex panics, as well as their role and representation in different art forms (visual art, cinema, literature, dance) or cultural artefacts (television, media, digital platforms).

We invite papers from any aspect of Sexuality Studies (LGBT, Masculinity, Queer or Women's Studies) that relate to historical or contemporary sex panics. We will also consider other non-standard presentations (action-research, performance).

The conference aims to engage a kaleidoscopic approach to sex panics, so we welcome contributions from a wide range of disciplines:

- **Age studies** (gerontology, paedophilia, teenage sex, trans children)
- **Body studies** and non-normative/non-hegemonic sexual practices (female ejaculation, fisting, masturbation, nipples, periods)
- **Cyberstudies** (cybersex, online platforms, revenge porn, sexting)
- **Dissidence studies** (BDSM, chem sex, flashers, kink, masturbation, orgies, paraphilias, peeping Toms, public sex, sex addictions, sex work)
- **Family and Parenting studies** (consent, incest, internet use, sex education)
- **Literary studies** (diaries, fairy tales, gore literature, vampiric literature)
- **Masculinity Studies** (femmephobia, incels, sexual violence)

- **Medical humanities** (artistic, literary or mediatic treatments of pandemics: COVID, HIV, hysteria, monkeypox, smallpox, syphilis)
- **Migration studies** (imagology, racism, sex slavery, sex trafficking and xenophobia)
- **Porn Studies** (a-/im-/morality, ethics, fear)
- **Queer Studies** (cross dressing, drag queens and drag kings, trans and intersex people, trans panic)
- **Space Studies** (boarding schools, brothels, convents, cruising spaces, hospitals, prisons, public bathrooms, saunas)
- **Visual studies** (censorship, erotica, voyeurism)
- **Women's Studies** (female genital mutilation, femicide, honour killings, in vitro fertilisation, sex workers, TERFs, virgins, witches)

Calls for Contributions / Appels à contributions

Special journal issue on Trauma and Multilingualism in Literature

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

Starting with two pioneering studies in the 1990s – Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma* – Trauma Studies have demonstrated that language lies at the core of the experience of trauma, although in an unusual way. Indeed, it is nowadays widely recognised that trauma corresponds to an extreme event which challenges the limits of language. It is, in other words, an 'unspeakable event' (Caruth 1996 and LaCapra 2001) or an event 'defined by the subject's incapacity to respond adequately' (Laplanche and Pontalis 1973), an experience belonging to 'discourses of the unsayable' (Coupland and Coupland 1997). This is due to the fact that trauma is a particular form of memory that struggles to be fully processed. However, despite being an unutterable event (and, therefore, an event beyond language), trauma needs to be transformed into a narrative in order to be located and put in the past (Bessel van der Kolk and Onno van der Hart 1995).

Despite the fact that many contributions have to a significant extent explored how trauma texts work, there are very few studies focusing on the way language works to represent trauma (Busch and McNamara 2020). There are even fewer works about the way in which multiple languages (multilingualism) are used to discuss trauma. This gap is particularly glaring given that experiences of trauma are often set in multilingual backgrounds where languages carry a symbolic power; as such, it represents a productive area in which trauma studies could further advance.

In this Special Issue of an international peer-reviewed journal, we aim to explore the interface between trauma and multilingualism in literary texts. Multilingual writing offers a possible vehicle to narrate trauma; furthermore, it can be used to process traumata inscribed in language such as the Shoah, wartime atrocities, slavery, colonialism, genocide, exile and migration. Through particular multilingual poetics, multilingual texts offer an alternative perspective of these events, often that of underprivileged subjects such as immigrants, guest workers and former colonial subjects. Thus, officially accepted versions of traumata may be challenged and retold in a new way, or individual trauma narrated for the first time.

We welcome articles that focus on theoretical approaches to the interface of trauma and literary multilingualism, as well as analyses of specific case studies, both with a historical perspective and of contemporary literature. We invite submissions on texts by authors who chose different languages than their first one to write about traumatic events such as Jorge Semprún, Ágota Kristóf, Katja Petrowskaja or Giorgio Pressburger; analyses of works written by borderland writers, writers belonging to minorities and politically controversial areas such as Boris Pahor, Fulvio Tomizza, or Juan Marsé, who employ multiple languages (usually code-switching among them) to deal with traumatic events. Furthermore, we are interested in studies of literary texts that apply multilingual aesthetics/poetics to narrate traumata. Topics may include but are not limited to the following aspects:

- How can the relationship between trauma and language/multilingualism in literature be described, and which theories can be applied to analyse it?
- How and why do authors choose their literary languages to narrate trauma?

- Which particular multilingual poetics do authors apply to narrate traumata? Which specific literary strategies do they apply?
- What is the innovative aspect of a multilingual poetical approach to trauma?
- How can trauma be (re)conceived through the multilingual lens?
- What effect does the interface of trauma and literary multilingualism have on readers?

Please send a 300-word abstract in English and a brief bio to sandra.vlasta@gmail.com and mariannadeganutti5@gmail.com by the **15th of October 2022**. We will inform accepted authors by the end of October 2022. Submission of completed articles is planned for the end of January 2023.

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Linguistic Hybridity in Literature

Special Issue

Submission of abstracts: **October 21, 2022**

The last few decades have been characterised by a growing interest in literary multilingualism. Multiple studies have examined the way linguistic diversity manifests itself in literary works, for instance focusing on multilingual practices such as code-switching. However, fewer and often isolated studies (Jacquet 1972, Gauvin 2004, Montermini 2006, Bürger-Koftis, Schweiger and Vlasta 2010, Loison-Charles 2016, etc.) have focused on linguistic hybridization in literature, a process "whereby separate and disparate entities or processes generate another entity or process (the hybrid), which shares certain features with each of its sources" (Sanchez Stockhammer 2012). Despite being less commonly used than code-switching, linguistic hybridization has been employed by writers belonging to different times and literary traditions, from macaronic literature to Joyce, and spanning Rabelais, Twain, Fenoglio, Nabokov, migrant and borderland writers, Caribbean authors, multilingual poets (Pound, Eliot, Rosselli, Ståhlberg), artificial or constructed language creators, etc.

In this Special Issue, we aspire to relaunch the study of linguistic hybridization in literature, a phenomenon which works on different linguistic layers such as phonology, semantics, syntax, lexical and etymological levels. Instead of being conceived as a gratuitous multilingual form (Sternberg 1981), we argue that linguistic hybridity in literature is a tool used by writers for multiple reasons, spanning from narratological and fictional to political. Additionally, through hybridizations, writers often find a way to defamiliarise or pull out an object from the ordinary perception in order to create a new (multilingual) meaning. Russian Formalists understood literature as a way to renovate human perception and de-automatize semantic routines.

This may easily happen thanks to the encounter between two or more different languages which is activated by the hybridization process.

We invite submissions that focus on theoretical approaches to literary hybridization, as well as analyses of specific case studies. Topics include but are not limited to:

- How can linguistic hybridization in literature be defined, what theories can be applied to it, what hybrid types are more commonly used by writers, at what linguistic level do these types operate?
- On what linguistic mechanisms does literary hybridity work in a text?
- What purposes or aims do writers aspire to achieve by employing linguistic hybridization?
- What typologies of text are more suitable to welcome linguistic hybridity?
- How can literary multilingualism be (re)conceived through the hybridization lens?
- In what way is creativity (and multilingual creativity in particular) related to hybridizations?
- How does linguistic hybridization differ from other multilingual practices?
- What impact might hybrid words have on the reader?

Please send a 300-word abstract in English and a brief bio to julie.charles@univ-lille.fr and mariannadeganutti5@gmail.com by the **21st October 2022**. We will inform authors of acceptance by the 16th December 2022.

Julie Loison-Charles (University of Lille)

Marianna Deganutti (Goethe University, Frankfurt)

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The Digital Environmental Humanities. Towards Theory and Praxis

Hungarian Journal of English and American Studies

ISSN: 1218-7364

Date for submission of abstracts: **October 31, 2022**

Date for submission of full papers: **30 April 2023**

Over the past years the rapid technological improvements, innovations and use of digital applications have transformed us into living and working in virtual environments. We are now facing 'oceans' of big data, inaugurating what has been called the "Digital Anthropocene." Gaining momentum since around the 1950s, the Digital Humanities (previously referred to as Humanities Computing or Computing in the Humanities) "is a diverse and still emerging field that encompasses the practice of humanities research in and through information technology, and the exploration of how the humanities may evolve through their engagement with technology, media, and computational methods." As we move from the first wave of qualitative data to the second, which is apt to be more critical, interpretative and empirical with the use of toolkits and services (Presner, 2010), the rise of a third wave introduces entirely new interdisciplinary paradigms,

convergent fields, new methodologies and concepts as well as new models and patterns while working on cultural texts.

Although the disciplines of Digital Humanities and Environmental Humanities appear to work with different methodological approaches (Posthumus and Sinclair, 2016: 370), they can provide a shared space for exploring questions such as how nature could be in dialogue with a computer or how technology could help us to understand environmental issues. Both disciplines adopt common vocabulary such as “environment,” “system,” “network,” “collectivism,” “individualism” while approaching texts. The Digital Humanities and Environmental Humanities are “interdisciplinary and collaborative” disciplines (Cohen and LeMenager, 2016: 340) where “[n]ew tools, new metaphors, provide second-order feedback loops that inform the original metaphors of nature and ecology” (Morey, 2012: 119). Their collaborative work aims through new critical tools to shed light on the complex entanglements of nature with the digital sphere, and their relationship to each other when introduced into a system. A well-known concept across research is “digital ecologies” or “digital ecology or environment” (Wellmon, 2012: 77), which describes multiple reading and virtual environments, including their interactions made possible by the use of digital analysis tools while working on a text or database.

As Finne Arne Jørgensen notes, the “idea of nature is becoming very hard to separate from the digital tools and media we use to observe, interpret, and manage it” (2014, 109). This interweaving presents a challenge that we have to face while developing and applying digital tools, applications, portals, repositories, and curated interactive objects to expand the research of Digital Environmental Humanities.

In this journal issue, we will explore exactly how the disciplines of Digital Humanities and Environmental Humanities can provide us with new perspectives and critical tools. In particular, considering mainly literary studies, philosophy studies, media studies, visual studies and Art, we will explore and discuss the different ways in which concepts such as digital ecologies, digital environments, networks and so forth are approached by these disciplines in both theory and praxis. The new approaches and concepts form a ‘digital turn’ in the humanities, expanding the relationship between humans and the more-than-human world, and the characteristics of such a relationship, under which conditions (hybrid, symbiotic, etc.) and for what purposes, for example, education. Furthermore, the Digital Environmental Humanities offer insights on “Citizen Humanities” in which the involvement of public space, citizens and academia assists the better understanding of the practical aspects of the relationship between the human and the more-than-human world.

