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Newsletter

No. 2, May 2016

Editor: Olga Springer

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

Romantic Legacies (National Chengchi University (NCCU), Taipei, Taiwan)

18-19 November 2016

Deadline: 15 May 2016

Keynote Speakers: Rachel Bowlby, FBA (Comparative Literature, Princeton University/English, University College London): "Romantic Walking and Railway Realism"; Arthur Versluis (Religious Studies, Michigan State University): "Platonism, Its Heirs, and the Last Romantic".

In his seminal book *The Roots of Romanticism* (1999), Isaiah Berlin regards Romanticism as "the largest recent movement to transform the lives and the thoughts of the Western world." Indeed, Romantic ideas and attitudes—embraced by Goethe, Hegel, Sade, de Staël, Rousseau, Baudelaire, Wollstonecraft, Wordsworth, Coleridge, Shelley, Beethoven, Schubert, Poe, Emerson, Thoreau, Dickinson, Turner, and Delacroix, to name but a few—not merely changed the course of history in the West in the late-eighteenth and nineteenth centuries but helped to fashion twentieth-century democracy, environmentalism, Surrealism, fascist nationalism, communist universalism, spiritualism, social liberalism, and so forth in the West as well as in the East. This two-day interdisciplinary conference aims to bring together academics from across the humanities and social sciences to explore the full spectrum of possible Romantics, the germination, maturation, and development of this heritage on both sides of the Atlantic and its afterlife in our global capitalist culture today.

We invite proposals for individual papers or collaborative panels from academics in the humanities and social sciences to reassess Romanticism and its legacies in different nations and disciplines. Possible topics may include, but are not limited to:

- Esotericism and Spiritualism
- Emotion and Neuroesthetics
- Gothic, Romantic, and Uncanny
- Imagination, Memory, and Childhood
- Revolution and Anarchy
- Romantic Geographies and the Tourist Gaze
- Romantic Victorians
- Romanticism as Proto-modernism
- Romanticism and Abstract Expressionism
- Romanticism and Empire
- Romanticism and Its Afterlife in the Far East
- Romanticism and Realism
- Romanticism and the Environmental Humanities
- Romanticism and the Inhuman
- Romanticism and the Apocalypse
- Romanticism and the Everyday
- Romanticism and World Literature

- Romanticism and the Technological Sublime
- (Post)Romantic Psychiatry and Psychoanalysis
- (Post)Romanticism and Book History/Print Culture
- (Post)Romanticism and Celebrity Culture
- (Post)Romanticism and Gender Performance
- Sensibility and Social Reform
- Solitude and Sociability

Proposals of no more than 300 words should be sent by 15 May 2016 via EasyChair (<https://easychair.org/conferences/?conf=rl2016>). Should you have any questions or enquiries, please contact us at earn.nccu@gmail.com.

An edited volume from the conference with a major academic publisher and a special issue for *The Wenshan Review of Literature and Culture* (www.wreview.org) are being considered. This conference is organised by the EARN (Enlightenment and Romanticism Network) in partnership with The Wenshan Review in the Department of English at NCCU.

REPLACEMENT (Birkbeck, University of London)

9-10 Dec 2016

Deadline: May 30, 2016

In a recent film, *45 Years* (dir. Andrew Haigh, 2015), a couple about to celebrate forty-five years of marriage hear of the recovery of the body of the husband's erstwhile girlfriend – whose name resembles that of the wife – found perfectly preserved in Alpine ice. This discovery implicitly affects the two differently: it appears that the husband is shocked at reminders of lost youth, while the wife is affected by the vivid idea (supplemented by slides she views) of a rival who pre-existed her and thus has a permanent kind of precedence. The same effect is experienced by the unnamed narrator-protagonist of *Rebecca* (Daphne du Maurier, 1938), who enters a house and a marriage dominated by her predecessor and the violent enigma surrounding her. Yet at one point she writes: 'Perhaps I haunted her as she haunted me; [...] Jasper had been her dog, and he ran at my heels now. The roses were hers and I cut them. Did she resent me and fear me as I resented her?'

In the face of changing family relations in the west, we have moved rather suddenly from one replacement series to another: one or two centuries ago, replacement children were commonplace as child mortality led to families naming a baby after an earlier sibling that had just died, or – as in Wordsworth's 'We are seven' (1798) – children lived with the dead as well as living among a large group of siblings. Nowadays serial monogamy has created a structure more akin to *Rebecca*, in which children or adults must contend with others both absent and present, whether living or dead. Thus the structure of replacement, which is always both diachronic and synchronic, has effects both across and within generations and signifies both unruly passion and the attrition of passions lost, exchanged or conserved.

This conference is about modes of personal haunting, looking both forward and back, and may focus on any of the three main positions in the drama of replacement: the 'replacement' child or partner; the never-entirely-dead predecessor; or the effect on the empowered or disempowered person whose desires move between these two others.

KEYNOTE SPEAKERS: Juliet Mitchell, Laura Mulvey, Naomi Segal, Naomi Tadmor

Please send proposals for a 20-minute paper (or for a panel of three 20-minute papers) to the two organisers, [Jean Owen](#) and [Naomi Segal](#). Deadline: **30 May 2016**. A proposal should comprise your name, email address & academic affiliation if any; the title, a 300-word abstract and a 100-word mini-bio. Please see the [conference website](#) for more information. See [Birkbeck Research in Aesthetics of Kinship and Community](#).

Summer School 2016: "Risk Communication and Narratives of Risk" (TU Dresden, Germany)

October 3-7, 2016

Deadline: May 31, 2016

The perception of risks has increased strikingly in recent years. Not least, that holds true for the assessment of environmental risks, food and nourishment risks, financial risks, and safety risks. Increasingly, these risks have been condensing into threatening scenarios in a confusing world full of uncertainties. It is also common in this world for risks to be perceived decreasingly as chances, but rather as threats.

On one hand, the consolidation of risk perception leads to an intensified demand for academic expertise. On the other hand, the reliability of such expertise is increasingly being called into question, because, in a world perceived as dangerous, mistrusting all types of expert statements becomes ubiquitous. Experts are regarded as a privileged elite and frequently met with suspicion. The media revolution in the last few years strengthened this impression to an even greater

degree, with its explosive growth of information and communication, in which an expert's knowledge and a newcomer's opinion are hardly differentiable.

As a result, risk communication has become a central challenge and even a fundamental problem in the world of science. Furthermore, risk communication strengthens risk perception. The more often risks are discussed, the more real and threatening they appear. If nothing else, this phenomenon is connected to the fact that transformations of the semantics of risk and risk narratives play a considerable role in the communication of risks. If risk appears semantically as simply danger and no longer as chance, that narrows the perception of risk considerably. With that being said, however, it is in no way clear whether actual or previously unfelt risks are captured by such risk perceptions. Risk narratives, which include narratives of catastrophe as well as those of salvation, represent risks commonly in the vein of end-times scenarios, conspiracy stories, or heroic rescues.

That is why the questions "How can expert knowledge and risk communication be better negotiated?" and "How does one analyze and communicatively consider the semantics of risk and risk narratives?" are central to the Summer School "Risk Communication and Risk Narratives".

For that purpose, the TU Dresden, as the site for risk research in various subject areas, is also calling for an intensive exchange by means of field-specific perspectives and methods used in grappling with the topic of risk. The specific problems of risk communication are particularly suited for academic cooperation across the boundaries of the so-called "two cultures" of *the sciences* and *the humanities*.

Participating Disciplines: Literary Studies, Media and Film Studies, Environmental Sciences, Food Chemistry, Business and Economics, Political Science, Linguistics.

Time and Location: The TU Dresden Summer School "Risk Communication and Risk Narratives" will take place from October 3–7, 2016 at the TU Dresden and the Deutsches Hygiene-Museum Dresden.

Participants: The invitation is aimed toward up-and-coming academics (primarily doctoral candidates and post-docs) from all participating disciplines. PhD candidates and post-docs of journalism and communication studies may apply as well. A mixture of applications from the fields of *the sciences* and *the humanities* will be considered in the selection. In addition to a short personal statement and Curriculum Vitae (in tabular form), it is integral for applications to include an outline of your own research project, a project idea, and/or a proposed question, which you would like to discuss as part of the Summer School.

The Summer School will be held in English. Travel costs can be reimbursed according to the guidelines of the Deutsche Forschungsgemeinschaft (DFG) up until a fixed maximum. Accommodation will be financed in full by the organizers.

Application submissions (until **May 31, 2016**) and any questions should be addressed to:

projekt_risiko@mailbox.tu-dresden.de

International Congress On Mutant Fiction: "Mutant Alert: Viral Anomaly In Fiction Genes"/Congreso Internacional Sobre La Ficción Mutante: "Alerta Mutante: Anomalía Viral En Los Genes De La Ficción"
24-26 November 2016

Deadline for proposals: **1 July 2016**

By the middle of the past decade, the Spanish literary field has witnessed a movement which was almost similar to an earthquake. All of a sudden and within a relatively short period of time, a considerable number of titles were published: Proust Fiction, Nocilla Dream, Providence, Mutantes, Pangea, Afterpop, etc. Partly due to commercial interests, but also by virtue of the human need to understand the world on basis of categories and schemes, fiction and culture theory authors (Agustín Fernández Mallo, Vicente Luis Mora, Eloy Fernández Porta, Juan Francisco Ferré, Javier Calvo, Manuel Vilas, Robert Juan-Cantavella, German Sierra, etc.) were perceived through a "group image". Either supporting or opposing them, journalists, theorists and prologues writers started to vehicle with regards to this movement more or less proper tags and labels: "pangea", "Generación Nocilla", "nocillos", "narración mutante", "afterpop". Sometimes without too much in-depth investigation, supposedly common features were also invoked: fragmentariness ("novelazzapping"), experimentalism, "novelty", conceptualism, mixture of prefab materials (sampling), marriage between literature, other arts and new technology, interferences between low culture and high culture, "ergodic" speech, North-American influence. The "sclerotized and civil-war" Spanish realism was identified with an enemy to confront; an ascendance was also signalled, both in order to legitimate the movement and to deauthorize it (Historical Avant-Garde), "illustrious predecessors" were invoked (Borges, Cortázar), "travel companions" (Enrique Vila-Matas), "advisors" (Walter Benjamin, Zygmunt Bauman), "supporters" (José María Pozuelo Yvancos, Julián Ríos, Quimera, El Cultural), "stars" (Mark Danielewski, David Foster Wallace) and "sacred books" (House of Leaves). Nevertheless, at least from the media point of view, it seems that lately the mutant fever has decayed and the "group image" of those authors has been

broken. But still, we wonder, does the virus still exist? Has it somehow mutated to something different and rather more resistant?

