



## 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.)**

# Newsletter

## No. 1, January 2017

### Editor: Olga Springer

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

##### **Les lieux du rêve. Architectures fantastiques dans la littérature: textes et images (Florence)**

**6, 7 & 8 avril 2017**

**Date limite: 8 janvier 2017**

<http://institutfrancais-firenze.com/fr>

Le colloque propose de mettre en perspective commune le rêve et l'architecture. Unis, opposés, croisés, ces deux thèmes peuvent se décliner sous plusieurs aspects : l'architecture du rêve, les rêves d'architectures, la ville rêvée, les constructions projetées, l'imaginaire de l'architecture dans les rêves, les constructions oniriques des romans médiévaux, les visions merveilleuses de la Jérusalem céleste ...

Ce vaste champ de recherche a été, certes, déjà bien investi par les chercheurs, ce que prouvent les nombreuses études sur les villes idéales et l'architecture utopique, les traités d'architecture (qui ouvrent une fenêtre sur les rêves de l'architecte), l'écriture des hommes de l'art (de Vitruve et Villard de Honnecourt à Alberti ou Filarète ...), les constructions de l'imaginaire dans les récits de rêve ou de songe ...

C'est pourquoi le colloque 2017 s'est fixé pour objectif de recentrer ses travaux soit sur des éclairages novateurs de cette thématique double, soit sur des cas d'études originaux, avec une approche spécifique croisant architecture et imaginaire. La thématique inclut le sacré et le profane. Parallèlement, il s'attachera à favoriser l'interdisciplinarité dans l'analyse du rapport entre textes et images. Les périodes ciblées s'échelonnent de l'Antiquité au Baroque. Plusieurs axes de réflexion sont possibles pour ceux qui souhaitent présenter une communication :

1-la littérature transmet des récits imaginaires décrivant des architectures et des « lieux » (entendus au sens large) :

\*édifices fantastiques qui ont un caractère étonnant ou admirable en raison de leur architecture, des méthodes de construction ou des matériaux employés ;

\*édifices ou parties d'édifices issus du réel que le récit rend exceptionnels et inscrit dans le merveilleux ;

\*édifices qui s'inspirent d'un imaginaire - rêve ou vision- raconté.

Les choix de narration, de description et de mise en image, ainsi que le recours à la vision, au rêve ou à des effets spéciaux seront des paramètres d'étude significatifs. L'étude portera aussi sur la mise en image de ces lieux dans les arts, lorsqu'elle existe, en parallèle du texte.

2-les sources écrites et l'archéologie témoignent de pratiques anciennes exécutées dans des lieux rituels précis, édifices ou aménagements sacrés, où peut opérer le processus onirique. En tant qu' « architectures du rêve », ils matérialisent ainsi dans le réel une ouverture vers un espace merveilleux et surnaturel :

\*édifices sacrés de l'Antiquité (temples grecs, etc...) où le rêveur « voit » le rêve ; les divinités se manifestent ainsi au rêveur passif (cas de guérison, rêve prémonitoire, voyage de l'âme...) ;

\*édifices religieux du Moyen Âge où les pratiques antiques sont répétées ; le rêveur attend de rentrer en contact avec une divinité pour recevoir une vérité supérieure.

Les axes de réflexion cités ne sont pas exhaustifs et le comité scientifique se réservera la possibilité d'insérer des sujets novateurs, pour enrichir la réflexion et développer les échanges. L'angle d'étude a été choisi en considérant avec attention l'actualité de la recherche à la fois française et italienne, pour continuer d'apporter des pistes de réflexion nouvelles dans les disciplines impliquées, tout en espérant également susciter l'intérêt de chercheurs internationaux.

Les interventions seront en italien et en français (sans traduction simultanée), et donneront lieu à publication. Les propositions d'intervention dans la langue choisie avec titre (environ 250 mots) et notice biographique, doivent être envoyées à [noelle-christine.rebichon@institutfrancais.it](mailto:noelle-christine.rebichon@institutfrancais.it) d'ici le 8 janvier 2017.

Dates et lieux du colloque : 6, 7 & 8 avril 2017 ; Univ. de Florence (SAGAS) & Institut français Firenze

Comité scientifique :

Fulvio Cervini (Université de Florence, SAGAS), Mino Gabriele (Université de Udine, DIBE), Isabelle Mallez (Institut français Firenze), Noëlle-Christine Rebichon (Institut français Firenze, UMR 7323 CNRS-CESR Tours), Nicolas Reveyron (Université L. Lyon 2, UMR 5138).

Organisateurs :

Université L. Lumière Lyon 2, Università degli Studi di Udine, Università degli Studi di Firenze et le Centre d'Études Supérieures de la Renaissance de Tours, en collaboration avec l'Institut français Italia (IFI) et l'Institut français Firenze (IFF).

RESPONSABLE : Noëlle-Christine Rebichon

**Paris Interzone: The Transcultural Beat Generation (Collaboration, Edition, Translation)**

**EUROPEAN BEAT STUDIES NETWORK (EBSN) 6th Annual Conference**

**20-22 September 2017**

**Deadline: January 15, 2017**

In the late fifties and early sixties, several writers and artists associated with the Beat movement made their home in Paris at the so-called Beat Hotel, 9 rue Gît-le-coeur. Burroughs, Corso, Ginsberg and Gysin's sojourn at the Beat Hotel has, of course, been a key moment in the development of Beat culture as a transcultural movement. Paris was an important port of entry: from the French capital the Beats travelled to Europe and Asia. Paris has also been a crucial springboard to publish writing that was controversial or banned in America, such as *Naked Lunch* (Olympia Press, 1959). This year's conference will honor and address the key role that the French capital and Francophone cultures have played in the transculturalism of the Beats, by welcoming submissions in both French and English and holding a plenary session on language barriers and translation issues in Beat Studies. For this session, the organizers will act as translators with the aim of opening a long-awaited dialogue between English and French academic cultures. We are also planning to exhibit unpublished documents establishing close connections between Beat authors and their French publishers.

We are open to all types of submissions, from papers and panels to roundtables and performances. Submissions can focus on any aspect of Beat creativity, but priority will be given to proposals in relation to under-studied Beat figures, Franco-American collaborations and publications, or translation of Beat works:

- **Authors or artists still neglected in Beat Studies** (Antony Balch, Elise Cowen, Gregory Corso, Diane Di Prima, Brion Gysin, Mohamed Hamri, Ted Joans, LeRoi Jones, Michael McClure, Mohamed Mrabet, Harold Norse, Claude Pélieu, Polyphonix, Ian Sommerville, Anne Waldman, etc.)
- **Franco-American publishers** (Jean Fanchette, Lawrence Ferlinghetti, Maurice Girodias) and/or **publications** (*Evergreen Review*, *City Lights*, *Locus Solus*, *Paris Review*, *Olympia Press*, etc.)
- The Francophone intertext of Beat literature (Baudelaire, Breton, Genet, Artaud) or the Beat intertext of Francophone literature (Julien Blaine, Nicole Brossard, Yves Buin, Alain Jégou, Lucien Suel etc.)
- The Francophone reception of the Beats (by philosophers, sociologists, the media)
- Textual analysis of Kerouac's sporadic use of French or of his recently published French writings (*Ma Vie est d'hommage*, Boréal, 2016)

- **Translation of Beat works:** Arabic, Dutch, French (Mary Beach, Mohammed Choukri, Bernard Frechtman, Pierre Joris, Eric Kahane, Jean-Jaques Lebel, Claude Pélieu), Italian (Fernanda Pivano), Japanese, Turkish, etc.

**Confirmed Keynote Speakers:**

- **Jean-Jacques Lebel** (multidisciplinary artist, key intermediary between American and French Beat artists from the sixties onwards, and curator of the exhibition *Beat Generation* held at the Centre Georges Pompidou in 2016);
- **Andrew Hussey** (Cultural Historian, Biographer, and Director of the Center for Postcolonial Studies at the University of London's School of Advanced Study)

You don't need an academic affiliation to attend or participate in the conference, only to be a member of the EBSN (membership is free). For all enquiries, and to send abstracts of 250 words with a short bio, please contact the conference administrators: for proposals in English, Raven See ([rsee11@elmira.edu](mailto:rsee11@elmira.edu)), and for proposals in French, Anna Aublet ([anna.aublet@u-paris10.fr](mailto:anna.aublet@u-paris10.fr)). Papers will be limited to 20 minutes.

**Conference Fee** (includes refreshments & lunch): Full 3-day rate €80; 1-day rate €30 Student/Unwaged 3-day rate €40; 1-day rate €15 There will also be a final night dinner (cost and venue to be confirmed).

**Accommodation:** Reasonably priced rooms at special rates will be block-booked at local hotels close to the conference venue. Full details will be posted in May 2017.

**Conference Organising Committee:** Véronique Lane, Peggy Pacini, and Frank Rynne.

**MAJORITIES AND MINORITIES: LITERATURE AND IDENTITIES, TEXT AND CONTEXT (SOAS UNIVERSITY OF LONDON)**

**April 28, 2017**

**Deadline: January 15, 2017**

"Minor literature is not the literature of a minor language but the literature a minority makes in a major language." Deleuze and Guattari

"The three characteristics of minor literature are the deterritorialization of language, theconnection of the individual to a political immediacy, and the collective assemblage ofenunciation." Deleuze and Guattari

What makes individuals or communities belong to the minority or the majority? How do authors' positions within the minority-majority paradigm influence their fiction? Can we even formulate what minorities are? Do they have to be a minority in regard to a specific majority? Is it possible to define a majority? What does being marginal mean and how is it expressed in a work of art? How does the nation figure in defining minorities and majorities? What is the nation-state's role in minor-major relations?

This conference will focus on the many different kinds of minority voices emanating from South Asia in the decades since independence. Any South Asian language and any form of minority identity is welcome. By bringing scholars researching different voices from different languages in South Asia we aim to foster a dialogue that will help develop a South Asian paradigm of Minor Literature and help to identify the role of the state and different parallels across the subcontinent.

We would like to invite all scholars working on Indian or other South Asian literatures to submit an abstract on any of these or related areas.

- Caste and community
- Gender and sexualities
- Religions and traditions
- Marginalised geographies
- Poverty and class
- Minor literature in nationalisms and regionalisms

Paper proposals should include a title, 300-word abstract, institutional affiliation and contact information. Please submit proposals via email by **January 15, 2017** at the following address: [samconference2017@gmail.com](mailto:samconference2017@gmail.com)

**Le spirituel, concept opératoire en sciences humaines? (Université Rennes 2)**  
**Débat interdisciplinaire**  
**19-20 octobre 2017**  
**Date limite: 15 janvier 2017**

Depuis le poststructuralisme, la théorie, notamment littéraire, est devenue experte en matière d'analyse et de remise en question du soubassement idéologique propre à tout discours. La prise en compte de l'impact des contextes historiques, socio-politiques, des catégories sexuelles ou raciales entre autres ainsi que la problématisation du rapport du langage au réel ont contribué à éclairer les textes littéraires en tant que phénomènes discursifs. Toutefois, ces approches critiques se trouvent démunies lorsqu'il s'agit de dépasser cette « herméneutique du soupçon » (Ricoeur 1975) pour tenter d'élaborer une herméneutique « instauratrice de sens » (Goetz 2011 ; Ricoeur 1965), particulièrement lorsqu'il s'agit de penser l'humain au-delà de sa matérialité. Les chercheurs se heurtent alors à une question épistémologique d'importance : comment nommer ce qui déborde les positivités de l'existence ? Comment caractériser la quête esthétique, politique ou existentielle, que différents acteurs sociaux cherchent à approcher en des domaines aussi variés que l'art et la littérature, la sociologie, l'éducation, la philosophie de l'environnement ou les soins médicaux ? Au-delà des termes mystique et religieux, trop connotés et, à plusieurs égards, réducteurs de l'expérience humaine dans sa diversité, la notion du spirituel s'invite depuis plusieurs décennies dans ces considérations épistémologiques (Foucault 1979, 2001 ; Hadot 2002, 2008 ; Le Brun 2015 ; Vesperini 2015).

