

Newsletter

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Editor: Olga Springer

INSIDE THIS ISSUE

- 1 Calls for Papers and Seminar Participation / Appels à Communication et Séminaires**
- 2 Calls for Contributions / Appels à Contribution**
- 3 Publications and Doctoral Theses**
- 4 Funding Alerts / Annonces de Financement de Recherche**
- 5 Positions Announcements (Teaching, Research, etc.) / Annonces de Postes (Enseignement, Recherche, etc.)**
- 6 Reports on Recent Events / Rapports sur des Événements Récents**

1. CALLS FOR PAPERS AND SEMINAR PARTICIPATION (BY DEADLINE)

Life of Testimony / Testimony of Lives: A Life-Writing Conference (Queen Mary University of London)

5-6 April 2016

Deadline: January 17, 2016

Testimony evokes first and foremost legal connotations and images of the courtroom. In this context testimony is bound by strict procedural conventions and the act of testifying in a courtroom can incur actual legal consequences. Outside of the courtroom, however, life-writing (in its broadest sense) can serve as a form of testimony which, while not necessarily causing specific legal ramifications, presents a life's experience for judgment by the public. This relationship between an idea of testimony and the practice of life-writing is twofold: on the one hand, authors of life-writing may have certain testimonial or confessional intentions and use writing as a way of bearing witness. Readers, on the other hand, may interpret various forms of life-writing as testimony even if the author's intentions about recording their experience are unknown. The act of interpreting or employing life-writing as testimony thus demands ethical scrutiny from readers as well as scholars using such materials.

This conference aims to explore the notion of testimony as an idea that pervades the practice, reception and interpretation of life-writing across time periods, academic disciplines and literatures. We are interested in testimony as a broad concept, and hope to investigate its scope and impact as an interpretive lens through which the breadth of life-writing can be viewed. Not only does testimony bear witness to the lives of individuals, it takes on a life (and even an afterlife) of its own as it is read and reinterpreted throughout history.

Confirmed Keynotes: Professor Paul Strohm (Columbia University), Professor Roger Woods (Nottingham University).

Papers are invited from all scholars (including postgraduate students) across the fields of (comparative) literature, history, philosophy, art, cultural studies, religious studies, curation and conservation of archival material, memory studies, and film studies. Topics could include but are not limited to:

- The ethics of producing, reading and interpreting life-writing as testimony
- Stylistic, rhetorical and aesthetic dimensions of life-writing
- The relationship between authors and readers of life-writing
- Truth and subjectivity
- Images as testimony
- Culture as testimony, e.g. published diaries of Holocaust survivors
- Persuasion and manipulation of and within life-writing sources
- Instrumentalisation of life-writing for political purposes
- Life-writing as (historical) evidence and the act of bearing witness
- Reappropriation and adaptation of life-writing in popular culture

The conference will be hosted at Queen Mary University of London (Arts Two lecture theatre) on 5 and 6 April 2016, the registration fee will be £35,-/£20,- (non-concession/concession).

Please submit a short abstract (c. 300 words) and a short bio (c. 100 words) to Lotte Fikkers and Melissa Schuh at lifeoftestimony@gmail.com by Sunday **17 January 2016**. Notification of acceptance will be given by 8 February 2016.

Circling The Elements: The State(s) of Hip Hop & Rap (Albany State University Department of English, Modern Languages, and Mass Communication)

April 16-19, 2015

Deadline: January 20, 2016

Since its lean beginning in the concrete jungles, Hip Hop has grown into a national and international movement that stretches far beyond the streets of its urban environment(s). While the 1970s Hip Hop exposed the complexity and angst of urban youth culture, the rise of rap music in the 1980s began to create new stories about the state of affairs in black and urban spaces throughout the U.S. With such rise and popularity, Hip Hop has become a mainstream phenomenon with commercial appeal that often deviates from its core principle elements. This year's conference begs to ask what is the current state of Hip Hop and Rap today? How and where are the elements being used?

This conference seeks essays/papers that relate to any aspect of the State of Hip-Hop or any States of Hip Hop both philosophically and/or regionally. Subjects may include, but are not limited to: hip hop Studies and pedagogy, literature, demographics, history, politics, economics, education, health care, fine arts, religion, social sciences, and business. Each presenter will have 15-20 minutes for paper presentations or 45-minutes for round-table discussion on targeted issues or topics. Other formats (i.e., ethnodrama, performance, poetry, autoethnography, and fiction) are welcome as well. We are also seeking regional and local talent to perform on the final night of the conference. Please include your name, and your institutional-affiliated contact information, including email address and phone number. Please view our website for other conference information: <http://circlingtheelements.wix.com/hip-hop-conference>. Send 200-300 word abstract for papers, round tables, and other formats to cowc@asurams.edu by January 20, 2016.

Dialogical Imaginations: Debating Aisthesis as Social Perception, Biopolitics, and New Ideas of Humanism (Katholische Universität Eichstätt-Ingolstadt, Germany)

April 4 to 10, 2016

Deadline: January 25, 2016

1. The topic

Some remarks about the keywords may justify the choice of the topic:

“Aisthesis” means perception. We would like to extend the range of its meaning to include societies’ capacities to perceive their own conditions and dispositions – those concerning their inner structures and their external, cultural, and natural contexts. A sociological interrogation of self-conceptions of individuals within societies and of societies within the contexts they envisage is, thus, important for this project. However, “Aisthesis” is also an element in the word “aesthetics.” Literary and visual studies have an important role in discussing the topic: artists constantly – often critically or subversively – confront societies with the ways they conceptualize themselves, and with the disciplines and regimes regulating the human condition within them.

Dialogical humanism is an issue that has recently stimulated some debate, and we think that it can be even more relevant in academic, interdisciplinary debates concerning current challenges. We certainly do not want to return to normative models of humanity or to dogmatic claims of timeless validity. For the past couple of years, our period has been marked by debates around the post-human, biopolitics, and an increasing awareness of crisis and of global interdependence. Previously, the concept of humanism had been criticized, for good reasons, by Foucault and by philosophers such as Judith Butler. If the organizers aim to return to humanism, a reevaluation of the dialogical character of humanism is our starting point. In dialogical humanism, man, instead of being defined by a system of norms, is an argument – in the final instance, an inscrutable, inexhaustible argument.

Biopolitics is a keyword for describing the dangers of the collapse of the public sphere, staged media democracy substituting for real participation, the exclusion of entire groups of people from the realm of justice and law, and attempts to attribute opportunities for life and freedom directly to individuals instead of negotiating them in genuine political spaces. The aim of this project is to historically reconstruct dialogical humanism while at the same time proposing it as an antidote to biopolitics.

By imagination, we refer to the figurations, topoi and stereotypes, visualizations, and constellations underlying social ways of world making. Instead of focusing on individual or “private” imaginations, we consider the imaginary – from the documentary to the fictional - as created in various communal spheres and as resulting from epistemological practices.

Instead of analyzing images and pictures in terms of ontology or anthropology, we attempt to inscribe them into the practices they are part of – from mimesis to memory cultures, from social to political constructions, from accounts of actuality to heterotopic or utopic scenarios.

2. The institutional framework and the perspectives of the project

The project is the first step in creating a forum for postgraduate and advanced research in the humanities at the Catholic University of Eichstätt-Ingolstadt. The university wants to guarantee a framework for international and interdisciplinary discussions and for research training. It is meant to be a place for dialogue about actual social, ethical, and political challenges and about responses to them in the arts and literature – grounded in the discourse and institutional cultures of various academic disciplines, religions, and denominations.

At the same time, the project is the final major activity of an interdisciplinary MA program entitled “Aisthesis” and funded, until September 2016, by the Elite Network of Bavaria. One of the purposes of the public funding of “Aisthesis” was to encourage the universities participating in this inter-university curriculum (Augsburg, LMU Munich, and Regensburg) to create the structures and to build up the networks necessary for improving the training in advanced studies. The project “Dialogical Imaginations” is both a conclusion of the program, which after ten years of activity and excellent evaluations has reached the maximum period for public support, and an opening toward the foundation, in Eichstätt, of an International Centre for Advanced Studies in the Humanities and Humanism.

As Michael F. Zimmermann has directed the MA program “Aisthesis” for the last ten years, he has been charged by the presidium of the Catholic University with organizing a project that will prepare the grounds for the creation of new institutional settings. The Elite Network of Bavaria will generously fund this effort. The International Consortium on Art History / Réseau International pour la Formation à la Recherche en Histoire de l’Art (proartibus.net) lends its support to the project, and the convener is a co-founder of this network.

3. The team and the convener

Fosca Mariani Zini, a professor at the University of Lille, will enrich the forum by encouraging contributions to the key issues of classical humanism. Ms. Zini is a Cicero specialist, and she has also published on topics such as credibility and confidence in Roman humanism and on the premises of argumentation in the history of logic from Aristotle to Leibniz. As a philosopher, she is interested in dialogical structures within logics, for example in the practices of syllogism.

Gernot Müller, a classical philologist and vice president for international relations at the Catholic University, where he is also a member of the “Aisthesis” teaching team, studies the dialogical situations essential not only for the Socratic approach and the various Neoplatonic movements, but also for Hellenistic, Roman, and Renaissance humanisms.

The critical negotiation of space and place in American culture and literature is Kerstin Schmidt’s special area of expertise. Also a member of the “Aisthesis” teaching team, Ms. Schmidt is an Americanist by training and has worked on the literature and culture of the Black diaspora, the idea of the human in American and Canadian documentary photography and architecture, and the resurgent interest in literary humanism in twenty-first-century American fiction. She will contribute comparative perspectives on literary debates about biopolitics, the post-human, and digital humanism.

The sociologist Robert Schmidt, interested in a sociology of practices, works within the framework of post-empiricist and praxeological theorizing inspired by Wittgenstein’s later philosophy. His special areas of expertise are contemporary epistemic cultures of knowledge in various organizations and the performative and affective cultures of protest and contestation that became prominent in the recent social movements of places from Zuccotti Park in Manhattan, Tahrir Square in Cairo, Puerta del Sol in Madrid, Taksim Square in Istanbul, to the Maidan Movement in Ukraine.

Michael F. Zimmermann is an art historian interested in nineteenth- and twentieth-century theories of vision and media such as the illustrated press. He studies “seeing” in classical avant-garde poetology as related to physiological optics (Helmholtz, Mach) and philosophy (Bergson, the Gestalt psychologists, Wittgenstein, Benjamin, pragmatists such as Brandom), and tries to combine analytical and pragmatist picture theory with French theory. He is also interested in mass-produced images; in colonialism, tourism, and landscape; and in typologies of man, people’s psychology, and racism.

4. Forms of organization. The project will consist of a series of platforms.

The main platform will be an international and interdisciplinary research atelier scheduled for the week of April 4 to 10, 2016. By “research atelier,” we mean a conference uniting established specialists from the various fields of the humanities and international graduate students chosen by their replies to this call for papers. Free from any hierarchy, they will come together for discussions around topics such as dialogue in humanisms from antiquity to the Renaissance; humanism and the formation of the public sphere; dialogical humanism in philosophy and theology; arguments in favor of and against humanism during the twentieth century (Heidegger vs. Sartre, Clifford vs. Said, Butler vs. Nussbaum, the Foucault debate, et al.); political bodies and the post-human; biopolitics and literary, artistic, or ethnic responses to it;

and more. The organizers will decide about sections only after having received the proposals for interventions. The event will take place in a baroque seminar building in the historical city of Eichstätt.

The second platform is a three-day workshop uniting academic teachers with masters and PhD students. Scheduled for April 18 to 20, 2016, it will be organized in the castle of Hirschberg near Eichstätt, marked by the refined rococo style of its rooms. In this workshop, papers presenting broader perspectives of the general topic will be discussed with students from "Aisthesis" and PhD students from the universities that participate in this curriculum (Augsburg, LMU Munich, and Regensburg).

The third platform has a virtual character. It is a collection of bibliographic information, texts, and comments concerning the general topic and its various aspects. This material will be available on the learning platform ILIAS used by the Catholic University. Participants will be invited to actively contribute to the bibliography, the choice of texts, and the comments. The material will be useful for further discussions.

The fourth platform is the publication of the contributions in English by an internationally active publisher. The publication will be prepared before the research atelier, so that it can be discussed during the event. Professional copy-editing in English is guaranteed as a service for authors who are not native English speakers.

You are invited to send your application (especially to contribute to the research atelier, April 4 to 10, 2016) to Michael F. Zimmermann, professor of art history (to the email address: dialogical-imaginings@ku.de). For more information as well as regular conference updates, please consult: http://www.aisthesis-master.de/dialog_1.html

The deadline for applications (abstract of 300 words, short CV, both in a single pdf) is Monday, **January 25, 2016**. Travel and accommodation expenses will be covered.

Diasporas: 8th Global Meeting of the Diasporas Research Stream (Mansfield College, Oxford)

Wednesday 6th July – Friday 8th July 2016

Deadline: January 29, 2016

This inter- and multi-disciplinary project seeks to explore the contemporary experience of Diasporas – communities who conceive of themselves as a national, ethnic, linguistic or other form of cultural and political construction of collective membership living outside of their 'home lands.' Diaspora is a concept which is far from being definitional. Despite problems and limitations in terminology, this notion may be defined with issues attached to it for a more complete understanding. Such a term which may have its roots in Greek, is used customarily to apply to a historical phenomenon that has now passed to a period that usually supposes that diasporans are those who are settled forever in a country other than the one in which they were born and thus this term loses its dimension of irreversibility and of exile.

In order to increase our understanding of diasporas and their impact on both the receiving countries and their respective homes left behind, key issues will be addressed related to diaspora cultural expression and interests. In addition, the conference will address the questions: How and why do diasporas continue to exist as a category generally and as individual diasporic communities? How do they evolve? What is the footprint or limit of diaspora? Is the global economy, media and policies sending different messages about diaspora to future generations?