This cultural phenomenon might result to some more appreciated today, subsequent to its first “commotion”, when 10 years have passed since the publication of the initial volume of *Proyecto Nocilla*, the trilogy written by Agustín Fernández Mallo, so far the most successful mutant work with the critics and the general public. Consequently, one of the hopes of the current congress is to “separate waters” conceptually, to try to discover (despite the postmodern lesson warning that each theoretical enterprise is doomed to construct) how much cohesion remains indeed between mutant authors, which are their “specific differences” and their sources. On the other hand, whenever convenient, there could be outspoken and conserved fertile ambiguities, healthy doubts and provisional thoughts, all of them required by the mutant work-in-progress, both in artistic practice and in reflexive work, given that, in the end, the very participants to this congress will not be able to disengage their selves from the incessant polymorphism of the world they live in and from the trends of the “liquid modernity”.

Another objective the congress aims at achieving is to give room as well to papers that might encounter “mutant” features in non-literary discourses (Cinema, Comics, Art, Video-art, Videogames, Performance, Installation, Music), although not necessarily altogether disengaged from literature.

The congress will prioritise those academic paper proposals which focus on the following topic frames:

- Theoretical distinctions: “Mutant”, “Afterpop”, “Avantpop”, “Postmodernism”, “Hipermodernty”, “Transmodernity”, “Liquid Modernity”, “Posthumanism” etc.
- Mutations in Comics, Cinema, Videogames, Installation, Music etc.
- Fiction and Science
- Fiction and New Communication means
- Fictional Mutation and Ideology
- Mutation in critical and theoretical discourse
- Mutant filiations and interconnections within the same cultural space, between cultural spaces and expression means.
- Fiction and Mutant authors marketing and self-management
- Appropriationism and Copy-write
- Mutants as combatants in the literary field
- Mutant Fiction in the university curricula

Confirmed Keynote Speakers:

- Ion Manolescu (University of Bucharest)
- Vicente Luis Mora: “La literatura mutante desde fuera (dentro de un orden). Recepción y crítica”
- Alice Pantel (Jean Moulin Lyon III University)
- Alexandra Saum-Pascual (University of California, Berkeley): “Entre la página y la pantalla. Literatura Mutante en el medio digital”
- with the special participation through videoconference of Agustín Fernández Mallo.

Paper proposals:

A paper proposal no longer than 300 words shall be submitted together with the papers’ title and the author’s biographical note, consisting of approximately 100 words, to the email address mentioned below. Paper presentations will not exceed 20 minutes. Submission Deadline: **1st July 2016**

Contact: congresomutante.unibuc@gmail.com

The Congress Proceedings Volume will consist of full-length articles resulting from the papers presented during the Congress, which have passed prior scientific review and selection.

Congress Languages: Spanish, English.

Emigration from Nazi-Occupied Europe to British Dominions, Colonies and Overseas Territories after 1933 (University of London, Senate House)

13-15 September 2017

Deadline: September 15, 2016

The Research Centre for German and Austrian Exile Studies, Institute of Modern Languages Research, University of London, invites offers of papers for its triennial conference in September 2017.

The Nazi seizure of power in central Europe resulted in several waves of forced emigration, first from Germany, later from the Saarland, Austria, and Czechoslovakia. The trajectories and destinations of this emigration westward to France, the UK, or the USA have been analyzed extensively in Exile Studies. But in recent years, alternative routes and

destinations of emigration have been identified: Margit Franz and Heimo Halbrainer, for example, proposed in Going East - Going South (Graz: Clio 2014) a 'new map of emigration' demonstrating that many individuals and groups from Austria had emigrated to Asia or Africa. The conference organized by the Research Centre for German and Austrian Exile Studies for September 2017 proposes to develop this 'new map' further, by focusing on the emigration to areas under British control. These included the dominions, colonies and other overseas territories of the former British Empire. Besides the following key areas, we would welcome methodological or theoretical papers relating to recent approaches in Exile Studies, such as hybridity, acculturation or identity. Key words / key areas of the conference are:

- * pathways: networks, relief and bureaucracy
- * cultural and intellectual transfer
- * emigrants in the commercial, industrial and entrepreneurial fields
- * emigrants in the arts, sciences and universities
- * emigrants in the press, politics and public life
- * emigrants in the performing arts, music and the theatre
- * the development of a refugee social and religious culture overseas
- * the everyday life of refugees in overseas exile
- * the status of refugees between colonizers and colonized, including the postcolonial perspective of exchanges/communication between the centre and the periphery
- * strategies of integration and remigration.

Please send a brief CV and a proposal of no more than 300 words by **15 September 2016**, to abgrenville@blueyonder.co.uk and/or Swen.Steinberg@tu-dresden.de.

The conference will be organized and coordinated by Dr Anthony Grenville (London), Dr Jana Buresova (London), and Dr Swen Steinberg (Dresden/Los Angeles). Selected extended papers will be published in the Yearbook of the Research Centre for German and Austrian Exile Studies.

European Network for Comparative Literary Studies (ENCLS) Biannual Congress 2017 (University of Helsinki, Finland)

FEAR AND SAFETY

23-26 August 2017

Deadline for proposals: **30 September 2016**

In its recent past, Europe has encountered economic depressions, climate change, military interventions, terrorist attacks and the dual rise of aggressive nationalism and the fear of the loss of national identity and autonomy. These times reveal the presence of collective fears concerning economic, political, environmental, and security issues. Simultaneously, in their everyday lives, people deal with a sense of fear that arises on a more individual level: they fear for their own financial future, perhaps for their threatened cultural, gender or sexual identities, and possibly even for their physical safety. In view of this, it is pertinent to ask whether there is a contemporary European mind-set that is obsessed with the idea of safety. By virtue of its etymology, the notion of safety has been associated with salvation and redemption. Such connotations, however, seem to have receded in secular, liberal-capitalist society and have been replaced by the far more protective and restrictive idea of *security*. How are safe – or secure – environments and societies being imagined and idealised in Europe, and have such imaginings changed over the decades and centuries?

This conference calls for contributions dealing with the issues of fear and safety in European literature. Paper topics might include contemporary realist narratives of migration, or the apocalyptic and dystopian narratives currently permeating the entire cultural landscape. Papers on transnational and multicultural issues are welcomed, as are papers focusing on the genre-specific problematics of approaching the themes of fear and safety (e.g. fantasy, thrillers, speculative fiction, children's literature, literature for young adults). Recent trends in research, such as affect and risk theory, are also pertinent. How do literary presentations create and shape the social, "public", and possibly collective emotions that frame our experience? How do such representations, usually far more accessible to the public than scientific information, influence the real-life evaluation and selection of risks? What kinds of textual strategies and ways of story-telling are being used to express the affectivities of fear and safety? How are increasingly popular adaptations and multimodal works of art connected to contemporary notions of fear and safety in their ways of (re)telling (past) stories?

In addition, we invite contributions about the representations of European territories of the Arctic: the entire world has become increasingly fascinated with the northern parts of the planet. Security in the Arctic is not threatened by the presence of armed forces or nationalistic movements; rather, the strains on the environment caused by climate change and increased human activity are raising fears on a global scale.

Notions of fear and safety therefore lend themselves to comparative exploration through different disciplines, such as Geocriticism, Diaspora Studies, Migration Studies, Myth and Folklore Criticism, (Post-) Colonial Studies; Women's Studies, Gender Studies, LGBT Studies, Ecocriticism, Posthumanism, New Materialisms, Risk Theory, Adaptation Studies, Intermedial Studies, Children's Literature, Literature and Science, Literature and Psychology, Literature and Philosophy, Narratology, Ethics in/and Literature, Affects in/and Literature, Cultural Studies, Scandinavian Studies, and Arctic Studies.

You are welcome to submit your proposals in English or French or in the languages of Finland: Finnish, Swedish or Sami. We welcome proposals for individual papers and for thematic panels.

Deadline for proposals: 30 September 2016.

Proposals for individual papers: Please send your abstract to <encls2017@gmail.com> in RTF or Word format, containing the following information in this order: 1) Your name, 2) Your title (e.g. Postgraduate Student, Professor) 3) Your institution or affiliation, if applicable, 4) Your contact details, including e-mail address, 5) Title of your presentation, 6) Max. 300-word abstract, 7) Short biography (max. 150 words), 8) 3 to 5 keywords describing your presentation.

Proposals for thematic panels: Please collect the abstracts of participants (formatted as above) to one RTF or Word file, under the title "Panel proposal: Name of panel". Remember to include the contact details of the main organiser of the panel (including e-mail address). A panel should have 3-4 participants (or 6-8 participants for a two-session panel). Send the abstract file to <encls2017@gmail.com>.

Conference location: Founded in 1640, the University of Helsinki is the most versatile institution for science, education, and intellectual renewal in Finland. Helsinki is the capital city of Finland, and the university campus is located right in the heart of the city. Downtown Helsinki and the Central Campus of the university can be easily reached from the international Helsinki-Vantaa airport. There are also excellent ferry or train connections to Helsinki from Sweden, Russia and Estonia.

The conference is organised in collaboration with Finnish Literary Research Society.

Contact address: encls2017@gmail.com

European Network for Comparative Literary Studies (<http://encls.net/>)

University of Helsinki (<https://www.helsinki.fi/en>)

Finnish Literary Research Society (<http://pro.tsv.fi/skts/inenglish.html>)

Appel à communication: Colloque international

Les représentations sociales des îles dans les discours littéraires francophones: du voyage à l'utopie (Université de Mayotte)

29-30 mars 2017

Envoi des propositions d'intervention: 30 septembre 2016

Le Département Lettres-Sciences Humaines du Centre Universitaire de Mayotte organise un colloque international à Dembéni les 29 et 30 mars 2017.