We invite papers that consider the various interactions between Digital Humanities and Environmental Humanities in order to open up new forms of inquiry for critical approaches to the Humanities. Areas of interest for this special journal issue include, but are not limited to, the following topics:

- Digital Environmental Humanities in Literary Theory (Ecocriticism, Algorithmic Literary Theory) and Comparative Literature
- Digital Geographies and Spatialities
- Digitalocene (e.g. Anthropocene, Capitalocene, etc.)
- Digital Tools, Digital Applications, Digital Repositories and Archives, Data Visualization in/for Environmental Humanities
- Digital Ecologies and Topics from the Continental Philosophy
- Digital Environmental Humanities and Posthumanism, Transhumanism, AI, and Ethics
- Digital Ecologies, Plant Studies, and Animal Studies
- Digital Ecologies, Aesthetics and Art
- Digital Ecologies in Media and Film Studies
- Digital Environmental Humanities and Environmental Justice
- Digital Ecologies, Medical Humanities (e.g. Pandemics) and Biotechnology
- Digital Oil and Energy Humanities
- Digital Environmental Pedagogies and Storytelling
- Digital Ecologies in Citizen Humanities, Smart Cities and Citizenship Futures
- Biomimicry and Digital Modeling
- Towards the future of Digital Environmental Humanities as Discipline in Theory and Praxis

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Deadline for sending the full papers to both Editors' e-mails pkarpouzou@phil.uoa.gr and nikzamp@phil.uoa.gr: **30 April 2023**.

More about full papers' and submissions' guidelines may be found here: <https://ojs.lib.unideb.hu/hjeas/about/submissions>

Please direct any questions to both Editors' e-mails: pkarpouzou@phil.uoa.gr and nikzamp@phil.uoa.gr

The productivity of the so-called 'negative emotions' in postcolonial literatures

Submission of abstracts: **1 November 2022**

Submission of full essays: **31 March 2023**

Emotions, affect, and moods do not happen to us. Rather, we are our emotions: they configure our manner of relating to, and existing within the world. Ontologies of emotion—in their embodied and symbolic dimensions—alter our perceptions, experiences, and predictions of ourselves and our environment in ways which problematize inside/outside and mind/body dualities. This is also true of the so-called 'negative emotions'. Studies of negative affect abound in the humanities, from Aristotle's fear and pity, Heidegger's angst, and Robert Burton's melancholy, to Sartre's nausea, Germaine Greer's rage, Kristeva's disgust, and, more recently, Sianne Ngai's "ugly feelings."

Postcolonial poetics and aesthetics have just started to explore the instrumentalisation of emotions with a view to "creating new heuristic constellations" (Elleke Boehmer). Literary theorists are sharpening their focus on "negative" emotions in seminal studies such as Sue Kim's work on anger, Bede Scott's on affective disorders and Jinah Kim's on grief, all of which have tapped into the productivity of negative affect. The latter can create new phenomenological and existential possibilities—new modes of being in and experiencing the world. In both lived and literary narratives, it can also have ethical and epistemic functions, creating new forms of knowledge and understanding.

Though an age-old topic, new paradigms within cognitive science—the enactive and embodied turn—have reinvigorated the investigation into negative emotions, and as we presently rethink the relationship between mind, body, and world, studies of affect offer a crucial link between phenomenal experience and the surrounding environment: a connection between our physical, psychological, and social selves. For this volume, we are seeking submissions which explore the possibilities and potentialities of "negative" affect

in literature and literary theory. We are interested in negative affect in all its types and dimensions: analyses of the structures of feeling created by socio-political forces; assemblages and alliances produced by negative emotion; enactive interrelationships of emotion and environment; or the ethical implications of emotional response, to name a few.

We encourage multi-work or corpus studies submissions and comparative perspectives in the following areas: postcolonial studies, First Nations studies, cognitive cultural studies, health and medical humanities, cognitive historicism, reader response theory, postcolonial feminist studies, ecological studies, trauma studies, and philosophy of moral emotions.

Editors:

Jean-François Vernay's latest contribution to the field of cognitive literary studies is *Neurocognitive Interpretations of Australian Literature: Criticism in the Age of Neuroawareness*, (Routledge, 2021).

Donald R. Wehrs, Hargis Professor of English Literature, is co-editor of *Cultural Memory: From the Sciences to the Humanities* (Routledge) and *The Palgrave Handbook of Affect Studies and Textual Criticism* (2017).

Isabelle Wentworth teaches at the University of NSW. Her recent work in cognitive literary criticism has been published in *Poetics Today*, *Textual Practice*, and *Cognitive Systems Research*.

Detailed proposals (up to 1,000 words) for full essays (6,000 words), as well as a short biography (max. 100 words) should be sent to the editors by **01 November 2022**.

Essays should be completed by 31 March 2023.

Contact address: emotionsvolume2023@yahoo.com

Studia Rossica Posnaniensia: “Eastern European Urban Narratives of Conflict”

Issue no. XLIX/1/2024

Submission of abstracts: **15.11.2022**

Editors: Seth Graham (University College London), Rachel Morley (University College London), Beata Waligórska-Olejniczak (Adam Mickiewicz University)

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

The 2022 edition of ‘Millennium Docs Against Gravity’, Poland’s largest documentary film festival, featured a Susan Sontag retrospective that included her work *Waiting for Godot...in Sarajevo*, made in the Bosnian capital during the siege and codirected with Nicole Stéphane. The film, which is often described as Sontag’s lasting gift to Sarajevans and which gave them hope and the possibility of responding to suppressed emotions, today inevitably brings to mind places such as Kyiv, Kharkiv and Mariupol, whose suffering inhabitants and ruined architecture have made us doubt the existence of a civilized world. Focusing attention on the mission of art and the role of the artist as an engaged witness of reality, this special issue of “Studia Rossica Posnaniensia” will concentrate on urban experiences of all kinds of conflicts: military, political, interpersonal, ethnic, religious, environmental, etc. We would like to pinpoint the role of Eastern European cities as sites of power and powerlessness, as spaces where pain is/was inflicted, contemplated, embodied, expressed or (re)negotiated, and as intersections of different cultures and traditions (e.g. Catholicism and Orthodoxy). We would also welcome proposals rooted in gender studies, queer studies, post-colonial studies, disability studies, performative studies and animal studies, that may offer perspectives on the city space as a battlefield for one’s dignity, rights and identity. We expect that authors might refer to Sontag’s belief in the artist’s social and ethical duty to explore the link between the aesthetic and the political as well as the relationship between the mind and the body in urban environments.

Treating Russian and Soviet literature, cinema and language as a point of departure for discussion, we anticipate that the special issue will address, among others, the following questions:

- What is the language of conflict as expressed in visual images, metaphors and verbal communication? Are there recurrent formulas and images in Eastern European cultures? Are they linked specifically to one culture or are they multicultural?
- How does urban space endorse or prevent conflicts and/or wars?
- How/why do specific cities become the primary sites of conflict?
- How are future urban conflicts imagined, predicted and narrated?

- How do Eastern European cities engage in negotiating conflicts related to sexual identity? What is the role of liminal and transit spaces in this domain? Does urban architecture blur or define sexual conflicts?

Both theoretical works and discussions of artistic representations are welcome. We are particularly interested in proposals that seek connections between various disciplines, such as literary studies, film studies, linguistics, urban studies, memory studies, anthropology, and urban psychology, to name just a few.

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

- conflicts of marginalized nationalities and ethnicities
- places that are ignored, neglected, degraded or destroyed as a result of (military) conflicts
- literary and cinematic first and second cities
- monster cities – city monsters
- navigating the psycho-fantastical geography of urban conflict
- urban memory spaces
- human vs. non-human in cities
- bodies in pain
- travel writing in the context of social, political and military conflicts
- common challenges of survival in the city
- city diaries, cinematic cities
- sounds & silence in the city under siege
- urban nature-culture
- crime fiction, speculative fiction, nuclear narratives, utopias/dystopias
- healing spaces in the urban context
- city diasporas, biopolitics, surveillance
- environmental justice, ecofiction & ecocatastrophes
- Holocaust, genocide, urban ghettos
- urbicide, the killing of cities, urban destruction, death in the city
- representations of trauma, grief, loss, mourning, works on witnessing conflicts
- urban narratives as metaphors of fear & apocalypse
- Eastern European war testimonies
- fragmented cities – fragmented nations
- decaying empires
- working women in the city, social and political control, violence and discrimination
- liminality of the city, borderlands, peripheral spheres, intersections in the context of city architecture
- childhood conflicts in the city
- cities of revolution

3) Deadlines and editorial timetable:

Submission of abstracts: **15.11.2022**

Decision of the editors' committee regarding abstracts: 15.12.2022

Submission of complete articles: 15.05.2023

Results of reviews: 30.06.2023

Submission of revised articles: 15.09.2023

Publication of the issue: 30.06.2024

Languages of submissions: English, Russian and Polish;

Abstracts (1000-1500 characters, in the language of the article) should be sent by email to the editors of the volume by **November 15, 2022**: Dr Seth Graham (s.graham@ucl.ac.uk), Dr Rachel Morley (rachel.morley@ucl.ac.uk), Dr Beata Waligórska-Olejniczak (beata.waligorska@amu.edu.pl).

We kindly ask you to submit complete papers (25,000-40,000 characters with spaces including bibliography) through the OJS platform at <https://pressto.amu.edu.pl/index.php/strp/login>

Editorial guidelines can be found at:

<https://pressto.amu.edu.pl/index.php/strp/about/submissions>

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

Kremenets Comparative Studies

2022/23, XII

Taras Shevchenko Regional Humanitarian Pedagogical Academy
of Kremenets (Ukraine)

NGO "Volyn Cultural Initiatives" (Ukraine)

Submission of abstracts: **01.12.2022**

ISSN: 2311-262X

Website: www.kremenets-comparative-studies.webnode.com.ua

Dear Colleague,

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.

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, indentation 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 / Eu-ros 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.

“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.**

Appel pour numéro de revue de mythocritique *Le Paon d'Héra*, n°13 : mythologies du fil

Date limite pour propositions : **20 décembre 2022**

Tisser (comme Pénélope) un linceul ou une parure de noces, tirer le fil pour se retrouver (ainsi de la bobine qu'Ariane confie à Thésée afin de sortir du labyrinthe) ou pour se perdre (*Hercule aux pieds d'Omphale* de Rubens à Théophile Gautier) : la mythologie antique est riche de tissages concrets (Arachné, la meilleure des tisseuses) comme de tissages métaphoriques (fil du récit, rhapsode, Parques filant et coupant le fil de l'existence). Ces images essaient à travers la culture européenne avec les princesses blessées au fuseau (*La belle au bois dormant* ou *Dornröschen*), les Marguerite au rouet (*Gretchen am Spinnrade* de Schubert), les fileuses anonymes en mouvement (silencieuses chez Mozart, Mendelssohn ou Cécile Chaminade), du côté des jolies jeunes femmes flanquées d'une quenouille ou d'un métier à tisser (*The Girlhood of Mary Virgin*, du peintre préraphaélite Rossetti), mais font signe aussi du côté des furies inquiétantes, des tricoteuses révolutionnaires ou encore des puissantes voix lyriques dans le *Vaisseau fantôme* de Wagner. L'imaginaire convoque des fileuses muettes comme des fils coupés par des femmes puissantes, ou des toiles qui maintiennent leurs proies prisonnières ou encore tissent un lien familial (la sculpture *Maman* de Louise Bourgeois est une araignée géante).