Participants are encouraged to think of how their research on diaspora can be applied in multi-/inter-disciplinary, collaborative ways. To that end, proposals for presentations, papers, performances, workshops, and pre-formed panels are invited on any aspect of diasporas, which may include but are not limited to the following themes:

Theorising 'Diaspora'

- What are the 'limits' of diaspora?
- What are the inter-generational issues that cause diasporas to evolve over time?
- How and why do diasporas redefine themselves?
- How are diasporic identities contested?
- What are the processes of social formation and reformation of diasporas in an age of increasing globalisation?
- How does globalisation affect the ways in which we understand diaspora?
- In what ways are the realities of contemporary diasporas posing challenges to the critical language of the discipline?

Queering Diaspora

- How do members of diasporic communities who identify with subordinated forms of sexuality such as LGBTIQ identities negotiate hetero-normativity in their communities?
- As Jasbir K. Puar asks, "How could/should one 'queer' the diaspora(s) or 'diasporicize' the queer?"
- We welcome papers that address how LGBTIQ members negotiate sexuality and diasporic identities, and consider the implications for intersectional theories of diaspora.

Diaspora, Sex, and Gender

- To what extent can we speak of 'gendered' diasporas?

- How do differences between sexes produce different perspectives on what constitutes diasporic identity?
- Does this disparity result in the co-existence of competing diasporic identities or 'imaginaries' that are tied to sex and gender identity?
- Or, on the other hand, does diaspora offer opportunities for change or for alternate social performances of sex and gender to arise?

Visible / Invisible Diasporas

- How does the language of the visual arts as well as mass media shape or define diaspora?
- What are the ways in which diasporas are made invisible? How do diasporas escape the attention of, or are actively made invisible by, the global media the collective institutional consciousness of such bodies as state governments and organisations such as the United Nations, etc.?
- Are these diasporas invisible because of their relatively small size or because they exist within other diasporas or in the shadow of other, larger visible diasporas? Is their invisibility the result of a lack of awareness or documentation? Ignorance and apathy? Are they forced into silence and invisibility due to the exigencies of power? Is their visibility actively repressed?

e-Diasporas and Technology

- Technology has changed the way we think about diaspora. The internet, YouTube, email, Skype, social media, etc. have produced what has become known as the virtual diaspora and has had a profound effect on the way that diasporic communities interact with 'home/land' and each other.
- When communication can take place in such an immediate way, distances are shrunk and the boundaries between 'here' and 'there' are problematised or made more porous if not actually erased. Such connectivity only intensifies the interstitiality or cross-border mobility of diasporans who are able to engage virtually in more than one social environment. In a discussion of so-called e-diasporas, questions of access, mobility, connectivity ultimately lead to questions of privilege.
- And how does technology and the connections it provides allow the diaspora to reshape 'home' from a distance and vice versa?

Diasporas and the City

- Cities continue to act as staging grounds for emerging globalised cultures as they attract inter- and intra-national migrants
- Cities continue to play a key role as gathering points for displaced communities and are often represented as urban utopias or "metropoli", sites of opportunity as well as safe(r) havens for those fleeing discrimination and/or violence. However, one of the problems with painting too rosy a picture of the city as the metropoli is that it can be as violent or indifferent as it is welcoming and accepting.

- How is the city itself transformed?

- We encourage submission of papers or presentations that consider the role of the city in diaspora studies.

Diasporic Entanglements

- In what ways do diasporas become entangled as they multiply, intersect, and evolve?
- What are the effects of these entanglements on individual diasporans? If, for instance, multiple communities (diasporic or otherwise) lay concurrent overlapping claims on a single individual as a result of these intersections, what are the results?

Further details and information can be found at the conference website: <http://www.inter-disciplinary.net/at-the-interface/cultures-traditions-societies/research-streams/diasporas/call-for-papers/>

The Steering Group welcomes the submission of pre-formed panel proposals on any related theme.

The Diasporas project will be meeting at the same time as a project on Visual Literacies as Visual Imaginaries. We welcome submissions which cross the divide between both project areas. If you would like to be considered for a cross project session, please mark your submission "Crossover Submission".

300-word abstracts, proposals and other forms of contribution should be submitted by Friday 29th January 2016.

All submissions be minimally double reviewed, under anonymous (blind) conditions, by a global panel drawn from members of the Project Team and the Advisory Board. In practice our procedures usually entail that by the time a proposal is accepted, it will have been triple and quadruple reviewed. If your submission is accepted for the conference, a full draft of your contribution should be submitted by Friday 3rd June 2016.

Abstracts should provide the following information and in this order: a) author(s), b) affiliation as you would like it to appear in programme, c) email address, d) title of proposal, e) body of proposal, f) up to 10 keywords.

E-mails should be entitled: Diasporas Abstract Submission. Abstracts should be submitted simultaneously to both Organising Chairs: Jonathan Rollins: jrollins@arts.ryerson.ca and Rob Fisher: diaspora8@inter-disciplinary.net

Persons and Sexualities: A Sexuality Project, 9th Global Meeting (Mansfield College, Oxford)

Sunday 10th July – Tuesday 12th July 2016

Deadline: January 29, 2016

The project seeks to develop a space for discussion and debate about the interplay of identities, orientations, desires, pleasures, taboos, relations, behaviours and practices of sex and sexuality in a global context and across a range of critical, contextual and cultural perspectives. Exploring the relationship between sexuality and personhood, specifically, we seek to understand how sex and sexuality shape citizenship, belonging, identity, and expression. The project looks beyond social constructions and practices of gender, sex, and sexuality to focus on notions of embodiment. That is, what does it mean to embody sexuality?

We welcome traditional papers, panels, workshop proposals and other forms of performance – recognising that different disciplines express themselves in different mediums and seek submissions on any of the following themes:

1. Being/Desiring/Doing – Fluid or unfixed sexualities and identities; the efficacy of static sexualities; legitimacy and recognition of sexual identities; acts, interactions, representations, and embodiment; modern sexual ethics, including non-monogamous ethics; mapping desire; moving beyond privileging the orgasm; troubleshooting sexual identities; theories of sexuality, such as queer, crip, affect, social constructionism, etc.

2. Sexual and Embodied Practices – Depictions of sexual and embodied practices in erotica and/or pornography; trading sex and engaging in sex work; sex as economic, social, and symbolic capital; sexual consumption and consumerism; purchasing sex, sexuality, sex toys, sex images; sexual embodiment and disability, intersex, or trans identity; fat studies and sexual embodiment; sexual identity versus sexual expression.

Sexual Time/Space – Public sex and the politics of public versus private sexuality; cybersex and online dating; the body as sexual space; nonbinary bodies and sex/sexuality; casual sex, hook-ups, and cruising; pre-modern, modern, and post-modern sexualities and expressions; sex tourism, trafficking, and global sex trades; nature and sexuality.

(A)sexual Affect and Relationships – Asexual affectionality and romanticism; age of consent / cross-generational relationships; sexual identity politics and trans relationships; nameless, unlabelable sexualities and relationships; polyamorous relationships, ethics, and negotiation; virtual, phone, and cyber relationships; online dating/cruising; marriage and the sexual politics of assimilation/accommodation.

Narrative, Aesthetic and Creative Representations of Sexuality – Pornography and depictions of sexual acts and sexualities; representations of body, body hair, labia, foreskin; the role of art, pornography, and erotica in sexual exploration; depictions of sexual violence; eroticising violence for consumption; dichotomous representations of virgin/whore sexualities; urban/rural representations of sexuality; depictions of sexuality and nature.

(A)sexual Citizenship: Belonging and Activism – Asexual citizenship in a predominantly sexual world; intersex and transgender sexual citizenship; troubleshooting sexual identities; sexual citizenship for religious figures/clergy; disability and/or crip sexualities; sexuality and the environment; sexual respectability and assimilation politics; (a)sexuality and other forms of citizenship (global, national, state, ecological, cultural, etc.); sexiness and sexual participation based on size, race, class, ability, etc.

Uncomfortable Territories – BDSM; taboo sexualities and sexual desires/fantasies; sex games and sexual play; eroticising sexual violence, abuse, and abjection; sexual objectification; bestiality and sex with animals; incest and sex/desire within kinship structures; fetishes; disassociated sex; asphyxiation and other physiological sexual desires.

Further details and information can be found at the conference website: <http://www.inter-disciplinary.net/critical-issues/gender-and-sexuality/persons-and-sexualities/call-for-papers/>

The Persons and Sexualities project will be meeting at the same time as a project on Madness and another project on Storytelling. We welcome submissions which cross the divide between project areas. If you would like to be considered for a cross project session, please mark your submission “Crossover Submission”.

300-word abstracts, proposals and other forms of contribution should be submitted by **Friday 29th January 2016**.

Abstracts may be in Word, RTF or Notepad formats with the following information and in this order: a) author(s), b) affiliation as you would like it to appear in programme, c) email address, d) title of proposal, e) body of proposal, f) up to 10 keywords. E-mails should be entitled: Persons and Sexualities Abstract Submission

Abstracts should be submitted simultaneously to the Organising Chairs with listed emails: Kristopher Shultz: kristopher.shultz@dartmouth.edu and Rob Fisher: ps9@inter-disciplinary.net

A number of eBooks and paperback volumes have already emerged from the work of this project. All papers accepted for and presented at the conference must be in English and will be eligible for publication in an ISBN eBook. Selected papers may be developed for publication in a themed hard copy volume(s). All publications from the conference will require editors, to be chosen from interested delegates from the conference.

VI Lisbon Summer School for the Study of Culture – Transvisuality (The Lisbon Consortium)

June 27 – July 2, 2016

Deadline: January 31, 2016

The VI Lisbon Summer School for the Study of Culture addresses the role of visual regimes in the creation of meaning, in the refashioning of identity, in organizing the political, long before the awareness that the social is increasingly being constructed in visual terms. The very process of modernization, from the late 18th century onwards and more so later with the development of reproducible technologies, is deeply entangled with a transformation of optical regimes, that is, ways of seeing that impact ways of doing and the fashioning of identity. Even the hailed ‘visual turn’ was coined many decades before the visual euphoria of the 1990s, when in 1924 Hungarian theoretician Béla Balász described a ‘visual turn’ which spoke to the impact of film on culture.

The Summer School wishes to focus on the longue durée of the visual construction of the cultural by inviting a reflection on transvisuality. Because visual practices are unavoidably comparative, and visuality, i.e. the semiotic and cultural system that structures the way visual artifacts are produced, interpreted and disseminated works across dialogue and hybridity, through citation, borrowing and adaptation, a discussion of the cultural process of visualization is best understood through a comparative strategy, such as that of transvisuality.

The circulation of images under the aegis of modernity has not only changed modes of production, but also modalities of reception, aesthetic forms and cultural environments. It has also made us aware that the way we see and what we see are not singular acts built on biological determination, but depend heavily on cultural frames, which are unstable, situated and comparative.

This is a process that is deeply complex, and certainly ambiguous and contradictory, because visual regimes may support a democratic or authoritarian gaze; repression or resistance; de-individualization or singularity; tradition or transformation. Located precisely at the intersection where the national and the cosmopolitan collide, and where situated comparison between systems, genres, institutional and technical relations, and modes of viewing contribute to a deeper, if more complex, understanding of visual culture, transvisuality both refers to and invites a conversation between visual practices.

The Summer School invites proposals by doctoral students and post-docs that address, though may not be not be strictly limited to, the topics below:

- The globalization of images
- Visual economies
- Transvisuality and citizenship
- Global streaming: production and technological deterritorialization
- The right to look and the streaming of images
- How much comparison can there be in images of atrocity?
- Transvisual modernity/ Transvisual modernisms
- Photography and the birth of the modern habitus
- Gender and transvisuality
- Film and authoritarianism
- The civil contract of images
- Film as industry (Hollywood, Bollywood, Nollywood) and the (re)fashion of the nation
- Fleeting images in advertising and television
- Image critique and emancipation
- Transvisuality and the critique of national film
- World Cinemas
- The visual after the end of sight.

Confirmed keynote speakers: Eric Rentschler (Harvard University), Anders Michelsen (University of Copenhagen), Pepita Hesselberth (University of Leiden), Claudia Benthien (University of Hamburg) * more to be announced *.

The Summer School will take place at several cultural institutions in Lisbon and will gather outstanding doctoral students and post-doctoral researchers from around the world. In the morning there will be lectures and master classes by invited keynote speakers. In the afternoon there will be paper presentations by doctoral students with respondents from international faculty members.

Proposals for 15-minute papers should be sent to lxconsortium@gmail.com no later than January 31st, 2015.

Submissions should include paper title, abstract in English (200 words), name, e-mail address, institutional affiliation and a brief bio (max. 100 words) mentioning main research interests and ongoing projects.

Participants are requested to send their full papers by May 30 in order to be circulated amongst chairs and students.

Registration fees: Participants with paper – 250€ for the entire week (includes entire academic programme, lunches and closing dinner). Participants without paper – €50 per session/day | 150€ for the entire week (lectures only; does not include lunches). No fee for the Lisbon Consortium students, students from Universities affiliated with the European Summer School in Cultural Studies, the Phd-Net in Literary and Cultural Studies and members of the Excellence Network in Cultural Studies. Due to a partnership with FLAD – Luso-American Foundation for Development, the Summer School provides travel and accommodation grants for doctoral candidates based at American universities. To apply for the bursary send us a paper proposal and your CV by January 31. Organizing Committee: Isabel Capelo Gil, Peter Hanenberg, Alexandra Lopes, Paulo de Campos Pinto, Daniela Agostinho. For more information, feel free to contact us through lxconsortium@gmail.com. Find us online at <http://lisbonconsortium.com/summer-school/>

Discipline and Excess (Faculty of English, University of Cambridge)

April 15, 2016

Deadline: 1st February 2016

We invite paper proposals for Discipline and Excess, a conference which seeks to consider boundaries and their transgression until 1750. The theme invites diverse interpretations of “discipline”—moral, religious, cultural, aesthetic, generic, geographic—in papers which explore the realms of penance and perfection, challenge the orderliness implicit in systems of knowledge, or examine the nature of punishment and retribution.