Déjà dans l'Antiquité grecque, la représentation de l'île « réelle » ou « fantasmée » – pour reprendre le titre d'un collectif dirigé en 2012 par Diana Cooper-Richet et Carlota Vincens-Pujol – touche à la question du « voyage », de la « littérature » et de l'« insularité ». On a là trois manières par lesquelles les îles ont été abordées particulièrement dans le discours littéraire occidental comme l'illustre à sa manière le titre du recueil poétique d'Édouard Glissant, *Pays rêvé, pays réel* (1985). L'Île, c'est le lieu, l'île est *irruée* toujours selon Glissant à la suite d'Aimé Césaire, Lieu de tous les possibles ; là où le continent aurait une autre configuration spatiale et donc un système de représentation correspondant. Dans les lettres cubaines, l'île présente plusieurs aspects allant du positif au négatif (José Lezama Lima, Dulce María Loynaz...). Mais chez Alejo Carpentier (1930), l'île est lieu d'insolite : c'est le quotidien, celui que nous trouvons à l'état brut latent, omniprésent. Ces deux conceptions complémentaires ne sont pas si éloignées de celles que l'on retrouvait déjà dans l'*Odyssée* d'Homère (fin du VIII^e siècle ACN) : diverses péripéties d'Ulysse l'amènent à séjourner d'île en île, avant d'atteindre sa demeure à Ithaque. Dans cette œuvre, l'île est associée à un cheminement initiatique pour le héros antique, pris dans un certain quotidien. L'*Odyssée* d'Homère qui symbolise le voyage notamment se constitue en modèle pour la littérature qui le suivra dans les temps ultérieurs. Dans le Moyen Âge européen, les îles peuvent s'apparenter à un lieu « entre réel et imaginaire, entre terre et mer, image même de l'entre-deux, elles ne laissent place qu'à la fantaisie et au fabuleux [...] [1] ». De la Renaissance aux Lumières, l'île peut symboliser une modalité d'accès à la pensée philosophique, à la satire sociale ou bien à une utopie politique. À cet égard l'*Utopie* (1516) de Thomas More reste une référence encore aujourd'hui. Sa conception sera partagée au XVII^e siècle et au XVIII^e siècle qui voient se multiplier les relations de voyage faisant de l'île un objet de dissertation. On a ainsi des auteurs comme Jonathan Swift et sa satire sociale *Les Voyages de Gulliver* (1721) mais aussi Robinson

Crusoé (1719) de Daniel Defoe, *L'Île des esclaves* (1725) et *La Colonie* (1750) de Marivaux, *La Découverte australe* (1781), roman utopique de Restif de La Bretonne. Sans oublier *Paul et Virginie* (1789) de Bernardin de Saint-Pierre, *L'Île des philosophes* (1790) de l'Abbé Balthazard, l'île de Tamoé dans *Aline et Valcour* (1795) du Marquis de Sade. Aux XIX^e et XX^e siècles, de nombreuses productions romanesques abordent le thème de l'île en fonction des enjeux de leur contemporanéité respective. Des romans comme *Voyage en Icarie* (1840) d'Étienne Cabet, *L'Île mystérieuse* (1874) de Jules Verne, *L'Île au trésor* (1888) de Robert Louis Stevenson font de l'île une matière littéraire en mobilisant toutes les représentations afférentes. Plus proches de nous : *Île* (1962) d'Aldous Huxley, *Vendredi ou les limbes du Pacifique* (1967) de Michel Tournier, *L'Île des gauchers* (1995) d'Alexandre Jardin, *La Possibilité d'une île* de Michel Houellebecq (2005). L'ensemble de ces exemples illustrent l'importance de l'île dans le discours littéraire principalement, même si les arts (plastiques, musicaux, cinématographiques, picturaux, etc.) ne sont pas en reste et auraient pu faire l'objet de nombreux exemples. C'est aussi dans ce contexte global que l'on peut résituer le discours littéraire des auteurs notamment des Antilles francophones (comme Aimé Césaire, Édouard Glissant, Patrick Chamoiseau etc.) et des îles de l'océan Indien (Nassur Attoumani, Mohamed Toihiri, Soeuf Elbadawi, David Jaomanoro, Michèle Rakotoson, Jean-Luc Raharimanana, Ananda Devi, Axel Gauvin etc.) qui font de l'île un horizon de référence dans leurs productions respectives. Cette littérature montre aussi que l'île est surtout source d'imaginaires multiples et reste liée aux représentations sociales, à l'insularité comme concept anthropologique que l'on peut comprendre aussi grâce aux travaux de Jean-Michel Racault et Jean-Claude Marimoutou, *L'Insularité, thématique et représentation* (Paris, L'Harmattan, 1995) ou du collectif *L'Insularité* (2005) dirigé par Mustapha Trabelsi et plus récemment le numéro 10 de *Romanica Silesiana* (2015).

Partant, il s'avère nécessaire de réétudier la représentation de l'île dans les discours littéraires de langue française (aussi bien la littérature « française » que « francophone ») que l'on peut associer aussi au monde artistique plus large. Alors quelle orientation à envisager pour réaliser cet objectif de recherche ? Quelle approche adopter pour aller au-delà du descriptif afin de cheminer vers un questionnement différent des imaginaires que suscite l'île ou l'insularité dans les représentations sociales ? Comment l'île est-elle traitée dans l'esthétique littéraire en général ? L'écriture n'est-elle pas conditionnée par le prisme des attentes diverses ? Quelles stratégies de « fond » et de « forme » se dégagent alors ? Les regards et les imaginaires sont-ils partagés ? Pour répondre à ces questions générales, on peut privilégier une approche théorique, une analyse littéraire singulière ou collective, comparatiste, diachronique ou synchronique, dans un esprit pluridisciplinaire ou non. Plus concrètement, on pourra explorer ces quelques axes de recherches (non exhaustifs) :

- Actualité de la recherche sur les imaginaires des îles en littérature de langue française
- Géocritique des îles : approche spatiale (paysage, urbanisme etc.) des îles dans la littérature...
- Écopoétique des textes : rapports entre texte littéraire, île et environnement
- Analyse linguistique des textes sur la thématique des îles : quelles spécificités discursives (grammaire des textes, analyse du discours, etc.) ?
- Thématique des îles dans la littérature de langue française sur le plan diachronique et/ou synchronique
- Géopolitique des îles dans le discours littéraire
- Île et représentations sociales : espaces mythiques, mythe des origines, Paradis/Eden, terre d'asile/d'exil, microcosme/macrocosme...
- Syncrétisme, exotisme, Insolite, étrange, démesure, lieu de l'Altérité...

Envoi des propositions d'intervention (avant le **30 septembre 2016**) :

Les propositions (titre et résumé : 300 mots maximum) et une brève notice biobibliographique de l'auteur (statut, rattachement scientifique, champ de recherche : 70 mots maximum) sont à envoyer aux adresses suivantes :

buata.malela@univ-mayotte.fr, linda.rasoamanana@univ-mayotte.fr, gedes.972@gmail.com

Une sélection des contributions au colloque fera l'objet d'une publication collective.

Le colloque aura lieu au Centre Universitaire de Mayotte à Dembéri les 29 et 30 mars 2017. Site web [ici](#).

www.facebook.com/Departement-Lettres-et-Sciences-Humanaines-CUFR-Mayotte

**Modernisms and Modernities East, West and South:
Comparing Literary and Cultural Experiences (Fudan University, Shanghai)**
July 19 to 22, 2017
Deadline: October 1, 2016

Convened by Fudan University (China), Macquarie University (Australia), Universität Hamburg (Germany)

Modernism has often been critiqued for being homogenising and Eurocentric. Yet, modernity was experienced differently by different societies and cultures, each pursuing their own specific historical trajectory. Across the world in societies as

different as China, Australia, the US and Europe, modernist literature and art were, in very different ways, crucial mediators of modernity. This conference will survey diverse experiences of modernity and the place of modernist art and aesthetics in those experiences. Implicit in this discussion is the question of what survives of modernist practices and modernity as a project beyond the known debates around modernism and postmodernism towards a new relevance in the era of globalisation and climate change.

Papers can discuss the experience of modernity in particular societies, literatures and cultures, or comparatively. Themes may include, but are not limited to:

- Aesthetic strategies across different media (from the avant-garde to digital experimentation)
- Intercultural encounters, transnational identities
- Travel, migration, cosmopolitanism
- Self and other, subjectivities
- Gender and sexuality
- Race, ethnicity, plurality
- Class and social justice
- Imperialism, decolonisation and postcolonialism
- Metropolis, urban and suburban spaces
- Shanghai as a site of cultural encounters
- Nature, ecology, sustainability, ecopoetics
- Scientific discourse, technology
- Ethics, religion and spirituality

The conference language will be English. Please send abstracts of 250 words for 20-minute presentations to: modernisms@uni-hamburg.de by **1 October 2016**.

For more information, please contact: jiansuns@aliyun.com or ciliang@fudan.edu.cn

Conference homepage: http://dfll.fudan.edu.cn/study_show.aspx?cid=103&tid=608

One-day Colloquium: English and European Comparative Studies: Views from the Future (School of Advanced Study, University of London)

9 May 2016, 12.30-17.30

Rooms 246 and G35, Senate House, Malet Street, London WC1E 7HU

Institute of English Studies-School of Advanced Study in collaboration with the Institute of Modern Languages Research-SAS and the European Network of Comparative Literary Studies

Fees applicable

*Roundtable discussion Free

For **Full Programme and Registration**, please visit:

<http://www.sas.ac.uk/support-research/public-events/2016/english-and-comparative-studies-colloquium-views-future>

Contact: **Dr Angeliki Spiropoulou**, angeliki.spiropoulou@sas.ac.uk

For additional information please contact iesevents@sas.ac.uk

Part of the IES-Comparative Modernisms Seminar Series, convened by Dr Angeliki Spiropoulou, Visiting Research Fellow at IEL/SAS and Assist. Professor of European Literature and Theory at Peloponnese University.