Ce colloque propose d'initier un dialogue interdisciplinaire afin de tenter de constituer la catégorie de « spirituel » comme concept opératoire en sciences humaines.

Dans le domaine des soins de santé, plusieurs chercheurs ont recensé des centaines de définitions différentes du spirituel et malgré une certaine confusion sémantique, veulent garder le terme (Swinton 2001 ; Pesut et al. 2008 ; Swinton & Pattison 2010 ; Jobin 2012). Dans les études indigènes, la notion de spiritualité permet de rendre compte de la singularité des rationalités autochtones dans leurs rapports au monde et à la notion de nature (Sefa Dei 2000 ; Goldin Rosenberg 2000). En philosophie de l'environnement et dans la pensée de la décroissance, le spirituel s'avère aujourd'hui un incontournable pourpenser la crise climatique et proposer des solutions durables aux défis contemporains (Bourg & Roch 2010 ; Viveret 2012 ; Egger 2012). Dans une philosophie athée également, ou résolument loin des traditions religieuses, un discours autour du spirituel s'affirme (Ferry 2010 ; Comte-Sponville 2006). En sociologie, les débats se poursuivent entre les tenants de cette catégorie (Wuthnow 2000 ; Heelas & Woodhead 2005) et ses contempteurs (Carrette & King 2005 ; Wood 2009, 2010), alors que d'autres approches se veulent plus consensuelles (Flanagan & Jupp 2007 ; Ammerman 2013, 2014). Enfin, la théologie se trouve fortement interpelée et renouvelée tant par son dialogue avec la postmodernité (Mark C. Taylor 1984, 2007 ; Ingraffia 1995 ; Vanhoozer 2003 ; Ward 1997, 2001 ; Nancy 2005, 2010) que par un réinvestissement de la dynamique du croire – spirituel, donc (Schneiders 2005 ; Robert 2009 ; Theobald 2015 ; Moingt 2015).

Dans les lettres et les arts contemporains, constitués par détachement du religieux, la question du spirituel ne fait pas moins débat. Au cœur d'un nombre croissant d'études littéraires (Fiddes 2000 ; Tate 2008 ; Wöhrer & Bak 2013 ; Zaugg & Birat 2014), elle se pose également dès lors qu'elle conditionne le rapport aux signes, à l'image (icône ou idole), à l'invisible, à l'extase. Une certaine mystique de l'art reprend à sa charge des thèmes existentiels et spirituels (Bordas & Gay-Barbier 2002 ; Cottin 2007 ; Conte & Laval-Jeantet 2008), relançant les philosophes sur les marques contemporaines du sublime Saint-Girons 2005) et du sacré (Dupuy 2008 ; Agamben 2016). Les problématiques de l'inquiétude de l'absolu (Jossua 2000), de l'immémorial (Thélot 2011), de l'émerveillement (Boblet 2011), de la beauté (Froidefond & Rabaté 2016) entre autres, hantent toujours la littérature. C'est pourquoi Eagleton (2012) soumet à son propre regard sceptique le scepticisme qui marque les études littéraires qui ne se préoccupent pas du sens des formes et de leur effet expérientiel dès lors qu'ils touchent au spirituel. Dans la « théorie française », même, se révèle une dimension spirituelle insoupçonnée (Caputo 1997). De plus en plus clairement avec le déclin des références religieuses en Occident et la complexification du rapport à la transcendance (C. Taylor 2007), il devient impératif de repenser le lien entre esthétique et spiritualité (cf. la collection « Esthétique et spiritualité » chez E.M.E., 2012 et s.).

Ce colloque invite ainsi à explorer une théorisation du spirituel dans un contexte culturel contemporain de « postsecularité » (McClure 2007), où s'articule une nouvelle compréhension du croire à l'ère de la postmodernité (Hungerford 2010). Il s'inscrit à cet égard dans la ligne des travaux interdisciplinaires du réseau international « Theorias ».

**Les propositions (250 mots environ), accompagnées d'une brève bio-bibliographie, sont à envoyer pour le 15 janvier 2017 via le site du colloque: <https://theospirit2017.sciencesconf.org>**

Comité scientifique :

Claude Le Fustec (claude.lefustec@univ-rennes2.fr)  
Myriam Watthee-Delmotte (myriam.watthee@ucouvain.be)  
Xavier Gravend-Tirole (xavier.gravend@unil.ch)

Organisation :

Équipe d'Accueil ACE (EA 1796), Université Rennes 2

**Liminalities: Metamorphosis and Chaos (California State University, Los Angeles, English Department)**

**Deadline: January 15, 2017**

<https://www.facebook.com/significationscsula/>

This year's theme is "Liminalities: Metamorphosis and Chaos." The conference will examine the transitional nature of in-between spaces and identities. We invite submissions exploring "Liminalities" in all or any of its meanings. Topics are not limited to, but could include: borders and transnationalisms, marginality, ambiguity and unpredictability, entanglements, thresholds, transformations or reformulations in identity, migration and movement. Areas of inquiry might include the fields of literature, linguistics, composition, rhetoric, creative writing, cultural studies, critical theory, philosophy, history, film, gender studies, and the natural and social sciences.

In honor of CSULA's 70th anniversary, we also welcome papers for a special panel discussing the ongoing metamorphosis of Los Angeles.

**Submission Guidelines**

Papers must be between 8 and 10 pages in length, excluding Works Cited and endnotes, and in strict accordance with MLA format. Please submit via email attachment (MS Word only) with a cover sheet stating your name, paper title, street address, email address, phone number, and institutional affiliation. In a separate document, please include a maximum 250-word abstract of your paper and a one-sentence thesis statement typed in bold print. Please delete your name or other identifying information from the header or body of your paper. Graduate students may submit only one paper for consideration. The proceedings will be published by the CSULA English Graduate Student Association.

**contact email:** [significations.csula@gmail.com](mailto:significations.csula@gmail.com)

**«L'ombra sua torna»: Dante, the twentieth century and beyond (School of Languages, Cultures and Societies, University of Leeds)**

**24<sup>th</sup> March 2017**

**Deadline: 20<sup>th</sup> January 2017**

Language, themes, theories, poetics, narrative structures, *auctoritas*, images, stories: contemporary culture still needs Dante for many reasons.

Dante's presence in twentieth-century world literature has been extensively studied, but mostly in separate works related to single authors. In recent years collective books such as the third volume of *Dante, oggi* and *Metamorphosing Dante: Appropriations, Manipulations, and Rewritings in the Twentieth and Twenty-First Centuries*, edited by Fabio Camilletti, Manuele Gragnolati and Fabian Lampart, as well as Emanuela Patti's monograph *Pasolini after Dante. The 'Divine Mimesis' and The Politics of Representation* have shown new tendencies in approaching the subject. We think it is time to take stock of current studies in this field, broadening the range towards the twenty-first century.

The distance between Dante's Middle Ages and our centuries allows particular insights on both sides. The scope of our investigation is not limited to contemporary Italian literature, but embraces contemporary world culture, not only enriching the individual subject areas, but also raising new methodological issues related to intertextuality, comparative literature, interdisciplinarity.

Dante Alighieri could be rightly considered the most representative Italian author in the 'canon' of world literature, and his relationship with twentieth- and twenty-first-century culture provides a profitable opportunity to insert Italian studies into a transnational perspective.

Keynote speakers to be confirmed.

We invite academics and postgraduate researchers to submit papers on any aspect of the relationship between Dante and twentieth- and twenty-first-century culture (literature, visual arts, music, cinema, television, entertainment, comics, education, journalism, advertising, etc.). Topics may include, but are not limited to:

- the presence of Dantisms;

- the presence of Dante and his works;
- Dante's reception;
- re-elaborations, manipulations, re-appropriations of Dante's works;
- Dante as an authorial model;
- Dante as a linguistic model;
- readings of and criticism on Dante's works;
- translation of Dante's works;
- comparative readings of Dante and authors (including artists, directors, musicians, etc.).

Each presentation will last 20 minutes, and may be given in Italian or in English. Researchers interested in taking part in the workshop are invited to send their abstract (300 words maximum) by Friday 20<sup>th</sup> January 2017, together with a short biography (50 words) specifying name, email address and affiliation to [mlsv@leeds.ac.uk](mailto:mlsv@leeds.ac.uk).

The organisers will send notification of acceptance, together with further details on the event, by Monday 30<sup>th</sup> January 2017. All interested researchers, at any level, are very welcome to participate and/or attend. Registration is free.

The programme for this event will follow in due course. For further information, do not hesitate to contact the organisers at the email addresses given below.

We look forward to hearing from you!

The organising committee:

Maddalena Moretti ([mlmmo@leeds.ac.uk](mailto:mlmmo@leeds.ac.uk))

Serena Vandi ([mlsv@leeds.ac.uk](mailto:mlsv@leeds.ac.uk))

## CELEBRATING HERCULES IN THE MODERN WORLD (University of Leeds)

July 7-9, 2017

**Deadline: January 31, 2017**

In June 2013 the Leeds conference „Hercules: a Hero for All Ages“ laid the foundations for a large-scale project on the reception of the ancient Greek hero Herakles in post-classical culture. Work has been proceeding quietly on four volumes arising from the original conference, to be published in Brill's series *Metaforms: Studies in the Reception of Classical Antiquity*. A grant from the AHRC's Networking fund is now supporting, amongst other things, the development of a new website (<http://herculesproject.leeds.ac.uk/>) and a follow-on conference at Leeds in July 2017.

Celebrating Hercules in the Modern World will reflect on the progress of the project so far, and work towards finalising the content of the volumes, due for publication in 2018-19: while the first two volumes are almost complete, there is scope for additional papers in all four, as detailed in the Call for Papers below. The conference will reunite a number of scholars from the 2013 conference, but also aims to bring new contributors on board: scholars from a wide range of disciplines are welcome - including history, art history, world literatures, drama, music, film and cultural studies - to share their expertise on the many contexts in which Hercules appears.

In 2013 we welcomed a number of practitioners talking about their Hercules-related work, including dramatists and the contemporary New Zealand artist Marian Maguire. This time there will be a presentation in the Clothworkers' Concert Hall of *Herakles*, a new oratorio by Tim Benjamin, fresh from its April 2017 première.

The conference will again make use of the excellent facilities on the main Leeds campus, with academic sessions based in the School of Music, and comfortable overnight accommodation in Storm Jameson Court.