The conference is aimed at early career scholars and graduate students from a range of academic fields. Discipline and Excess is sponsored by the M.Phil programs in Medieval, Renaissance, and 18th-Century Literature at the Faculty of English, University of Cambridge. Our external respondent will be Dr. Helen Barr, Associate Professor at the University of Oxford.

Papers should be a maximum of 20 minutes. Please email 250-word abstracts (text only, no attachments) to disciplineandexcess2016@gmail.com by **1st February 2016**. Possible paper topics may include:

- Crime and Punishment Bounds of the Mind
- Material Excess Sin, Play, Transgression
- Exceeding the Page Disciplining the Body
- Feast and Fast Rhetorical Limits
- Disciplinary Boundaries Intertextuality

Questions and suggestions? Send them to the conference committee at disciplineandexcess2016@gmail.com.

Web: www.disciplineandexcess2016.wordpress.com. Twitter: @DisciplineConf

PDF: <https://disciplineandexcess2016.files.wordpress.com/2015/12/discipline-a...>

Modernity and the European Mind: Writing the Past, Constructing Identities (Centre for Studies in Literature; University of Portsmouth, United Kingdom)

16-17 June 2016

Deadline: February 14, 2016

In 1953, L.P. Hartley famously opened his novel *The Go Between* with the line "The past is a foreign country: they do things differently there". Yet, despite this alleged 'difference' and metaphorical 'foreignness' of the past, contemporary Culture and Literature puts great emphasis on (re)presentations of it. This conference aims to investigate and debate the various representations and rewritings of the modern European past and, in particular, to assess their link to the construction of identities – personal, local, regional, national. Bringing together academics from a variety of disciplines, creative practitioners, storytellers and representatives of various local communities, the conference wants to create a sense of (his)stories of the past and their importance in and for the present. Topics may include:

- Uses of the past in modern European culture
- National, local and regional identities
- Stories of minority communities in Europe, past and present
- Minority Literatures (and their translations)
- The importance of the 'past' for the creation of local, regional and national identities
- The representation of local communities in literature

As part of the conference, there will be a public evening event bringing together storytellers, creative writers, songwriters to share stories of the past that fostered a sense of community.

Please send abstracts of no more than 250 words and a brief bio sketch to Dr Christine Berberich, Christine.berberich@port.ac.uk by **14th February 2016**.

Graduate Conference: Seeking Refuge (King's College, London)

23-24 May, 2016

Deadline: February 15, 2016

The OED defines 'refuge' as "the state of being safe or sheltered from pursuit, danger or difficulty." As this all-encompassing definition suggests, refuge is a multifarious concept, subject to many interpretations. Conditions of economic, social and political crisis in our contemporary world have, however, rendered achieving 'refuge' an ever more elusive state. Against the backdrop of one of the most significant recent migrant crises in the Middle East, and a new western economic crisis which has put into question the right of owning a house, the condition of homelessness, exile, and the need of refuge have become a prominent topic in our days. The experience of exile is not only experienced in the materiality of losing one's own home, but it can also become an existential condition which can be manifested, for example, in the experience of domestic abuse of any kind.

This conference focuses on literary expressions and interpretations of crisis, trauma, and seeking refuge. A fundamental human need, the urge to achieve safety is a thematically rich one for literature. Writing itself presents a means of seeking refuge for some; for others, the act of narration is linked to trauma, displacement or a sense of loss or absence. Through the figure of the refugee – not only the political but also the existential refugee –, concepts of borders and spaces are interrogated, and we welcome papers which interrogate the notions of both physical and psychological encounters.

Contributions from postgraduates working on literature, especially from an interdisciplinary perspective are warmly invited to investigate this theme of 'seeking refuge.' Abstracts from other disciplines which engage with literature are also welcome. Some topics to address, but not limited to, are the following:

- Endangered spaces, both public and private
- Encounters of literary, geographical and/or political borders between 'East' and 'West'
- Architecture, literature and the condition of homelessness
- Literary genre and form as means of refuge
- Subjectivity, identity and conceptions of the nation
- Mental illness, narratives of trauma and psychological safe havens
- Representations of war and violent conflict
- Literary representations of the figure of the refugee, and reader expectations of refugee literature in the (global) literary marketplace
- Censorship, surveillance, dissent and cyberspace
- Seeking refuge across disciplines

Please send abstracts of no longer than 250 words along with a brief biographical note on the contributor(s) to toseekingrefuge2016@gmail.com by **February 15th**. Decisions will be communicated by March, 30th.

Translation and Philosophy (Paris II University, France)

April 15, 2016

Deadline: February 15, 2016

The purpose of this one-day conference is to examine the status of translation in the circulation and interpretation of philosophical texts. Translation is often regarded as a self-effacing act whose success depends on it becoming invisible, giving readers immediate access to the thought developed in the source-text. However translation choices determine how texts are read and contribute to the development of exegetic traditions. Indeed how could the act of translating be dissociated from conceptual analysis?

Translators are faced with a double difficulty. First of all – and oddly enough – when commentators deal with an author writing in their language, they have less leeway to interpret the text than translators who can bend the text in all sorts of ways, for the sake of getting closer to the initial meaning the translated author intended to convey in his/her own language. Secondly, the mutual scepticism between language specialists (who claim they have a greater mastery of language than philosophers) and philosophers (who believe they are in a better position, when they translate philosophers, to grasp the concepts and notions at stake in the text) should be examined. Is this conflict justified and how could it be ended?

We invite papers which address the questions in the following (non-exhaustive) list:

- Translation and exegetic traditions: How are philosophers recreated in other languages? How do translations contribute to the development of exegetic traditions?
- Specificity of this type of translation: What distinguishes translating philosophical texts from other types of translation?

- Status of translators: Who is best qualified to translate philosophical texts - philosophers, language specialists, professional translators?
- Practical experience: submissions from professional or academic translators giving accounts of their experience (textual specificities, difficulties encountered and solutions found) are welcome.

Papers and discussions will be in French and English but submissions may focus on texts written in, and translated into, other languages.

300-word proposals for 25 minute-papers should be sent to Jean-Pierre Cléro (jp.clero@orange.fr) and Claire Wrobel (claire.wrobel@u-paris2.fr) by the **15th of February 2016**. Acceptance or rejection will be signified by the 1st of March 2016. The conference will take place at the "salle des actes" of Paris II University (12 place du Panthéon, staircase J, third floor, Paris 5th district).

New Mary Wilkins Freeman Society and Roundtable on Mary Wilkins Freeman for ALA 2016/MLA 2017

Deadlines: Dec. 15, 2015 resp. March 1, 2016

The interesting selection of presentations on Mary Wilkins Freeman at SSAWW 2015 encouraged several scholars to consider founding a Society devoted to the study of Freeman's oeuvre. The rationale for the society is that Freeman is an author who is between recovery and the canon, between sentimentalism and modernism, a regionalist, yet not always a realist or a naturalist. A handful of her short stories are regularly anthologized and taught, but scholars rarely appreciate her work beyond those stories into such issues as labor history, sexuality, ecology, animal studies, the Gothic, the romance (*The Heart's Highway*), transnational readings, or her influence on later twentieth-century writers. She is more radical on issues of class than the writers with which she is typically paired. It would be nice to have a forum to support scholars and teachers working on Freeman, to share ideas, readings, leads on archival sources, and innovative ways of teaching Freeman.

If you are interested in joining the Society, please contact Stephanie Palmer (stephanie.palmer@ntu.ac.uk), Cécile Roudeau (cecile.roudeau@gmail.com), or Myrto Drizou (mdrizou@valdosta.edu), so that you can be added to the mailing list we are currently compiling.

We are also looking for interested participants for a roundtable on Freeman at the 2016 ALA conference (San Francisco, May 26-29) or the 2017 MLA convention (Philadelphia, 5-8 Jan). Please let us know if you would like to contribute a presentation to either of these conferences, and what aspect of Freeman's oeuvre would be of interest to you. Please contact one of us by **Dec. 15, 2015 for ALA 2016** and **March 1, 2016 for MLA 2017** including a brief description of your roundtable idea and a brief CV.

Crossing Borders: Translation, Transposition, Transmutation: Second International Symposium in Comparative Literature (Universidad Nacional de Colombia-Bogotá, Department of Literature)

September 7-9, 2016

Deadline: March 15, 2016

Human cultures are dynamic entities because of the constant interaction between self and other which takes place within them. Iuri M. Lotman speaks of the need for the foreign text in the development of every culture, and of the importance of heterogeneous messages in the creation of new texts. In this context, the comparative study of literature and art invites us to explore the manifold processes of translation and transposition which take place between, and within, diverse linguistic, cultural and artistic spheres. These processes occur between literary genres and artistic forms. The symposium encourages papers on these phenomena along the following lines:

- Literary translation (translations of literary works from one language to another and the interpretive processes involved in this process, as well as related problems of literary and artistic reception);
- Rewritings, adaptations and parodies of literary works or genres;
- Transpositions of literary works to other artistic media (the movies, music, painting, and others) or, conversely, literary transpositions of art works created in other media (one might consider, for example, the role of sculpture in some of Rilke's poems, or the structural role of jazz in Cortázar's *Rayuela*);
- The migration of themes and topoi between different cultural spheres or artistic media.

Submissions for papers, or for panels consisting of a maximum of four papers, will be received in Spanish, Portuguese, or English until **March 15, 2016**. Submissions will be evaluated by the organizing committee and the results of the evaluation will be published by March 30, 2016. Abstracts for papers should be no longer than 300 words; for panels they may be up to 800 words long, and should not include a bibliography. Papers should be limited to 20 minutes; in the case of panels, sessions will last for a maximum of an hour and a half.

Submissions, which must include the name and home institution of the author, as well as her/his contact information, will be received at the following e-mail: enclitcomp_fchbog@unal.edu.co

Religious Topics in Fantastic Literature (Department of Studies in Drama and Pre-1800 English Literature, University of Łódź, Poland)

19-21 September 2016

Deadline: 27 March 2016

The very nature of fantastic literature, its readiness to explore alternative worlds and dimensions of reality, makes it into a fertile ground for all kinds of religious, quasi-religious, and even anti-religious conceptions. It seems that religion in fantastic literature appears in at least three distinct ways. First of all, we have to do with what might be called religious apologia, where a specific religion is defended and propagated. This is how C.S. Lewis's *The Chronicles of Narnia* have been often described and criticized because few people nowadays seek religious propaganda in fantasy books. The question to what extent this characterization of the Narnia tales is adequate is naturally an already well established bone of contention among the readers and critics of this kind of literature. On the opposite end of the scale, one would be tempted to place Philip Pullman's trilogy *His Dark Materials* inasmuch as it can legitimately be regarded as anti-religious, and specifically anti-Christian, though again there are some who do not share this perception of Pullman's work. In between those extremes, we would have probably J.K. Rowling's *Harry Potter* series which some would label as Satanistic, others as neo-pagan, and still others as fully compatible with Christian values, or even crypto-Christian.

But there seems to be also another way of interaction between religion and fantastic literature. Particularly relevant here seems to be Max Scheler's conception of "spiritual values" evoked in Christopher Garbowski's book *Spiritual Values* in Peter Jackson's *The Lord of the Rings*: "Scheler understands spiritual values as something of a different order than religious values – in a sense clearing the way for them – encompassing among other things our need for beauty, justice, and truth". This perception seems to suggest that specific works of fantastic literature, and, naturally, literature in general, may contain what might be called religious climate, without necessarily subscribing to any, institutional or non-institutional, religion. They could then be seen as propagating a conception of the natural law, as understood, for example, by the 17th-c. Dutch philosopher Hugo Grotius, according to whom, the natural law, even though it was established by God, would have been the same even if God had not existed, or was totally indifferent to human matters. It is perhaps to this category that the great classic of fantastic literature, J.R.R. Tolkien's *The Lord of the Rings*, and Peter Jackson's film based on it, belong.

Apart from the above, rather serious, ways of relating to religion, one may easily come across, in fantastic literature, with a jumble of religious, or para-religious, ideas and motifs which seem to be chosen, or adapted, for reasons that seem very distant from any didacticism. If we consider, the way Terry Pratchett, in his Discworld fantasy novels, used the Old Indian, and essentially religious, conception of "the world supported on the backs of four elephants, themselves resting on the back of a turtle", we might conclude that the motif in question is used simply for the fun it, without any ulterior motive. Such a conclusion might, however, be premature.

As can be seen in the above preliminary sketch, the topic of religion in fantasy calls for careful reflection carried out by inquisitive minds. We would like to encourage theoretical contributions that probe the issues mentioned above, and, naturally, also related issues the existence of which we, the organizers of the conference, have so far little inkling of.

Alongside papers dealing with fantastic literature proper, we also invite proposals dealing with the intersection of the religious and the fantastic in medieval and early modern English literature, especially in works that may have served as inspiration for fantastic literature as we know it today. We are particularly interested in such proposals that emphasize the complex nature of the medieval and early model religiousness with its Christian (both orthodox and heterodox) and non-Christian strains.