All seminars and events are held in the Senate House, London. It is advised that you register your participation in advance. For the full programme of seminars in English and Comparative Studies held at the School of Advanced Study, please visit: <http://www.sas.ac.uk/support-research/public-events>

LANDSCAPE: INTERPRETATIONS, RELATIONS, AND REPRESENTATIONS (The Leiden University Centre for the Arts in Society)

26 and 27 January 2017

Deadline: October 1, 2016

The title of the conference, "Landscape: Interpretations, Relations, and Representations," has been chosen in order to explore landscape in the broadest sense. When analysed as a theoretical concept, landscape evokes strong spatial connotations and vivid imagery by means of our perceptions of the world. However, as the world undergoes impactful developments – often discussed with buzzwords such as industrialisation, globalisation and digitisation – the very notion of what is, arranges, informs, and changes a landscape has altered in accordance with these dynamic processes. Our conference will interrogate ways in which to analyse shifts in conception and approach throughout history. Participants are invited to critically explore and reflect on cultural artefacts and practices that project, trace, or confront these

processes through the concept, genre, or medium of landscape. By seeking to gather an interdisciplinary and intercultural selection of academic papers and works of art, we aim to encourage an open dialogue among a unique mix of artists and researchers.

KEYNOTE SPEAKERS

Two internationally renowned scholars, Professor W.J.T. Mitchell and Professor D.E. Nye will give keynote lectures during the conference.

HOW TO APPLY

Please send your proposal (max. 300 words) outlining a 20-minute paper along with a brief bio (max. 150 words) before **1 October, 2016** to [the organising committee](#). You will be notified whether or not your paper has been selected by **1 November, 2016**. Should you have any question regarding the conference and/or the proposal, please do not hesitate to contact [the organising committee](#). Please see the [conference website](#) for more information.

2. CALLS FOR CONTRIBUTIONS

Studies in Twentieth and Twenty-First Century Literature

Special Issue "Writing 1914-1918. National Responses to the Great War"

Deadline for abstracts: **May 15, 2016**

Edited by Toby Garfitt (University of Oxford) & Nicolas Bianchi (Université Montpellier-III / Universiteit Gent)

With the outbreak of the First World War and the uncovering of modern, dehumanized violence, many direct witnesses faced a double crisis when they tried to share their personal experience. The discovery of physical violence led above all to a crisis of representation, due to the inability of the traditional depictions of war to convey the nature of modern warfare. But there was also a crisis of language, caused by the perverted use of the standardized language to justify the war through political and journalistic lies and heroic descriptions of the events. Despite all this, much material was produced, representing most of the countries that were involved, directly or not, in the war. Letters, diaries, novels, poems, war reportages were written and published in abundance, from the beginning of the war until the end of the 1930s, and some of them achieved immediate and considerable success.

While a substantial number of studies focus fairly narrowly on these works in order to explore how and why they managed to cope with both crises, there have been comparatively few attempts to take a more global approach. Some literary productions from that time are well known, but this is often due to the particular experience of an author rather than to the broader national climate of the country concerned. One of the main goals of this STTCL special issue will be to offer a global perspective in order to locate a number of works from the period within the specific framework of their national production. Because of the way the mother tongue of the authors naturally influenced their way of thinking and because of the rise of nationalisms at the beginning of the century, each author was faced with either embracing or rejecting a national climate. Our work will use this reflection on national responses to the Great War to shed light on some forgotten texts of the period which bring an original response to the challenges of the war, in relation to the canon. Widening the approach to include all the relevant languages will allow a comparison between some of the essential themes present in the texts.

Our contributors will explore three main lines of investigation. The first will focus on the goals of the war texts. Were there national differences in the rate of decline of jingoistic literature, which was very common at the beginning of the conflict? To what extent were national contexts (censorship, politics...), and not merely dates of publication, important in the development of pacifist writing? We will try to understand how testimonies attempted to give sense to the war or to underline its non-sense. Thus, it could for instance be interesting to compare the image of engagement given by some nationalist authors from European countries (Jünger, Barrès) and by South-American volunteers in the French army, whose testimonies are nowadays almost forgotten (Juan Homet, Hernan de Bengoechea, José García Calderon). How was it possible for war-related writings with opposite political goals to flourish in the same country? A key concern will of course be testimony. The desire to be faithful to lived experience often made fictionalization of that experience problematic. That is why the choice of genre was so crucial in many cases, with different countries adopting significantly different approaches: while the Anglophone and the German world focused mainly on poetry, most of the major French authors of the war (Genevoix, Barbusse, Céline, Giono, etc.) chose more or less fictionalized forms of prose (diaries, novels, journals...) to write their war. Studying the ethical implications of this choice of genre, in the wake of the Franco-American author Jean Norton Cru in his book *Témoins* (1928), will be an interesting way to compare some national responses to the issue of telling the truth about the war.

The second line of investigation will involve trying to understand in practical and technical terms the means the authors used to answer the question of how to write the Great War, through an analysis of the styles, characters, tones, rhythms, themes and registers they employed. Why was humor so important for the expression of suffering by a Frenchman (Dorgelès, Cendrars), a Czech (Hašek), or for the depiction of a senseless Europe lost in the war by Eriue Dominguez Rodiño, a Spanish journalist stuck in Germany? What is the significance of the disappearance of the hero in many novels but its permanence in others, whether conventionally patriotic or not? To what extent can we see the war as responsible for an influx of ordinary lower-class characters and their language into European literature? While some novels incorporate slang as never before (Barbusse in France, De Roberto in Italy, Manning in Australia, Karl Kraus in Germany), it is completely absent in many others, which promote a neutral, diary-style (but also quite original) language, to give a faithful and careful account of war experience and the emotions it aroused. What was the impact of the war on European literary movements, inherited (Realism, Naturalism) and new (Italian Futurism, French "Esprit nouveau", British Vorticism), as the authors searched for new ways to write the war? And how did the war contribute to erasing the boundaries between literature and press (French trench newspapers, Spanish literary reportages and chronicles by Ramon de Valle Inclán, Gaziol or Chaves Nogales), or between prose and poetry (Cendrars, Giraudoux...)?

The final line of investigation will be the reception of Great War writing. To what extent did the press, the public and particularly the soldiers influence the production of novels, diaries and poetry during the war? Why are some works or some genres forgotten in one country (French poetry, French pro-war prose) while they are celebrated in others (English poetry, German patriotic diaries)? We will also examine the modern reception of these texts, studying for instance significant disparities in the perceived importance of the literary memory of the war. While many major war poems belong to the canon in Great Britain, and while some novels of the period are still well-known in France, only three or four witnesses of the war are still represented in German bookshops. We will also analyze the limited place of colonial writing in our perception of the literature of the Great War.

Articles must be written in English and should not exceed 7,500 words in length. We will particularly appreciate articles including examples of French, German and Spanish texts, which are the main interest of the review. Authors must provide a 500-word abstract along with a brief CV, complete contact details, and academic affiliation. The deadline for the submission of your proposal is set on **May 15, 2016**.

Toby Garfitt (toby.garfitt@magd.ox.ac.uk)

Nicolas Bianchi (nicolas.bianchi@univ-montp3.fr)

Kremenets Comparative Studies

Vol. 6, November 2016

Submission deadline: **June 1, 2016**

Email: comparative_studies@ukr.net

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

ISSN: 2311-262X

The Department of Humanities at Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets (Ukraine) invites you to submit a paper to the 6th annual scientific journal *Kremenets Comparative Studies*.

The aim of the scientific journal is to unite literary critics in order to exchange opinions on modern research of the literary phenomena in comparative aspect. During extra-mural discussion a wide range of current tendencies and conceptions are to be observed, in particular:

1. Theoretical and Methodological Conceptions of Modern Comparative Literature and Linguistics.
2. Comparative-Typological and Contactological Aspects of Comparative Literature.
3. Comparative Literature in Time and Space.
4. Comparative Poetics and Genology.
5. Interdisciplinary Approach in Comparative Literature and Linguistics.
6. Comparative Approach in Translation Studies and Linguistics.

REQUIREMENTS TO ARTICLES

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

2. References in the text are to be in square brackets: the number of a source in the list, then the cited page or page range: [8, p. 56- 57]. If you make references to several sources, their numbers are separated with a semi-colon: [1; 3]. Quotations from scientific articles, monographs and other sources are to be typed with double quotation marks. Notes (in the end of the page or after the main text) are not permitted. No pagination. Average volume of the article – not less than

15-20 thousand printing symbols (7-10 pages). Materials with less than 15.000 printing symbols are not to be considered by the editorial board.

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

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

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

The articles (name the file with the last name of the first author) and author's information are to be sent to the e-mail: comparative_studies@ukr.net

Working languages of the journal – Ukrainian, English, Russian, German, Polish.

Publication fee (4 US dollars a page) should be paid only after the editorial board considers the article and sends payment account. Publication fee includes postal charges of sending one print copy of the journal to the authors (co-authors pay extra publication fee and postal charges).

Topic of the article should reveal current tendencies and conceptions. The article itself should contain research which was not published before.

All research articles undergo peer review process. The Editorial Board may decline non-thematic articles with technical errors or those, which need considerable stylistic correction.

Deadlines:

01.06.2016 – submission of materials and applications.

15.07.2016 – notification of acceptance of the articles.

30.07.2016 – payment for printing the articles.

01.-30.12.2016 – distribution of the scientific journal to the authors and libraries.

Expected publishing date: November 2016.