Fil d'or ou de chanvre, tissage de servante ou broderie de salon, il peut être une contrainte, sur le mode comique du personnage fâcheux (*Le Fil à la patte*, de Feydeau) ou dans un registre plus sombre, abordant les Arachnides comme modalité pathologique, mortifère et étouffante du lien et de l'attachement (Gustave Doré illustrant avec Arachne *Le Purgatoire* de Dante). Imbroglie incompréhensible de fils et d'intrigues qui nuisent à la compréhension, qui ligotent et étouffent, fils manquants à un vêtement usé, perte du fil et de la mémoire... les mythologies du fil intègrent aussi la défaillance et la vulnérabilité.

Ce peut être raconter sur une toile (ainsi de Philomèle à la langue coupée) le fil de sa vie, tisser son propre récit, rassembler les fils pour exprimer sa singularité... ou tisser à plusieurs, appartenir à une triade de fileuses, de tisseuses et de conteuses (des *Évangiles des Quenouilles* au Moyen Âge à la pratique organisée du *yarn bombing* qui couvre les objets urbains de tricots et broderies). Aborder un geste ancestral et traditionnel (rouet, quenouilles, tricots, broderies), parfois doté d'une assignation de genre (ce sont les mères et les épouses qui cousent et raccommodent des « ouvrages de dames ») ou le porter vers la modernité, la contestation ouvrière (*Les Tisserands* d'Hauptmann, drame naturaliste), voire la postmodernité ironique d'un Spiderman ou la citation-variation de la littérature jeunesse (Aragog dans la série *Harry Potter*) rappelle la permanence du comparant au-delà des modifications de façons de faire et d'outils.

La broderie comme ornementation raffinée en musique ou comme bavardage inutile (on « brode » quand on n'a rien à dire), le fil du récit, le tissage des relations et des intrigues, autant d'expressions et d'usages

figurés qui peuvent également retenir l'attention et inspirer la réflexion : perdre le fil, donner du fil à retordre, être sur le fil ou ne tenir qu'à un fil...

Après dix ans consacrés à l'étude de mythes singuliers (Don Juan, Ulysse, Tristan par exemple), la gazette interdisciplinaire *Le Paon d'Héra* propose un numéro 13 consacré aux figures, récits, mythes et mythologies du fil. Le champ abordé reste artistique (musique, littérature, études cinématographiques, arts de la scène et de l'image, histoire de l'art) mais l'inspiration peut venir de toutes les images liées au fil, que ce soient celles des personnages comme les brodeuses, des figures animalisées comme les araignées, des liens concrets ou métaphoriques (« filer la métaphore »), des objets comme le rouet ou le métier à tisser, les groupes (tisserands, tisseuses) ou des individualités (Pénélope, Philomèle, Ariane), sans que cette liste n'ait épuisé la bobine...

Les propositions d'1/2 page environ **en français ou en anglais**, accompagnées de quelques lignes de présentation bio-bibliographique sont acceptées **jusqu'au 20 décembre 2022**. Elles sont à envoyer conjointement à :

Florence Fix (florence.fix@univ-rouen.fr)

et Laurence Le Diagon-Jacquelin (laurence.le_diagon@univ-fcomte.fr).

Réponse sera donnée en janvier 2023 avec des indications de mise en page et les articles seront alors attendus pour le 1^{er} juillet 2023. Publication prévue fin 2023-début 2024.

Forms and Modes of Empathy: Heroes and Anti-Heroes in a Comparative Perspective

Hero-making, personalisation, depersonalisation. Psychological and ethical probing through literature and the arts. Studies ranging from the realistic to the symbolic and the fantastic. Thematisation of experiences of empathy and ethical implications in the processes of writing and reading. (De)humanisation, loss or gain of individuation.

Main topic for the **2023 issue** of [Colloquia Comparativa Litterarum \(uni-sofia.bg\)](http://ColloquiaComparativaLitterarum.uni-sofia.bg)

Deadline for submissions: **January 31, 2023**

Call for articles and scholarly book-reviews.

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

Please, send your papers (22,000 characters for articles, 5,000 to 10,000 characters for scholarly reviews) in English, French or Bulgarian by e-mail to ColloquiaCL@gmail.com

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

Formes et mécanismes de l'empathie : héros et anti-héros dans une perspective comparative

Héroïsation, personnalisation, dépersonnalisation. Le sondage psychologique et éthique à travers la littérature et les arts. Des études allant du réaliste au symbolique et au fantastique. Thématisation d'expériences empathiques et implications éthiques dans les processus d'écriture et de lecture. (Dés)humanisation, perte ou gain de l'individuation.

Thème principal du **prochain numéro - 2023** de [Colloquia Comparativa Litterarum \(uni-sofia.bg\)](http://ColloquiaComparativaLitterarum.uni-sofia.bg)

Les articles, ainsi que les comptes rendus seront acceptés **jusqu'au 31 janvier 2023**.

Appel à contribution : articles et comptes rendus académiques.

Colloquia Comparativa Litterarum est une revue scientifique annuelle, soumise à une politique rigoureuse de sélection et d'évaluation « en double aveugle » des manuscrits et publiée en ligne et en libre accès par l'Université de Sofia « St. Kliment Ohridski ». Y sont acceptés des articles inédits en Littérature comparée et en Etudes balkaniques, ainsi que des revues d'ouvrages scientifiques. Cette ampleur des contributions

englobe à la fois les tendances régionales et les orientations mondiales dans la littérature. Y sont privilégiés notamment les idées et les pratiques littéraires en Europe, y compris celles des Balkans, et qui couvrent la période allant du XVIII^e s. jusqu'à nos jours. La revue accueille également des recherches interdisciplinaires concernant les cultures comparées, les identités culturelles et la littérature mondiale.

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

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

Épistémocritique : La Préhistoire à l'heure de l'anthropocène : discours et représentations

Appel à contributions pour le numéro de la revue *Épistémocritique*, dirigé par Catherine Grall, maîtresse de conférences en littérature générale et comparée à l'Université de Picardie Jules Verne

Les propositions d'articles sont à envoyer à catherine.grall@u-picardie.fr avec « proposition d'article pour *Épistémocritique* » comme objet du mail. Elles seront examinées par un comité de lecture en double aveugle et recevront une réponse avec d'éventuelles consignes de rédaction au début de l'année 2023.

Depuis quelques années, sous l'effet des alarmes climatologiques, des menaces qui pèsent sur plusieurs biotopes et diverses espèces de vivants, ceci dans un contexte mondialisé, on observe un retour du thème des origines préhistoriques de l'humain en littérature et dans les arts. L'historien P. Semonst en propose un premier bilan dans sa thèse de 2009 (*La représentation de la Préhistoire en France dans la seconde moitié du XXe siècle, 1940-2000*) et M. Lantelme estime que le thème préhistorique répond d'une certaine manière à la tendance (post-)apocalyptique de certains romans (*Le Roman contemporain – Janus postmoderne*, 2006). Cette année, Ch. Morille a soutenu une thèse intitulée « Si d'argile se souvient l'homme » — résonances de la préhistoire dans la littérature et les arts plastiques (1894-2019) : domaines français, espagnol, anglais et américains ». Au théâtre, en 2014, Roméo Castellucci représentait une caverne avec des hommes préhistoriques dans *Go down Moses*, après une scène d'accouchement douloureux. La série américaine *The Leftovers* (D. Lindelof et T. Perrotta, HBO, 2014-2017) ouvre sa 2^e saison par une scène de secousse sismique qui isole une femme des débuts de *Sapiens* avec son bébé, ceci mis en parallèle avec les secousses d'un monde futuriste, traumatisé par des disparitions inexplicables. Le cinéaste thaïlandais A. Weerasethakul ranime régulièrement d'anciens fantômes venus du cœur de la terre dans ses films oniriques. É. Davodeau vient de publier un roman graphique intitulé « Le droit du sol — de Pech Merle à Bure s/Yvette ». De grandes expositions parisiennes comme « Préhistoire, une énigme de la modernité » (Beaubourg, 2019) ou « Les Origines du monde » (Orsay, 2021), le Musée des Confluences à Lyon avec « La Terre en héritage — du Néolithique à nous » (2021) redisent l'actualité toujours revisitée des temps anciens (on pense aussi à l'exposition « La Valise d'Orphée » de Damien Deroubaix au Musée de la chasse et de la nature, à Paris, en 2021 où de grandes peintures animalières faisaient face à une multitude de petites sculptures datant parfois de plusieurs milliers d'années).

Un large public est toujours plus amateur de grandes synthèses sur l'histoire de *Sapiens* et de ses prédécesseurs (cf J. Diamond, Y. N. Harari...), l'anthropologie sociale et politique croise les travaux de préhistoriens (cf F. Bon : *Préhistoire, la fabrique de l'homme*, 2009 ; J. C. Scott : *Homo domesticus*, 2019 ...) et l'évolutionnisme ne cesse d'être réinterrogé (serait-ce à l'aune du transhumanisme), cependant que Néandertal connaît plusieurs regains de faveur, et que les *postcolonial studies*, les *gender studies* et l'écocritique ajoutent leurs pierres à l'édifice de contestation du « progrès » apporté par la civilisation occidentale (on interroge qui était la femme préhistorique plutôt que l'homme préhistorique, et on repense la question des races et des métissages depuis les origines). Dans *Néolithique Anthropocène — Dialogue autour des 12000 dernières années* (coédition École urbaine de Lyon et Éditions deux-cent-cinq, 2021), des anthropologues, des géographes, des archéologues et une spécialiste de l'anthropocène croisent leurs réflexions sur ces deux périodes diamétralement opposées. La seconde est certes contestée par la plupart des géologues et des archéologues — mais on la comprendra comme une notion qui donne à penser deux temporalités, plus que comme un outil scientifique. Quant à la préhistoire, on se demandera si, après le mythe d'Eden et la fiction philosophique du bon sauvage, cette longue période que les techniques permettent de définir et connaître toujours mieux, avec ses composantes terrestres, géographiques et biologiques, est

susceptible de servir de fiction scientifique, d'image fondatrice, de repère, sans oublier qu'elle promeut également des fantasmes (voir les travaux de W. Stoczkowski, de C. Cohen, entre autres). Brigitte Röder avait pointé dès 2011 l'illusion selon laquelle connaître les débuts de l'humanité ne signifie pas nécessairement comprendre sa nature, et encore moins pouvoir résoudre sa situation présente et les problèmes à venir (Brigitte Röder, « Si les hommes préhistoriques n'existaient pas, il faudrait les inventer », *Les nouvelles de l'archéologie* [En ligne], 113 | 2008, mis en ligne le 21/12/2011). Par ailleurs, Marcel Otte, dans l'introduction de son essai *Sommes-nous si différents des hommes préhistoriques ?* (2020) explique qu'« avec l'humanité, les contraintes deviennent des stimulations à se transformer » et que « les découvertes scientifiques ou les réalisations d'œuvres d'art procèdent selon le même schéma : créer ce qui n'est pas encore fait, et spécialement si c'est considéré comme impossible » (p.10) Remonter aux temps originels permet-il de se positionner de façon particulièrement intéressante face à ce que l'humain fait de la planète ? Ce numéro de la revue *Épistémocritique* (<https://epistemocritique.org>), qui recueillera une partie des communications entendues lors du colloque du même titre, qui s'est déroulé à l'université de Picardie Jules Verne les 19 et 20 mai 2022 (https://www.u-picardie.fr/medias/fichier/programme-prehi-anthropo-28-avril_1651141375306-pdf), fera dialoguer des spécialistes de la période qui se positionnent par rapport aux temps présents (archéologues, paléontologues, historiens des sciences, épistémologues...) et des spécialistes d'histoire culturelle, de littérature et d'arts quant au discours et aux représentations aujourd'hui pénétrées de ce « paradigme préhistorique » complexe.