For submissions and enquiries please contact the organisers at: lodz.fantastic.lit@gmail.com

Deadline for submissions (abstracts of 300-400 words): **27 March 2016**

For updated conference information please see: www.filolog.uni.lodz.pl/engdrama/fantastic

Organising Committee: Professor Andrzej Wicher, Professor Jadwiga Uchman, Dr Piotr Spyra, Joanna Matyjaszczyk

Border Crossings: Translation, Migration, & Gender in the Americas, the Transatlantic, & the Transpacific (Society for the Study of American Women Writers and Université Bordeaux Montaigne, France)

5-8 July 2017

Deadline for complete panel submissions: June 30, 2016

Deadline for abstracts of individual papers: August 31, 2016

To maintain continuity with our previous conference (in Philadelphia, November 2015) on liminality and hybrid lives, we

would like this first SSAWW conference in Europe to address the significance of “border crossing[s]” in the lives and works of American women writers. Such experiences have always been important to American women. Early diaries and travel notes left by 17th- and 18th-century women provide us with valuable records of and about their migratory experience to the New World and their lives and experiences in America. Besides offering more records of such experiences, the 19th century also witnessed an explosion in travel writing, fiction, and poetry treating with travel, as growing numbers of American women writers could afford to travel across Europe and more widely. Throughout the 20th century, more American women writers found in foreign lands a source of inspiration and creativity (e.g. Willa Cather, Edith Wharton, Kay Boyle, and Djuna Barnes in France, Elizabeth Bishop in Brazil, Katherine Anne Porter in Mexico) and some of them even made the choice to write from abroad. Meanwhile, women writers originating from other countries drew on their first-hand experience of migration, border-crossing, and uprooting to add to the growing canon of American literature (e.g. Jampa Lahiri, Bharati Mukherjee, Shirley Geok-lin Lim).

No study of border-crossing can afford to neglect the rich mine of writing contributed by Chicana writers throughout the 20th century. As pointed out by Carmen Tafolla, “[Chicanos] did not cross the border; the border crossed [them].” This was also true of many other women, moving into or across America. From such a perspective, crossing borders lends itself to the most radical strategies of subversion and defamiliarization. Last but not least, such writers as Toni Morrison explored the darker side of border-crossing by seeking to express and represent the trauma of the Middle Passage for whole generations of Africans, and the multiple dilemmas facing African American women down the decades.

The conference theme invites participants to explore the broad spectrum of possibilities generated by such cross-cultural interactions, as well as the challenge consequently posed to literary canons. How has this experience affected women writers’ worldview and conception of language? To what extent do their modes of exploration differ from that of their male counterparts? How important were such contacts in allowing women writers to develop a consciousness of otherness and/or forge a community of feeling and experience transcending national and/or cultural barriers? “Chroniclers bind the inner and outward history of isolated humanity, but travellers connect all humanity together,” stated Grace King in one of the first entries to her diary. More often than not, indeed, geographical borders assume an ontological dimension, and crossing them amounts to an exploration of the self as much as to a confrontation with otherness.

Crossings have always involved a necessary stage of transition, transformation, and consequent redefinition of the self that questions the very stability and permanence traditionally associated with women’s conventionalized roles. Thus we are very happy to consider writers using the idea of border crossing and travel symbolically or metaphorically as well as literally: early female travellers, explorers, and adventurers crossed borders in more ways than one, often by transgressing gender expectations, using this experience or awareness to reshape the conventions of many genres. One might also approach the topic by focusing on what happens when literary works cross national borders to reach foreign readers in translation. In this respect, translation studies and studies of American women writers’ reception abroad constitute another potentially fruitful arena.

As a multi-ethnic, multilingual society, the U.S. undoubtedly provides fertile terrain for the development of a transnational consciousness that will be pivotal to our questioning on the topic. Possible approaches to the conference theme may include but are not limited to such keywords and ideas as:

- Women writers and travel writing
- The migratory experience
- Expatriate American women writers
- Expatriate women writers in Paris
- The Lost Generation
- Transnationalism
- Transatlantic studies
- Transcontinental/Transpacific/Transatlantic literary relationships
- Geographical borders/ontological issues
- Cross-cultural interactions
- Cross-linguistic perceptions/living between two languages
- Women and frontier experiences
- American women writers’ reception in foreign countries
- Women writers’ reception in America and Europe

Submissions are electronic. Submit individual proposals and completed panel proposals to ssaww2017.bordeaux.montaigne@gmail.com both attached in Word or rtf, and pasted into the body of the message.

The conference organizers welcome and encourage complete session submissions as well as individual paper abstract submissions.

The cfp for complete panel submissions can be posted on the SSAWW website in addition to other venues of your choice. For posting on the SSAWW website, please send cfp to ssaww.web@gmail.com.

Listserv members can circulate the call at: ssaww-l@ucsd.edu.

Session lengths are 1 hour and 15 minutes. Complete sessions may take the form of panels or roundtables. A panel normally consists of three, preferably four presenters, who speak for approximately 15 minutes each with 15 minutes left for discussion. Roundtables consist of five or more participants who speak briefly (6-8 minutes), and emphasize discussion among themselves and with the audience.

The organizers welcome variations on and innovations in format within the allotted time frames. If you are proposing a different format for a complete session, please explain the format clearly, and state the rationale and benefits.

If submitting a complete session, please ensure that notifications go out by the end of June at the latest to those whose proposals are declined for the particular panel so that they can still submit individual paper abstracts by the conference submission deadline of August 31.

For detailed information on the submission guidelines and conference costs, please click [here](#).

2. CALLS FOR CONTRIBUTIONS

The Comparative Review

Volume 1, Issue 1, December 2015

Abstract deadline: **15 January 2016**

Managing editor: Sarat Kumar Jena

The emergence of democratic nations in the post-colonial Asia, Africa and Latin America, and in the post-communist Europe is a turning point in human history. Several uprisings and liberation movements, and the formation of the nation-states and sub-national consciousness formed during the last two hundred years and more are the products of the social, cultural and economic encounters led by the foreign bodies and the locals; they synthesize the occident and the orient and create segments of voluminous power. The political background of these changes had been felt in different forms of human arts and literary artifacts. The embodiment of the sojourn of voices found in arts and literature hence may be a counter survey of several uprisings and liberation movements recorded in the history of the mankind. The Comparative Review focuses on various disciplines in social sciences and humanities and their historical realizations and thereby attempts post-colonial research examinations putting together the narratives, meta-narratives, historical archives and the comparative methods. The colonial, postcolonial and post-communist histories of the new nations are outcome of different political experiences; which history and whose history, who wrote it, who silenced voices while writing fictional, historical, iconographic and anthropological documents. Hence nationalism at different geographic locations may have different outlooks. How typically the cultural elite, the local elite and the colonial and postcolonial elites react to the idea of nationalism and towards its problematic representations, cultural consumptions and authenticities? How the fictional writings of nations differ from the historical documents; do both of them justify representations? The Comparative Review would address various kinds of representations and their historical and mythical dimensions in its upcoming issue. The call for research paper is not restricted to the following main themes and sub-themes of the current issue:

Main Themes:

- i. Authenticity and Representation: Nation and Narration ii. Post-Communist Nations and the issue of Post-Colonial iii. Liberation and Liberty: Revolutions in XX-XXI centuries and institutionalization of democracy in non-Western contexts

Sub-Themes:

- i. Representation of Nation in Popular Culture: Film and Fiction ii. History, Mythology, and Iconographic Representations: Symbols and Imagery in Folklore, Temples, Churches and Monasteries iii. Politics of Languages and Post-Colonial Nations: Indigenous Languages and Endangered Languages iv. Material Culture and Indigenous Culture: Representation of Nation, Women and Landscapes v. Authenticity and Politics of Representation:

National History and Memory

An abstract of 300 words with Title, Keywords (max. 5), Theme/ Subtheme, Author(s), Affiliation is to be submitted as email attachment with subject "The Comparative Review December 2015" at thecomparativereview@gmail.com. The abstract must address the problem area, methodology (comparative and historical methods etc.) and research objectives.

Homosexually Speaking: Laughter and the Intersections of Gender

Issue 2 (2016) of *de genere. Journal of Literary, Postcolonial and Gender Studies / Rivista di studi letterari, postcoloniali e di genere*

Abstract deadline: **30 January 2016**

Article submission deadline: **31 March 2016**

Editors: Giuseppe Balirano and Delia Chiaro

www.degenere-journal.it

Humour can be a very dangerous activity, especially if laughter works at downplaying minority groups. People will generally laugh at anything despite the fact that somebody – or some specific groups – may be insulted by being the butt of a joke. The biased image which tends to pass through humour construes LGBTI people within negative representations, encompassing illness and death, but also depicting them as sex maniacs or perverts. Through humour, these features are often taken for granted by the whole of society, constituting the origin of prejudices which are commonly based upon the rejection of the targeted group. The repetition of the very same biased representation can lead to the formation of accepted discourses in various societies bringing jaundiced ideological representations to the status of semiosis, therefore no longer visible as negative or exclusionary ideologies.

Focusing on the social function of humour in lesbian, gay, bisexual, transgender and intersex communities in postcolonial settings, we wish to posit that humour also has the power to constantly strengthen and re-interpret the social, cultural and legal exclusion of some fully-fledged members of society.

Homosexuality in humorous discourses is a very hot topic. However, there has been very little systematic investigation into the relationship between humour and LGBTI people, and in particular, there is no consistent research about the issue in postcolonial contexts.

We invite original contributions on theoretical reflections, as well as analytical exploration into the language of jokes, stand-up comedians, internet blogs, films, TV series and other written and/or audio-visual materials connected with the themes identified and produced in English speaking countries. Intercultural and interdisciplinary approaches are most welcome. For submissions and queries please write to us at degenere.journal@gmail.com.

Deadline for abstract proposals (300 words and short bio): 30 January 2016. Articles will be due on 31 March 2016.

Special issue of *CounterText* on “Multisensory Encounters with the Literary”

Deadline for abstracts: **February 10, 2016**

Deadline for complete articles: **May 15, 2016**

Guest Editor: Giuliana Fenech

This special issue of *CounterText* is interested in exploring encounters between literature and the multisensory. The importance of the multisensory as a category for debate and study arises from the impact of digital culture and the performative turn on story creation, production, and reception. In this context, literary texts – at least some of them or their adaptations – can increasingly be approached as ‘events’ or ‘performances’. In this aesthetic, reading does not necessarily remain the primary modality for the experience of that which we might or might not want to still call ‘literature’. The experience in question becomes, rather, characterised also by convergence and mediatic evolution. It may foreground forms such as ritual, gesture, music, dance, vernaculars, speech, and the body itself in ways that are themselves transformed by technology and 21st-century affordances. In the context of multisensory reception of such works and forms and of their interactions, perceptions of the literary and of the place of literature shift. It can well be asked, therefore, how the understanding of literature changes within a performance-oriented aesthetics that presumes multisensory modalities. Can new instantiations of the literary really be expected as a result, and what might their implications be?

For this special issue, therefore, *CounterText* welcomes papers that consider how the space of literature is today animated, remixed, and transposed by an emerging dynamic of multisensory play, performance, and participation. Do embodied and/or performative manifestations of the literary serve as countertexts to the types of processes and experiences we engage in when reading books? And how does this post-literary reality position us, its readers?

The following list indicates possible points of discussion:

- Poetry and the multisensory
- Participatory literature
- Performative histories of reading
- The aesthetic illusion in 21st-century literature and multisensory works
- Relational aesthetics and the multisensory
- Sensoria of the spoken word
- Digital representations of the literary
- Typographical experiments in multisensory works

- Literature in Sound Art
- Play aesthetics in multisensory textual encounters
- Multisensory literature and the dream of a Gesamtkunstwerk

Potential contributors to the special issue may email the Guest Editor, Giuliana Fenech, for further information: giuliana.fenech@um.edu.mt. The deadline for abstracts and paper proposals is **10 February 2016**. Submissions are to be sent as an email attachment to countertext@um.edu.mt by **15 May 2016**. Accepted papers will appear in a special issue of *CounterText* to appear between winter 2016 and summer 2017.

For further guidelines on submissions and the style sheet, see www.euppublishing.com/journal/count/submissions.

Lit, Lore, and Canon: Forms of Textuality in Medieval Digital Gaming

Deadline for proposals: **February 15, 2016**

Editor: Daniel T. Kline / University of Alaska, Anchorage

As a follow-up to the successful publication of *Digital Gaming Re-imagines the Middle Ages* (Routledge, 2014), I am soliciting proposals for a follow-on volume tentatively entitled, *Lit, Lore, and Canon in Medieval Digital Gaming*. For this proposed anthology, I am interested in essays that examine the forms of textuality (broadly conceived) preceding medievalist games as sources, occurring within them, extending from them, or inspired by them. This includes not only source materials but also commercial publications (novelizations and other possibilities) and perhaps more importantly the huge variety and creativity of fan-based communities embodied in wikis, blogs, sub-reddits, fanfic, YouTube videos, dramatizations, and others. Likewise, contributors could consider medievalist games developed out of other media forms, like movies and TV series as well as the forms of textuality within the games themselves. Attendant upon these questions come vibrant and often contentious debates as to what counts as 'authentic,' 'canonical,' or 'lore' in the game's extended world, who gets to decide, and upon what basis. Rather than reaching toward an ultimately unknowable medieval real, neomedievalist digital games and these attendant forms of textuality perform a range of 'cultural work,' beginning with gamer subjectivity (in all its varied and alternative dimensions) and extending outward into a variety of affiliations, peer groups, & communities.

The games examined should have a recognizable connection to neomedieval settings, themes, or tropes, or the contributor should be able to make the case clearly. All game genres on any platform – including casual and mobile games – and games from any era are open to investigation. Some of the major, more popular medievally-inflected games (and series) include: Age of Empires; Age of Kings; Assassin's Creed; Baldur's Gate; Beowulf; Crusader Kings; Dark Age of Camelot; Dark Souls; Dragon Age; Dungeon Siege; Dynasty Warriors; Elder Scrolls; Game of Thrones; MediEvil; Morrowind & Oblivion; Shogun Total War; Skyrim; (World of) Warcraft...