All sessions will be plenary, to maximise the potential for cross-disciplinary discussion. Papers should be c.20 minutes in length. While proposals on any aspect of Herculean reception will be considered, we are particularly looking to enhance the volumes' coverage in the following areas:

*Herakles Inside and Outside the Church: from the first Christian Apologists to the end of the Quattrocento*: This volume examines Herakles-Hercules' adoption inside and outside the early Church as an allegorical figure, and appropriations of this figure in medieval Italian ecclesiastical literature and art. Papers on receptions in other parts of Christendom, and by other religions, would be particularly welcome. NB this volume is almost ready to go to press: any paper accepted for publication will need to be finished by the end of August 2017.

*The Exemplary Hercules*: This volume covers receptions of the hero in the Early Modern period, debating Hercules' status as the incarnation of virtue, ways in which this might be presented or problematised in different media, and the varieties of political capital made out of the figure. NB this volume will be the next to go to press: any paper accepted for publication will need to be submitted to the editors by the end of September 2017.

*Hercules Performed*: This volume explores Hercules' development in works written for performance, encompassing new works as well as re-workings of ancient tragedy and comedy, opera and oratorio as well as stage plays. Papers on receptions of Seneca's Hercules-plays, and on comic performances, would be particularly welcome. Any paper accepted for publication will need to be submitted to the editors by the end of December 2017.

*The Modern Hercules*: This volume covers Hercules' appearances in various media from the nineteenth century to the present day, including consideration of contemporary art, children's literature, cartoons, film, radio, video-games, political and commercial discourses. Papers on the use of Hercules in branding and political discourse would be particularly welcome. Any paper accepted for publication will need to be submitted to the editors by the end of December 2017. If you are interested in offering a paper, please submit a title and short abstract (200-250 words) by 31st January 2017 to the address: [herculesproject@leeds.ac.uk](mailto:herculesproject@leeds.ac.uk). If you want to discuss an idea before submission, you are welcome to e-mail Emma Stafford ([e.j.stafford@leeds.ac.uk](mailto:e.j.stafford@leeds.ac.uk)).

## THE TWENTIETH INTERNATIONAL STRINDBERG CONFERENCE: STRINDBERG AND THE WESTERN CANON (Jagiellonian University in Kraków)

1-4 June 2017

**Deadline: 31 January 2017**

During the whole of his writing career Strindberg was a restless canon-maker. In his capacity as writer, librarian, cultural scholar, polemicist and amateur researcher he constantly quoted sources, both historical and contemporary, including and excluding authors in his own work, and stretched and re-evaluated the boundaries of cultural values around the turn of the twentieth century. At the same time, he was a very active author in his own right, living in self-chosen exile but with an international intellectual background. All of this raises questions as to his relationship with the literary and cultural canon. The dynamics between local and global culture define the whole of his oeuvre and makes him one of those European authors that allow themselves to be interpreted in the context of *Weltliteratur*.

This theme opens up a number of questions, such as:

- Strindberg and tradition. How did Strindberg construct his predecessors and to which traditions did he link himself? Did his choice of various literary genres and dramatic aesthetics mean traditionalism or renewal?
- Strindberg and the European and American canons of Modernism. How does the interpretation of his works shift when looked at in a European or American context?
- Strindberg within the multimedia canon. Strindberg was a constant point of reference for Ingmar Bergman, both in his work for theatre and his films. What does the intermedia dialogue between Bergman and Strindberg look like? What do other Strindberg adaptations for cinema and TV achieve? How does the term *appropriation* function in this context? How have his texts been transformed to become sound and image?
- Strindberg and the canon of the theatre. How is a Strindbergian text altered in performative practice in theatre, ballet and opera? How do his dramas work from

the point of view of film and theatre directors, scenographers, and actors? How can he be placed in trends in the history of the theatre in Europe and beyond?

- Strindberg as local author. How did Strindberg, with his strong bonds with Sweden as nation – e.g. to the archipelago – relate to foreign cultural values? And how does contemporary society relate to Strindberg as one of the leading describers of Swedish life?
- Multicultural Strindberg. Strindberg was at the same time a multilingual cosmopolitan, an emigrant, theosophist, and reporter. In his capacity as a writer with his gaze trained upon both east and west, Strindberg obtains impressions from the universalist tendencies of the fin de siècle. His ambition to become a French author was followed up by studies in Hebrew, the Chinese system of logograms, Russian literature, and the history of the Middle East. How can you read Strindberg today taking as a starting point the global, postcolonial, and identity-political literary theories of our age?

The conference is being planned by the Strindberg Society and the Department of Germanic Languages at the Jagiellonian University in Kraków, Poland. The conference is receiving support from the Swedish Academy of Letters, History and Antiquities and the Swedish Embassy in Warsaw.

The planning committee consists of Katarina Ek-Nilsson, Gunnar Engwall, Lina Gatte and David Gedin. The conference is being organised by Jan Balbierz from the Section for Swedish Language and Literature at the Jagiellonian University in Krakow, along with Ph.D. students Jolanta Kucharska and Justyna Magiera.

The languages of the conference will be English and Swedish. Proposals for contributions (maximum 2,000 characters including spaces) should be sent to: strindberg2017@gmail.com

**Closing date for proposals: 31st January 2017**

The contributors will themselves be responsible for travel and accommodation costs. Information about accommodation alternatives will be distributed in March 2017.

**Crossing Borders: Negotiations, Provocations, and Transgressions (Birkbeck, University of London)**

**5-6 May 2017**

**Deadline: February 7, 2017**

Across the globe, borders are once again being erected, entrenched, and enlarged in order to contain, as well as to subject to the perpetual surveillance apparatus, people considered threats to the integrity of the national and supranational state. From Calais to Lesbos, the camp has returned with a vengeance in Europe, supported by dubious claims for security. The spectre of the Jihadist and economic migrant haunts the political imaginary of the 'advanced' nations of Western Europe, who now spare no mercy for those displaced by civil war, environmental disaster, or material immiseration. Areas of conflict are increasingly being captured by drones, which, crucial for security, are profoundly redefining the borders between state, civil society, and privacy. Yet the very instantiation of the border speaks to and raises the possibility of its being breached, of forms of traversal, of lines of flight. This could be the contested borderland, a zone of indiscernibility where state violence regulates the movement of capital and labour, as in the case of the Mexico-US border and the region of Kashmir. It could also be the borderless world of ubiquitous data collection, which, paradoxically, is recorded and stored in obscurely located and highly centralised data centres. Or, the faltering border between the conscious and the unconscious, whereby libidinal drives perpetually upset any stable sense of the sovereign self. Finally, 'crossing borders' poses a temporal question, directed to conceptions of historical change, the unpredictable instant of revolution which in shattering the known retroactively constitutes a border.

This conference is a call to intellectual arms, then, a provocation to think geographical, political, bodily, technological, and environment borders. What constitutes a border, how are they stabilised, and how can they be crossed, negotiated or transgressed? How are borders enacted, defined and re-defined by surveillance, technology, regulations and resistance? Are borders necessarily the logic of a colonial structure of thought, predicated on capture, division, and domination? How else might difference be thought and engaged? What is the discourse, language, imagery of the border? How are human bodies reciprocally shaped by the social environment? What model of the psyche can help us understand the rich diversity of socio-political mechanisms? How can we cross the border of rationality in order to explore and release the unconscious factors in our sense-making? And, crucially, how can we as academics cross institutional and disciplinary borders? We welcome submissions from across the Humanities and Social Sciences, and especially encourage contributions from artists and activists.

Suggested topics, but by no means exclusive to:

- Approaching the Fortress State: Migrants, Asylum Seekers, and Refugees.
- Borderlands, Hinterlands, No-Man's Land: Contested Borders.
- Settlements of the Border: Walls, Camps, Gates, and Occupation.
- Media Ecologies: Governance, Surveillance, and Hacking in the Anthropocene.
- Geographies of Data: Drones, Data Centres, and The Digital Commons.
- Borders and the Case of Psychoanalysis.
- Psychosocial Methodologies.
- Climate Change.
- Transnational and Transcultural Aesthetic Forms.
- Fictions of Passage.
- Theorists of Flight, Movement, and Non-Transcendent Crossings.
- Caste, Class, Gender, Race, Sexual Transgressions.
- Borders of Time: Revolution, Reaction, Restoration.

Proposals are invited for twenty-minute-papers and panels of three papers. Abstracts (300 words) should be submitted to [crossingbordersgradconference@gmail.com](mailto:crossingbordersgradconference@gmail.com) by **7 February 2017**. Please also include a short bio (no more than 150 words), contact details, and institutional affiliation. Accepted proposals will be notified by **28 February 2017**.

**One Hundred Years That Shook the World: Failures, Legacies, and Futures of the Russian Revolution  
(University of St. Gallen, Switzerland)**

**October 5-7, 2017**

**Deadline: February 15, 2017**

Centennials have always served as occasions for retrospection and reconsideration, especially if the events under consideration are generally seen as concluded. They urge us to explain the making of an event; to revisit its impact; to gauge its legacy; to debate and/or question its continuing relevance; to imagine the possibility of restaging or redeployment, etc.

The revolutionary events that took place in Russia were declared accomplished after the mythologized storming of the Winter Palace at 2.10 a.m. on Thursday, 25th October 1917, as the mantle clock in the Hermitage's "White Dining Room" indicates to this day. Due to the global changes these events set in motion, the Russian Revolution continues to loom large in intellectual debates one hundred years later.

The conference "One Hundred Years That Shook the World: Failures, Legacies, and Futures of the Russian Revolution" aims to look back at the Russian Revolution, to turn to its siblings and stepchildren, and to discuss the idea of a "revolution" in general. Accordingly, the conference serves as a stage for three related discourses: (a) the Russian Revolution; (b) comparative perspectives; (c) conceptual challenges.

*a) The Russian Revolution*

- Was there something specifically "Russian" that made this event possible? Does the Russian context promote a particular understanding of political practice? How did it affect/shape/influence policy-making in Russia, political formations and movements, and post-revolutionary theory?
- What changes did the Russian Revolution bring forth in everyday life (on the social, political or legal level, concerning gender issues, labor rights etc.)?
- How was the Russian Revolution conceived, imagined, and re-enacted in the cultural realm?

*b) Comparative Perspectives*

While acknowledging the importance of the American, French, and other transatlantic revolutions of the late eighteenth and early nineteenth century, we would like to focus on historical comparisons between the Russian Revolution and the revolutions that directly preceded (1848, Paris Commune, 1905) or succeeded it (the November Revolutions of 1919, the Chinese Cultural Revolution, as well as the anti-colonial revolutions in Latin America, Africa, and South Asia). More recent phenomena like the so-called revolutions in Eastern Europe or the "Arab Spring" deserve consideration as well. These events raise a second series of important questions:

- What perspectives were opened for the restaging of revolutionary action(s), and how do they influence our current understanding of such action(s)?
- How is the historical memory of revolutions transmitted and reshaped by later generations? What role do different forms of memory and commemoration play?
- What do we mean when we talk about the success or failure of a revolution, and what are the most common pitfalls during their unfolding?