General Call for Papers: Journal of Ecohumanism

[Website.](#)

Journal of Ecohumanism invites contributors to submit their articles.
Submission Deadline: throughout the year

Journal of Ecohumanism aims to open up new possibilities in reconfiguring the multidimensional interplays among humans and the more-than-human world by focusing on the structure, mechanics, functionalities, and representations of this interplay manifested across ecohumanist and civil contexts. Since Environmental Humanities ample research has looked at variable aspects of ecological citizenship, we have to focus on globalization's temporality in the rise of Citizen Humanities. In this sense, we are in the midst of constant transformations and evolutionary processes, contributing to the world defining, even perceiving new planetary narrations. In response, the *Journal of Ecohumanism* develops conversations to consider how challenging conditions shape the concept of citizenship as form, structure, identity, representation and insight, as well as how ecohumanism affects our civil experience of space and time.

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

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

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

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

Possible topics include but are not limited to:

Ecocriticism and the Ecological Culture
Environmental Ethics
Ecofeminism
Ecopsychology
Ecopoetics
Eco-/Bio Art
Ecohumanism and Continental Philosophy
Ecohumanism and Posthumanism
Ecohumanism and Citizenship and/in Postcolonial Studies
Ecohumanism and Citizenship and/in Animal Studies
Ecohumanism and Citizenship and/in Media Studies
Ecohumanism and Citizenship and/in Religious Studies
Ecohumanism and Citizenship and/in Disability Studies
Ecohumanism and Citizenship and/in Medical Humanities
Ecohumanism and Citizenship and/in Gender Studies
Ecohumanism and Citizenship and/in Narrative Studies
Citizen Humanities
Citizen Art
Pandemic Literature
Pandemic Art
Semiotics of Space and Place
Urban ecology, Smart cities, Sustainability, Resilience
Bioethics
Biopolitics
Bioterrorism
Anthropocene or Capitalocene
Matters of Symbiosis and the era of Symbiocene
Eco-citizenship and the future of Humanities

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

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

Book Series: Transdisciplinary Trauma Studies

De Gruyter

[Call for Manuscripts](#)

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.

If you would like to submit a proposal or book manuscript for inclusion in the series, or if you have further questions about the publishing process, please contact acquisitions editor Myrto Aspioti (myrto.aspioti@degruyter.com).

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)

Dr. Annie St. John-Stark (Thompson Rivers University, Kamloops, Canada)

Dr. Mykola Makhortykh (University of Bern, Switzerland)

Advisory Board:

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Dr. Pilar Riaño-Alcalá (University of British Columbia, Vancouver, Canada)

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.

Amaltea. Journal of Myth Criticism

[Website](#)

Since 2008, *Amaltea, Revista de Mitocritica* has been offering its readers an annual issue with "fixed frequency". This periodicity responded to the inertia of journals published in paper format: the constrictions of the printing press made it necessary to respect very long deadlines from the reception to the publication of the articles. Digitization has made our academic world much more dynamic: freed from expiration deadlines and printing limitations, *Amaltea* will henceforth be able to publish issues on a "continuous" periodicity.

Until now, all the proposals were studied in a single joint session of the Editorial Board. Now, instead of an annual call that sets limited deadlines for the receipt of manuscripts, researchers will be able to submit their articles whenever they wish throughout the year.

Each article proposal will be managed independently. Once received, if it meets the journal's criteria, it will be submitted for peer review by two anonymous experts. Subsequently, in view of the evaluation reports, the Board will rule on the advisability of its publication. Each researcher will receive the final decision on their article within a maximum period of four months.

Check the [Schedule](#) for more information.

Publications / Publications

Books / Livres

Feminism and Modernity in Anglophone African Women's Writing: A 21st-Century Global Context

Dobrota Pucherová

London: Routledge, 2022.

ISBN: 9781032187273

[Website with table of contents.](#)

E-book available [here](#).

This book re-reads the last 60 years of Anglophone African women's writing from a transnational and trans-historical feminist perspective, rather than postcolonial, from which these texts have been traditionally interpreted. Such a comparative frame throws into relief patterns across time and space that make it possible to situate this writing as an integral part of women's literary history.

Revisiting this literature in a comparative context with Western women writers since the 18th century, the author highlights how invocations of "tradition" have been used by patriarchy everywhere to subjugate women, the similarities between women's struggles worldwide, and the feminist imagination it produced. The author argues that in the 21st century, African feminism has undergone a major epistemic shift: from a culturally exclusive to a relational feminism that conceptualizes African femininity through the risky opening of oneself to otherness, transculturation, and translation. Like Western feminists in the 1960s, contemporary African women writers are turning their attention to the female body as the prime site of women's oppression and freedom, reframing feminism as a demand for universal human rights and actively shaping global discourses on gender, modernity, and democracy.

The book will be of interest to students and researchers of African literature, but also feminist literary scholars and comparatists more generally.

Literature for a Changing Planet

Martin Puchner

Princeton University Press, 2022.

ISBN: 9780691213750

[Website.](#)

Reading literature in a time of climate emergency can sometimes feel a bit like fiddling while Rome burns. Yet, at this turning point for the planet, scientists, policymakers, and activists have woken up to the power of stories in the fight against global warming. In *Literature for a Changing Planet*, Martin Puchner ranges across four thousand years of world literature to draw vital lessons about how we put ourselves on the path of climate change—and how we might change paths before it's too late.

From the *Epic of Gilgamesh* and the West African *Epic of Sunjata* to the *Communist Manifesto*, Puchner reveals world literature in a new light—as an archive of environmental exploitation and a product of a way of life responsible for climate change. Literature depends on millennia of intensive agriculture, urbanization, and resource extraction, from the clay of ancient tablets to the silicon of e-readers. Yet literature also offers powerful ways to change attitudes toward the environment. Puchner uncovers the ecological thinking behind the idea of world literature since the early nineteenth century, proposes a new way of reading in a warming

world, shows how literature can help us recognize our shared humanity, and discusses the possible futures of storytelling. If we are to avoid environmental disaster, we must learn to tell the story of humans as a species responsible for global warming. Filled with important insights about the fundamental relationship between storytelling and the environment, *Literature for a Changing Planet* is a clarion call for readers and writers who care about the fate of life on the planet.

The Routledge Companion to Literary Urban Studies

Edited by Lieven Ameel

London: Routledge, 2023.

ISBN: 9780367645212

[Website with table of contents.](#)

E-book available [here](#).

The Routledge Companion to Literary Urban Studies consists of 33 newly commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main theoretical approaches as well as key literary genres, with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies; a reassessment and critique of classical urban studies theories and the canon of literary capitals; and methods for the analysis of cities in literature. *The Routledge Companion to Literary Urban Studies* provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper-level students and researchers working on city literature.

From the Introduction: “literary urban studies as a field can be said to resemble the city itself: it is a space where people from all kinds of backgrounds and with a range of different aims and perspectives meet and interact. And it is never finished – there are always some structures to be refurbished or adapted, some fallow land to be repurposed, and new kinds of methodologies, approaches, and experiences to be incorporated, always in ways that build on what is already there. In both of these senses, this Companion hopes to resemble its object of study.” (p. 8)

Jewish Experiences across the Americas: Local Histories through Global Lenses

Edited by Katalin Franciska Rac and Lenny A. Ureña Valerio

Gainesville: University Press of Florida, 2022.

Website: <https://upf.com/book.asp?id=9781683402565>

This volume explores the local specificities and global forces that shaped Jewish experiences in the Americas across five centuries. Featuring a range of case studies by scholars from the United States, Brazil, Europe, and Israel, it explores the culturally, religiously, and politically diverse lives of Jewish minorities in the Western Hemisphere.

The chapters are organized chronologically and trace four global forces: the western expansion of early modern European empires, Jewish networks across and beyond empires, migration, and Jewish activism and participation in international ideological movements. The volume weaves together into one narrative the histories of communities and individuals separated by time and space, such as the descendants of Portuguese converts, Moroccan immigrants to Brazil, and U.S.-based creators of Yiddish movies.

Through its transnational focus and close attention paid to local circumstances, this volume offers new insights into the multicultural pasts of the Americas’ Jewish populations and of the different regions that make up North, Central, and South America.

Part I. Imperial Intersections

1. “Muslims and Jewish Converts in the Early Modern Hispanic World” *Tamar Herzog*
“Carta ejecutoria de hidalguía for the Ortega y Vilches family (Granada, 1725)” *Neil Weijer*
2. “The Struggle for Jewish Naturalization from Jamaica to London, 1748–1753” *Dana Rabin*

Part II. Network Empires

3. “Gifts from the Center: Gifting and Religious Authority in Colonial Curaçao” *Hilit Surowitz-Israel*

4. “Jews and New Christians in the Iberian Empires in a Global Context, 1492–1800” *José C. Moya*

Part III. Perceptions of Migrants and Migration

5. “Navigating Citizenship: Consular Practices and the Brazilian Jewish Community in Nineteenth-Century Morocco” *Lucas de Mattos Moura Fernandes*

6. “A Yanqui’s Gaze: Maurice Schwartz’s South American Travelogues from 1930” *Zachary M. Baker*

7. “Going Where? The Trope of Migration in Yiddish Movies from the Year 1939” *Elisa Kriza*

8. “Deforestation and Jewish Settlement in Fazenda Quatro Irmãos: A History of the Jewish Colonization Association’s Activities in Rio Grande do Sul, Brazil” *Isabel Rosa Gritti*

Part IV. Global Struggles and Community Organizing

9. “Antifascist Jewish Women in Argentina and Uruguay: Inclusion and Identities, 1941–1945” *Sandra McGee Deutsch*

10. “Out of the “Ghetto” and into the World: Argentine Sephardi Youth, 1940s–1950s” *Adriana M. Brodsky*

11. “Defying Traditional *Shtadlanut*: Jewish Self-Defense in Argentina” *Raanan Rein*

Observer et Décirer. Des insectes et des hommes

Ouvrage collection publié sous la direction d’Yvan Daniel et Alain Montandon avec le soutien du CELIS

Paris, Lettres Modernes Minard, coll. « Carrefour des lettres modernes », juillet 2022.