Thus, the proposed anthology poses a number of crucial questions concerning adaptation, mediation, and (re)mediation; transmediality and cross-platform tie-ins; medieval texts and digital textualities; canon formation, digital apocrypha, and heretical communities; canonical, noncanonical, and extra-canonical texts; digital communities and electronic subjectivities; multiplayer chat and linguistic diversity; books and forms of textuality within games and in the fan communities (scrolls, histories, books, notes, journals); algorithms and dialogue trees as texts. Other possibilities include:

- Gamergate, gender, sexuality, and power; gaslighting; doxxing
- Gaming, speculative medievalisms, counterfactual history, utopian possibilities
- Gaming, secret societies, arcane religions, and the 'templarization' of history
- Gaming, digital sociologies, and electronic epistemologies; emotion & affect in gaming
- Gaming, gender, sexuality, class, age; trans-developmental and trans-temporal subjectivities
- Gaming and race and nation; digital orientalism and postcolonialism; space-based societies
- Gaming, discursive/symbolic violence, and ethics; justice & diversity beyond gender & the Bechdel Test
- Gaming, immersion, social inclusion, and cultural diversity
- Gaming, social simulations, LARPing and LARPers (Live-Action Role Playing & Players); re-enactors

Throughout, attention should be paid to articulations of the medieval and definitions of neomedievalism as well as game theory, broadly construed: What is it about 'the medieval' that makes it so fertile a ground for gaming?

Please send your 500 word proposals (and any questions) to Dan Kline, University of Alaska Anchorage, Department of English, 3211 Providence Drive, ADM 101-H, Anchorage, AK 99508 or dtkline@uua.alaska.edu by **February 15, 2016**.

Stimpson Prize for Feminist Scholarship (Signs: Journal of Women in Culture and Society)

Deadline: **March 1, 2016**

Contact email: a.mazzaschi@neu.edu

The University of Chicago Press and *Signs* are pleased to announce the competition for the 2017 Catharine Stimpson Prize for Outstanding Feminist Scholarship. Named in honor of the founding editor of *Signs: Journal of Women in Culture and Society*, the Catharine Stimpson Prize is designed to recognize excellence and innovation in the work of emerging feminist scholars.

The Catharine Stimpson Prize is awarded biennially to the best paper in an international competition. Leading feminist scholars from around the globe will select the winner. The prizewinning paper will be published in *Signs*, and the author will be provided an honorarium of \$1,000. All papers submitted for the Stimpson Prize will be considered for peer review and possible publication in *Signs*.

Eligibility: Feminist scholars in the early years of their careers (fewer than seven years since receipt of the terminal degree, including current graduate students) are invited to submit papers for the Stimpson Prize. Papers may be on any topic that falls under the broad rubric of interdisciplinary feminist scholarship. Submissions must be no longer than 10,000 words (including notes and references) and must conform to the guidelines for *Signs* contributors (<http://signsjournal.org/for-authors/author-guidelines/>).

Please submit papers online at <http://signs.edmgr.com>. Be sure to indicate submission for consideration for the Catharine Stimpson Prize. The honorarium will be awarded upon publication of the prizewinning article.

2017 special issue of *Neo-Victorian Studies*: Screening the Victorians in the Twenty-First Century

Abstract deadline: **March 15, 2016**

Complete articles: **October 15, 2016**

Guest editors: Chris Louttit and Erin Louttit

Despite frequent predictions of their disappearance, appropriations of the Victorian era never quite seem to leave our film, television and computer screens. Indeed, in popular prime-time viewing from *Doctor Who* (2005-) to *Sherlock* (2010-) and *Penny Dreadful* (2014-), and in cinematic blockbusters such as *Sweeney Todd* (2007), *Sherlock Holmes* (2009) and *Crimson Peak* (2015), the Victorians remain a particularly visible part of present-day culture. This special issue will explore recent popular screen Victoriana 'for the masses' and the politics of its production, distribution, audience reception and consumption. We seek contributions that engage with the breadth of screen media, from big-budget film and television series produced by the likes of the BBC and Showtime to online web-series created by small production companies and non-professionals. How has screen Victoriana developed since the millennium? How might we address questions of neo-Victorianism's periodization via the film medium? In a time when transnational co-production is increasingly common, how important are national origins and audiences in shaping neo-Victorianism on screen? What 'sells' these myriad moving images of the nineteenth century? Wherein resides their distinctive appeal and what meanings, values, and affects do audiences invest therein?

Possible topics could include but are by no means limited to:

- neo-Victorian representations of cinematic and screen technology
- producing, disseminating and marketing screen Victoriana
- audience investments in the nineteenth century on screen
- post-2000 adaptations of Victorian and/or neo-Victorian literature
- nineteenth-century celebrity cameos and biopics
- updated nineteenth-century characters, afterlives and mash-ups
- transnational Victorians
- LGBTQ cultures on screen
- the Victorians for child and young adult audiences

Please address enquiries and expressions of interest to the guest editors Chris Louttit at c.louttit@let.ru.nl and Erin Louttit at erin.louttit@hotmail.com. Abstracts, along with a short biographical note, will be due by **15 March 2016** and should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Successful proposals will be notified by 15 April 2016. Completed articles and/or creative pieces, along with a short biographical note, will be due by **15 October 2016** and should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website ('Submission Guidelines') for further guidance.

Peer English

Deadline for article submission: **15th March 2016**

Peer English (ISSN 1746-5621) is a refereed, open-access online journal produced by the Department of English at the University of Leicester and the English Association. Since 2006, its remit has been to provide a forum for exciting, high-quality work and new critical thinking by early career researchers (graduate study, post-doctoral research) through to

those already established within the community. This approach also includes the notion of 'work in progress' and we welcome contributions of high academic standards from those currently involved in active research, be they doctoral candidates or Heads of Departments. *Peer English* embraces not only the full range of subject coverage within the field of English Studies, but also the increasingly wide range of approaches and perspectives that can be brought to bear upon the discipline. We welcome, therefore, both traditional and modern approaches to the field, from close critical readings of literary texts, to interdisciplinary approaches or cross-subject analysis.

We invite academic papers (2000-5000 words), short articles on research-related issues (funding, careers, the 'publish-or-perish' culture), and reviews and review-essays of recent publications. Work needs to be submitted by email to the address below, double-spaced, MLA referenced, and attached as a Word document.

The deadline for submissions for our next issue is **15th March 2016**. A style sheet for the journal is available by request. Contributions and queries should be sent to: Email: peerenglish@le.ac.uk Twitter: @peerenglish

SOLETRAS n.31 2016.1

Editors: Carolina Abritta (carolabritt30@gmail.com) and Victoria Wilson (vicwilsoncc@gmail.com)

Prazo para submissão: até 20 março de 2016

DOSSIÊ: Polidez e interação em contextos cotidianos e institucionais

Civilidade, habitus, comportamento: universais e/ou particulares; implicações para o estudo em tempos de crise e conflitos sociais. Estratégias de polidez, impolidez e rudeza em vários gêneros e contextos. Interações orais e escritas em diferentes esferas: do cotidiano, institucionais; públicas, privadas. Comportamentos em lugares públicos: etiqueta ou polidez? Repercussões dos estudos da (im)polidez e da rudeza no âmbito do ensino. A questão da (des)cortesia.

Normas para submissão e diretrizes para autores

Special issue of *Reti, Saperi, Linguaggi. Italian Journal of Cognitive Sciences*: Stereotypes

Deadline for submissions: **August 1st, 2016**

Guest Editors: Francesco Bianchini (University of Bologna), Domenica Bruni (University of Messina)

<https://www.mulino.it/riviste/issn/2279-7777>

Stereotypes are ambiguous mental entities. They are negative insofar as they are thoughts that limit us in our process of categorization of reality. At the same time, they help us to simplify reality itself and the large number of perceptual stimuli we are faced with in every moment of our lives. So, while stereotypes can, on the one hand, be seen as a tool for categorization or as extensions of categories themselves – actually, a special type of category – on the other, they force us to assign a simplistic, superficial and unthinking label to a portion of reality, thus giving rise to biases and prejudices. Stereotypes as steps that immediately precede prejudice formation have been investigated, especially in the context of social psychology, starting from the Lippman's work on public opinion, and in particular as regards the relationship between groups and individuals as well as within groups. From this point of view, stereotypes are a way to defend us, as individuals or group members, from the complexity of social reality and its (increasingly rapid) changes. Stereotypes underlie prejudice formation toward, for example, ethnic minority groups, religious groups, or groups with different gender identity or orientation.

Given their two-sided nature, we believe that stereotypes are different from biases and prejudices and that they are not entirely negative, even though their simplifying power may be pushed beyond the limits within which it proves useful. We also believe that mechanisms of stereotype building need to be analyzed in order to avoid this risk. We therefore propose a cognitive and philosophical analysis of stereotypes and of the relationship between stereotypes and categorization in order to define the role played by stereotypes in our everyday thought as well as in specific disciplines that involve categories and categorization processes, such as philosophy, philosophy of language, history and philosophy of sciences, social and gender studies, politics, linguistics, and sciences in general. To conduct this analysis, we call for papers that deal with the general topic of stereotypes from a cognitive and philosophical perspective, or with stereotypes in specific fields of present-day research. Our ultimate aim is to highlight their presence, to analyze them and to show how they manipulate us and how we can manipulate them to understand reality without allowing them to be imposed upon our cognitive processes. Both theoretical and applied contributions are welcome.

Articles should be submitted in blind review format. Please omit any self-identifying information within the abstract and body of the paper. Max length: 35.000 characters (including spaces, references and an abstract of no more than 150 words). Languages: English – Italian. Submissions should be sent via e-mail to: francesco.bianchini5@unibo.it and dbruni@unime.it Deadline for submissions: **August 1st, 2016**. Notification of acceptance: September 15th, 2016.

Special issue of *Alif: Journal of Comparative Poetics* on "Translation and the Production of Knowledge(s)"

Abstract deadline: **October 1, 2016**

Article submission deadline: **May 1, 2017**

Guest Editor: Mona Baker, mona@monabaker.com

The point of departure for this special issue of *Alif* is that knowledge is ‘produced’ rather than ‘discovered’, and that translation is a core mechanism for the production and circulation of all forms of knowledge. This topic has received relatively limited attention in translation studies to date, and even less in related disciplines such as cultural studies and the history of ideas. The few, dispersed studies that have touched on the subject have so far failed to encourage sustained engagement with the role played by translation in the production of knowledge(s) across the entire spectrum of human activities. This special issue aims to provide an opportunity for exploring various aspects of this important theme. Contributors might offer theoretical, empirical and/or historical accounts of the impact of translation on the production, renegotiation and reification of knowledge in relation to one or more themes or areas of human activity, including but not restricted to the following:

- Expert scientific discourse;
- Popular science;
- Canonical and sacred texts such as the Qur'an and the Bible – retranslation is of particular interest in this context;
- Cultural and historical narratives, which may be elaborated through a variety of media, genres and platforms;
- Knowledge produced by lobby groups that rely heavily on translation, such as the Zionist-led Middle East Media Research Institute (MEMRI);
- World views, cultural information and identity roles produced by the gaming industry –one of the most influential means of communicating ‘knowledge’ to young minds;
- Reports produced by international and supranational organizations, such as the United Nations Human Development Reports;
- Knowledge produced through citizen media activities and platforms, including street art and social media;
- Knowledge produced in the context of new information and communication technologies that harness the potential of multi-modality in genres such as televised newscasts;
- The imbalance in patterns of translation flow between dominant and less dominant groups and languages, which impacts their ability to participate in the production of knowledge, locally and globally;
- Alternative knowledge produced– and shared globally through various forms of translation– by radical democratic initiatives, such as the World Social Forum, Indymedia, and Inter Press Service;

Submission instructions: an initial 300-word abstract should be submitted by October 1, 2016, accompanied by the author's email address, telephone number and postal address. Articles based on accepted abstracts should be between 5,000 and 10,000 words and may be submitted in Arabic, English, or French by electronic mail to mona@monabaker.com AND alifecl@aucegypt.edu, together with an abstract of 100 words and a 50-word biographical note on the contributor. Authors should consult the MLA Handbook for style in preparing their manuscript.

May 1, 2017 Deadline for submission of full papers

November 1, 2017 Deadline for submission of final, revised versions of papers

Spring 2018 Publication date

BCLA Series *Studies in Comparative Literature*

The British Comparative Literature Association (BCLA) invites submissions of monograph and edited volume proposals for its series of *Studies in Comparative Literature*, published on behalf of the Association by LEGENDA, the joint imprint of Maney Publishing and the Modern Humanities Research Association (MHRA). *Studies in Comparative Literature* take a global approach and range widely across comparative and theoretical topics in literary and translation studies, accommodating research at the interface between different artistic media and between the humanities and the sciences. Subject to editorial approval, LEGENDA are in a position to publish relatively quickly. Books deriving from doctoral dissertations can be accepted on the basis of examiners' reports, but authors are asked to indicate how they propose to revise their theses into a book which will make a contribution to their fields of study. Publication requires a subvention of £1,000, for which authors and editors are requested to seek the assistance of their institution. If you have a manuscript that corresponds to our comparative concerns, please write to LEGENDA's Managing Editor, [Dr. Graham Nelson](mailto:Dr.Graham.Nelson) and to the Editorial Committee Secretary, [Dr. Dorota Goluch](mailto:Dr.Dorota.Goluch). If the book derives from a PhD thesis, please attach examiners' reports and indicate how examiners' suggestions have been addressed in the book proposal, or why those suggestions have been declined. Further guidelines on submission are available from the [Legenda website](#). The series has published over thirty titles to date. A full list is available from [the website](#). Please see the [PDF](#) for more details.

3. PUBLICATIONS AND DOCTORAL THESES

Books

La Haine de la littérature

William Marx

Paris: Éditions de Minuit, 2015. ISBN: 9782707329165

Ils l'ont attaquée, conspuée, condamnée, sous tous les prétextes, sous tous les régimes, avec les meilleures ou les pires intentions, pour de mauvaises raisons et parfois même pour de bonnes. Ils ont exilé les poètes, brûlé leurs livres – ou en ont simplement formulé le souhait. Voilà 2500 ans que la littérature est sujette à toutes les critiques et toutes les accusations de la part de philosophes et de théologiens, de prêtres et de pédagogues, de scientifiques et de sociologues, de rois, d'empereurs et même de présidents. De Platon à Nicolas Sarkozy, ce livre fournit toutes les pièces de ce procès ahurissant, fait le portrait d'une incroyable galerie de grotesques et de ridicules, et retrace à sa manière une autre histoire de la littérature occidentale depuis les origines, pleine de bruit et de fureur, de bêtise, d'hypocrisie et d'ignorance, avec ses querelles et ses combats, ses défaites et ses triomphes, ses stratégies, ses traîtres et ses héros. Avec la haine de la littérature se révèle la face cachée de l'histoire de la littérature – celle qui lui donne peut-être son sens véritable.