*c) Conceptual Challenges*

Lastly, we turn to the concept of revolution proper. Whereas the Left seems to be divided between a reluctant use of this notion – due to its totalitarian manifestations – and an unconditional, sometimes romanticized support, mainstream media do not mind using the label of revolution for current events in a fairly loose manner (umbrella revolution, etc.). This leads to a final series of questions:

- What in fact allows us to refer to an event as a revolution? Are there any distinctive criteria – objectives, organizational models, and/or strategies – that need to be fulfilled? What distinguishes revolutionary action from other types of political action and/or structural changes (revolt, insurrection, insurgency, riot, social movements, etc.)? What do we know about the temporality and spatiality of revolution?
- How does the rise of new subjectivities endanger or enrich the thinking and reenacting of revolutions? How do new technological and communicative means, current economical regimes, and social structures alter our understanding of revolutionary action?
- What are the representational strategies – in media discourse, in the visual arts, historical fiction, etc. – that shape contemporary views of the revolutionary past and the future possibility of revolutions?
- How do political revolutions relate to events and processes labeled as "revolutions" in other fields (digital revolution, scientific revolution, etc.)?

The organizers invite scholars from all levels and across disciplines (preferably philosophy, Slavic studies, political science, and history) to consider these and other questions in a collective attempt both to rethink the significance of the Russian Revolution and to further our critical understanding of the concept and practice of revolution today.

#### ORGANIZATIONAL DETAILS:

Invited speakers: There will be six keynote lectures and 36 short presentations organized in four time slots consisting of three parallel sections with three presentations each.

The confirmed keynote speakers are: *Geoffroy de Lagasnerie* (Paris), *Christoph Menke* (Frankfurt/Main), *Jean-Luc Nancy* (Strasbourg), *Donatella Della Porta* (Florence), *Sylvia Sasse* (Zurich), *Karl Schlögel* (Berlin)

Target group for the CfP: The CfP is addressed to postgraduate students, doctoral and postdoctoral researchers, junior and senior faculty members. Work-in-progress or cooperative contributions are explicitly invited, as well as artistic projects and literary contributions. Conference Language: English.

**APPLICATIONS:** Abstracts for applications should not exceed 400-500 words. A biographical note should also be included. The deadline for the submission of abstracts is **February 15th, 2017**. Candidates will be informed by *May 1st, 2017* and should confirm their participation by *May 15th*. Paper presentations should not exceed 20-25 minutes. They will be presented in three concurrent panels, and will be followed by a 20-15 minutes of discussion. No complete paper is to be delivered before the conference takes place.

Apart from the more general topics outlined in the Call, following sub-topics could also be taken into consideration as signposts for the abstracts:

- The Russian vs. the Cultural Revolution
- Notions of the Permanent in Revolutionary Processes
- Concepts & Aesthetics of Revolutionary Practices
- Social Imaginaries, Utopian Visions & Revolutionary Subjectivities
- Ethics of Revolution: Emancipation, Self-Determination, Violence
- Post-Communist Regimes & Neoliberalism
- Propaganda and Manipulation: Pathologies or the Revolution's Second Nature?
- Typologies of Revolution: Intensity, Discursive Settings, Operational Limits, Goal-Dependency and the Contextual Embeddedness of Revolutionary Practices
- Leadership and Mass Movements

Additional Events: Beside the conference itself conducted at the University of St. Gallen on October 6-7, 2017, there will be two additional events targeting a broader audience: a panel discussion at the Literaturhaus Zürich on October 5, with selected speakers from the conference (conducted in German), and a "wrap-up" conveying central findings from the conference to a broader audience in the evening of October 7, 2017 at the cultural center "Palace" in St. Gallen.

Publication: A publication of the conference proceedings is already being planned.

#### ORGANIZERS:

Department of Philosophy, University of St. Gallen (Prof. Dr. Dieter Thomä, Dr. des. Thomas Telios); Department of Russian Culture and Society, University of St. Gallen (Prof. Dr. Ulrich Schmid); Literaturhaus Zürich; Palace, St. Gallen

**Birth, Death, and Rebirth: (Re-)Generation as Text (The 19th Annual International Conference of the English Department, University of Bucharest)**

**8-10 June 2017**

**Deadline: March 19, 2017**

Email: [conf.eng.litcult@lls.unibuc.ro](mailto:conf.eng.litcult@lls.unibuc.ro)

Confirmed keynote speakers:

**Prof. Vera M. Kutzinski** (Vanderbilt University, Nashville)

**Dr Chris Louttit** (Radboud University, Nijmegen)

**Dr Daniela Zaharia** (University of Bucharest)

Birth and death have traditionally been perceived as the limits of human life. And yet myth, ritual, literature, arts and the media have challenged their implacable power to regulate it. Religions have elaborated cosmogonies and eschatologies, told of the births of gods and saviours, and promised various forms of afterlife—the survival of the discarnate soul, metempsychosis and reincarnation, or the phoenix-like rebirth of the regenerated body. The human reluctance to accept the natural finality of death has given rise not only to utopias but also to dystopias of immortality (vampires and zombies).

Applied metaphorically to literary and cultural trends and texts, the cycle of birth, death, and rebirth perpetuates itself, with each cultural age and form marking the death of the previous one, yet always reinventing it with renewed energy. Cultural deaths have been announced many times—from Nietzsche's death of God to Roland Barthes' death of the author, from Eliot's *Waste Land* and Beckett's post-war death of values to the death of the individual and Stephen Frosh's identity crisis, from the post-Holocaust death of language to the post-Cold War death of cultural expression. Yet, from the death of theatre and excessive minimalism to the renewed physical energies of intercultural theatre, from John Barth's successive proclamations of a literature of exhaustion and a literature of replenishment, from the much proclaimed death of the novel followed by its reinvention through storytelling, crises have been surpassed and various forms of text have been regenerated. Whether this has involved genre crossovers, mixtures, adaptations, reinterpretations, hybridizations, etc., there has always been something more to say. Announced deaths have always been followed by their "posts," which are actually attempts at regeneration and new life.

Another dimension of birth, death, and rebirth that we propose to investigate is the cultural logic that governs our contemporary media landscape. We inhabit an age of (re-)generation and retelling, where adaptation has become the most profitable practice in the popular media, and a growing vocabulary has emerged to define the possibilities afforded by this development—"sequel" and "prequel", "reboot" and "soft reboot", etc.—entering the parlance of consumers, critics, and academics, as well as industry insiders. Following the work of scholars such as Deborah Cartmell, Linda Hutcheon, Thomas Leitch, and Julie Sanders, we hope the conference will help to illuminate the various contemporary media practices that can be brought under the heading of "adaptation".

We invite papers addressing, but not limited to, the following topics:

- The symbolism of birth, death, and rebirth in mythology, literature, the arts, cultural studies, and the media
- Challenging birth, death, rebirth, and sexuality in a gendered perspective
- Birth, death, rebirth and the Christian/eschatological dimension in literature and cultural studies
- Birth, death, and rebirth in popular culture and science fiction: vampires, zombies, and paranormal phenomena
- Reconceptualizations of birth, death, and rebirth in philosophy: echoes in literature and cultural studies
- The dance of death, memento mori, etc.: old commonplaces revisited
- Literary and cultural responses to violent death through war and terrorism
- Death and mystery: crime fiction
- Textual deaths and rebirths: from deconstruction to reconstruction and the performance of culture, from exhaustion to replenishment
- The death and rebirth of genres and forms: the novel between formal experiment and the return of storytelling
- The rebirth/regeneration of the text through rewriting, adaptation, appropriation and remediation
- Hybridization as new life
- Birth, death, rebirth and memory studies
- The role of popular transmedia franchises in the adaptation of old texts
- Adaptations combining a variety of source texts and traditions;
- Neo-Victorian or steampunk rewritings of canonical texts and the ideologies that informed them
- Historical fantasy retellings of foundational characters and events

Conference presentations should be in English, and will be allocated 20 minutes each, plus 10 minutes for discussion. Prospective participants are invited to submit abstracts of up to 200 words. Proposals should be in .doc or .docx format, and should also include name and institutional affiliation, a short bio (no more than 100 words), and e-mail address. Proposals for panel discussions (to be organized by the participant) will also be considered.

We look forward in particular to hosting a panel organized by the Romanian Studies Association of America, applying a Romanian Studies perspective to aspects of the conference theme.

A selection of papers from the conference will be published in *University of Bucharest Review* (ISSN 2069–8658; listed on Scopus, EBSCO (Literary Reference Centre Plus), CEEOL, and Ulrichsweb; CNCS category B). See the guidelines for contributors at <http://ubr.rev.unibuc.ro>.

**Seventh International Conference on Consciousness, Theatre, Literature, and the Arts (University of Bucharest, Romania)**  
**5-7 June 2017**  
**Deadline: 1 April 2017**

The main conference venue will be the [Odeon Theatre](#) in Bucharest. Abstracts (up to 1 page) are invited for papers relating any aspect of consciousness (as defined in a range of disciplines involved with consciousness studies) to any aspect of theatre, performance, literature, music, fine arts, media arts and any sub-genre of those. We also welcome creative work! Please send the abstract to Professor Daniel Meyer-Dinkgräfe, [dmeyerdinkgrafe@lincoln.ac.uk](mailto:dmeyerdinkgrafe@lincoln.ac.uk) Deadline for receipt of abstracts is **1 April 2017**.

**2017: A Clarke Odyssey, A Conference Marking the Centenary of Sir Arthur C. Clarke (Canterbury Christ Church University, Canterbury, UK)**  
**9 December 2017**  
**Deadline: 30 July 2017**

Keynote Speakers: Stephen Baxter

Dr Sarah Dillon (University of Cambridge)

Sir Arthur C. Clarke is one of the most important British SF writers of the twentieth century – novelist, short-story writer, scriptwriter, science populariser, fan, presenter of documentaries on the paranormal, proposer of the uses of the geosynchronous orbit and philanthropist.

We want to celebrate his life, work and influence on science fiction, science and beyond.

We are looking for twenty-minute papers on topics such as:

- any of Clarke's publications
- influences on Clarke
- Clarke's influence on others
- the Second World War
- Sri Lanka/Ceylon
- the Cold War
- adaptations to film, television, radio and comic books – 2001: A Space Odyssey, 2010: The Year We Make Contact, Rendezvous with Rama, Trapped in Space, etc.
- collaborations
- A.I. and computers
- alien encounters and first contact
- astronomy, space and space travel
- Big Dumb Objects
- the destiny of life and mind in the universe
- the far future
- futurology
- politics
- religion, the transcendent and the paranormal
- science and scientists
- world government
- Young Adult fiction
- the Arthur C. Clarke Award for science fiction, the Sir Arthur Clarke Award for achievements in space and the Arthur C. Clarke Foundation awards

Please submit four-hundred-word abstracts and a hundred-word biography to [AndrewMButler42@gmail.com](mailto:AndrewMButler42@gmail.com) and [P.A.March-Russell@kent.ac.uk](mailto:P.A.March-Russell@kent.ac.uk) by **30 July 2017**.

The conference will be co-organised by Dr Andrew M. Butler (Canterbury Christ Church University) and Dr Paul March-Russell (University of Kent). Further details will be available from <https://2017aclarkeodyssey.wordpress.com/>

## 2. CALLS FOR CONTRIBUTIONS

### **Colloquia Comparativa Litterarum**

**Deadline: February 28, 2017**

Please send your new article in comparative literature to be considered for the 2017 issue of *Colloquia Comparativa Litterarum*.

*Colloquia Comparativa Litterarum* is a scholarly review of Sofia University, Bulgaria, established in 2015 as a Yearbook. It publishes double blind peer-reviewed studies in Comparative Literature with an emphasis on the European Literature, focusing in particular on Balkan issues and mainly on the period from the 18<sup>th</sup> century until today: [ejournal.uni-sofia.bg/index.php/Colloquia](http://ejournal.uni-sofia.bg/index.php/Colloquia)

*Colloquia Comparativa Litterarum* expresses itself in three languages: Bulgarian, French and English. This journal provides immediate open access to its content. It is indexed at CEEOL.