ISBN: 978-2-406-13106-9

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

Observer dépend des instruments d’observation, mais il faut savoir quoi observer, pourquoi, dans quel but. Toute observation dépend des présupposés scientifiques et culturels de l’observateur. Il n’y a pas d’observation sans une description langagière qui présuppose l’outil linguistique approprié.

Observing depends on the observation instruments, but we have to know what to observe, why and for what purpose. All observation depends on the scientific and cultural presuppositions of the observer.

There is no observation without a linguistic description which presupposes the appropriate linguistic tool.

L’insecte dans tous ses états

Sous la direction d’Alain Montandon

Presses Universitaires Blaise Pascal, 2022.

ISBN papier : 978-2-38377-040-4

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

À une époque où les insectes sont condamnés à de fulgurantes disparitions, ce livre aspire à rendre hommage à leur beauté singulière, originale et fascinante, à parcourir quelques-unes des représentations que les artistes se font de ces animaux qui occupent par leur nombre et leur diversité la plus importante place sur la planète Terre.

Avec la tapisserie, la toile de Jouy, les costumes et vêtements, c’est l’ensemble du textile qui est invité à participer. Bijoux et ornements nous entraînent dans l’art nouveau et l’art déco. Des images statiques, mais néanmoins percutantes aux destinations plus populaires de la presse ou de l’affiche, la bestiole trouve à s’animer dans le dessin animé et le cinéma. Dans les domaines très contemporains que sont installations, sculptures et photographies, les insectes, eux-mêmes, trichoptères ou mouches, participent à la création de l’œuvre.

À la beauté de chaque œuvre est associé un commentaire réalisé par l’artiste lui-même ou un spécialiste du domaine.

Alain Montandon est professeur émérite de Littérature Générale et Comparée, membre honoraire de l’Institut Universitaire de France. Il dirige plusieurs collections et est membre du comité de rédaction de nombreuses revues. Il a fondé et dirigé le Centre de Recherches sur les Littératures Modernes et Contemporaines (CRLMC) jusqu’à ce que soit créé à son initiative le nouveau centre, le CELIS. Il a écrit une vingtaine de livres, dirigé plus de 70 ouvrages collectifs et écrit plus de 400 articles scientifiques.

Écrire la différence culturelle du colonial au mondial. Une anthologie littéraire transculturelle

Sous la direction de Silvia Contarini et Jean-Marc Moura

Éditions Mimésis, Altera, 2022.

ISBN : 9788869763274

[Site web.](#)

Cette anthologie propose une sélection d'œuvres littéraires importantes dans l'histoire déjà longue de la littérature postcoloniale et mondiale. Issue de la collaboration de spécialistes des sept domaines culturels formant le cercle primaire des langues coloniales – espagnol et portugais, anglais, français et néerlandais, allemand et italien –, elle ouvre à des lectures croisées entre des domaines qui s'ignorent trop souvent. Elle fait suite à l'anthologie théorique publiée en 2019, *Penser la différence culturelle du colonial au mondial*, dont elle est un complément essentiel.

Formal Matters: Embodied Experience in Modern Literature

Zoë Roth

EUP, 2022

ISBN Hardback: 9781474497503

[Website with Table of Contents.](#)

Formal Matters re-examines the postmodernist insistence that the body escapes signification by turning to an unexpected source: early and mid-century formalisms. Bringing together formalism's endeavour to give shape to the ineffable with postmodernism's discursive body, the book argues that embodiment—or the experience of the lived, corporeal body—is not what resists representation but what constitutes form.

Working at the intersection of formalist criticism, phenomenology, and body studies, Zoë Roth reassesses the relationship between embodiment and form in a range of modern European authors, including Primo Levi, Maurice Blanchot, Samuel Beckett, and Anne F. Garréta. Through close textual analysis, *Formal Matters* provides a new method for grasping embodied experience where it appears most attenuated and fragmented. It provides an original account of the body's relationship to language and representation, while also reinvigorating formalist methods with political potential.

(Un)Settled Sojourners in Cities. Challenges of “Temporariness” among Migrants and Asylum Seekers

Edited by Elizabeth Chacko and Marie Price

Routledge, 2023.

ISBN 9781032433813

Forthcoming on March 31, 2023.

[Website with table of contents.](#)

Temporary migration is a human response to uncertain economic, ecological, political and socio-cultural environments. This book provides an important contribution to the literature on the rights, lived experiences and trajectories of temporary migrants. It focuses on the precarity of temporary migrants at different scales in urban settings, varying from the household, institution, and neighbourhood to the city. Temporary migrants experience oscillations in precarity that vary with their categorization as skilled (professionals with valued skill sets, international students) or unskilled (domestic workers, labourers), their ambiguous legal status and the locales in which they reside and work. Individual chapters use case studies from around the world (USA, Canada, Ireland, Turkey, Singapore, China) to show how temporal and scalar precarity intersect and are mediated by national and local policies, civil society, as well as the personal and social attributes of migrants themselves such as gender, race, and country of origin. Although often overlooked due to their transitory status, the chapters demonstrate how temporary migrants are embedded in urban life and resist their categorisation as disposable through individual and collective efforts. This book will be of interest to researchers and advanced students of Sociology, Politics, Human Geography, Urban Studies, and Social and Cultural Anthropology. It was originally published as a special issue of the *Journal of Ethnic and Migration Studies*.

Historical Modernisms. Time, History and Modernist Aesthetics

Jean-Michel Rabaté (Anthology Editor), Angeliki Spiropoulou (Anthology Editor)

[Website with table of contents.](#)

Examining the ways in which modernism is created within specific historical contexts, as well as how it redefines the concept of history itself, this book sheds new light on the historical-mindedness of modernism and the artistic avant-gardes.

Cutting across Anglophone and less explored European traditions and featuring work from a variety of eminent scholars, it deals with issues as diverse as artistic medium, modernist print culture, autobiography as history writing, avant-garde experimentations and modernism's futurity. Contributors examine both literary and artistic modernism, combining theoretical overviews and archival research with case studies of Anglophone as well as European modernism, which speak to the current historicizing trend in modernist and literary studies.

Villégiatures

Sous la direction de Françoise Le Borgne et Alain Montandon

Paris : Honoré Champion, 2022.

ISBN : 9782745357137

[Table des matières.](#)

Séjour d'agrément à la campagne ou dans une station, la villégiature suscite dès l'Antiquité un engouement exceptionnel qui a contribué à l'évolution des représentations des loisirs, de la sociabilité, du corps mais aussi de certains territoires longtemps jugés inhospitaliers – comme les rivages océaniques, et la haute montagne – ou ennuyeux – comme la campagne. La pratique de la villégiature a engendré un riche patrimoine architectural et artistique et inspiré écrivains, dramaturges et cinéastes. Les dix études rassemblées dans ce volume attirent l'attention dans une perspective sociopoétique sur la diversité et la richesse de ce vaste corpus centré sur l'expérience de la villégiature, sa capacité à ménager un espace-temps favorable à l'oisiveté (*otium*) mais aussi son statut de microcosme social propice à la satire comme à l'observation des métamorphoses individuelles et collectives.

Seamus Heaney, Virgil and the Good of Poetry

Rachel Falconer

Edinburgh University Press, 2022.

ISBN Hardback: 9781474454391

The first book-length study of Heaney's dialogue with Virgil, one of Seamus Heaney's major literary exemplars

- Offers a close reading of Heaney's engagement in Virgil, with particular focus on the latter part of his career, from the mid-1980s onward
- Explores Heaney's dialogue with Virgil in relation to his reading of other writers, ancient, medieval and modern
- Considers the full corpus of Heaney's writing including translations, original poems, prose writing and radio interviews

This book demonstrates the ways in which Virgil's are poems that Heaney 'lived with long and dreamily', especially the descent into the underworld in *Aeneid VI*. It shows that in his original English poems as well as his translations from Latin, Heaney conjures and transforms familiar Virgilian motifs. The rhythm, pace and musicality of Virgil's hexameters can be heard in Heaney's pastoral eclogues and sonnet sequences. And Virgil's life and times, as well as his poetry, contribute to the shaping of Heaney's prose poetics. In dialogue with Virgil, as well as other classical and modern poets, Heaney develops his notion of the redress of poetry: the counterbalance that poetry can offer against historical tragedy, suffering and loss.

The book explores Heaney's intensely productive, thirty-year dialogue with Virgil, beginning with his translation of 'The Golden Bough' in the 1980s and extending through several major volumes, including *Seeing Things*, *The Midnight Verdict*, *Electric Light*, *District and Circle*, *The Riverbank Field*, *Human Chain*, and the posthumously published translation of *Aeneid Book VI*.

New Perspectives on Imagology

Eds. Katharina Edtstadler, Sandra Folie and Gianna Zocco

Studia Imagologica, vol. 30

Brill, 2022

ISBN: 978-90-04-45012-7 (Print)

E-ISBN: 978-90-04-51315-0 (PDF, Open Access)

DOI: <https://doi.org/10.1163/9789004513150>

Website with table of contents: <https://brill.com/view/title/58016>

With this volume, the editors Katharina Edtstadler, Sandra Folie, and Gianna Zocco propose an extension of the traditional conception of imagology as a theory and method for studying the cultural construction and literary representation of national, usually European characters. Consisting of an instructive introduction and 21 articles, the book relates this sub-field of comparative literature to contemporary political developments and enriches it with new interdisciplinary, transnational, intersectional, and intermedial perspectives. The contributions offer [1] a reconsideration and update of the field's methods, genres, and theoretical frames; [2] trans-/post-national, migratory, and marginalized perspectives beyond the European nation-state; [3] insights into geopolitical dichotomies such as Orient/Occident; [4] intersectional approaches considering the entanglements of national images with notions of age, class, gender, sexuality, and ethnicity/race; [5] investigations of the role of national images in visual narratives and music.

With contributions by Joep Leerssen, Davor Dukić, Ulrike Kristina Köhler, Sandra Vlasta, Gianna Zocco, Manfred Beller, Josip Kešić, Johanna Chovanec, Federica Casalin, Zhu Wenjun, Kristína Kállay, Walter Wagner, Martina Thiele, Maria Weilandt, Karin Andersson, Ivana Drmić, Christine Hermann, Daniel Brandlechner, Renée Vulto, Andrea Horz and Carolin Krahn.

Katharina Edtstadler, Dr. phil. (2020), University of Vienna, is a literary scholar whose main research interests focus on the interdisciplinary field of Medical Humanities. She has published two monographs and an article on the topic and is currently working in the medical publishing sector.

Sandra Folie, Dr. phil. (2020), University of Vienna, is an assistant professor at the Department of Comparative Literature at that university. She has published a monograph, *Beyond Ethnic Chick Lit* (2022), and several articles on contemporary global women's writing.