For further information, a full list of contents, the introduction and a sample of the prologue, please visit [this link](#).

Sociopoétique du textile à l'âge classique: Du vêtement et de sa représentation à la poétique du texte

Dir.: Carine Barbaieri, Alain Montandon

Paris: Éditions Hermann, 2015. ISBN: 9782705691448

L'usage historique et social du vêtement à travers couvre-chefs, gilets brodés et autres costumes et parures est inséparable des exigences de la mode ainsi que des rhétoriques et sémiologies de la construction vestimentaire dont La Bruyère fut, entre autres, un brillant lecteur. Parce que le texte est étymologiquement un tissu, représenter un vêtement est aussi toujours une manière de parler du texte littéraire lui-même. Cet ouvrage, qui s'intéresse aux représentations sociales et esthétiques du vêtement à l'âge classique en France, étudie le textile et la poétique du vêtement chez Mme d'Aulnoy, Rétif, Berquin ou Marivaux, mais aussi dans les ballets et au théâtre, par le biais notamment des plumes et des rubans de Molière et des costumes des Noirs d'Olympe de Gouges.

Tissus et vêtements chez les écrivains au XIXe siècle: Sociopoétique du textile

Dir.: Alain Montandon

Paris: Honoré Champion Éditeur, 2015. ISBN: 9782745329349

Le volume analyse dans sa riche variété et diversité les représentations des costumes et vêtements dans leurs aspects socio-économiques, psychologiques, esthétiques et fantasmatiques. La vestigonomonie permet à l'écrivain de camper les personnages tout en dévoilant les caractères tandis qu'à l'érotisme des robes s'ajoute le bruit des étoffes, nankin, tulle, dentelle, cachemire, soie, lin, satin, etc. La couturière, la grisette, l'actrice, la danseuse et la bourgeoise sont prises et entraînées par l'industrie textile dans les romans de Balzac à Proust, comme dans le théâtre de Hugo à Labiche, de tout le XIXe siècle.

La plume et le ballon

Alain Montandon

Paris : Éditions Orizons, 2014. ISBN : 9782336298818

Les premières montgolfières susciteront un extraordinaire enthousiasme dans toute l'Europe, accompagné par un flot de publications techniques, scientifiques, frivoles, théâtrales, satiriques, mystiques, des récits d'aventure mettant en scène un nouveau rapport au monde et aux éléments dans un moment initiatique, tantôt sur le mode de l'affrontement, tantôt sur celui de la communion. L'incarnation matérielle d'un rêve fait de passivité, d'abandon, de libération voluptueuse dans une embarcation instable, quasiment incontrôlable, livrée aux aléas de la météorologie et au caprice des vents, allait de pair avec la découverte de nouvelles perspectives et de nouveaux paysages. L'air avec ses songes et ses cauchemars suscita de nouvelles poétiques (Verne, Jean Paul, Maupassant, Stifter, Hugo, Edgar Poe, Robert Walser et bien d'autres). Plus léger que l'air, telle une plume, livré au souffle du vent comme à celui de l'inspiration, l'aérostat appelle l'imagination et son voyage.

Scipione l'Africano, un eroe tra Rinascimento e Barocco

Walter Geerts, Marilena Caciorgna & Charles Bossu (eds.)

Milan: Jaca Book, 2014. ISBN: 9788816412583

The volume deals with the literary, artistic and musical *Afterlife* of the historical figure of Scipio Africanus Maior. Although mainly dedicated to the period indicated in the title, extending somewhat the self-imposed borders, the book contains nineteen contributions on how Scipio's myth took shape in a period stretching from the Middle Ages to early twentieth century film. Among the writers dealt with are Petrarch, Machiavelli, French and Italian tragic authors. The book also contains the last writings of two major classicists-art historians: Nicole Dacos and Roberto Guerrini.

Narrative Paths: African Travel in Modern Fiction and Nonfiction

Kai Mikkonen

Series: Theory and Interpretation of Narrative, Ohio State University Press, 2015. ISBN: 9780814212745

In *Narrative Paths: African Travel in Modern Fiction and Nonfiction*, Kai Mikkonen argues that early twentieth-century European travel writing, journal keeping, and fiction converged and mutually influenced each other in ways that inform current debates about the fiction – nonfiction distinction. Turning to narratives set in sub-Saharan Africa, Mikkonen identifies five main dimensions of interplay between fiction and nonfiction: the experiential frame of the journey, the redefinition of the language and objective of description, the shared cultural givens and colonial notions concerning sub-Saharan Africa, the theme of narrativisation, and the issue of virtual genres. *Narrative Paths* reveals the important role that travel played as a frame in these modernist fictions as well as the crucial ways that nonfiction travel narratives appropriated fictional strategies. *Narrative Paths* contributes to debates in narratology and rhetorical narrative theory about the fiction–nonfiction distinction. With chapters on a wide range of modernist authors – from Pierre Loti, André Gide, Michel Leiris, and Georges Simenon to Blaise Cendrars, Louis-Ferdinand Céline, Joseph Conrad, Graham Greene, Evelyn Waugh, and Isak Dinesen (Karen Blixen) – Mikkonen's study also contributes to postcolonial approaches to these authors, examining issues of representation, narrative voice, and authority in narratives about colonial Africa.

Standing by the Wayside

Prem Kumari Srivastava

Bristol, UK: Poetry Space Ltd, 2015. ISBN: 978909404151

For a sample poem and further information on the author, please visit [this site](#).

Russian Montparnasse: Transnational Writing in Interwar Paris

Maria Rubins

Series: Palgrave Studies in Modern European Literature, 2015. ISBN: 9781137508010

This book is a case study in transnational modernist literature generated by exile, dislocation and cross-cultural exchanges, focusing on the younger writers of the interwar Russian Parisian diaspora, known as Russian Montparnasse. Maria Rubins argues that their hybrid, bicultural and bilingual writing transcended the Russian national master narrative, anticipating more recent diasporic tendencies. The book sets the Russian Montparnasse corpus into trans-cultural and intertextual dialogues with key Western and Russian texts to demonstrate that their artistic response to the main challenges of urban modernity and cultural rupture resonated with broader aesthetic trends in interwar Europe. By systematically reassessing the role of Russian Montparnasse in the articulation of modernism, this study expands our knowledge of the evolution of the transnational literary canon, contributes to the academic debate about national vs. transnational analytical approaches to bicultural artistic production, and challenges the conventional status of language as the chief marker of literary affiliation.

Contextualizing World Literature

Jean Bessière & Gerald Gillespie (eds.)

Series: Nouvelle poétique comparatiste / New Comparative Poetics, vol. 35, 2015. ISBN: 978-2-87574-283-4

For the introduction and the table of contents, please visit [this site](#).

This book revisits the notion of World Literature and its applications in Comparative Literature. It suggests the notion not as a means to sift out international paradigms for reading literatures, but as a set of guidelines for the construction of interlocking and/or reciprocally illuminating multilingual literary clusters. These ensembles are of very diverse shapes:

the world, a region, a country, a language block, a network of cross-cultural «interferences» – while the so-called minor literatures invite to question the use of these ensembles. Within this frame, fourteen essays respond to the basic paradox of World Literature: how may specific methodological and critical outlooks allow expression of the universal? The answers to this question can be arranged in three groups: 1. Recognition of the need to break loose from European or Western critical perspectives; 2. Presentation of macro- and microcosmic dimensions connectedness and its processes; 3. Definitions of the methodological efforts and hermeneutic orientations to be applied.

The Wallflower Avant-Garde: Modernism, Sexuality, and Queer Ekphrasis

Brian Glavey

Oxford: Oxford University Press, 2015. ISBN: 9780190202651

The Wallflower Avant-Garde argues for the importance of a strain of modernist formalism based in ekphrasis, the literary imitation of the visual arts. Often associated with a conservative aesthetic of wholeness, permanence, and autonomy, ekphrastic writing also involves excess, failure, and mimesis, conjuring an aesthetic sense of closure and unity out of impossible imitations. This choreography of imitation and autonomy resonates with many of the foundational insights of queer theory: the way it situates identity as an effect of performativity, artifice, and mimesis. Unlike many queer theorists, however, this book insists that we value both the imitations and the aspirations that guide them, underlining not only the illusoriness of identity but also its allure. This more capacious formalism allows aspects of modernists aesthetic that have seemed regressive or repressive to be read as generative forms of stasis, quiet, reserve, shyness, and so on.

Modernist Melancholia: Freud, Conrad and Ford

Anne Enderwitz

Basingstoke: Palgrave Macmillan, 2015. ISBN: 9781137444318

Modernist Melancholia explores modernism's melancholic roots through the detailed discussion of writings by Freud, Conrad and Ford. The three authors bridge the gap between the Victorian age and modernity: they are influenced by the evolutionary-archaeological model of thought, which shaped nineteenth-century culture, and they anticipate modern conceptions of self and language. In consequence, modernist melancholia is intimately linked to the nineteenth-century obsession with loss and continuity and, at the same time, constitutes a formative moment of twentieth-century modernism, subjectivity and theory. The monograph discusses historical melancholia and linguistic crisis in Conrad's *Heart of Darkness* (1899), Ford's *The Good Soldier* (1915) and their jointly published works *The Inheritors* (1901) and *Romance* (1903). Freud's ideas on melancholia provide the framework for the discussion, but instead of applying theory to literature, the book identifies in Freud's essays and works by Conrad and Ford similar ways of relating desire, history and a lack of meaning.

Terrorism Before the Letter: Mythography and Political Violence in England, Scotland, and France 1559-1642

Robert Appelbaum

Oxford: Oxford University Press, 2015. ISBN: 9780198745761

Beginning around 1559 and continuing through 1642, writers in England, Scotland, and France found themselves pre-occupied with an unusual sort of crime, a crime without a name which today we call 'terrorism'. These crimes were especially dangerous because they were aimed at violating not just the law but the fabric of law itself; and yet they were also, from an opposite point of view, especially hopeful, for they seemed to have the power of unmaking a systematic injustice and restoring a nation to its 'ancient liberty'. The Bible and the annals of classical history were full of examples: Ehud assassinating King Eglon of Moab; Samson bringing down the temple in Gaza; Catiline arousing a conspiracy of terror in republican Rome; Marcus Brutus leading a conspiracy against the life of Julius Caesar. More recent history provided examples too: legends about Mehmed II and his concubine Irene; the assassination in Florence of Duke Alessandro de 'Medici, by his cousin Lorenzino. *Terrorism Before the Letter* recounts how these stories came together in the imaginations of writers to provide a system of 'enabling fictions', in other words a 'mythography', that made it possible for people of the sixteenth and seventeenth centuries to think (with and about) terrorism, to engage in it or react against it, to compose stories and devise theories in response to it, even before the word and the concept were born. Terrorist violence could be condoned or condemned, glorified or demonised. But it was a legacy of political history and for a while an especially menacing form of aggression, breaking out in assassinations, abductions, riots, and massacres, and becoming a spectacle of horror and hope on the French and British stage, as well as the main theme of numerous narratives and lyrical poems. This study brings to life the controversies over 'terrorism before the letter' in the early modern period, and it explicates the discourse that arose around it from a rhetorical as well as a structural point of view.

Kenneth Burke's 'pentad of motives' helps organise the material, and show how complex the concept of terrorist action could be. Terrorism is usually thought to be a modern phenomenon. But it is actually a foundational figure of the European imagination, at once a reality and a myth, and it has had an impact on political life since the beginnings of Europe itself. Terrorism is a violence that communicates, and the dynamics of communication itself reveal its special powers and inevitable failures.

Children's Fantasy Literature

Michael Levy & Farah Mendlesohn

Cambridge: Cambridge University Press, 2016. ISBN: 9781107610293 (available from March 2016)

Fantasy has been an important and much-loved part of children's literature for hundreds of years, yet relatively little has been written about it. *Children's Fantasy Literature* traces the development of the tradition of the children's fantastic – fictions specifically written for children and fictions appropriated by them – from the sixteenth to the twenty-first century, examining the work of Hans Christian Andersen, Lewis Carroll, L. Frank Baum, J. M. Barrie, A. A. Milne, C. S. Lewis, Roald Dahl, J. K. Rowling and others from across the English-speaking world. The volume considers changing views on both the nature of the child and on the appropriateness of fantasy for the child reader, the role of children's fantasy literature in helping to develop the imagination, and its complex interactions with issues of class, politics and gender. The text analyses hundreds of works of fiction, placing each in its appropriate context within the tradition of fantasy literature.

Son of Classics and Comics

George Kovacs & C. W. Marshall (eds.)

Oxford: Oxford University Press, 2015. ISBN: 9780190268893

Wonder Woman, Amazon Princess; Asterix, indefatigable Gaul; Ozymandias, like Alexander looking for new worlds to conquer. Comics use classical sources, narrative patterns, and references to enrich their imaginative worlds and deepen the stories they present. *Son of Classics and Comics* explores that rich interaction. This volume presents thirteen original studies of representations of the ancient world in the medium of comics. Building on the foundation established by their groundbreaking *Classics and Comics* (OUP, 2011), Kovacs and Marshall have gathered a wide range of studies with a new, global perspective. Chapters are helpfully grouped to facilitate classroom use, with sections on receptions of Homer, on manga, on Asterix, and on the sense of a 'classic' in the modern world. All Greek and Latin are translated. Lavishly illustrated, the volume widens the range of available studies on the reception of the Greek and Roman worlds in comics significantly, and deepens our understanding of comics as a literary medium. *Son of Classics and Comics* will appeal to students and scholars of classical reception as well as comics fans.