Papers for the journal's upcoming issue will be accepted until February 28<sup>th</sup> 2017. Please send your text submissions, in English, French or Bulgarian, by email: [colloquiacl@gmail.com](mailto:colloquiacl@gmail.com)

### **Research project and web portal *Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben***

<http://www.polyphonie.at>

The editors Beate Baumann (University of Catania), Michaela Bürger-Koftis (University of Genoa) and Sandra Vlasta (Johannes Gutenberg University Mainz) kindly invite contributors to send proposals for the multilingual web portal *Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben* (<http://www.polyphonie.at>, ISSN 2304-7607).

This international research project investigates the many and diverse connections between multilingualism and creativity in writing systematically and from an interdisciplinary perspective. The aim of the project is to explore the more or less close relationship between individual/social multilingualism and creativity in general, and in particular literary creativity.

On the web portal's publication platform contributions from the fields of biography studies, research on multilingualism, neurolinguistics, applied linguistics, translation studies, literary studies, comparative studies, media and communication studies are published. New contributions are being published twice a year, the platform is updated in June and December.

Contributors are kindly invited to send their proposals for contributions for the issue to be published in **June 2017**. The contributions should comply with the web portal's research focus and correspond to one of the fields present on the web portal. Please send your abstract (500 words) together with your contact details and a short academic CV to the editors ([webportalpolyphonie@gmail.it](mailto:webportalpolyphonie@gmail.it)). Contributions are welcome in English, German and Italian.

The final contribution should not exceed 7.000 words and should be introduced by an abstract (max. 100 words) in English.

### ***Reconsidering Development***

Call For Papers Spring 2017

**Deadline: February 15, 2017**

The editorial board of [\*Reconsidering Development\*](#) invites submissions for the Spring 2017 volume of the journal. *Reconsidering Development* is an open access, peer reviewed e-journal that aims to create an equitable space for dialogue and discussion concerning the theory and practice of international development. Submissions can be research articles, policy briefs, book reviews, and photo essays on a variety of development topics. Previous issues have included articles on development and aid, economics, education, the environment, health, and language, but submissions are not limited to these topics. For the Spring volume, the journal is seeking manuscripts and media which fall into either of two themes, one specific and the other general: 1) Refugees, Migration, and Movement, 2) Reconsidering Development Theory and Practice. See below for more information on the submissions criteria, process, and guidelines. The deadline for submissions is February 15, 2017.

Submissions are encouraged from a wide variety of development actors—scholars, graduate students, practitioners, policy-makers, and community activists—spanning different disciplines and geographic regions. *Reconsidering Development* particularly encourages submissions that reflect underrepresented voices, creative methodologies, and contemporary forms of expression in order to reconsider the broader field of development. We hope that this deliberate fusion of experiences will help to transform and push the boundaries of knowledge around which development theory

and practice is built. The journal's readers include faculty and students in many departments— including the social sciences, public policy, economics, education, history, health sciences, and development studies—as well as development practitioners and policymakers. Therefore, we prefer submissions that speak across disciplines and to a general audience of scholars and practitioners.

We are seeking manuscripts and media which fall into either of the two themes. Suggested topics within these themes include, but are not limited to:

#### Refugees, Migration, and Movement

- Refugees and migration in light of nationalist movements around the world
- Nations, non-state actors, and transnationalism
- Education, political participation, and social inclusion
- Human rights and migration
- The role of international development and humanitarian assistance in a refugee crisis

#### Reconsidering Development Theory and Practice

Recent trends and practices in international development, related to politics and governance, the environment, food security, natural resources, economic growth, health and education, and more

Development policies/concepts/models which have received too much attention, or those which have not received enough

Questioning development institutions and goals

The culture and institutions of international development

Theoretical, historical, philosophical, or political concerns around international development

Marginalized voices in development

#### Submission Deadline: **February 15, 2017**

Articles must be submitted through the [Submit Article link](#) on the *Reconsidering Development* [website](#). See below for details about submission formats.

#### Seeking Reviewers, Copy Editors, and Assistant Editors

We are also seeking peer reviewers and copy-editors for *Reconsidering Development* to assist with reviewing and editing the Spring volume and future issues. In addition, the editorial board is accepting applications for assistant editors from the fields of economics, environmental sciences, health, or interdisciplinary international development studies. To volunteer for any of these positions, please fill out this brief [volunteer form](#).

#### Submission Formats

Submissions are accepted in the form of research articles, policy notes, book reviews, and photo/artistic essays.

#### Research Articles

Research Articles should be well-rounded conceptual or empirical analyses, based on original research, and should include a literature review and conceptual/theoretical framework, methods, and analysis/discussion sections. Articles may (and are encouraged to) include accompanying media (graphs, maps, figures, photos). Articles are typically 7,000-9,000 words in length.

#### Policy Notes/Briefs

Policy Notes/Briefs are short descriptions of innovative development policies or programs or evaluations of development policies or programs. While these may focus on a particular issue or context, they should have relevance for the journal theme and an international audience. Notes may (and are encouraged to) include accompanying media (graphs, maps, figures, photos). Notes should not exceed 2,000 words in length.

#### Book Reviews

Reviews can cover one book or several related titles, preferably those published in the last two years. Preference will be given for reviews that critically engage with the book and connect it with larger issues in academics and society, beyond a summary of content. Reviews should not exceed 1,000 words in length.

#### Photo/Artistic Essays

Photo or artistic essays convey a powerful message using photographic images or artwork while telling a story or exploring an idea. We request an accompanying written piece to the artistic expression in the form of 100-300 words (either as an attached essay or as detailed captions to each photo) to be uploaded as a separate document. In addition to original photos and artwork, we also encourage video and audio submissions. All media may be edited for size and quality to fit layout or optimize files for web delivery. Authors will have the opportunity to preview results before publication.

For additional information on submission requirements, please refer to the [Submission Guidelines and Policies](#).

**Canada & Beyond: An International Journal of Canadian Literary and Cultural Studies**

[www.canada-and-beyond.com](http://www.canada-and-beyond.com)

**Open Call**

*Canada & Beyond* is an online journal looking at Canadian cultural productions and their interaction with cultures and critical perspectives from 'beyond'.

Its primary goal is to help establish critical dialogue among an international community of artists and intellectuals with common views on the political and social roles of literature, art and other forms of cultural expression. Such common views may well be synthesized as deriving from postcolonial, antiracist and feminist critical stances.

The General Editors, Pilar Cuder Domínguez and Belén Martín Lucas, invite submissions of articles on Canadian culture (including literature, drama, film, media, visual arts or translation). We welcome transdisciplinary criticism, and we are most interested in looking at the interactions both in creative and critical practices between writing and visual arts, creative writing and theory, transnational discursive sites, multilingual projects, multimedia art and popular culture. Literature constitutes our primary interest, though we aim to go "beyond" traditional understandings of "literature". In a similar line, we also encourage comparative studies that look from Canada beyond Canada, and from "beyond" to Canada.

Please submit your contributions through our OJS web: [www.canada-and-beyond.com](http://www.canada-and-beyond.com)

**BCLA SERIES: STUDIES IN COMPARATIVE LITERATURE**

Opportunities for Publication

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; the BCLA may also be able to offer publication support.

If you have a manuscript that corresponds to our comparative concerns, please write to LEGENDA's Managing Editor, Dr Graham Nelson (graham.nelson@mod-langs.ox.ac.uk) and to the Editorial Committee Secretary, Dr Dorota Goluch (goluchd@cardiff.ac.uk). 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: <http://www.legendabooks.com/proposals.html>

The series has published over thirty titles to date. A full list is available from the following website:

<http://www.legendabooks.com/series/sic1>

We look forward to hearing from you.

Studies in Comparative Literature Editorial Committee

Editorial Committee:

Dr Emily Finer, University of St Andrews

Dr Dorota Goluch, Cardiff University (Secretary)

Dr Priyamvada Gopal, Churchill College Cambridge

Dr Duncan Large, British Centre for Literary Translation, University of East Anglia (Chair) Prof. Timothy Mathews, University College London

Prof. Wen-chin Ouyang, SOAS, University of London

Prof. Elinor Shaffer, School of Advanced Study, University of London

### 3. PUBLICATIONS AND DOCTORAL THESES

#### Books

##### ***Vers une esthétique interculturelle de la réception***

Fabien Pillet

Universitätsverlag Winter, 2016. ISBN: 978-3-8253-6607-0

Les recherches comparatistes contemporaines, notamment à travers les différents modèles de 'World Literature' développés à partir de la fin du siècle dernier, tendent, si ce n'est à abandonner, en tout cas à prendre de moins en moins en considération les aspects proprement esthétiques de la littérature. Ce livre se propose de s'opposer à cette tendance en offrant un modèle théorique alternatif.

Convaincu que la dimension réceptrice de l'art littéraire est la meilleure voie pour une analyse esthétique et interculturelle, l'ouvrage présente un modèle fondé à la fois et sur l'adaptation et la spatialisation des principaux concepts de l'esthétique de la réception et sur une 'cartographie' des diverses relations culturelles possibles entre les différents espaces littéraires produisant et recevant des textes.

Un modèle théorique pertinent devant pouvoir s'appliquer, le livre présente aussi trois études de cas de réception interculturelle démontrant sa pertinence et sa validité.

Commander cet ouvrage [ici](#).

##### ***Permanence et variation: Hommage à Dolores Ligatto***

Sous la direction de Thomas Faye et Sonia Fournet-Pérot

Pulim, 2016. ISBN: 978-2-84287-688-3

Comment rendre compte de la richesse et de l'ampleur de la carrière de Dolores Ligatto, enseignante à l'Université de Limoges de 1978 à 2006, en quelques pages ? La tâche était ardue et les éditeurs de cet ouvrage ont bien conscience qu'il y aurait bien davantage à écrire pour rendre encore plus dignement hommage à celle dont la vie a été vouée à la recherche, à la compréhension du monde et à la transmission du savoir.

Le présent volume, né de journées d'étude tenues les 13 et 14 juin 2013 à l'Université de Limoges en hommage à notre collègue disparue, rassemble quelques contributions de ses amies et amis les plus fidèles, de quelques-uns de ses disciples ou encore de ceux qui ont tout simplement eu le plaisir de croiser son chemin. Chacun à sa manière, dans son domaine d'excellence et de spécialité, offre une réflexion sur le thème de la permanence et de la variation qui était si cher à Dolores.

La diversité des approches choisies – historique, philosophique, sémiotique, linguistique... – se veut le reflet de la diversité des domaines auxquels Dolores Ligatto s'intéressait et dans lesquels elle a, d'une manière ou d'une autre, laissé son empreinte.

#### Sommaire

Prologue

- Bibliographie sélective Dolores Ligatto
- Towards a Theory of Practice (Teresa KEANE GREIMAS)
- Universidad y Democracia ¿Investigación y anamnesis? (Alicia Noemí FARINATI)
- A manera de coda (María Isabel SANTA CRUZ)
- Le retour des Espagnols à Oran en 1732 : les limites d'une utopie (Luis Fernando FÉ CANTÓ)
- Le refranero face au temps Le regard d'un patriarche éternellement tourné vers l'avenir (Sonia FOURNET-PEROT)
- ¿Cómo asumir la crisis y no llorar en el intento? Irrisión, parodia y cinismo en representaciones icónicotextuales de la crisis (Thomas FAYE)
- Le genre grammatical et ses variations (Christian BOIX)
- Des proverbes pas si sages ! De l'alternance modale dans les subordonnées concessives de la sagesse populaire (Sonia FOURNET-PEROT)
- Dos variaciones sobre la permanencia de un tema y un artificio (Eduardo RAMOS-IZQUIERDO)

Commander cet ouvrage [ici](#).