Call for Monographs: Book Series on East-West Cultural Encounters in Literature & Cultural Studies

Series Editors: Dr. Bennett Yu-Hsiang Fu and Dr. Chi-She Li

<http://eng.press.ntu.edu.tw>

This Series seeks scholarly works on intercultural encounters in literature, particularly East-West precolonial, colonial, or postcolonial contacts that expose, problematize, or re-create the sense of locality, historicity, and subjectivity. The Series especially welcomes monographs written in English or other languages translated into English. Conference volumes or edited volumes by multiple authors will not be considered at this time. Volumes of essays with a thematic focus written by a single author, however, are welcome. We also encourage the submission of revised doctoral dissertations which employ innovative concepts related to our topics. Suggested topics include but are not limited to the following:

- Colonial literature in the countries of the Asian Pacific Rim
- Transpacific or transatlantic cultural or literary routes/roots
- New cultural identities in literature in neocolonial and global Asia
- The relationship between Asia and Oceania
- The contacts between Asia and Europe or the Americas
- Theoretical paradigms of globality and worlding
- Convergences and divergences of exile, diaspora, and expatriation
- Asian diasporic writing in the new millennium
- Canons and genres
- Classics in modern contexts
- Cultural translations of Sinophone, Anglophone, Francophone and/or Hispanophone literatures

A leading university in the world, National Taiwan University is striving for more international collaborations and scholarly exchanges. NTU Press, playing an important role in disseminating top-notch research and scholarship in the Chinese-speaking academy, is now expanding its scope of publication in English. All submissions will be assessed by the Editors and reviewed by anonymous readers. Once the book project is approved, the author(s) will receive a contract from NTU Press. Please send a book prospectus, the author's CV, and a sample chapter to the Editors. The manuscript should employ the MLA format and style, and only a completed manuscript will be considered.

Series Editors: Dr. Bennett Yu-Hsiang Fu (bennettfu@ntu.edu.tw) Dr. Chi-She Li (jisheli@ntu.edu.tw)

The Literary Encyclopedia: Exploring Literature, History and Culture

Call For Papers – 20th- and 21st-century French and Francophone Literature and Thought

Abstract deadline: **OPEN CALL**

www.litencyc.com

Editors: 20th century literature

poetry: Dr Hugues Azerad (Cambridge), ha205@cam.ac.uk

theatre: Dr Edward Forman (Bristol), E.R.B.Forman@bristol.ac.uk

theory, philosophy, criticism : Dr Sam Coombes (Edinburgh), Sam.Coombes@ed.ac.uk

African / African Diaspora: Dr Ruth Bush (Bristol) ruth.bush@bristol.ac.uk

Dr Charlotte Baker (Lancaster) c.baker@lancaster.ac.uk

The Literary Encyclopedia at www.litencyc.com is looking for qualified writers to enhance its coverage of the various volumes of French literature. The list below is not comprehensive or final, and new proposals of writers/ works/context essays that are not currently listed in our database are also welcome. However, we will prioritize articles on writers and works frequently studied in university courses, and those that are highly topical and well-known.

In addition to publishing articles on canonical and much-taught literary works, the *Encyclopedia* is also interested in making available information about important writers and works that are often neglected, and in publishing articles about discrete historical events which are relevant to literary understanding. It also seeks to broaden its scope to include more research-oriented articles with a pedagogic function, such as 'Critical issues in *title*' or 'Critical readings of *author*/*title*'. If you are interested in contributing such an essay, please contact the relevant volume editor or the managing editor.

All offers of contribution should come accompanied by an up-to-date CV and, in the case of doctoral students who wish to offer a contribution, also a short writing sample. The overwhelming majority (about 90%) of our contributors are academic scholars, while the remaining percentage is made up of highly endorsed doctoral students and independent researchers.

The Literary Encyclopedia aims to deliver a global understanding of world literatures and cultures within an adaptable and responsive digital platform that's ethically conceived, minimalist, but packing great functionality. All our articles are solicited by invitation from specialist scholars in higher education institutions all over the world, refereed and approved by subject editors in our Editorial Board. The *LE* is thus uniquely *selective*, *reliable* and *authoritative*. Its online format allows for rapid publication and frequent updating of articles; its integrated digital resources (author life-chronologies, customisable timelines, thematic or course-oriented bookshelves, related article clusters, critical bibliographies) respond dynamically to teaching and learning demands.

More detailed information on the *Encyclopedia* – including its publishing model, editorial policies, specific information for authors, etc. – can be found on its homepage at www.litencyc.com, under the ABOUT tab. In order to explore the kinds of content we publish please log in using the case-sensitive username 'WinterGuest2016' and the password 'carpentier1904'.

If you wish to contribute, please contact the volume editor(s) listed above, or the managing editor, Dr Cristina Sandru (cristinasandru@litencyc.com)

Names highlighted in bold require urgent contributions. "Works" appended to the name of an author indicates the most important books. Ideally, we would like to cover the texts/authors who are often studied at undergraduate level (ideally completed by the end of 2018), in parallel with the other texts/poets who you think should be known by students/graduates/wider audience (to be completed before the end of 2017).

Anne-Marie Albiach, Louis Aragon (works), Antonin Artaud (works), Alain Badiou, Marie-Claire Bancquart, Roland Barthes, **Maurice Blanchot, Béatrice Bonhomme-Villani, Tanella Boni, Yves Bonnefoy, André du Bouchet, Joë Bousquet, André Breton, Michel Bulteau, Michel Butor, Olivier Cadiot, Albert Camus, Blaise Cendrars, François Cheng, Hélène Cixous, Paul Claudel, Cocteau, René Daumal, Simone De Beauvoir, Michel Deguy, Jacques Derrida, Robert Desnos, Philippe Descola, Jacques Dupin, Paul Eluard, Marie Étienne, Louis-René des Forêts, Dominique Fourcade, Michel Foucault, Alain Fournier, André Frénaud, Jérôme Game, Anne Garréta, Lorand Gaspar, Gérard Genette, André Gide, Jean Giraudoux, Liliane Giraudon, Roger Giroux, Jean-Marie Gleize, Ivan Goll Dominique Grandmont, Michelle Grangaud, Jean Grosjean, Eugène Guillevic, Pierre Guyotat, Françoise Hän, Bernard Heidsieck, Emmanuel Hocquard, Christian Hubin, Jeanne Hyvrand, Luce Irigaray, Isidore Isou, Edmond Jabès, Max Jacob, Pierre Jean Jouve, Hédi Kaddour, Bernard-Marie Koltès, Julia Kristeva, Jean-Luc Lagarce, Valery Larbaud, Patrice de La Tour du Pin, Olivier Laronde, Bruno Latour, Le Lettrisme, Claude Lévi-Strauss, Livres d'artiste, Gabriel Macé, Maurice Maeterlinck, Claire Malroux, Yves di Manno, Joyce Mansour, Jean-Michel Maulpoix, Léonora Miano, Henri Michaux, Anna de Noailles, Bernard Noël, Charles Péguy, Marcel Proust, Benjamin Péret, Saint-John Perse, Francis Ponge, Anne Portugal, Gisèle Prassinos, Jacques Prévert, Christian Prigent, Lionel Ray,**

Jacques Rancière, **Denis Roche, Jules Romains**, Claude Royet-Journoud, **James Sacré**, Hélène Sanguinetti, **J. P. Sartre, Victor Segalen, Claude Simon, Philippe Soupault**, Jude Stéfan, Bernard Stiegler, **Jules Supervielle**, Jean Tardieu, Anne Teyssiéras, Jean-Paul Toulet, **Tristan Tzara, Paul Valéry**, Bernard Vargaftig, André Velter.

Africa/African Diaspora: Jean-Marie Adiaffi, Amadou Hampâté Bâ, Francis Bebey, Sylvain Bemba, Mongo Beti, Tanella Boni, Ken Bugul, Félix Couchoro, Bernard Dadié, Lamine Diakhaté, Boris Boubacar Diop, Birago Diop, Fatou Diome, David Diop, Emmanuel Dongala, Kossi Effoui, Alioum Fantouré, Libar Fofana, Paul Hazoumé, Monique Ilboudo, Moussa Konaté, Cheikh Hamidou Kane, Fodéba Keita, Ahmadou Kourouma, Werewere Liking, Ake Loba, Henri Lopes, Léonora Miano, V.Y. Mudimbe, Cheik Aliou Ndao, Djibril Tamsir Niane, Pius Ngandu Nkashama, Yambo Ouologuem, Ferdinand Oyono, Jacques Rabemananjara, Thomté Ryam, Abdoulaye Sadji, Lamine Senghor, Ousmane Socé, Véronique Tadio, Sony Labou Tansi, Sami Tchak, Tchicaya UTam'Si, Senouvo Agbota Zinsou.

Postcolonial Francophone Writers: Azouz Begag, Mehdi Charef, Bessora, Faïza Guène, Rachid Djaïni.

North Africa/Lebanon: Driss Chraïbi, Mouloud Feraoun, Jean Amrouche, Taos Amrouche, Tahar Djaout, Nabile Farès, Abdelkebir Khatibi, Abellatif Laâbi, Mouloud Mammeri, Rachid Mimmouni, Jean Senac, Amina Said.

3. PUBLICATIONS AND DOCTORAL THESES

Books

La Cage des Méridiens : La Littérature et l'Art Contemporain Face à la Globalisation

Bertrand Westphal

Paris: Éditions de Minuit, 2016. ISBN: 9782707329585

Planter des piquets, dresser murs et murets, ouvrir des guichets... L'être occidental se complaît en des clivages qui l'aident à conforter ses fantasmes territoriaux. Et le globe de se transformer à ses yeux en pelote de lignes et de frontières étanches, en vaste cage des méridiens qui, sur un mode empreint de mélancolie, sanctionnerait la nature immuable des choses.

La littérature et les arts s'acquittent parfois de cette trompeuse évidence. Pour plus d'un néanmoins, le canon artistique est l'expression d'un ethnocentrisme. Pour plus d'un, l'universalisme culturel est la marque d'une occidentalisation, voire de la globalisation en cours. Imaginera-t-on une alternative? un monde qui privilégierait la périphérie et dont le centre libéré du carcan global véhiculerait un début d'équité? De-ci, de-là, par-delà les océans, des écrivains ont fait preuve de cette sorte d'imagination, des artistes aussi, nombreux, pour qui le globe et les cartes ont fini par devenir la matière d'une pensée fluide à portée planétaire.

Pour la table des matières, cliquez [ici](#).