Gianna Zocco, Dr. phil. (2013), University of Vienna, is a Marie-Skłodowska-Curie fellow at the Leibniz-Zentrum für Literatur- und Kulturforschung, Berlin. She has published two monographs and several articles on African-American literature in relation to Germany, windows in literature, intertextuality, literature and spatial discourses.

Beyond »Ethnic Chick Lit« – Labelingpraktiken neuer Welt-Frauen*-Literaturen im transkontinentalen Vergleich

Sandra Folie

transcript, 2022

ISBN: 978-3-8376-6201-6 (Print)

E-ISBN 978-3-8394-6201-0 (PDF, Open Access)

Website with table of contents: <https://www.transcript-verlag.de/978-3-8376-6201-6/beyond-ethnic-chick-lit-labelingpraktiken-neuer-welt-frauen-literaturen-im-transkontinentalen-vergleich/>

This book is based on the dissertation *Beyond 'Ethnic Chick Lit'*, which was awarded the prize of the Gender Studies Association Austria (ÖGGF) in 2020. It focuses on the contemporary literary genre of chick lit that purportedly originated with Helen Fielding's *Bridget Jones's Diary* (1996) and Candace Bushnell's *Sex and the City* (1996). These ironic and humorous novels mostly focus on young metropolitan women – white, heterosexual, and affluent – who face the everyday challenges of their careers and the search for Mr. Right along with their friends. However, chick lit has changed constantly since its beginnings, crossing gender and genres as well as cultural, geographical, and linguistic boundaries. Furthermore, the term has increasingly become a label and catch-all term for different kinds of literatures by, about, and/or for women,

with texts by authors from socio-cultural backgrounds other than so-called Western ones often being treated as ‘ethnic’ subgenres or variants of an Anglo-American prototype, and subsumed under problematic terms such as “ethnic chick lit”. The genre’s global popularity paved its way into research and the media primarily as a kind of genre transfer from the white western ‘centers’ (in most cases the US and the UK) to the ‘peripheries’.

In order to question such one-sided representations, chick lit is examined transdisciplinarily with theories and methods of comparative literature and gender studies. The introductory literature survey shows that research has so far neglected both the global dimension of so-called women’s literature and the gender-specific dimension of world literature. The following analyses counter this by positioning chick lit as a new world women’s literature. After re-visioning and updating the state of research on Anglo-American chick lit, the last part of the book focuses on the world literary dimension of the genre. Conducting selected case studies of supposedly ‘peripheral’ chick lit from Indonesia, China, the Arab world (primarily Saudi Arabia), and Africa (primarily South Africa, Kenya, and Nigeria), I examine the marginalization and homogenization of contemporary popular literature by women through gendered as well as ethnicized labeling practices and corresponding marketing strategies. On the one hand, such a transcontinental comparison illustrates local peculiarities behind global labeling practices; on the other, it also reveals similarities between literary phenomena, which are generally not read together, but rather separately, or as ‘ethnic’ forms and adaptations of Anglo-American chick lit.

Sandra Folie (Dr. phil.) is an assistant professor (Universitätsassistentin) at the Department of Comparative Literature at the University of Vienna. From 2016 to 2019, she was a DOC fellow of the Austrian Academy of Sciences (ÖAW) and in 2020, she was awarded the prize of the Gender Studies Association Austria (ÖGGF) for her dissertation. Her research interests are contemporary women's writing, new world literatures, comparative imagology, and intersectionality.

Translating Myself and Others

Jhumpa Lahiri

Princeton University Press, 2022.

ISBN: 9780691231167

[Website.](#)

[Translating Myself and Others](#) is a collection of candid and disarmingly personal essays by Pulitzer Prize-winning author Jhumpa Lahiri, who reflects on her emerging identity as a translator as well as a writer in two languages. With subtlety and emotional immediacy, Lahiri explores the distinction between writing and translating, and provides a close reading of passages to talk more broadly about writing, desire, and freedom. Featuring essays originally written in Italian and published in English for the first time, as well as essays written in English, [Translating Myself and Others](#) brings together Lahiri’s most lyrical and eloquently observed meditations on the translator’s art as a sublime act of both linguistic and personal metamorphosis. Please find a link to a PUP [IDEAS](#) piece by Jhumpa Lahiri on self-translation: [Jhumpa Lahiri: Where I find myself](#)

Walter Benjamin e la cultura italiana

Atti della giornata internazionale di studi

Lugano, Università della Svizzera italiana, 21 marzo 2019, a cura di **Marco Maggi**, Firenze, Olschki, 2022.

[Website.](#)

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.

Doctoral theses / Thèses de doctorat

[Revue en réseaux et Renaissance \(Grande-Bretagne, France, Italie, Espagne et Catalogne, 1890-](#)

1909)

Elisa Grilli

Sous la direction d'Evangelia Stead (Université Paris-Saclay)

Notre thèse s'inscrit dans la lignée des recherches portant sur les réseaux de revues et l'intérêt de l'analyse réticulaire pour comprendre ces objets médiatiques entre la fin du XIXe et le début du XXe siècle afin d'en dessiner une typologie. Il s'agit de penser la double dimension du réseau, à la fois humain et textuel/iconographique. Notre corpus d'une quinzaine de revues nous permet d'envisager de tels réseaux du Nord au Sud de l'Europe, et décline l'objet revue dans cinq aires linguistiques et culturelles (français, italien, anglais, espagnol et catalan). Ces périodiques, que l'on a longtemps appelé des « petites » revues, ou les revues des « jeunes », ont souvent été considérés comme étant à la marge du champ littéraire, médiatique et politique, alors que de nombreuses passerelles existent avec le monde de la presse et qu'elles ont su trouver des compromis avec la loi du marché. À travers une approche qui se place dans la lignée des études modernistes, nous explorons ainsi à la fois l'économie et l'écosystème de la revue. Ce travail, complété par une analyse réticulaire, nous sert à montrer que ce qui caractérise les réseaux s'établit à une échelle locale, nationale, mais aussi internationale, ou plutôt transnationale, dans des dynamiques qui permettent de remettre en question les rapports entre centres et périphéries. L'élasticité des réseaux humains et textuels, ainsi que la plasticité et l'hybridité de ces revues offrent alors des expérimentations littéraires, artistiques et éditoriales originales et ingénieuses qui dépassent les frontières à la fois géopolitiques et génériques. Nous montrons comment l'adoption de ce nouvel objet médiatique qu'est la « revue littéraire et artistique » permet à ces marges et à ces acteurs l'émergence et la circulation de nouveaux mouvements inscrits dans l'esthétique du modernisme, sous le signe d'une Renaissance et de l'avant-garde.

Journals / Journaux

Comparatismi

Rivista della Consulta di Critica letteraria e Letterature comparate

<https://www.ledijournals.com/ojs/index.php/comparatismi/index>

ISSN: 2531-7547

Forthcoming issue (November 2022): "[Trauma Narratives and Trauma Theory](#)"

Romantisme. Littératures – Arts – Sciences – Histoire

Les nouveaux usages du ciel

[N°197 3/2022](#)

Ed. Armand Colin

Revue trimestrielle fondée en 1971 par la Société des études romantiques et dix-neuviémistes et éditée par Dunod, *Romantisme* publie des dossiers et des articles centrés sur le XIXe siècle et ouvrant sur une perspective trans-séculaire et pluridisciplinaire. Les contributions de chercheurs français et étrangers concernent l'ensemble de l'Europe et participent à la connaissance des différents courants littéraires, artistiques, scientifiques, historiques, politiques...

Romanesques

L'humain devant et dans la nature

[2022, n° 14](#)

Ed. Catherine Grall

ISSN: 2269-7586

Romanesques is a twice yearly review which aims to explore the notion of the romanesque in questions about fiction, reading, literary history and genre theory.

Newly published issue of "Studia Rossica Posnaniensia" on humour and satire

The editors of "Studia Rossica Posnaniensia" announce the publication of a special issue on humour and satire, edited by Michael Düring, Elisa Kriza and Beata Waligórska-Olejniczak.

The issue includes the following articles:

Introduction (by Elisa Kriza, Michael Düring, Beata Waligórska-Olejniczak, in English & Russian)
 Nicolas Dreyer, Vladimir Tuchkov's intertextual transgression: Folklore, parody, and social criticism (in English)
 Agnieszka Juchniewicz, The comical and humorous nature of utterances in the plays by Oleg Bogayev (in Polish)
 Natalia Maliutina, Humorous tone as a marker of the author's view in Nadezhda Ptushkina's comedies (in Russian)
 Mirosława Michalska-Suchanek, Anna Fein's prose. A Russian-Israeli version of Jewish humour (in Polish)
 Sergey Troitskiy, "Russian" humour in the context of the directions of humorous communication: The causes of Gelotophobia as a social phenomenon (in Russian)
 Ievgeniia Voloshchuk, "...reading apace with the soul's beautiful impulses": Out-siders' laughter and the Russian twentieth century in Oleg Yuryev's "Unknown Letters" (in Russian)
 Kristina Vorontsova, The absurdity of reality in the satirical play "To see Salisbury" by Viktor Shenderovich (in Russian)
 Daria Khrushcheva, Caricature and propaganda: The image of today's Ukraine in pro-Russian mass media (2014–2018) (in Russian)
 Jana Kitzlerová, Vsevolod Nekrasov's lifephrenia (in Russian)
 Maria Mocarz-Kleindienst, On the intersemiotic transposition of comedic devices in audio description in Soviet film comedies (in Russian)
 Żanna Śładkiewicz, Intersemiotic and pragmasemantic analysis of the "Palace for Putin" meme cycle (in Russian)
 Marcin Trendowicz, The use of the character of Stierlitz in Russian internet memes (in Polish)
 Anna Weigl, Chernomyrdinki and techniques of the comic by Mikhail Zoshchenko (in Russian)
 Gabriela Wilk, The "second" life of Soviet comedies in internet memes during the pandemic (in Russian)
 All texts (fully open access) are available at OJS platform:

<https://pressto.amu.edu.pl/index.php/strp/issue/view/10.14746>

Amaltea. Journal of Myth Criticism

[Vol. 14, 2022](#)

World Literature Studies

[Volume 14, 2022, No. 3](#) - Transculturalism and narratives of literary history in East-Central Europe.
 ISSN 1337-9690 (online)

World Literature from the Perspective of "Small" Literatures

World Literature Studies 2/2022

Eds. Róbert Gáfrik and Miloš Zelenka

Over the past few decades, world literature has been conceived of as a canon or a system which texts enter through the "large" literatures written in hegemonic languages such as English. Texts from smaller literatures have to fulfill something extra in order to achieve the status of world literature. This concept presents world literature as a correlate of political and economic power. The current issue presents studies reflecting on the relation of "small" literatures to world literature, while also raising epistemological and ethical questions.