***The Mechanic Reader. Digital Methods for Literary Criticism***

Proceedings of the Siena Conference, 12-13 June 2015

Edited by Francesco Stella & Fabio Ciotti

[Website](#)

**Contents**

*The Mechanic Reader. Instead of a Preface*

di Francesco Stella 3

**I. On Moretti's Distant Reading**

*Sul distant reading: una visione critica*

di Fabio Ciotti 12

*A Distant Episteme. New Conditions of Knowledge*

*in Franco Moretti's Distant Reading (2013)*

di Alberto Comparini 20

*Distant reading: some musings between world literature*

*and digital humanities*

**II. A Status of Research. Recent updates**

*Computational Models (of Narrative) for Literary Studies*

di Antonio Lieto 36

*LiteraMorphosis. Digital Technologies and the Transformation of Literary Culture*

di Lucia Esposito, Emanuela Piga, Alessandra Ruggiero 43

*New Literary Hybrids in the Age of Multimedia Expression. Reflections on a Thematic Project Sponsored by the Coordinating Committee of ICLA*

di Marcel Cornis-Pope 48

**III. Chronological applications**

*Archivi elettronici di poesia latina e opzioni multiple di ricerca intertestuale*

di Paolo Mastandrea 56

*Computational methods of literary criticism: an example of use*

*in Marco Polo's *Devisement du monde**

di Dominique Lapierre, Jamie Tehrani 66

*Measuring the average population densities of plays. A case study*

*of Andreas Gryphius, Christian Weise and Gotthold Ephraim Lessing*

di Katrin Dennerlein 78

*Manzoni's Electronic Interpretations*

di Claudia Bonsi, Angelo Di Iorio, Paola Italia e Fabio Vitali 87

*Giacomo Leopardi's Zibaldone as a digital research platform:*

*a methodological proposal for its semantic reconstruction*

*and discursive mediation*

di Silvia Stoyanova 96

*I Sistemi Artificiali Adattivi e l'opera di Fernando Pessoa:*

*possibili applicazioni a fini ecdotici e critici*

di Simone Celani 105

*Biofiction, Documentality and the Internet:*

*metamorphoses of a Literary Genre*

di Riccardo Castellana 113

***Transatlantic Landscapes: Environmental Awareness, Literature and the Arts***

José Manuel Marrero Henríquez (ed.)

Alcalá de Henares: Franklin Institute – UAH, 2016. ISBN: 978-84-16978-05-2

The basic agenda of *Transatlantic Landscapes. Environmental Awareness, Literature and the Arts* is to contribute to the growth of environmental awareness by challenging the epic values of conquering and dominating nature and by responding to the culture of modeling spaces – and the literary and artistic landscapes projected on them--- at the exclusive service of humankind. Euro-American culture has envisaged humans sitting on the throne of Creation, and

anthropocentrism has greatly contributed to the overexploitation of natural resources. Nevertheless, the same literary, artistic, ideological, scientific, and technical devices at the service of devastation allow us to measure in great detail the dimension of the ecological crisis, as well as to study their contribution in spreading the general feeling of earthliness and environmental awareness that has been growing since the publication of the first global study of the perils accompanying Western economic ideas of progress (*The Limits to Growth*, 1972). Anthropocentrism has proved to be a powerful tool to unveil human hubris, increase humankind's sense of responsibility with regards to Nature, and impel a revision of its own conceptions of inhabiting the world. There is no doubt that Nature lies at the bottom of these possibilities for the redemption of Western culture, for it is Nature's voice that has inspired the changed relationship between Nature and humankind in what has been called the Anthropocene Era. This Era prompts us to consider the biosemiotic suggestion that life itself is a process of signification, the new understandings of the agency of Nature, and the attention of ecological economics to the interdependence and co-evolution of human economies and natural ecosystems. Although the perception of the world "is everywhere filtered and transformed by technology, altered by the countless tools that interpose themselves between our senses and the earthly sensuous [David Abrams perceives that...] there's a wildness that still reigns underneath all these mediations – that our animal senses, coevolved with the animate landscape, are still tuned to the many-voiced earth". Abrams' appreciations highlight the instinct for survival at work in the arts and sciences. This idea also abounds in the work of Jorge Wagensberg who extensively has detailed the fact that Nature, beauty, and knowledge are intimately interwoven: Nature rewards those who are able to notice its beauty because those will precisely be the ones capable of learning from its regularities in space and time, that is, from its harmonies and rhythms.

#### ***Le riscritture di Great Expectations. Sei letture del classico dickensiano***

Claudia Cao

Milano-Udine: Mimesis, 2016. ISBN: 9788857534206

This book examines a rich group of novels, each of which was published as an "answer" to *Great Expectations* by Charles Dickens. After an introductory section offering an overview on the reception and the adaptations of this classic – from the first theatrical transpositions to the most recent fanfictions and crossovers – the research deals with the key issues regarding the debate around intertextuality. Then, before going on to analyze each novel, it focuses on the definition of rewriting and the methodological approach to its study.

The book asserts that the large number of rewrites and adaptations testifies some of the responses produced by the readers of this Dickensian classic, achieving a different thematic effect than that of the original text: authors such as Alanna Knight, Michael Noonan, and Sue Roe focus on secondary characters, H. G. Wells unmasks the hypocrisy and false values of the English bourgeoisie, hidden behind Pip's illusory social climbing, Peter Carey and Lloyd Jones question the canonical tradition from the perspective of Great Britain's former colonies.

The constant theoretical reflection on the act of rewriting also allows readers to investigate the processes through which these works in the second degree shed new light on the semantic potential of the Dickensian text and capture unexpressed voices, confirming the novel's vitality and its ability to speak to a contemporary audience.

Further information [here](#).

#### ***All Ears: The Aesthetics of Espionage***

Peter Szendy. Translated by Roland Végső

Fordham University Press, 2016. ISBN: 9780823273966

The world of international politics has recently been rocked by a seemingly endless series of scandals involving auditory surveillance: the NSA's warrantless wiretapping is merely the most sensational example of what appears to be a universal practice today. What is the source of this generalized principle of eavesdropping?

*All Ears: The Aesthetics of Espionage* traces the long history of moles from the Bible, through Jeremy Bentham's "panacoustic" project, all the way to the intelligence-gathering network called "Echelon." Together with this archeology of auditory surveillance, Szendy offers an engaging account of spycraft's representations in literature (Sophocles, Shakespeare, Joyce, Kafka, Borges), opera (Monteverdi, Mozart, Berg), and film (Lang, Hitchcock, Coppola, De Palma). Following in the footsteps of Orpheus, the book proposes a new concept of "overhearing" that connects the act of spying to an excessive intensification of listening. At the heart of listening Szendy locates the ear of the Other that manifests itself as the originary division of a "split-hearing" that turns the drive for mastery and surveillance into the death drive.

Peter Szendy is Professor of Philosophy at Université de Paris Ouest Nanterre and musicological adviser for concert programs at the Cite de la musique. His books in English are *Phantom Limbs: On Musical Bodies*; *Apocalypse-Cinema: 2012 and Other Ends of the World*; and *Listen: A History of Our Ears*.

Roland Vegso is Assistant Professor of Literary and Critical Theory in the Department of English at the University of Nebraska-Lincoln.

£21.99 now only £17.59\* when you quote CSL1216AEL when you order: <http://www.combinedacademic.co.uk/all-ears>

### ***Canonical Texts and Scholarly Practices: A Global Comparative Approach***

Anthony Grafton and Glenn W. Most (ed. and introd.)

Cambridge: Cambridge UP, 2016. ISBN: 9781107105980.

Table of contents and look inside [here](#).

In this collection of richly documented case studies, experts in many textual traditions examine the ways in which important texts were preserved, explicated, corrected, and used for a variety of purposes. The authors describe the multiple ways in which scholars in different cultures have addressed some of the same tasks, revealing both radical differences and striking similarities in textual practices across space, time and linguistic borders. This volume shows how much is learned when historians of scholarship, like contemporary historians of science, focus on earlier scholars' practices, and when Western scholarly traditions are treated as part of a much larger, cross-cultural inquiry.

- Broadens the discussion of the history of scholarly practices beyond the limits of individual, usually Western cultural traditions, and develops modes of meaningful comparison across cultures and periods
- Applies to the history of philology the techniques, concepts, and methods of the history of science - especially the relatively recent form of history of science that concentrates on practices and their development
- Brings the history of the humanities, in the form of the history and methodology of philological practices, into the purview of the history of science

### ***The Oracle of the 'Tiny Finger Snap of Time': A Study of Novels with a Specific Time Culture***

Ed. Pauline Winsome Beard

Newcastle upon Tyne, England: Cambridge Scholars, 2016. ISBN: 978-1-4438-9530-9

Many poets, playwrights, and novelists have grappled with the concept of time. Even more scholars have analyzed how novelists have used time for structuring, organizing, plotting and philosophizing. This collection of essays about the use of time in the novel is unique not only because the writers cover a wide range of concepts of time, but also because they locate certain novels within a specific time culture. The chapters analyze novels (and one film) with definite time cultures, providing hints as to the future of the use of time in the novel. Emily Bald's chapter begins the collection in the nineteenth century with *Life in the Iron Mills* showing both inner time – the perceptual time which fluctuates with the vicissitudes of affective experience – and external time, which has become known as clock time. This ties in well with Rachel Kaufmann's chapter exploring felt time in contemporary women's literature. Marco Caracciolo's chapter adds "cosmic time" to Ricoeur's monumental and mortal time with the case studies of Virginia Woolf's *The Waves*, and Terrence Malick's film *The Tree of Life*. Two chapters explore the effects of World War Two: AJ Burgin presents the disorienting technique of Martin Amis' *Time's Arrow* that shows time going backwards – even in dialogue. Raymond Burt presents two novels of Michael Köhlmeier, a contemporary Austrian writer, spanning the decades since the end of World War Two, with his chapter drawing the link between time and morality. The final chapter on Calvino's *If on a winter's night a traveler* shows the multiplicity of time that the previous chapters have demonstrated so clearly.

Terms such as affect, truth, haunting, memory, reality, identity, morality and mortality all resonate within these chapters as characters within the novels and their specific culture areas grapple with time, recall the past, and attempt to live in the present. Many of the writers in this collection point towards possible new methods of dealing with time; reading methods; engaging with the novel writers of the future in new and interesting relationships. Here, Time has not been wasted. Additional information and table of contents [here](#).

***Flat Protagonists: A Theory of Novel Character***

Marta Figlerowicz

Oxford University Press, forthcoming January 2017. ISBN: 9780190496760

We've all encountered protagonists who, over the course of a novel, turn out to be more complicated than we thought at first. But what does one do with a major character who simplifies as a novel progresses, to the point where even this novel's other characters begin to disregard him? *Flat Protagonists* shows that writers have undertaken such formal experiments – which give rise to its titular "flat protagonists" – since the novel's incipience. It finds such characters in British and French novels ranging from the late-seventeenth to the early-twentieth century by Aphra Behn, Isabelle de Charrière, Françoise de Graffigny, Thomas Hardy, and Marcel Proust.