La Mythocritique Contemporaine au Féminin: Dialogue entre Théorie et Pratique

Metka Zupančič

Karthala, 2016. ISBN: 9782811116033

Metka Zupančič, après son essai sur *Les Écrivaines contemporaines et les mythes* (Karthala, 2013), a invité neuf poètes, écrivaines ou scientifiques pour participer au débat sur les mythes féminins contemporains.

Ces femmes de lettres, Myriam Watthee-Delmotte, Colette Nys-Mazure et Jacqueline De Clercq (Belgique), Louise Dupré, Andrée Christensen et Joëlle Cauville (Canada), Cheryl Toman (États-Unis), Souâd Guellouz (Tunisie) et Kamila Ouhibi Aitsiselmi (Grande-Bretagne), combinent souvent plusieurs voies par lesquelles elles font entendre leurs voix novatrices.

La lecture et l'écriture permettent d'identifier les mythologies dont on a hérité ou qui nous ont été imposées. Qu'il s'agisse de la mythologie berbère ou islamique, mais aussi de la tradition judéo-chrétienne, elles côtoient la mythologie gréco-romaine à laquelle la mythocritique a eu longtemps tendance à recourir exclusivement, même pour aborder des cultures autres.

C'est dans la prose que les figures mythiques du passé se voient souvent remodelées et appropriées selon la nouvelle parole féminine. La femme ayant besoin de trouver sa propre parole, de s'affirmer dans son contexte culturel ambiant, s'appuie sur des modèles autochtones qu'elle se réapproprie.

Au-delà des cultures particulières, la visée des mythes est à la fois initiatique et éducative et ce qui importe, finalement, c'est qu'ils puissent devenir une manière de concevoir la vie, une façon d'être.

Informations additionnelles [ici](#).

Dictionnaire du dandysme

Sous la direction d'Alain Montandon No 37. 2016. ISBN 978-2-7453-2959-2.

Le *Dictionnaire du dandysme*, divisé en plusieurs sections, regroupe d'abord les notions essentielles (originalité, élégance, mélancolie, narcissisme, etc.). Il est fait ensuite place à ses représentants et écrivains (de Barbey d'Aurevilly à Wilde en passant par Rachilde, Cocteau, Gainsbourg et autres), aux attributs du dandy (canne, cigare, gant) et enfin aux personnages romanesques du dandy qui hantent la littérature, chez Balzac, Musset, Huysmans, Lorrain, Lermontov. Il est muni d'un index et d'une bibliographie critique très exhaustive.

Liste des contributeurs : Antzenberger Éléonore ; Aquien Pascal, ; Asholt Wolfgang ; Auraix- Jonchier Pascale ; Avice Jean-Paul ; Backès Jean-Louis; Baty-Delalande Hélène ; Bellamy Florence; Berthier Philippe; Bouzonviller Élisabeth; Coblenze Françoise; Court-Perez Françoise; Crouvezier Véronique; Ducey Guy ; Geisler-Szmulewicz Anne ; Grilli, Elisa; Hörner Fernand ; Labouret Mireille ; Lavaud Martine; Ledda Sylvain ; Marigny Jean; Meunier Jean-Louis; Modenesi Marco; Montandon Alain ; Natta Marie-Christine ; Nissim Liana; Palacio Jean De; Paquot Thierry; Paraboschi Francesca; Pham-Thanh Gilbert; Porée Marc; Prince Nathalie; Raoult Marie- Gersande ; Rapetti Thalie ; Ridge Daniel ; Rodler Lucia ; Saïdah Jean-Pierre, ; Scaraffia Giuseppe, ; Stauffer Isabelle ; Stead Evanghelia ; Tacium David; Thorel-Cailleteau Sylvie ; Ton-That Thanh-Vân; Vercier Bruno; Véritrac Yoan; Zapperi Giovanna

Informations additionnelles [ici](#).

The Work of Difference: Modernism, Romanticism, and the Production of Literary Form

Audrey Wasser

Fordham University Press, 2016. ISBN: 9780823270064

The Work of Difference addresses a fundamental ontological question: What is literature? And at the heart of this question, it argues, is the problem of the new. How is it that new works or new forms are possible within the rule-governed orders of history, language use, or the social? How are new works in turn recognizable to already-existing institutions? Tracing the relationship between literature and the problem of newness back to a set of concerns first articulated in early German romanticism, this book goes on to mount a critique of romantic tendencies in contemporary criticism in order, ultimately, to develop an original theory of literary production. Along the way, it offers new readings of major modernist novels by Samuel Beckett, Marcel Proust, and Gertrude Stein.

Additional information [here](#).

Tales of Berlin in American Literature up to the 21st Century

Joshua Parker

Amsterdam: Brill/Rodopi, 2016. ISBN: 9789004312081

Of all European cities, Americans today are perhaps most curious about Berlin, whose position in the American imagination is an essential component of nineteenth-century, postwar and contemporary transatlantic imagology. Over various periods, Berlin has been a tenuous space for American claims to cultural heritage and to real geographic space in Europe, symbolizing the ultimate evil and the power of redemption. This volume offers a comprehensive examination of the city's image in American literature from 1840 to the present. Tracing both a history of Berlin and of American culture through the ways the city has been narrated across three centuries by some 100 authors through 145 novels, short stories, plays and poems, *Tales of Berlin* presents a composite landscape not only of the German capital, but of shifting subtexts in American society which have contextualized its meaning for Americans in the past, and continue to do so today.

For further information and a full list of contents, please visit <http://www.brill.com/products/book/tales-berlin-american-literature-21st-century>

An excerpt is available at <http://op.asjournal.org/american-berlin-across-last-century/>

Rima e melodia nell'arte allusiva dei trovatori

Stefano Milonia

Series: Esercizi di lettura. ISSN: 2039-8484. Anno XI, no. 18-2015

The book offers an interesting perspective on intertextuality and on the ways in which music and rhyme could be used by the Troubadours in order to create allusive connections between poems and authors.

The research is based on the study of Occitan *contrafacta* and melodic line-termination ornaments, and gives a number of undiscovered intertextual relationships in Occitan lyric, starting from the smallest and most subtle to the greater and most ingenious.

An insight is also given to the difficult topic of the auctorial style in Troubadour music composition. It includes a CD-ROM with the *Database of melodic terminations*, that allows to relate rhyme and rhyme-words with melody, and a practical *textual-melodic incipit database*. Further information: <http://nuovacultura.it/en/catalogo/rima-e-melodia-nellarte-allusiva-dei-trovatori/>

Uncanny Encounters: Literature, Psychoanalysis, and the End of Alterity

John Zilcosky
Northwestern University Press, 2016. ISBN 978-0-8101-3209-2

Around 1900, when the last blank spaces on their maps were filled, Europeans traveled to far-flung places hoping to find the spectacularly foreign. They discovered instead what Freud called, several years later, the uncannily familiar: disturbing reflections of themselves—either actual Europeans or Westernized natives. This experience was most extreme for German travelers, who arrived in the contact zones late, on the heels of other European colonialists, and it resulted not in understanding or tolerance but in an increased propensity for violence and destruction. The quest for a “virginal,” exotic existence proved to be ruined at its source, mirroring back to the travelers demonic parodies of their own worst aspects. In this strikingly original book, John Zilcosky demonstrates how these popular “uncanny” encounters influenced Freud’s—and the literary modernists’—use of the term, and how these encounters remain at the heart of our cross-cultural anxieties today.

Further information: <http://www.nupress.northwestern.edu/content/uncanny-encounters>

Holocaust Impiety in Jewish American Literature: Memory, Identity, (Post-)Postmodernism

Joost Krijnen
Amsterdam: Brill Rodopi, 2016. ISBN: 9789004253230

The Holocaust is often said to be unrepresentable. Yet since the 1990s, a new generation of Jewish American writers have been returning to this history again and again, insisting on engaging with it in highly playful, comic, and “impious” ways. Focusing on the fiction of Michael Chabon, Jonathan Safran Foer, Nicole Krauss, and Nathan Englander, this book suggests that this literature cannot simply be dismissed as insensitive or improper. It argues that these Jewish American authors engage with the Holocaust in ways that renew and ensure its significance for contemporary generations. These ways, moreover, are intricately connected to efforts of finding new means of expressing Jewish American identity, and of moving beyond the increasingly apparent problems of postmodernism.

Further information: <http://www.brill.com/products/book/holocaust-impiety-jewish-american-literature>

Installation Art and the Practices of Archivalism

David Houston Jones
Routledge, 2016. ISBN: 9781138777422

On the leading edge of trauma and archival studies, this timely book engages with the recent growth in visual projects that respond to the archive, focusing in particular on installation art. It traces a line of argument from practitioners who explicitly depict the archive (Samuel Beckett, Christian Boltanski, Art & Language, Walid Raad) to those whose materials and practices are archival (Miroslaw Balka, Jean-Luc Godard, Silvia Kolbowski, Boltanski, Atom Egoyan). Jones considers in particular the widespread nostalgia for ‘archival’ media such as analogue photographs and film. He analyses the innovative strategies by which such artefacts are incorporated, examining five distinct types of archival practice: the intermedial, testimonial, personal, relational and monumental.

Further information [here](#).

Rethinking Metonymy: Literary Theory and Poetic Practice from Pindar to Jakobson

Sebastian Matzner
Oxford University Press, 2016. ISBN: 9780198724278

Although metonymy has long been recognized as being a central device in poetic language, it has received little critical attention in its own right. Not only has this created a gap in literary analytical scholarship which needs to be addressed, but it has also allowed for problematic appropriations of metonymy as a critical concept now widely in use in structuralist studies across the humanities.

Rethinking Metonymy is the first monograph to confront and resolve these issues. It advances the theory of poetic language by developing a ground-breaking new definition of metonymy on the basis of an evaluation of examples in Greek tragedy and lyric poetry, considering these in conjunction with examples from classicizing and Romantic German

poetry for the purposes of illustration and comparison, including works by Goethe, Schiller, and Hölderlin. In addition to establishing the fundamental principle, different conformations, and aesthetic effects of this important poetic device, the volume also demonstrates how the new arguments it offers have the potential to set an agenda for far-reaching reconsiderations in literary studies and beyond. It mobilizes analytical insights into the inner workings of metonymy by examining three case studies designed to explore the trope in critical practice, covering its role in creating a 'hellenizing' style, what happens to it in 'classic' German translations of Aeschylus' *Agamemnon*, and critically re-assessing its modern re-appropriations as a structural-semiotic paradigm.