Artful Immorality - Variants of Cynicism: Machiavelli, Gracián, Diderot, Nietzsche

Daniel Scott Mayfield

Berlin, Boston: De Gruyter, 2015. ISBN: 978-3-11-043159-9

When a term is overused, it tends to fall out of fashion. Cynicism seems to be an exception. Its polytropic versatility apparently prevents any discontinuation of its application. Everyone knows that cynicism denotes that which is deemed deleterious at a given time; and every time will specify its toxicities – the apparent result being the term's non-specificity. This study describes the cynical stance and statement so as to render the term's use scholarly expedient.

Close readings of textual sources commonly deemed cynical provide a legible starting point. A rhetorical analysis of aphorisms ascribed to the arch-Cynic Diogenes facilitates describing the design of cynical statements, as well as the characteristic features of the cynical stance. These patterns are identifiable in later texts generally labelled cynical – above all in Machiavelli's *Principe*. With recourse to the Diogenical archetype, cynicism is likewise rendered describable in Gracián's *Oráculo* manual, Diderot's *Le neveu de Rameau*, and Nietzsche's *Posthumous Fragments*. This study's description of cynicism provides a phenomenon otherwise considered amorphous with distinct contours, renders transparent its workings, and tenders a dependable basis for further analyses.

Imaginary Films in Literature

Stefano Ercolino, Massimo Fusillo, Mirko Lino & Luca Zenobi (eds.)

Amsterdam: Brill | Rodopi, 2016. ISBN: 9789004306325

Since cinema is a composite language, describing a movie is a complex challenge for critics and writers, and greatly differs from the ancient and successful genre of the *ekphrasis*, the literary description of a visual work of art. *Imaginary Films in Literature* deals with a specific and significant case within this broad category: the description of imaginary, non-

existent movies – a practice that is more widespread than one might expect, especially in North American postmodern fiction. Along with theoretical contributions, the book includes the analyses of some case studies focusing on the borders between the visual and the literary, intermedial practices of hybridization, the limits of representation, and other related notions such as “memory”, “fragmentation”, “desire”, “genre”, “authorship”, and “censorship”.

Molière et le théâtre arabe: Réception moliéresque et identités nationales arabes

Angela Daiana Langone

Berlin, Boston: De Gruyter Mouton, 2016. ISBN: 978-3-11-043684-6

Aucun pays n'est resté indifférent au génie de Molière, ses pièces ne cessant d'être traduites, adaptées et jouées de par le monde. Plus qu'ailleurs, ses œuvres ont eu un impact décisif dans le polysystème culturel du monde arabe puisque l'introduction du théâtre occidental dans les pays arabes s'est faite essentiellement par le biais des adaptations du répertoire moliéresque. Considéré encore aujourd'hui par certains comme le «parrain du théâtre arabe», Molière arrive dans la culture arabe grâce à une adaptation de *L'Avare* en 1847 par le libanais Marun Naqqaš: à partir de ce moment, la dramaturgie arabe ne manquera de puiser largement à la production moliéresque. À travers un corpus de pièces arabes provenant du Liban, de l'Egypte, de la Tunisie et du Maroc, composées pour la plupart en arabe dialectal, ce travail entend définir la place de Molière dans la genèse du théâtre arabe moderne et vérifier si les adaptations ont joué un rôle politique en contribuant à forger l'identité nationale dans les pays arabes. Est-ce un simple fruit du hasard si le nationalisme émerge dans le monde arabe presque parallèlement au théâtre?

Silence and Absence in Literature and Music

Werner Wolf & Walter Bernhart (eds.)

Amsterdam: Brill | Rodopi, 2016. ISBN: 978-9-0043-1485-6

This volume focusses on the rarely discussed reverse side of traditional, 'given' objects of studies, namely absence rather than presence (of text) and silence rather than sound. It does so from the bifocal and interdisciplinary perspective which is a hallmark of the book series Word and Music Studies. The twelve contributors to the main subject of this volume approach it from various systematic and historical angles and cover, among others, questions such as to what extent absence can become significant in the first place or iconic (silent) functions of musical scores, as well as discussions of fields ranging from baroque opera to John Cage's 4'33". The volume is complemented by two contributions dedicated to further surveying the vast field of word and music studies. The essays collected here were originally presented at the Ninth International Conference on Word and Music Studies (held at London University in August 2013 and organised by the International Association for Word and Music Studies. They are of relevance to scholars and students of literature, music and intermediality studies as well as to readers generally interested in phenomena of absence and silence.

Modernist Translation: An Eastern European Perspective – Models, Semantics, Functions

Tamara Brzostowska-Tereszkiewicz

Frankfurt am Main: Peter Lang, 2016. ISBN: 978-3-631-65776-8

The last two decades witnessed an upsurge in Anglo-American studies of Modernism and its translation practices. The book revisits the notion of Modernist translation in the context of Eastern European (Polish and Russian) literatures. The framework of this study is informed by the cultural turn in Translation Studies and the dynamic concept of Modernism as a configuration of mutually antagonistic and dialogic tendencies, currents, programs, attitudes, and artistic realizations. Along with the analysis of illusionist and anti-illusionist models of Modernist translation, the book readdresses the problems of carnivalization, parodicity, estrangement, conceptualism and tropics of translation discourse.

Journals / Thematic Issues

Comparative Critical Studies

Volume 12, No. 3 (Oct. 2015). Table of contents and abstracts: <http://www.euppublishing.com/toc/ccs/12/3>

Glyn Hambrook, Guest Editor

Theme: Non-Conventional Receptions of Baudelaire

Comparative Literature

Volume 67, Number 4, December 2015. Available [online](#).

Comparative Literature Studies

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Table of contents available here: <http://inquire.streetmag.org/news/18>

Articles / Book Chapters

- Benvegnú, Damiano. "Images of Narcissus: Figuring Identity in José Lezama Lima and Pier Paolo Pasolini." *Comparative Literature Studies* (52.4) 2015, 818-842.
- Bergstrom, Anders. "Cinematic Past Lives: Memory, Modernity, and Cinematic Reincarnation in Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*." *Mosaic* (48.4) 2015, n.p.
- Bruhn, Jørgen. "'Seeing without understanding': Mediality Aspects of Literature and Memory in Vladimir Nabokov's 'Spring in Fialta'." *Orbis Litterarum* (70.5) 2015, 380-404.
- Chu, Hueichu. "Islands as the Origin/End of the World: Ethnographic Imaginations from the Penghu (Taiwan) and Yaeyama (Okinawa) Islands." *Comparative Literature Studies* (52.4) 2015, 704-728.
- Drizou, Myrto. "Citizenship in 'The Land of Letters': Edith Wharton's Literary Home in Exile." *Critical Insights: American Writers in Exile*. Ed. Jeff Birkenstein & Robert C. Hauhart. Ipswich: Salem Press, 2015, 73-87.
- Le Juez, Brigitte. "Curiosity Killed The... Woman: Modern Rewritings of 'Bluebeard' in Literary Representations of Marital Abuse." *Transcultural Negotiations of Gender: Studies in (Be)longing*. Ed. Saugata Bhaduri & Indrani Mukherjee. New Delhi: Springer, 2015, 3-14.
- Majstorovic, Gorica. "Narrative Unmoored: Photography, Orientalism, and Geopolitics in Roberto Arlt's 'La cadena del ancla'." *Symposium: A Quarterly Journal in Modern Literatures* (69:4) 2015, 203-213.
- Pfister, Manfred. "Juliet's Balcony. The Balcony Scenes from Shakespeare's *Romeo and Juliet*. Across Cultures and Media." *Comparatio* (7.2) 2015, 297-316.
- Verstraeten, Pieter / Van den Bossche, Bart. "The Changing Vocabulary of Literature: On the Migration and Transformation of Literary Concepts in Europe (1900–1950) – an Introduction." *Arcadia* (50.2) 2015, 245-251.

Doctoral theses (2015)

Dublin City University (Ireland): Mark Wallace, "The Unspeakable Victorian: Thomas Carlyle, Ideology and Adaptation" (supervisor: Brigitte Le Juez).

Université de Paris 3 (France): Ludivine Bouton-Kelly, "Traduire (en) plus d'une langue: at Swim-Two-Birds de Flann O'Brien" (sous la direction de Tiphaine Samoyault).

Université Montpellier 3 (France): Ting Li, "Aux sources de la pensée chinoise – l'oeuvre du P.de Mailla (1669-1748) et l'histoire des idées européennes" (sous la direction de Christian Belin).

4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

Cornell University (NY) - Stanford H. Taylor Postdoctoral Fellow in Comparative Literature

Closing date: **January 15, 2016**

The Department of Comparative Literature at Cornell University invites applications for a Stanford H. Taylor Postdoctoral Fellowship. Desirable areas of research specialization include Literary Theory, Global Renaissance and Early Modern Studies, Science and Literature, and theory from the Global South, but we will consider outstanding applicants in all fields of Comparative Literature. The term of the fellowship is two years, with the appointment beginning in August of 2016. Fellows will teach three courses during the term of their appointment, one each semester for three semesters with a fourth semester free of teaching obligations. Fellows are expected to be in residence for the term of the appointment and to take an active role in the intellectual life of their home department, the College of Arts & Sciences, and the university. Fellows will be provided with an annual stipend of \$55,000, full benefits, and a research account of \$6,000. Eligibility is limited to candidates whose PhD was conferred in 2014 or 2015 or will be conferred by August 1, 2016. Diversity and Inclusion are a part of Cornell University's heritage. We are a recognized employer and educator valuing AA/EEO, Protected Veterans, and Individuals with Disabilities.

Application URL: <https://academicjobsonline.org/ajo/jobs/6783>

PhD Scholarships in Languages and Intercultural Studies 2016

Heriot-Watt University in Edinburgh - Department of Languages and Intercultural Studies (LINCS)

Funding amount: A £14,057 per annum plus research support allowance

Hours: Full Time

Closing date: **31st January 2016**

The [Department of Languages and Intercultural Studies \(LINCS\)](#) at Heriot-Watt University in Edinburgh is offering two Departmental Scholarships and one Professorial Scholarship to commence in the academic year 2016-17. The term of the scholarships is three years. Successful candidates will be expected to make a contribution to activities in the Department in return for a fee-waiver, a maintenance allowance of £14,057 per annum and a research support allowance of £2,250 over the registered period of study

The LINCS PhD programme is highly successful and respected both nationally and internationally. Recent graduates, who benefit from the extensive research contacts of staff across the world, have gained employment in a range of academic positions.

LINCS is committed to conducting theoretically advanced and socially-useful research which is relevant to the academic community and also engages with public interest. LINCS is one of only four UK institutions that belong to CIUTI (*Conférence Internationale d'Instituts Universitaires de Traducteurs et Interprètes*). The Department incorporates two research centres:

[Centre for Translation and Interpreting Studies in Scotland \(CTIIS\)](#)

The aims of CTIIS include the investigation of the nature of the process of translating and interpreting and the dissemination of research

[Intercultural Research Centre \(IRC\)](#)

The IRC addresses key intercultural issues arising from the changing global context. It makes original contributions to the study of interculturality with particular reference to dimensions of living culture in European societies. The Centre's particular focus is on comparative work emphasising the applied dimensions of culture, with "culture" defined broadly in anthropological terms.

Departmental Scholarships: we welcome applications from suitably qualified candidates to develop projects in the following areas:

- Analytical approaches to authentic interpreter-mediated police interviews (on the basis of an existing data set, using Chinese, Arabic or Polish)
- Business / organisational communication in monolingual and/or multilingual contexts
- Corpus-linguistic methodologies in Translation and Interpreting Studies
- Mental-health care and interpreting
- [Multiculturalism in the Public Sphere](#)
- [Multimodal Translation in Museum Spaces](#)
- [Place and Dis-Placement, Memory and Commemoration in Europe](#)
- Sign language interpreting policies and practices
- Translation between written and signed languages

Additionally, appropriate candidates may apply to join the [international doctoral program on transformation processes in Europe](#). Current themes of the program are: migration/ interculturality, urban society/culture, and worlds of work.

Professorial Scholarship: Public Service Interpreting

Lead Supervisor: Professor Claudia Angelelli

In multilingual societies, cross-linguistic/cultural communication is increasingly frequent, especially when it relates to accessing services. As a result of mobility, immigration, and displacement, users of services (e.g. health care, justice, education) often do not speak the same language as providers (who generally speak the societal language). When providers and users cannot communicate directly, language mediators, translators and interpreters broker communication. Language brokers, translators and interpreters vary in their abilities and qualifications, and for some language combinations or communicative settings there simply are no professional interpreters or translators. This project explores constructs of linguistic rights and linguicism by studying access to communication, quality and professionalism across languages in various settings.

Further Information

For further information about the scholarships, the department and how to apply please see www.hw.ac.uk/schools/management-languages/about/programmes/phd/lincs-phd-scholarships-2016.htm

Closing date

The closing date for applications is Sunday **31st January 2016**.

Justus Liebig University Giessen, Germany PhD programme “Literary and Cultural Studies”

The International PhD Programme “Literary and Cultural Studies” (IPP) at Justus Liebig University Giessen offers a three-year structured PhD-programme with an excellent research environment and intensive personal support. The IPP provides doctoral researchers with optimum conditions for their PhD-projects and custom-made preparation for the time thereafter, both with regard to academic and non-academic careers.

The IPP invites applications for one up to 12 PhD Memberships.

The programme period for new members begins on October 1st, 2016. The IPP offers a clearly structured and research-oriented doctoral programme of high academic standard. Its curriculum is tailored to suit the needs of national and international postgraduate students and facilitates the completion of the doctoral degree within three years, while at the same time ensuring the academic quality of the PhD. Participating departments include English and American Studies, German Studies, Romance Studies, Slavic Studies, Comparative Literary Studies and Theatre Studies. The languages of instruction are English and German.

The IPP constitutes an international meeting point for postgraduate students and scholars of diverse academic backgrounds and has thus established a lively context for stimulating academic debates. It is committed to cutting edge research in four key areas in the field of Literary and Cultural Studies: Literary and Cultural Theory, Genre Theory, Literary and Cultural Historiography, Comparative and Interdisciplinary Issues.