Full text available at: https://www.sav.sk/?lang=en&doc=journal-list&part=list_articles&journal_issue_no=11116674

CONTENTS

EDITORIAL

RÓBERT GÁFRIK – MILOŠ ZELENKA

World literature from the perspective of "small" literatures ([go to article](#))

ARTICLES

MILOŠ ZELENKA

The concept of world literature in Czech and Slovak comparative literary studies ([go to article](#))

WOOK-DONG KIM

Against Sinocentrism: Internal orientalism in world literature ([go to article](#))

SONALI GANGULY – LIPIKA DAS

The Biswa Sahitya Granthamala (World literature book series) as a reaction to English linguistic domination in Odisha ([go to article](#))

PAULS DAIJA – BENEDIKTS KALNAČS

“Provincializing” world literature: The role of translations in shaping 19th-century Latvian culture ([go to article](#))

RADU VANCU

The post-national Celan: The imperfect triangulation from (abandoned) Romanian poetry to world literature and back ([go to article](#))

CHARLES SABATOS

Prague beyond Kafka: Rethinking minor literature through the work of Jiří Langer ([go to article](#))

BOOK REVIEWS

Arie van der Ent (ed.): Vermoorde dichters almanak: Onvrijwillig gestorven 1919–1944 [Murdered poets' almanac: Involuntary death 1919–1944] (Adam Bžoch) ([go to article](#))

Carola Heinrich: Was bleibt? Zur Inszenierung von Gedächtnis und Identität im postsowjetischen Kuba und Rumänien [What remains? On the staging of memory and identity in post-Soviet Cuba and Romania] (Roman Mikuláš) ([go to article](#))

Peter Zajac (ed.): Poetika festivity [The poetics of festivity] (Zornitza Kazalarska) ([go to article](#))

Jana Kuzmíková: Kognitívna literárna veda. Teória, experimenty, analýzy [Cognitive literary studies: Theory, experiments, analyses] (Peter Getlík) ([go to article](#))

Jitka Zehnalová: Aspekty literárního překladu. Mediační úloha překladatele [Aspects of literary translation. The mediating role of the translator] (Marie Krappmann) ([go to article](#))

Caietele Echinox/Echinox Journal

Les Imaginaires du féminin / masculin : Permanences et métamorphoses

[Volume 42 / 2022](#)

Coordonatrice : Najate Nerci

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

Université Babeş-Bolyai, Cluj-Napoca, Roumanie

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[Journal website.](#)

Sommaire

Najate Nerci, *Introduction*

1. Dualité et ambivalence

Jean-Jacques Wunenburger, *Imaginaires androgynes : Vers une psychologie archétypale des relations Homme-Femme*

Daniel Proulx, *Imaginaires féminins et figures féminines dans l'oeuvre de Henry Corbin*

Martine Renouprez, *Transiter du « féminin » au « masculin » avec Paul B. Preciado*

2. Codifications, assignations

Blanca Solares, *Figures androgynes de la Vieille Europe et du Mexique Ancien*

Najate Nerci, *L'hermaphrodite dans la jurisprudence islamique : Signes, identités et imaginaire*

Géraldine Puccini, *Le mythe d'Hermaphrodite dans les Métamorphoses d'Ovide (IV, 274-415) : une réflexion antique sur l'impossibilité de la fusion masculin/féminin*

Véronique Costa, *EON : le chevalier androgyne. Le plus célèbre travesti de l'histoire de France ou la guerre en dentelle*

3. Du féminin et du masculin à l'épreuve des nouvelles technologies

Paolo Bellini, *The Myth of Eternal Youth and Post-modern Civilisation. Androgyny, Genders and Biopower*

Claude Fintz, *Imaginaire anthropologique et imaginaire genré : Vers le transhumain / transgenre ?*
Adil Ghazali, Kaoutar Beggar & Ghizlan Benbrahim, « *Ma routine quotidienne* » entre la logique des Youtubeurs et celle des Followers : cas de dissonance cognitive

4. Écriture et créations

Mercedes Montoro Araque, *Hermès ou vers un effacement de la dichotomie genrée ?*
Nadejda Ivanov, *Le roman Le serpent de Mircea Eliade: rituel de récupération de l'androgynie*

5. Résistance, renversement, dépassement par les pratiques artistiques

Rogério De Almeida, Alberto Filipe Araújo & Sabrina Da Paixão Bresio, *Une Ève déçue : l'imaginaire féminin sous le regard d'Adam*

Elisabeth Magne, *Art contemporain et porosité des genres : des images qui travaillent le réel*

Quentin Bazin, *Émerger des eaux troubles : productions brutes et créativité dans le genre*

Ana Bordenave, *Le recours au mythe pour un dépassement des représentations de genre. Mystère I : Hermaphrodite endormi/e (1982) de Klonaris et Thomadaki*

Géraldine-Nalini Margnac, *L'androgynie divin sur la scène indienne. Étude d'extraits : Ardhanārēsvara, pièce de théâtre dansé dans le style bhārata-nāṭyam (Inde du Sud)*

6. Féminin/masculin à l'épreuve de l'intime

Ruxandra Cesereanu, *Imaginaire érotique féminin et masculin dans le roman La Pianiste d'Elfriede Jelinek*
Noemina Câmpăan, *Only the Past When You Were Happy Is Real... Feminine and Masculine Mourning in Eugene O'Neill's Long Day's Journey into Night*

Ionel Buse, *Masculin/féminin dans le film Parfum de femme et dans son remake Le Temps d'un week-end*

7. Géographies du genre, ancrage linguistique, spatial et social de l'imaginaire

Niculăe Liviu Gheran, *The Way of the Matriarch: Shamanism, Spiritism and Images of Women Worshipped as Goddesses in Northern Vietnam*

Hyun-Sun Dang, *Réflexions à propos d'un animus et d'un anima coréen : les deux figures fantomatiques du goblin tokkaebi et du revenant kwisin*

María Flores-Fernández, *Corps et territoire : lecture de l'identité féminine dans le paysage de sel*

Fabio Armand, *Ecotypes de genre(s) et sexuations variables pour les ontologies surnaturelles de la sauvagerie des imaginaires transalpins (Alpes, Himalaya, Atlas)*

Mamadou Bailo Binta Diallo, *Logique et dialectique du masculin/féminin dans l'imaginaire cosmogonique peul et bambara*

Margareta Kastberg Sjöblom, *Genres et sexes dans quelques langues européennes : Invitation au voyage*

Carmen Alberdi Urquiza, *Un ethos politique féminin ? Le discours de l'extrême droite en Espagne ou la porosité des frontières discursives*

Fatima Ibork, *L'imaginaire du féminin/masculin lié à la sexualité dans la religion et la culture islamiques. D'après les écrits de F. Mernissi*

Souad Rajeb & Mostafa Yahyaoui, *Impact du droit et de l'espace social sur les rapports du féminin et du masculin*

Book Reviews

Colloquia Comparativa Litterarum / Vol. 8 / 2022

TRANSLATION AND TRANSFIGURATION IN LITERATURE AND ART

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

ISSN: 2367-7716

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

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From the TABLE OF CONTENTS <https://ejournal.uni-sofia.bg/index.php/Colloquia>

in English and French:

I. TRANSLATION, CONTEXT, IMAGES

Maria KALINOWSKA, Ewa A. LUKASZYK. *Juliusz Słowacki's Notebook from His Travels to Greece and the East as a Romantic Open and Syncretic Work. Translating a Journey into Poetry.*

II. TRANSGURATIONS OF LITERATURE INTO CINEMA

Antoaneta ROBOVA. *Stratégies d'adaptation de La vie devant soi : fonctions éthiques et transformations.*
Ioana pankova. *Breakfast at Tiffany's. From Page to Screen. The Making of a Classic. Transformation of Gender Relations.*

III. IVAN VAZOV AS WORLD WRITER

Boyka ILIEVA. *Ivan Vazov and the Western Literary Tradition: Modes of Communication.*

BOOK REVIEWS:

Roumiana L. STANTCHEVA. *Compte-rendu : Bulgarian Literature as World Literature. Edited by Mihaela P. Harper and Dimitar Kambourov.*

Borislava IVANOVA. *Book review: Евгения Панчева, Амелия Личева, Миряна Янакиева. Теория на литературата. Новият век. [Evgenia Pancheva, Amelia Licheva, Miryana Yanakieva. Theory of Literature. The New Century].*

Slaveya NEDELICHEVA. *Book review: Cities in the Balkans: Spaces, Faces, Memories. Edited by Roumiana Il. Preshlenova.*

Margarita GAROVA, Raia ZAIMOVA. *Book review: Translation and Transfer of Knowledge in Encyclopedic Compilations, 1680-1830, Edited by Clorinda Donato and Hans-Jürgen Lüsebrink.*

Sociopoétique du handicap

Sociopoétiques 6/2021

Sous la direction de Pascale Auraix-Jonchière et Stéphanie Urdician

[Textes intégrals.](#)

Comparative Critical Studies

[Volume 19, Issue 2, June, 2022](#)

Reading Braidotti / Reading Woolf

Guest editors: Peter Adkins, Ruth Alison Clemens and Derek Ryan

Online ISSN: 1750-0109

Lendemains - Études comparées sur la France

2021, n° 182/183

Fremd- und Selbstbilder von Roma in Literatur und Film der französischen Gegenwart

Marina Ortrud M. Hertrampf (ed.)

Emprise du miniscule. À propos des insectes

Alain Montandon (ed.)

[Site web.](#)

Positions / Positions

Poste de professeur·e adjoint·e menant à la permanence en études africaines et/ou caribéennes francophones, University of Victoria, Canada

Application deadline: **14/10/2022**

[Full information.](#)

Le Département de français et d'études francophones de l'Université de Victoria sollicite les candidatures de chercheur·e·s pour un poste au rang de professeur·e adjoint·e menant à la permanence en études africaines et ou caribéennes francophone, avec entrée en fonction le 1^{er} juillet 2023.

Lecturer or Assistant Professor in the Department of French and European Studies, University of Cyprus, Cyprus

Application deadline: **17/10/2022**

[Full information.](#)

The University of Cyprus invites applications for one (1) academic position at the rank of Lecturer or Assistant Professor in the Department of French and European Studies, in the field of “Didactics of languages and New technologies”.