Marta Figlerowicz argues that these uncommon flat protagonists challenge our larger views about the novel as a genre. Upending a longstanding tradition of valuing characters for their complexity, Figlerowicz proposes that novels, and their characters, should be appreciated for highlighting the limits to how much attention any particular person's self-expression tends to garner, and how much insight anyone has to offer her community. As invitations to consider how we might come across to others, rather than merely how others come across to us, flat protagonists both subvert and complement the more conventional approach to novels as, at their best, sites of instruction in interpersonal empathy.

***Silence in Modern Irish Literature***

Ed. Michael McAteer

Brill Rodopi, forthcoming in May 2017. ISBN: 9789004342736

*Silence in Modern Irish Literature* is the first book to focus exclusively on the treatment of silence in modern Irish literature. It reveals the wide spectrum of meanings that silence carries in modern Irish literature: a mark of historical loss, a form of resistance to authority, a force of social oppression, a testimony to the unspeakable, an expression of desire, a style of contemplation. This volume addresses silence in psychological, ethical, topographical, spiritual and aesthetic terms in works by a range of major authors including Yeats, Joyce, Beckett, Bowen and Friel.

Table of contents [here](#).

***Thinking with Literature: Towards a Cognitive Criticism***

Terence Cave

Oxford University Press, 2016. ISBN: 9780198749417

To speak of 'thinking with literature' is to make the assumption that literature (in the broadest sense) is neither a sideshow nor a side-issue in human cultures: it belongs to the spectrum of imaginative modes that includes both philosophical and scientific thought. Whether one regards it as a practice or as an archive, literature is highly pervasive, robust, enduring, and pregnant with values. *Thinking with Literature* argues that what it affords above all is a way of thinking, whether for writer, reader, or critic. Literature constitutes one of the prime instruments of cultural improvisation; it is the embodiment of a powerful, inventive, and ever-changing cognitive agency. As such, it invites a cognitive mode of criticism, one which asserts the priority of the individual literary work as a unique product of human cognition. In this book, discussions of topics, arguments, and hypotheses from the cognitive sciences, philosophy, and the theory of communication are woven into the fabric of a critical analysis which insists on the value of close reading: a poem by Yeats, a scene from Shakespeare, novels by Mme de Lafayette, Conrad, Frantzen, stories from Winnie-the-Pooh and many others appear here on their own terms, with their own cognitive energies. Written in an accessible style, *Thinking with Literature* speaks both to mainstream readers of literature and to specialists in cognitive studies.

***Presence of the Body: Awareness in and beyond Experience***

Ed. Gert Hofmann and Snježana Zorić

Brill Rodopi, 2016. ISBN: 9789004328754.

*Presence of the Body* provides an interdisciplinary forum for the dialogue between theory and practice about the impact of the body on human awareness in the fields of art, writing, meditative practice, and performance. This dialogue benefits from the neuro-systematic integration of "embodied" knowledge in the cognitive sciences, but it also suggests creative and transformative dynamics of embodiment which, beyond conceptualisation, emerge in sophisticated acts of writing, performing and meditating.

Exploring the *presence* and *experience* character of the body-awareness relationship, a double perspective beyond cognitive fixations is suggested: 1) a body-centred *touch* of the world which inspires life as a creative ‘writing’ process, and 2) in line with Buddhist thought, an empty space of ‘pure presence’ from which all conscious processes originate.

Table of contents [here](#).

### **Contextualizing World Literature**

Edited by Jean Bessière and Gerald Gillespie

Presses Interuniversitaires Européennes-Peter Lang, 2015. ISBN: 9783035298192

The volume *Contextualizing World Literature* presents position statements by eight speakers from Africa, Asia, Europe, and the Americas at the extensive symposium on world literature held at the International Comparative Literature Association’s Paris congress of 2013, supplemented by the views of six past presidents.

The 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.

### ***La Bible dans les littératures du monde. Dictionnaire encyclopédique.***

Ed. Sylvie Parizet.

Paris: Éditions du Cerf, 2016. ISBN: 9782204113885

[Site web](#)

- 400 spécialistes de 40 pays
- 2 500 pages
- 700 entrées
- 400 notices écrivains
- 200 synthèses nations, régions, aires culturelles
- 50 articles personnages et épisodes bibliques
- 7 000 entrées d’index
- 1 table scripturaire

Sur les cinq continents, trois mille ans de dialogue entre les littératures du monde et le Livre des livres.

### **Journals / Thematic Issues**

#### ***Seminar: A Journal of Germanic Studies***

Special issue: “Surveillance”

Vol. 52, No. 4, November 2016

Click [here](#) for the table of contents and the first page of each article.

#### ***Polysèmes: Revue d'études intertextuelles et intermédiaires***

“Traversées / Crossings”

16.2016

Cliquez [ici](#) pour les articles complets.

#### ***Comparative Literature Studies***

Special issue: “Beyond the Anglophone – Comparative South Asian Literature”

Volume 53, Number 2; Guest Editors: Amritjit Singh and Nalini Iyer

Click [here](#) for the table of contents and the first page of each article.

### **Comparative Literature**

Special issue on "Blackness and Relationality: An ACLA Forum"

Volume 68, Number 2, June 2016

Table of contents [here](#).

### **Canadian Review of Comparative Literature/ Revue Canadienne de Littérature Comparée**

Special Issue on "Literature and Globalism: A Tribute to Theo D'haen"

43.3, September 2016; Guest Editor: Lieven D'huist

Table of contents [here](#).

### **Figure(s) du musicien. Corps, gestes, instruments en texte**

Actes réunis par Nathalie Vincent-Arnaud et Frédéric Sounac. *Fabula*, 2016.

Accès aux articles [ici](#).

### **English Language Overseas Perspectives and Enquiries (ELOPE)**

Vol. 13, No 1, 2016: "Words and Music"

Table of contents and articles [here](#).

### **Journal of World Literature (since 2016)**

Leiden: Brill

ISSN 2405-6472

Individuals are eligible for **free access** to *Journal of World Literature* until 31 December 2017, using access token **JWL4U**.

### **Open-call issues**

The editorial board of the *JWL* has planned a set of special issues for the first three years, as the journal gets under way. Starting in late 2017, we will have open-call issues once or twice each year; we will begin accepting submissions for open-call issues in January 2016. In the meantime, several of our initial special issues are already fully planned out, while others will involve calls for papers, which will be posted on [this site](#) and in other venues as active work begins on forming those issues.

### **Online Contents Komparatistik**

The site [Online Contents Komparatistik](#) provides access to the tables of contents of over 200 comparative literature journals. A list of the journals can be found [here](#).

## **Articles / Book Chapters**

- Bines, Rosana Kohl. "Mocking Death in Brazilian Children's Folk Literature." *Global Perspectives on Death in Children's Literature*. Ed. and introd. Lesley D. Clement, Ed. Leyli Jamali. New York, NY: Routledge, 2016. 233-243.
- Bragard, Véronique, and Geneviève Fabry. "A Parrot without Feathers?: Ventriloquy, Orality, and Nostalgia in Vargas Llosa's *The Storyteller* and Pauline Melville's *The Ventriloquist's Tale*." *Comparative Literature Studies* 53.3 (2016): 454-477. Abstract available [here](#).
- Clayton, Owen. "Barthes for Barthes' Sake? Victorian Literature and Photography beyond Poststructuralism." *Literature Compass* 13.4 (Apr. 2016): 245-257. Abstract [here](#).
- Damrosch, David. "From Ithaca to Beijing: Hu Shih's Peripheral Centrality." *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* 43.3 (2016): 360-369. First page of the article [here](#).
- El-Nowieemy, Magda. "Longing and Belonging: An Egyptian Cultural Perspective of Mediterraneanism". A paper read at the International Conference of the ENCLS, held in Dublin-Galway, Ireland, 24-28 August 2015. *Scientific Culture* 2. 3 (2016): 11-15. <http://www.sci-cult.com/files/index.php/2016-2/2016-2-3/item/35-longing-and-belonging>

- Ette, Ottmar. "Toward A Polylogical Philology of the Literatures of the World." *Modern Language Quarterly: A Journal Of Literary History* 77.2 (2016): 143-173.
- Park, John. "Comparative Literature and Hegel's Historical Thinking." *PMLA: Publications of the Modern Language Association of America* 131.2 (2016): 439-448.
- Stawiarski, Marcin. "Un roman quasi-musical, quasi-biographique : *Infinity* de Gabriel Josipovici, in *Figure(s) du musicien.*" *Corps, gestes, instruments en texte.* Actes réunis par Nathalie Vincent-Arnaud et Frédéric Sounac. *Fabula*, 2016 (<https://www.fabula.org/colloques/document4049.php>).

## Doctoral theses (2016)

**University of Minnesota (USA):** Niels Niessen, "A North Wind: The New Realism of the French-Walloons Cinema du Nord." (Dissertation Abstracts International, *Abstract no:* DA3746872).

**University of Toronto (Canada):** Yushna Saddul, "Corps-traitre: La Schizophrénie féminine chez les romancières francophones Calixthe Beyala, Ananda Devi et Malika Mokeddem." (Dissertation Abstracts International, *Abstract no:* DA3742774).

**Université Paris 4 (France):** Sibylle Lesourd, "L'enfant protagoniste: Naissance, mouvances et paradoxes d'une figure clé du théâtre contemporain pour la jeunesse en France et en Italie (1959-2015)." (sous la direction d'Henriette Levillain).

## 4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

**Zeno Karl Schindler Foundation/Durham University Post-Doctoral Fellowship**

**Post-doctoral fellowship: [Durham Priory Library Recreated digitisation project](#)**

**Deadline for applications: 12 noon, 9th January 2017**

The Institute of Medieval and Early Modern Studies at Durham University is pleased to announce details of a new post-doctoral fellowship to carry out research in the context of the Durham Priory Library Recreated digitisation project.

Interview date: 20th January 2017

Start date: 1st March 2017

Purpose: To conduct post-doctoral research in the context of the Durham Priory Library Recreated digitisation project. This project is a collaboration between Durham Cathedral and Durham University for the digitisation of 480 volumes of manuscripts and several dozen printed books belonging to the pre-Reformation Cathedral Library and dating from the seventh century AD onwards. The fellow will work on material that has been, or is being, digitised in one of five (overlapping) research areas:

- (1) History of the Book;
- (2) Community Living: Liturgy, Rules and Well-Being;
- (3) Scholastic Learning and Philosophical Enquiry;
- (4) Science, Knowledge and the Natural World;
- (5) Digital Recreations.

Contact: Institute of Medieval and Early Modern Studies

World Heritage Site Visitor Centre, 7 Owengate, Durham DH1 3HB

Tel: +44 191 334 6574 | Email: [admin.imems@durham.ac.uk](mailto:admin.imems@durham.ac.uk)

**ESSE Bursaries 2017 for research trips**

**Application deadline: 1 March 2017**

In 2017, ESSE will offer funding of up to €19,000 to help cover costs associated with a research trip.

ESSE will again offer TWO types of travel bursaries:

- Type A: a number of bursaries of up to €1,500 each will be available for scholars in need of support to pursue a project or programme of research leading to the writing of their PhD dissertation.