Connecting classical perspectives with modern linguistic and literary theory, *Rethinking Metonymy* is a compelling and authoritative analysis that rehabilitates and brings much-needed clarity to an oft-neglected literary device. Its combination of in-depth engagement with classical literature and cross-cultural and cross-linguistic comparison makes it an invaluable resource not only to specialists in Greek poetry, but also to students and scholars engaged in literary analysis, translation criticism, and structuralist studies across a much wider range of disciplines.

For further information, please click [here](#).

Joyce's Dante: Exile, Memory, and Community

James Robinson

Cambridge University Press, 2016. ISBN: 9781107167414

Joyce's engagement with Dante is a crucial component of all of his work. This title reconsiders the responses to Dante in Joyce's work from *A Portrait of the Artist as a Young Man* to *Finnegans Wake*. It presents that encounter as an historically complex and contextually determined interaction reflecting the contested development of Dante's reputation, readership and textuality throughout the nineteenth century. This process produced a 'Dante with a difference', a uniquely creative and unorthodox construction of the poet which informed Joyce's lifelong engagement with such works as the *Vita Nuova* and the *Commedia*. Tracing the movement through Joyce's writing on exile as a mode of alienation and charting his growing interest in ideas of community, *Joyce's Dante* shows how awareness of his changing reading of Dante can alter our understanding of one of the Irish writer's lasting thematic preoccupations.

Journals / Thematic Issues

***Journal of World Literature* (inaugural issue)**

Vol. 1, 2016. ISSN: 2405-6472

Table of contents available [here](#).

International Journal of Comparative Literature & Translation Studies

Vol 4, No 2 (2016). Table of contents, abstracts and full articles for download (advance access):

<http://journals.aiac.org.au/index.php/IJCLTS/issue/view/121>

KulturPoetik: Journal for Cultural Poetics

Table of contents and abstracts: <http://www.kulturpoetik.de>

Forum for Modern Language Studies

Special Issue: Co-Constructed Selves: Nineteenth-Century Collaborative Life Writing

Volume 52, Issue 2, April 2016. Table of contents available [here](#).

Literature Compass

Special Issue: Hardy: Diverse Audiences

Volume 13, Issue 3, March 2016. Table of contents available [here](#).

Francosphères

Volume 4, Issue 2, 2015

Table of contents and abstracts available [here](#).

The Yearbook of Comparative Literature

Volume 59, 2013. Matei Călinescu Festschrift. Edited by Călin-Andrei Mihăilescu

This volume features articles and memorabilia devoted to Matei Călinescu's work and life, written by North-American, Western European and Romanian scholars. Beyond being a soft spoken, well-mannered and tasteful gentleman, Matei Călinescu (1934-2009) was one of the significant intellectuals of his age. In addition to original poetry and prose, he contributed to Romanian, English and French studies in comparative literature, literary theory and intellectual history. His most influential works are *Five Faces of Modernity* (1987), *Rereading* (1993), and *The Life & Opinions of Zacharias Lichter* (1969). Click [here](#) to view the full table of contents.

Articles / Book Chapters

- Stawiarski, Marcin. "'Voice-trace' in James Chapman's *How Is this Going to Continue?*" *Sound Effects: The Object Voice in Fiction*. Ed. Jorge Sacido-Romero and Sylvia Mieszkowski. Leiden/Boston: Brill Rodopi, 2015, 295-319.
- Prystash, Justin. "Vectors of a Flea: The Convergence of Species in Victorian Animal Autobiographies." *Mosaic* (49.1) 2016, n.p.
- Küpper, Achim. "Edgar Allan Poe: vers une poétique du maelström: De la traduction de la *Lettre à l'espace clos littéraire*." *Orbis Litterarum* (71.2) 2016, 101-119.
- Odom, Glenn. "Comparing Comparisons: Political Implications of Different Notions of Difference." *Comparative Critical Studies* (13.1) 2016, 7-26.
- Roulon, Natalie. "Shakespeare's Music Lore and What It Tells us: A Reading of *Love's Labour's Lost*." *Comparatio* (8.1) 2016, 75-98.
- Fawaz, Yasmina. "(Up)rooted Identities: Caribbean Environmental and Cultural Interplay in Glissant's *Mahagony*." *Symposium: A Quarterly Journal in Modern Literatures* (70.1) 2016, 36-45.
- Tekin, Kuğu. "Dublin and İstanbul: The Two Formative Forces in the Fiction of James Joyce and Orhan Pamuk." *Arcadia* (50.2) 2015, 410-419.

Doctoral theses (2015 and 2016)

Université de 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 de Henriette Levillain).

Université de Strasbourg (France): Claire Gheerardyn, "La Statue dans la ville : littératures européennes, russes et américaines à la rencontre des monuments (XIXe - XXIe siècles)" (sous la direction de Guy Ducrey).

Indiana University (USA): Lorrie Palmer, "Accelerated Cinema: Masculinity, Technology, and City Space in the Action Genre."

4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

The School of English, Dublin City University

Doctoral Research Scholarships

Closing date: **May 12, 2016**

The new School of English DCU is a dynamic research-focused school with expertise in a variety of literary eras and genres including Poetry, Children's Literature, Irish Studies, American writing, post-colonial literature, nineteenth century writing, the Novel, Drama, and Creative Writing. This is an exciting time for us as we build upon our strengths and traditions in a newly expanded School. As part of our commitment to excellence in postgraduate research the School of English is pleased to offer a scholarship for a full-time PhD student commencing September 2016. The successful candidate will be paid a stipend of €16,000 per annum for up to four years, subject to satisfactory annual progression. Registration fees will also be paid. There will also be a number of scholarships for fees available.

Eligibility:

Applicants must have a relevant undergraduate degree at first-class honours level or at least 2.1 level. It is desirable that they should hold a relevant Master's qualification. Candidates who are currently completing a Master's qualification are welcome to apply.

Topics:

The School of English is interested in receiving research proposals in the following areas:

- American Poetry
- Book History
- Children's Literature generally or directed at the St Patrick's Campus Library archives including Patricia Lynch Collection, Padraic Colum Collection, Cathal Ó Sándair Collection, Bartlett Puffin Collection.
- Comedy
- Drama
- Eighteenth and Nineteenth Century Literature
- Experimental Literature
- History of Reading
- Irish Film, Novel, Short Story, Poetry, Theatre, Drama, Women Writers
- Literary Theory
- Literature and Politics
- Literature and Sexuality
- Literature and Sport
- Literature and the Visual Arts
- Popular Literature
- Post-colonial Literature
- Romanticism

Application Procedure:

See Graduate Studies Office on application process: http://www4.dcu.ie/graduatestudies/how_to_apply.shtml

Interested candidates must first agree a research proposal with a School of English staff member. Candidates will be directed to potential supervisors on application.

Email applications to Dr Derek Hand, Head of School, derek.hand@dcu.ie, indicating *School of English PhD scholarships* in the subject line. Applications should include the following:

- A CV including names and contact details of two academic referees.
- A copy of undergraduate and postgraduate degree certificates.
- Copies of transcripts from undergraduate and postgraduate programmes.
- A letter outlining the candidate's suitability for the scholarship.
- A research proposal c3000 words accompanied by a bibliography (which is not included in the word count).

Inquiries to Dr Derek Hand, Head of the School of English or Dr Julie Anne Stevens, Director of Research in the School of English at: derek.hand@dcu.ie or julieann.stevens@dcu.ie

Other useful resource: DCU Graduate Studies Office: <http://dcu.ie/graduatestudies/index.shtml>

Full Bursary PhD Scholarship: Textual criticism and authorship attribution by computational methods

De Montfort University - The Centre for Textual Studies in the School of Humanities, Faculty of Art, Design, and Humanities

Deadline: **July 13, 2016**

COMMENCING OCTOBER 2016

A PhD research scholarship including stipend and tuition fee costs is offered within the Centre for Textual Studies in the School of Humanities. It is available to UK or EU students who are suitably qualified and have outstanding potential as a researcher.

In offering this scholarship the University aims to further develop its proven research strengths in textual scholarship. It is an excellent opportunity for a candidate of exceptional promise to contribute to a stimulating, world-class research environment.

New computational methods are enabling new discoveries about the authorship and textual provenance of literary and historical works, showing us new plays by William Shakespeare and reshaping the canons of other major figures. This

scholarship offers the opportunity to learn the state of the art in these new methods and apply them to a range of textual questions in the field of literary-historical study. The research student could explore any aspect of authorship attribution or textual criticism by computational methods, and may come from any background, technical or non-technical, because full training in computational methods for textual analysis will be provided. The student would also be free, but not required, to devise new kinds of computational methods for literary-historical scholarship.

For a more detailed description of the scholarship, the subject area at DMU and an application pack please visit <http://www.dmu.ac.uk/research/graduate-school/phd-scholarships.aspx>. Please direct academic queries to Prof Gabriel Egan on +44 (0)116 257 7158 or email gegan@dmu.ac.uk. For administrative queries contact Morgan Erdlenbruch at Morgan.Erdlenbruch@dmu.ac.uk. Completed applications should be returned together with two supporting references and an academic transcript.

Applications are invited from UK or EU students with a Master's degree or good first degree (First, 2:1 or equivalent) in a relevant subject. Doctoral scholarships are available for up to three years full-time study starting October 2016 and provide a bursary of ca. £14,296 pa in addition to University tuition fees.

Please quote ref: DMU Research Scholarships 2016: ADH FB3.

Call for Applications: Fellowships 2017-18. Swedish Collegium for Advanced Studies

Located in the Botanic Garden in Uppsala, the Swedish Collegium for Advanced Study (scas) is a national institute for advanced study. The collections of Carolina Rediviva Library and other scientific facilities at Uppsala University are situated nearby.

For the academic year 2017-18 the Collegium offers residential fellowships for senior scholars. The fellowships afford scholars the opportunity to concentrate on their own research interests. Fellows are expected to be in residence and to participate in academic events beyond their own fields of specialization. The application may be for the entire academic year or alternatively for one academic semester.