Associate/Assistant Professor in Portuguese (Literary Studies and Literary Translation), University of Macau, China

Application deadline: **01/11/2022**

[Full information.](#)

The University of Cyprus invites applications for one (1) academic position at the rank of Lecturer or Assistant Professor in the Department of French and European Studies, in the field of “Didactics of languages and New technologies”. The University of Macau (UM) is an internationalized public comprehensive university in the Macao Special Administrative Region (MSAR) located at the west bank of the Guangdong-Hong Kong-Macao Greater Bay Area (GBA). The GBA is rapidly developing into one of the leading technology and innovation hubs of the world. UM is placed in 201-250 bracket in the THE World University Rankings and placed No. 304 in the QS World University Rankings. With a scenic campus of approximately 1 km² on Hengqin island, UM has achieved significant progress in the past decade as evidenced by its rising international repute, state-of-the-art teaching and research facilities, and the establishment of three State Key Laboratories in microelectronics, Chinese medical sciences, and internet of things for smart city. To support economic diversification of MSAR and deepen collaboration between MSAR and Guangdong Province in Hengqin island, UM will continue to invest in cutting-edge research and develop interdisciplinary programmes in key strategic areas including precision oncology, advanced materials, regional oceanography, artificial intelligence and robotics, data science, cognitive and brain science and economics and finance. Leveraging its ‘4-in-1’ model of education and the largest residential college system in Asia, UM provides all-round undergraduate education, nurturing talent to support social and economic development in MSAR and the GBA as a whole. With unprecedented growth and opportunities for development, UM offers promising career prospects to academics at all levels. It may be noted that English is the working language and the primary medium of instruction at UM. The Department of Portuguese of the Faculty of Arts and Humanities invites applications for the position of Associate/Assistant Professor in Portuguese (Literary Studies and Literary Translation). The Department of Portuguese is an established and lively scholarly community that includes speakers of European, Brazilian and other varieties of Portuguese. The Department offers an undergraduate degree in Portuguese Studies concentrating on Portuguese as a Foreign Language with selected courses in Linguistics, Interpretation and Translation, Foreign Language Pedagogy, Literary Studies, History and Culture. At the undergraduate level, the Department also teaches Portuguese language within the Faculty of Law and offers elective courses in Portuguese as a foreign language to students from all faculties of the University. At the postgraduate level, the Department offers two MA programmes (the MA in Portuguese Language and Intercultural Studies, and the MA in Translation Studies (Portuguese-Chinese), as well as the PhD programmes in (i) Applied Linguistics (Portuguese) and (ii) Literary and Intercultural Studies (Portuguese).

Faculty Positions in Institute of Humanities, ShanghaiTech University, China

Application deadline: **08/11/2022**

[Full information.](#)

Jointly organized and established by the Shanghai Municipal Government and Chinese Academy of Sciences, ShanghaiTech is a small-scale, high-level, international research and innovative university. The Institute of Humanities was founded in June 2019, based on the idea that a first-tier university must be supported by the first-tier research and education of humanities. Directly affiliated to ShanghaiTech University, Institute of Humanities is a substantive, comprehensive teaching and research institution. Institute of Humanities undertakes developing both general education and humanities construction, so as to support ShanghaiTech’s ambition to grow into a first-tier university, and promote school reputation of academic excellence at both the national and the international level. In order

to achieve these goals, Institute of Humanities is inviting applications for tenure-track and teaching positions including professors, associate professors and assistant professors from renowned universities and research institutions at home and abroad.

Postes de chercheurs à la Maison Française d'Oxford, Oxford, United Kingdom

Application deadline: **15/01/2023**

[Full information.](#)

Présentez votre candidature lors de la campagne annuelle d'affectation pour chercheuses et chercheurs du CNRS et la campagne d'accueil en délégation pour les enseignantes-chercheuses et enseignants-chercheurs.

- Les chercheuses et chercheurs du CNRS peuvent demander une affectation à la MFO (2 ans, extension à 3 ans possible). Dépôt du dossier en début d'année civile pour une affectation en septembre.
- Les enseignantes-chercheuses et les enseignants-chercheurs peuvent demander à être accueillis en délégation à la MFO (1 an + extension à 2 ans possible) lors de chaque campagne annuelle d'accueil en délégation via le portail GALAXIE. Les agents de l'Etat affectés à l'étranger perçoivent une indemnité de résidence à l'étranger destinée à couvrir les frais qu'implique l'installation au Royaume-Uni. Les projets de recherche doivent s'inscrire dans les axes de recherche existants de la MFO présentés sur le site Internet ou bien avoir un caractère interdisciplinaire (sciences humaines et sociales/sciences exactes, humanités numériques, humanités médicales, humanités environnementales).

La MFO ayant un partenariat rapproché avec l'Université d'Oxford, il est utile de préciser quelles collaborations sont envisagées avec Oxford.

Funding Alerts / Recherche financement

Postdoctoral fellowship in Germany- Walter Benjamin Programme

Various universities in Germany

Application deadline: **31/12/2022**

[Full information.](#)

Duration: max 2 years

The Walter Benjamin Programme from the Deutsche Forschungsgemeinschaft (DFG) enables postdoctoral researchers to conduct research at an institution of their choice by providing a salary stipend. Researchers may be of any nationality. For those seeking to conduct their research outside of Germany, the applicant must be integrated into Germany's academic system. The Programme is also open to refugee postdoctoral researchers in Germany. Applications are assessed on an ongoing basis and applicants may apply at any time.

Honorary Fellowships for Scholars Impacted by War in Ukraine (UK)

The University of Aberdeen (Scotland)

Application deadline: **31/05/2023**

[Full information.](#)

Duration: 1 year

The University of Aberdeen is offering up to eight Honorary Fellowships to enable academics impacted by the war in Ukraine[1] to continue their research while in the UK. Potential candidates must:

Hold a PhD - or have equivalent experience - and have been engaged in academic activity of teaching and researching at a university or research institute prior to the invasion in Ukraine.

Have sufficient language skills to be able to engage with the academic community - equivalent to B1 definition.

Are either still in Ukraine or have not spent more than five years away from Ukraine[2] or are at risk[3] as a result of their opposition to the war on Ukraine.

Have an offer[4] of accommodation in Aberdeen.

Staff who know scholars who might benefit from our Honorary Fellowships scheme or who want more information should email hr@abdn.ac.uk

Postdoctoral Research in Austria

Various universities in Austria

Application deadline: **open**

[Full information.](#)

Duration: 3 years

The ESPRIT Career Advancement for Postdocs from the Austrian Science Fund (FWF) supports postdoctoral researchers in all disciplines to pursue their postdoctoral training in Austria. Applicants must have completed their doctoral degree within the past 5 years. The fellowship provides up to 36 months of funding salary, including salary and project-specific costs of €15,000 per year. Applicants must have a mentor at an Austrian research institution at the time of application. Applications are assessed continuously and applicants are encouraged to submit at any time. Note that application processing time takes on average 4 months.

AHRC fellowships: early career researchers (UK)

Application deadline: **open**

[Full information.](#)

This fellowship scheme allows early-career researchers to carry out high-quality innovative research that moves significantly beyond doctoral projects, in any area covered by AHRC. It provides the opportunity to develop experience and capabilities as research specialists and to undertake innovative and collaborative development activities.

For early career researchers at eligible research organisations

Duration: between six months and two years

AHRC fellowships: mid-career and established researchers (UK)

Application deadline: **open**

[Full information.](#)

This fellowship scheme allows researchers to carry out high-quality research in any area covered by the Arts and Humanities Research Council. It also provides the opportunity to develop capabilities as research specialists and to undertake innovative and collaborative development activities.

For mid-career and established researchers at eligible research organisations

Duration: between six months and 18 months

Other Matters / Des Autres Annonces

Annual prize to the best FIRST book in comparative literature (ACLA)

Application deadline: **15/10/2022**

[Full information.](#)

The Harry Levin Prize recognizes an outstanding first book in the discipline of comparative literature. Fields may include literary or cultural theory or history, or any other field of comparative literature. The Levin Prize will be awarded to a book published during the calendar years 2021 or 2022 as the author's first book-length publication, and will be awarded at the ACLA annual meeting in 2023. The prize includes complimentary registration for the Annual Meeting, as well as hotel and airfare accommodations** (not including food) to facilitate the recipient attending the 2023 ACLA Annual Meeting.

Annual prize to the best book overall in comparative literature (ACLA)

Application deadline: **01/11/2022**

[Full information.](#)

The René Wellek Prizes recognize outstanding books in the discipline of comparative literature. Submissions can pertain to any field of comparative literature, but they are expected to cross national, linguistic, geographic or disciplinary borders.

In 2023 two Wellek Prizes will be awarded—one for a single- or co-authored monograph, and one for an edited essay collection. To be eligible, books must have been published in 2021 or 2022. The prizes will be announced at the ACLA Annual Meeting.

Annual paper competition for graduate students (ACLA)

Application deadline: **01/11/2022**

[Full information.](#)

Comparative Literature Studies, published at the Pennsylvania State University Press, announces that it will publish an annual prize-paper written by a graduate student. The competition is named in honor of A. Owen Aldridge, founder of CLS. The purpose of this competition is to encourage and recognize excellence in scholarship among graduate students and to reward the highest achievement by publication. This project is sponsored by CLS in cooperation with the American Comparative Literature Association and supported by the Department of Comparative Literature at Penn State. The award carries a monetary prize as well, including an honorarium and help with travel expenses to attend the 2023 ACLA meeting.

VII INTERNATIONAL CONFERENCE ON MYTH CRITICISM

MYTH: THEORIES OF A CONTROVERSIAL CONCEPT

October 25th-28th, 2022, Complutense University of Madrid

[Conference website.](#)

EROSS@DCU Public Webinars in Sexuality Studies

All Zoom seminars are open to everyone and free.

Wednesdays at 14h00 (Dublin time), unless otherwise indicated

Zoom contact: jean-philippe.imbert@dcu.ie

Website: <https://www.dcu-eross.com/events/webinars-2023-sem-1/>

Reading Group of the FRINGE Urban Narratives research network

The [FRINGE Reading Group](#) engages with urban theory from intersectional perspectives. We combine classic and contemporary articles from a variety of perspectives, including literature and cultural studies, anthropology, sociology, history and architecture. Participants from all disciplines are invited to join and suggest texts for discussion. We read texts circulated by the session moderator two weeks in advance of the Zoom meeting. Sessions are moderated on a rotating basis to ensure the inclusion of various perspectives.

The Reading Group welcomes academics at all stages of their career and all disciplines as well as artists and members of the public interested in the urban. To join us, contact: [Olga Springer](#).

[Membership in FRINGE](#) is free and open to researchers and artists from all fields interested in cross-disciplinary approaches to the intersections of power in urban narratives.

2022-2023:

Tue 4 Oct 2022 (5pm CET)

Straw, W. "Urban Labor and the Cinematic Nocturne", *The Routledge Companion to Media and the City*, 2022, pp. 100-107.

Tue 15 Nov 2022 (5pm CET)

Tânia Cardoso on illustrating contemporary cities - drawing, storytelling and response-ability. Reading: Davies, D. 'Introduction'. In: *Urban Comics: Infrastructure and the Global City in Contemporary Graphic Narratives*. Routledge, 2018. Core reading for the discussion: 18-35.

Tue 13 Dec 2022 (5pm CET)

Deniz Başar on "From Repertoires of Resistance to Monuments of Absence", *European Journal of Theatre and Performance* 4 (June 2022): 160-197. Core reading for the discussion: 181-193.

Tue 24 Jan 2023 (5pm CET)

Valentina Barnabei on writings from creative-writing projects based in Delhi: the Cybermohalla

Project [Cybermohalla | s a r a i](#)

Tue 7 March 2023 (5pm CET) TBA

Tue 18 April 2023 (5pm CET) TBA

6 June 2023 (5pm CET) Selected literary text

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

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

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

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

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