As a member of the IPP you are entitled to:

- participate in the IPP's curriculum and the GGK/GCSC study programme, which consists of a wide range of courses tailored to suit your needs, including biweekly graduate colloquia, workshops, master classes with top ranking international scholars as well as courses offered by the GGK/GCSC Career Service and the GCSC Teaching Centre;
- apply for travel grants for research and conference trips;
- receive support and guidance in all matters relating to the PhD throughout your membership;
- benefit from excellent opportunities to gain international conference, publishing and teaching experience;
- pursue independent research in the GGK research and working groups;
- rely on expert scholarship advice, helping you to secure funding for your postgraduate studies.

Eligibility: Applicants need to hold a university degree in Literary or Cultural Studies with a G.P.A. well above average (international degrees must be equivalent to German ‘Diplom’, ‘Magister’, ‘Master’ or ‘Erstes Staatsexamen’ degrees).

Any postgraduate student in the faculty of Language, Literature and Culture may apply for membership in the IPP as long as their research project is relevant to the IPP profile. An international research perspective and/or international study experience are an advantage.

Application procedure and deadline: The main selection criteria are the candidates' academic qualifications, the academic quality of the research proposal and the suitability of the project for the IPP's research programme. If you are interested in applying to the IPP, please submit the following documents:

- a covering letter stating your motivation for applying to the IPP
- curriculum vitae with a detailed description of your academic profile

- copies of all relevant school-leaving / university entrance certificates and university degree certificates (including transcripts of records)
- a copy of your diploma/MA thesis
- two letters of reference from a university teacher providing information about your academic qualifications
- an outline of the dissertation project of no more than 10 pages as well as an indication of the time-frame envisaged for the completion of the project

The application deadline is **February 2nd, 2016**. All applications have to be submitted via our online application form at <http://ipp.uni-giessen.de>. Covering letters should be addressed to the academic director of the IPP:

Prof. Dr. Ansgar Nünning, International PhD Programme (IPP) & Literary and Cultural Studies, Giessen Graduate School for the Humanities (GGK), Justus Liebig University Giessen, Alter Steinbacher Weg 38, 35394 Giessen, Germany
For further information, please visit our website, <http://ipp.uni-giessen.de>, or contact us via ipp@ggk.uni-giessen.de.

Ludwig-Maximilians-Universität Munich, Germany 10 Research Fellowships to excellent junior academics

The program aims to attract outstanding postdoctoral researchers from all over the world. Applications are welcome from candidates of all disciplines who have completed their doctoral studies within the last three years with outstanding results. Applicants must present an independent research project as part of their application.

The project must be supported by a professor of LMU Munich. The fellows will become members of the Young Center of the Center for Advanced Studies and be able to make use of its services.

Research fellows will receive an attractive salary according to the German "Tarifvertrag der Länder (TV-L)" (typically TV-L grade E 14). Applicants may apply for an additional start-up funding up to the amount of € 25,000 as well as for material and travel expenses of up to € 10,000 per year. In the first two years after the completion of their research fellowship, the fellows may be granted up to € 5,000 for continuing cooperation with LMU Munich. The fellowships are tenable for two years. In exceptional cases, it is possible to apply for an additional year of funding.

Ludwig-Maximilians-Universität München is an equal opportunity employer committed to excellence through diversity and therefore explicitly encourages women to apply. LMU Munich intends to enhance the diversity of its faculty members. Furthermore, disabled candidates with essentially equal qualifications will be given preference.

Closing date for applications is **29 February 2016**. The fellowships should commence by October 2016.

For all information regarding your application please consult: www.lmu.de/excellent/research-fellowships

Robert and Lisa Sainsbury Fellowships

The Robert and Lisa Sainsbury Fellowships, established in 2000 through generous funding from Lord Sainsbury of Turville, are designed to strengthen academic ties with Japanese studies programmes in the US, Canada, Asia and Europe. The Fellowships provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project.

The Institute is offering several Fellowships of either six months or one year, to scholars who have received a PhD in any area of Japanese culture, although preference will be given to applications focusing on the history of art, cultural heritage, archaeology or architecture.

The one-year Fellowship will commence in September 2016 and carries a value of £23,500.

For the six-month Fellowship, please state the preferred start date in your application. This may be subject to negotiation. The six-month Fellowship carries a value of £12,000.

The appointed fellows will be given shared office space in Norwich.

Previous Robert and Lisa Sainsbury fellows have contributed to the Third Thursday lectures at the Sainsbury Institute for the Study of Japanese Arts and Cultures. In London, they have contributed to the Japan Research Centre Seminar Series at SOAS. Fellows will also be encouraged to organise a workshop in Norwich towards the end of their stay.

Fellows are expected to live in Norwich during their appointment.

How to Apply

To submit an application for a Robert and Lisa Sainsbury Fellowship, please fill in the application form below:

Application form [click here](#)

Once completed, the application form should be emailed to sisjac@sainsbury-institute.org. In addition to the application form, please enclose:

- Curriculum Vitae (please include the date your PhD is expected to be conferred, if not already conferred) and
- Sample of writing (for example a published article, or a core chapter of the PhD)

Receipt of applications by Sainsbury Institute will be acknowledged by email.

In addition, two letters of reference should be sent by email or mail to arrive by the application deadline. If sent by mail, they should be signed and sealed and sent directly by the referee to the Sainsbury Institute, 64 The Close, Norwich, NR1 4DH, UK. If they are sent by email, they should be emailed directly by the referee to the Sainsbury Institute.

The closing date for application for the 2016-17 Sainsbury Fellowship is **28 February 2016**.

The Leverhulme Trust

Major Research Fellowships

Providing replacement teaching costs over two or three years, to allow academics in the humanities and social sciences to focus on a specific piece of original research. The closing date for applications is **5 May 2016**.

These awards enable well-established and distinguished researchers in the humanities and social sciences to devote themselves to a single research project of outstanding originality and significance, capable of completion within two or three years. Candidates should state explicitly what the proposed outcomes of the award will be. Fellowships are particularly aimed at those who are or have been prevented by routine duties from completing a programme of original research.

Value: The Fellowships fund the salary costs (normally starting at the most junior point of the lecturer scale at the institution concerned) of an individual to undertake the normal duties of the applicant for the duration of the Fellowship.

A Major Research Fellow may also request research expenses up to an annual maximum of £5,000. If such funds are required they must be requested as part of the application procedure. Please ensure that applications do not include any ineligible costs.

Duration

The duration of a Fellowship is for two or three years, to start at the beginning of the 2017/18 academic year.

Eligibility and application information

Please read the following before submitting an application.

- [Eligibility](#)
- [Application procedure](#)

If your query has not been answered in these pages please contact [Nicola Thorp](#) (020 7042 9872).

DAAD – Bilateral Exchange of Academics

To improve international relations and bilateral research cooperations between German and foreign universities, the DAAD supports exchanges of scientists and academics from partner countries. The basis of these exchanges are cultural exchange programmes and bilateral agreements with foreign partner organisations.

Who can apply?

Foreign academics and scientists who have usually completed a doctoral degree and work at a university or research institute in their home country.

What can be funded?

- Research stays at state or state-recognised institutions of higher education or non-university research institutes in Germany.
- Funding may only be claimed once within three years.
- Lecture tours or visits to congresses are not funded.

Duration of the funding

14 days to three months; the length of the grant is decided by a selection committee and depends on the project in question and the applicant's work schedule. The grant is non-renewable.

Value

- Monthly payments of: 2,000 euros for assistant teachers, assistant professors and lecturers; 2,150 euros for professors
- Unless otherwise regulated by bilateral agreements, the costs of the outward and return journey are borne by the respective sending country.

Selection

An independent selection committee reviews applications.

The most important selection criteria are:

- Academic achievements and, if applicable, publications, which must be documented in the curriculum vitae and a list of publications

- A convincing and well-planned research project

Please note: this programme supports exchanges between scientists and researchers from Germany and its partner countries. Funding is available when German researchers also apply for a research fellowship at the same time.

Further information [here](#).

Canada Council for the Arts Molson Prizes

Two Canada Council for the Arts Molson Prizes, in the amount of \$50,000 each, are awarded annually to distinguished individuals (one in the arts and one in the social sciences and humanities). The prizes are intended to encourage continuing contributions to the cultural and intellectual heritage of Canada.

The prizes are funded by an endowment from the Molson Foundation, and they are administered by the Canada Council for the Arts in cooperation with the Social Sciences and Humanities Research Council of Canada (SSHRC). The winners are chosen by a peer assessment committee, which is appointed jointly by the Canada Council and the SSHRC.

Deadline: 1 November, 2016

If this date falls on a weekend or statutory holiday, the deadline moves to the next business day.

Prize Amount

The prize is valued at \$50,000.

Eligibility

By nomination only.

These prizes are for individuals. Candidates must be Canadian citizens or permanent residents of Canada, as defined by Citizenship and Immigration Canada. They do not need to be residing in Canada.

To be nominated, candidates must have made a substantial and distinguished contribution over a significant period. In the words of the deed of the gift, the prizes are intended "to encourage Canadians of outstanding achievement in the fields of the arts, the humanities or the social sciences to make further contribution to the cultural or intellectual heritage of Canada...." These terms of reference are interpreted as follows: candidates must have clearly demonstrated "outstanding achievement" in order to be nominated.

"further contribution" indicates that the candidates should still be active and productive.

Further Information

Program Officer: [Luiza Pereira](#)

Prizes Section

1-800-263-5588 (toll-free) or 613-566-4414, ext. 4086

TTY: 1-866-585-5559

For a complete list of past recipients, please contact [Luiza Pereira](#).

Guidelines and nomination form can be found [here](#).

5. POSITIONS (TEACHING, RESEARCH, ETC.)

University of Liverpool, School of Histories, Languages and Cultures / Faculty of Humanities and Social Sciences

Professor and Head of the Department of Modern Languages and Cultures

The School of Histories, Languages and Cultures wishes to appoint a Head of Department and Chair of Modern Languages and Cultures. The role of Head of Department will be for 5 years initially and will be offered in combination with a permanent post at Professorial level. You will be a leading researcher with an excellent track-record of internationally excellent publications and ambitious research plans for the future. Experience of winning major research council funding and/or a proven record of securing other sources of research income is essential. You will have relevant experience in organisational leadership with the ability to demonstrate a track-record of innovation in (research-led) teaching. You may be specialised in any area of Modern Languages Research, but applications are particularly welcome from those whose teaching and research span different language areas and/or are committed to the development of Modern Languages in a comparative, transnational or global frame.

Job Ref: A-589677/JAC

Closing Date: 15 January 2016

For full details, or to request an application pack, visit www.liv.ac.uk/working/job_vacancies/ or e-mail jobs@liv.ac.uk, please quote Job Ref in all enquiries.

Ussher Assistant Professor in the Centre for Literary Translation, Trinity College Dublin

The School of Languages, Literatures and Cultural Studies seeks to appoint an Ussher Assistant Professor in the Centre for Literary translation. The successful candidate will have a PhD and display clear evidence of research potential. S/he will contribute to, and develop, the post-graduate offerings in Literary Translation and Digital Humanities, as well as contributing to the undergraduate curriculum, as appropriate.

Post Specification (Competition: 031284)

Post Status: 5-Year Contract with a view to permanency

Reports to: Head of School of Languages, Literatures and Cultural Studies

Appointment will be made at a maximum of the 8th point of the New Assistant Professor Merged Salary Scale (range €32,450 - €46,615 per annum)

More information [here](#).

Closing date: **12 Noon GMT on Monday 18th January 2016**

If you wish to discuss the post informally please contact: Professor Sarah Smyth (ssmyth@tcd.ie).

University of Birmingham, College of Arts and Law

Leverhulme Early Career Research Fellowships

Closing date: **March 10, 2016**

Contract Type: Fixed-term with a start date between 1 September 2016 and 1 May 2017 for a period of 36 months.

Candidates are welcome to submit applications to an internal selection process to hold this post in any of the schools within the College of Arts and Law. Candidates external to the University of Birmingham are particularly encouraged to apply, provided they secure a suitable sponsor within the College.

Summary:

The College of Arts and Law at the University of Birmingham comprises five schools: Birmingham Law School; English, Drama and American and Canadian Studies; History and Cultures; Languages, Cultures, Art History and Music; Philosophy, Theology and Religion.

As in previous years, the College of Arts and Law has committed to submitting a number of outstanding applications for Leverhulme Early Career Fellowships in 2016. Applications are welcomed from candidates with a track record of excellent research, but who have not yet held an established academic appointment. Leverhulme Early Career Fellowships aim to provide career development opportunities for those who are at a relatively early stage of their academic careers, but who have a proven record of research. Appointments are dependent on the successful award of the Leverhulme Fellowship, and the expectation is that Fellows will undertake a significant piece of publishable work during their tenure.

The ideal candidate will, by 1 September 2016, have a PhD in a relevant subject area, and have a track record of publication commensurate with their career stage. Those registered for a doctorate may apply only if they have submitted their doctoral thesis by the closing date of 4pm on 10 March 2016. Those who had their viva before 10 March 2011 are not eligible unless they have since had a career break. Applicants must either hold a degree from a UK higher education institution at the time of taking up the Fellowship or at the time of application must hold an academic position in the UK (e.g. fixed-term lectureship, fellowship). Candidates must not yet have held a full-time permanent academic post in a UK university or comparable UK institution.

These are fixed-term appointments for a 36 month duration. The Fellowship must commence between 1 September 2016 and 1 May 2017.

For further information about the Leverhulme Early Career Fellowship process, please [click here](#)

For further information about how to apply for this opportunity at the University of Birmingham, please [click here](#).

Back issues of the Newsletter are [here](#).

**For more and regular information on ENCLS activities and announcements, consult our website
www.encls.net regularly, and join us on [Facebook](#)!**