Candidates may come from any discipline within the humanities and social sciences. At the time of application, the candidates must have held a PhD for at least ten years and have a track record of significant and original research achievements.

The holder of the fellowship receives a monthly stipend or salary. Accommodation for Fellows who do not live in the Stockholm-Uppsala region is arranged by the Collegium and all Fellows have their own fully equipped office at the Collegium.

The application deadline is August 1, 2016.

For further details, please see the General Fellowship Programme information at the scas website. Please direct questions to fellowselection@swedishcollegium.se.

www.swedishcollegium.se

The Leverhulme Trust Early Career Fellowships

Offering fifty per cent match-funding for the salary costs of three-year academic research position, the scheme enables early career researchers to undertake a significant piece of publishable work. Applicants must have a track record of research, but should not have held an established academic appointment in the UK.

Early Career Fellowships aim to provide career development opportunities for those who are at a relatively early stage of their academic careers, but who have a proven record of research. The expectation is that Fellows should undertake a significant piece of publishable work during their tenure, and that the Fellowships should lead to a more permanent academic position. Approximately 100 Fellowships will be available in 2016. Fellowships can be held at universities or at other institutions of higher education in the UK.

The Trust will contribute 50% of each Fellow's total salary costs up to a maximum of £24,000 per annum and the balance is to be paid by the host institution. Given the prestige of the awards each Fellow may request annual research expenses of up to £6,000 to further his or her research activities.

Fellowships are tenable for three years on a full-time basis. The Trust will support requests to hold the award part-time over a proportionately longer period for childcare commitments. Fellowships will commence between 1 September 2016 and 1 May 2017. Please read the following before submitting an application: [Eligibility](#)

[Application procedure](#)

If your query has not been answered in these pages please contact Andreas Heiner on 020 7042 9863 or email aheiner@leverhulme.ac.uk

5. POSITIONS (TEACHING, RESEARCH, ETC.)

Assistant Professor in European Studies / English Language Studies The Hong Kong Polytechnic University - Department of English

The Hong Kong Polytechnic University is a government-funded tertiary institution in Hong Kong. It offers programmes at various levels including Doctorate, Master's and Bachelor's degrees. It has a full-time academic staff strength of around 1,200.

Department of English Assistant Professor in European Studies / English Language Studies

The Department of English has a long history of producing quality graduates for the professional workplace. Our focus areas are professional communication and applied language studies, and we provide teaching to two undergraduate and four postgraduate degree programmes. With around 25 academic staff, the Department is actively engaged in applied research in Languages in Professional Contexts, English for Specific Purposes, and European Studies. Information can be obtained through the departmental homepage at <http://www.engl.polyu.edu.hk/>, including information about the key areas of research at http://www.engl.polyu.edu.hk/Research_detail.php?recid=27.

The Department of English is now inviting applications for the position of Assistant Professor in European Studies / English Language Studies. Priority will be given to candidates whose research expertise and teaching experience are within European Studies (European languages, applied linguistics, and / or cultural studies), and who can also teach some of the English language subjects offered by the Department.

The appointee will be required to (a) teach subjects in European Studies and English Language Studies at undergraduate and postgraduate levels; (b) contribute to curriculum design and materials development; (c) supervise undergraduate and postgraduate student projects (including PhD supervision); (d) actively conduct research in the Department's research areas and contribute to the development of its research strengths; and (e) assist in the administration of the Department.

Applicants should have (a) a PhD degree in some aspect of European Studies, Applied Linguistics, or English Language Studies; (b) a recognised teaching qualification; (c) post-qualification teaching experience at tertiary level, including teaching subjects relevant to European Studies / English Language Studies, with a demonstrated record of excellence in teaching; (d) an excellent track record of published research, including experience in project-based research and grant applications; and (e) native / near-native competence in English, and excellent English communication skills.

Preference will be given to candidates whose research orientations can contribute to the Department's development of its key areas of research. Certain abilities and areas of expertise will also be considered as added strengths, such as the ability to speak French and / or German and experience in teaching one or more of these languages.

Remuneration and Conditions of Service A highly competitive remuneration package will be offered. Initial appointment will be on a fixed-term gratuity-bearing contract. Re-engagement thereafter is subject to mutual agreement. Applicants should state their current and expected salary in the application.

Application Please submit application form via email to hrstaff@polyu.edu.hk; by fax at (852) 2764 3374; or by mail to **Human Resources Office, 13/F, Li Ka Shing Tower, The Hong Kong Polytechnic University, Hung Hom, Kowloon, Hong Kong**. If you would like to provide a separate curriculum vitae, please still complete the application form which will help speed up the recruitment process. Application forms can be obtained via the above channels or downloaded from http://www.polyu.edu.hk/hro/job/en/guide_forms/forms.php. **The closing date for application is Friday, 13 May 2016**. Applicants who are not invited to an interview within two months of the closing date should consider their applications unsuccessful. Details of the University's Personal Information Collection Statement for recruitment can be found at http://www.polyu.edu.hk/hro/job/en/guide_forms/pics.php.

Postdoctoral Researcher, Field Practice-based/Artistic Research in Film Aalto University School of Arts, Design and Architecture

Aalto University School of Arts, Design and Architecture is one of the most prestigious international universities of art and design in the world. The school is a strong source of social influence. Key areas of research are design, digital media, audiovisual representation, art, visual culture, well-being architecture and emerging technologies, as well as urban planning and design. The school's history dates back to 1871. Aalto University is a community of bold thinkers where science and art meet technology and business. Aalto University has six schools with nearly 20 000 students and 4 700 employees, 390 of which are professors. Our campuses are located in Espoo and Helsinki, Finland.

The Department of Film, Television and Scenography invites applications for: a **Postdoctoral Researcher** in the field of practice-based/artistic research in film. The position is connected to an art-practice-based/artistic research project: the

Critical Cinema Lab, a laboratory for filmmaking and theorizing. The Critical Cinema Lab is committed to exploring the paradoxical relation of poetics and politics in different modes of filmmaking (documentary, experimental and fictional film). Its participants experiment with, theorize about and catalyze new possibilities and poetics of counter cinema practices and explore the potential of critical filmmaking practices in relation to historical and societal experiences.

The position is for a 2-year-period starting in August 2016 or as agreed upon. Salary will be determined in relation to competence and experience of the chosen person following the salary system of Finnish universities.

Main duties and responsibilities:

- To conduct research, develop and lead new research initiatives (including grant writing)
- To support and develop the art-practice-based and artistic research concept in relation to film practice.
- To perform teaching duties.
- To support the administrative duties of the professorship.

Key selection criteria:

- A doctoral degree, preferably a practice-based doctorate, in the area of film (or the doctoral degree granted at latest by 1.8.2016).
- Research interest in the intersection of practice-based/artistic film research and critical theory or other applicable inter-disciplinary interest in the intersection of the poetics and the politics of filmmaking.
- Research competence and demonstrated research experience, including research writing and grant writing.
- Artistic experience in the field of documentary, experimental or fiction film.
- Collaboration skills and project management skills

Fluent skills in English language

The application deadline is **June 3rd 2016**. For more information and application instructions please see the whole advertisement here: <http://www.aalto.fi/en/about/careers/jobs/view/811/>

Assistant Professor of Aesthetics and Culture

University of Aarhus - The School of Communication and Culture

Closing date: **May 10, 2016**

The School of Communication and Culture invites applications for the position of Assistant Professor of Aesthetics and Culture.

The assistant professorship begins on 1 October 2016 or as soon as possible thereafter.

The position

We are seeking an innovative and dedicated candidate who will contribute to a broad spectrum of Aarhus University's core services in the areas of research, education and knowledge exchange. The successful applicant is expected to contribute actively to the academic and collegial activities at the programme Aesthetics and Culture. The successful applicant must have strong academic competences and must be willing to participate in multidisciplinary teaching and research activities with regard to the interplay of cultural, aesthetic and digital dimensions of society in a primarily contemporary perspective.

Read the full job description and apply online at au.dk/en/about/vacant-positions/

Postdoctoral Research Assistant

University of Reading, Department of English Literature

Start date: 01 July 2016

Interview date 31 May 2016

Full-time, fixed term [until 31 August 2017]

This post will assist the Head of School, Professor Alison Donnell, in research projects relating to Anglophone Caribbean /black British literature and publishing histories, as well as the development of a creative commons project around Caribbean literary archives.

The successful applicant will collect and analyse data; assist with referencing and bibliographies; manage contributions and refereeing to deadline for an edited collection; assist in developing a wiki-style project around literary archives; organise engagement workshops and social media communications around research outcomes.

You will have:

- A PhD in postcolonial literatures or a relevant field
- Excellent research and analysis skills

- A proven ability to work with data on wiki interface
- Ability to work independently and as part of an extended team

- Flexible approach to work

Informal contact details

Contact role: Head of School

Contact name: Alison Donnell

Contact phone: +44 (0)118 378 7837

Contact email: a.j.donnell@reading.ac.uk

6. EVENTS

Former executive member of REELC/ENCLS Steven Tötösy de Zepetnek has been elected in 2015 as member of the European Academy of Sciences and Arts / Academia Scientiarum et Artium Europaea. Website: <http://www.euro-acad.eu>.

« Déjà ?! » -Oui, les Grands prix des associations littéraires ont désormais une page dans l'Encyclopédie, en à peine deux ans et quelques mois seulement d'existence !

Cela peut relever de l'exploit, quand on connaît la rigueur et les exigences de Wikipédia pour ce qui est de ce genre de thématiques, en termes de conditionnalités sur l'ancienneté du prix, sa crédibilité, mais aussi et surtout sa notoriété ; critères non négociables qui doivent être établis sur la base de sources sûres et de qualité.

Mieux, l'article sur les Gpal que l'on peut lire aujourd'hui sur Wikipédia est si bien étoffé et sourcé qu'on croirait ce prix déjà vieux de vingt ou trente ans !

Voici : https://fr.wikipedia.org/wiki/Grands_prix_des_associations_litt%C3%A9raires

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

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