- Type B: a number of bursaries of up to €1,500 each will be available for scholars already holding a doctorate or its equivalent.

Applications are invited from all member countries. Awards are made on the basis of academic merit. Priority will be given to scholars employed at Universities in Central and Eastern Europe who are in need of support to pursue a project or programme of research.

Only one application per person is allowed. Bursaries may not be used to support research trips begun before the Bursary Committee has announced the outcome of the competition.

Applications for Type A and Type B Bursaries will not normally be entertained from candidates who have previously been successful in that competition.

In the case of both competitions A and B, winners are expected to make a short-term visit to a country where they identify an outstanding holding, collection, or other type of material relevant to their research. Conference participation is not supported by these bursaries; award winners may extend their visit at their own expense to attend a conference in the country concerned, but no part of the conference expenses will be covered by the bursary. Bursaries must be utilized and the study trips completed by the application deadline for next year's bursaries, i.e. 1 March 2018.

After completing the research trip, winners will be asked to send a financial report to the Treasurer of ESSE and a report about their results to both the Treasurer and the Chair of the Selection Committee. This latter report may be published in ESSE Messenger.

Applicants for the first type of bursary are required to be members of their national associations affiliated to ESSE, except for those whose associations do not consider PhD students eligible as members; in this case, their supervisors or the department to which they are affiliated must be ESSE members. Applicants for the second type of bursaries must be registered members of their national associations affiliated to ESSE.

The deadline for applications for both types of Bursaries is 1 March 2017.

Notification to the applicants should be sent (electronically) by 15 April 2017. Applicants should send electronically to all three members of the Selection Committee:

- the completed application form (to be found [here](#)) with sections on personal information, a list of the applicant's most important publications, a research plan, and a provisional budget proposal;
- a scanned or electronically generated letter issued by the president or the secretary of the appropriate national organization to certify the membership of the applicant (or his/her supervisor in Germany and the UK);
- for Type A bursaries, a letter of recommendation, sent directly via email to all three members of the Selection Committee by the supervisor of the PhD candidate.

Note: the names of the bursary winners and their projects will be published on the ESSE website.

Selection Committee:

- Prof. Ludmilla Kostova (Chair): [ludmillak3@gmail.com](mailto:ludmillak3@gmail.com)
- Prof. Lieven Buyssse: [lieven.buyssse@kuleuven.be](mailto:lieven.buyssse@kuleuven.be)
- Prof. Martina Domines Veliki: [mdomines@ffzq.hr](mailto:mdomines@ffzq.hr)

---

**APPLICATION FORM**

ESSE Bursaries, Type A and B, for 2017

Application deadline: **1 March 2017**. Notification about decision: 15 April 2017. Bursaries to be utilized by: 1 March 2018.

**10 Early Career Fellowships**

**University of Göttingen, Lichtenberg-Kolleg, Göttingen Institute for Advanced Study in the Humanities and Social Sciences, Germany**

**Deadline: 12th February 2017**

The Lichtenberg-Kolleg, the Göttingen Institute for Advanced Study in the Humanities and Social Sciences, invites applications for up to 10 Early Career Fellowships.

Opening its doors in 1737 Göttingen quickly established itself as one of Europe's leading Enlightenment universities. Named after one of the most important and versatile representatives of the Göttingen Enlightenment, the Lichtenberg-Kolleg is an interdisciplinary research institute with a strong focus not only on the Enlightenment(s), and on religion, but also on "bridges" between the human and natural sciences and intellectual history.

For the period October 2017 – July 2019 we are inviting early career scholars to join one of the research groups for the study of either:

- Globalising the Enlightenment: Knowledge, Culture, Travel, Exchange and Collections,
- Human Rights, Constitutional Politics and Religious Diversity, or:
- *Moritz Stern Fellowships* in Modern Jewish Studies: Cultural, Intellectual and Literary History (in cooperation with the Göttingen Academy of Sciences and Humanities)

The University of Göttingen is an equal opportunities employer and places particular emphasis on fostering career opportunities for women. Qualified women are therefore strongly encouraged to apply as they are underrepresented in this field. Disabled persons with equivalent aptitude will be favoured.

Fellowships are open to candidates who have obtained a doctorate within the last 6 years.

The deadline for applications is **12th February 2017**.

For further particulars please see: [www.lichtenbergkolleg.uni-goettingen.de](http://www.lichtenbergkolleg.uni-goettingen.de)

## 5. POSITIONS (TEACHING, RESEARCH, ETC.)

### University of Chicago, Assistant Professor of Comparative Literature

**Deadline: January 20, 2017**

The Department of Comparative Literature seeks to appoint a comparatist focusing on Yiddish Literature to a tenure-track assistant professor position with an anticipated start date of **July 1, 2017**. Candidates are required to hold a Ph.D. in Comparative Literature, Jewish Studies, or other related fields by July 1, 2017. Particular weight will be given to applicants who study Yiddish in its multiple transnational context and whose work bridges Eastern Europe and the United States. Interest in other fields such as Gender Studies, Political Theory, and the Study of Race and Ethnicity is highly preferred. Applicants must submit a CV, a cover letter, and three letters of reference.

All application items except letters of reference may only be submitted via the University of Chicago Academic Career Opportunities website at <https://academiccareers.uchicago.edu> for posting 03195. The closing date for applications is **January 20, 2017**.

Letters of reference must be submitted by your referee(s) using one or more of the following methods:

(1) through the Academic Careers website; (2) by email to: [isagor@uchicago.edu](mailto:isagor@uchicago.edu)

Position contingent upon final budgetary approval. More information [here](#).

### Full post-doc position (TV-L 13), Contemporary English Literature/Media Studies, ERC project "Lists in Literature and Culture" (Albert-Ludwigs-University Freiburg)

**Application deadline: 20 January 2017**

**Starting date: 1 April 2017**

The ERC Project Lists in Literature and Culture: Towards a Listology (LISTLIT) investigates the cultural practice of list making and its manifestations in literary texts from antiquity until the twenty-first century. Situated at the intersections between cultural history, literary history, and cognitive theory, LISTLIT scrutinizes how literature and list making as a cognitive tool and cultural practice are interrelated. The aim of the project is to establish a listology, that is, the systematic and diachronic study of lists and listing structures in cultural productions. The post-doc is expected to conduct a project on lists in postmodern literature and culture, with special emphasis on the new media. The project will begin in April 2017. The position will be available for two years, with the option of an extension for another two years.

Please send your application together with the relevant documents (cover letter, CV including lists of publications, copy of PhD certificate, transcript of records, 2-page-exposé of the research project, copy of one publication) via e-mail to the Principal Investigator, Dr. Eva von Contzen.

**Deadline for applications: 20 January 2017.**

Job interviews will take place in February 2017.

Contact details:

Dr. Eva von Contzen

Department of English

Albert-Ludwigs-University Freiburg

Rempartstr. 15

79085 Freiburg

Germany  
[eva.voncontzen@anglistik.uni-freiburg.de](mailto:eva.voncontzen@anglistik.uni-freiburg.de)

**Oberlin College, Comparative American Studies**  
**Assistant Professor of Comparative American Studies; LGBTQ Studies/Queer Theory**  
**Deadline: January 30, 2017**

Oberlin College's Programs in Comparative American Studies (CAS) and Gender, Sexuality and Feminist Studies (GSFS) invite applications for a full-time tenure track faculty position in the College of Arts and Sciences. The incumbent in this equal, joint appointment in GSFS and CAS will teach core courses for these interdisciplinary programs as well as intermediate and advanced topics in their subfields. The successful applicant will articulate how their teaching and research contributes to both fields, and how the fields contribute to each other. Preferred qualifications include a Ph.D. in American Studies, or Gender and Women's Studies, or their equivalents. To be assured of consideration, submit a letter of application, a curriculum vitae, graduate academic transcripts, and at least three recent letters of reference to <https://jobs.oberlin.edu/> by **January 30, 2017**.

Contact: Wendy Kozol, Director of CAS

440-775-6679

wkozol@oberlin.edu

or

Greggor Mattson, Director of GSFS,

440-775-5263

greggor.mattson@oberlin.edu

Further information [here](#).

**Newcastle University, School of Modern Languages**

**Chair in French Studies**

**Deadline: January 31, 2017**

Newcastle University's School of Modern Languages is delighted to announce that applications are welcome for a Chair in French Studies.

The deadline for applications is **31st January 2017**. Details are available under code **G754** at [www.jobs.ac.uk](http://www.jobs.ac.uk)

The School of Modern Languages at Newcastle University seeks to appoint an outstanding scholar to the Chair of French. The appointment will be made in the field of modern (post-1789) French Studies. Reflecting the strong multidisciplinary profile of French Studies at Newcastle, we invite applications from specialists in all fields of the discipline. The appointee will make a major contribution to research and learning & teaching in the School, and will provide strategic leadership within French Studies and the School of Modern Languages.

He/she will have an outstanding record in research (including publications, research grant income, and PhD supervision), successful research and academic leadership experience, an established international reputation, and a record of excellence in teaching. This post is part of a substantial investment by the University in Modern Languages and Linguistics which will see appointments to chairs in French, German, and Linguistics in 2017.

The appointee will take up the Chair of French by 01 September 2017, or as soon as possible thereafter.

For further information, please contact Professor Nigel Harkness, Head of School ([nigel.harkness@ncl.ac.uk](mailto:nigel.harkness@ncl.ac.uk)).

**Faculty Positions for Fall 2017 for the Arzu Program in Languages and Literature in the School of Arts, Humanities and Social Sciences, Karachi, Pakistan**

**Deadline: not specified; appointment beginning August 1, 2017**

Website: <https://habib.edu.pk/academics/ahss/>

Habib University seeks faculty applications for the Arzu Program in Languages and Literature in the School of Arts, Humanities and Social Sciences. The program is a step towards the School's aim to set a new international standard for interdisciplinary liberal arts education. The School's growing international faculty engages students in collaborative teaching and research, encouraging them to hone their ability to think analytically and creatively respond to challenges.

To this end, the School is inviting applications for faculty positions in the fields of English, Comparative Literature, Translation Studies, Postcolonial Literatures, and Literary Theory. Appointment is expected to begin **August 1, 2017**. Candidates in the final stages of their Ph.D. may also apply.

Successful candidates will bear the following profile:

- Doctoral degree
- Passion for undergraduate education
- Ability to work well in teams in an interdisciplinary environment
- Excellent teaching and scholarly credentials
- Intellectual curiosity

Applications from female candidates are highly encouraged to maintain gender equity within the School.

Habib University is an institution of higher education located in Karachi, Pakistan. It is an undergraduate liberal arts and sciences institution that welcomed its first class of students in Fall 2014. Its liberal arts and sciences framework offers its students the breadth and depth of knowledge in the humanities, social sciences and the natural sciences through a rigorous Core Curriculum, coupled with intensive knowledge in the disciplines, a host of technical skills and vital soft skills; qualities that are highly expected of graduates trained for the global workplace.

Application material can be submitted via the [online faculty application process](#). Please ensure your application package is complete at the time of submission and includes the following: cover letter, CV, statement of teaching interest, statement of research interest, representative publications, sample syllabi and three letters of recommendation. Incomplete applications will not be accommodated.

Queries can be directed to [recruitment@habib.edu.pk](mailto:recruitment@habib.edu.pk).

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

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