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Newsletter

No. 2, May/June 2017

Editor: Olga Springer

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

Workshop: Empty Spaces in the Graphic Arts – The Function, Aesthetics, and Meaning of Unmarked Surface (Florence)

18-19 January 2018

Deadline: 6 June 2017

That drawing and print illustration are constituted by the presence and absence of marks, while compositional structure emerges out of their correlation and balance: this is probably the simplest way of defining these genres. Within this basic condition, the interplay of form and non-form does not necessarily lend the blank sheet a subordinate role with respect to the drawn line. The purpose of the workshop is to address the forms and functions of this unmarked space in the graphic arts of the Early Modern period. Central questions and problematics may include:

- What types of empty spaces exist and how do they differ semantically?
- What aesthetic potential does empty space hold in the work of art? Possible issues here would be its relationship to surface, its role as a spatial or perspectival element, or its chromatic values.
- Does the relationship between graphic content and empty space presuppose a space for abstraction?
- How does empty space serve as a vehicle for the aesthetic imagination of the artist and/or beholder? Could empty space be the place where an artistic 'idea' crystallizes?
- What kinds of empty spaces are technically conditioned? How can they be distinguished in drawing or print?
- How do we deal with non-artistic aspects of the empty image surface (the structure of paper and its color, watermarks, ageing, etc.)?
- What are the implications of cutting an image support?
- What role might the 'verso' play as an empty space?
- How can metaphors (« blinder Fleck, » et al.) and philosophical ideas and concepts (« horror vacui ») be related to Early Modern drawings and prints?
- What is the role of empty space in the Early Modern discourse on drawings and prints?

The two-day event offers the possibility to develop a 20-minute presentation in German, Italian, or English on these and other themes concerning the technical, aesthetic, and theoretical empty spaces in the graphic arts of the Early Modern period. In addition there will be an opportunity to select objects for view in a collective working conversation at the Gabinetto dei Disegni e delle Stampe degli Uffizi. Please send an abstract (max. 500 words) and a short CV in a single PDF by 06/06/2017 to lisa.jordan@khi.fi.it and elvira.bojilova@khi.fi.it. The Kunsthistorisches Institut in Florenz – Max Planck Institut will cover travel costs (economy class) and accommodation in accordance with the provisions of the German Travel Expenses Act.

International Symposium: Women in Iberian Cinema (Lisbon)

September 11-12, 2017

Deadline: 9 June 2017

More information [here](#).

Keynote speakers:

Begoña Soto (Universidad Rey Juan Carlos, Madrid, Spain)

Hilary Owen (University of Oxford/Manchester University, UK)

The call for papers is now open for the International Symposium 'Women in Iberian Cinema', an interdisciplinary event organized by the research group 'Cinema and the World – Studies on Space and Cinema', to be held at the Centre for Comparative Studies in the University of Lisbon School of Arts and Humanities, Lisbon, Portugal, on 11 and 12 September 2017.

Women have always occupied a peripheral position within the world of film. While female characters, particularly protagonists, are scarce, and women's subjects tend to be framed through a male gaze, significant contributions made by women to film production and criticism are often dismissed and/or underrepresented in film canons, historical archives and official narratives. For instance, according to the "Celluloid Ceiling" report conducted by the Centre for the Study of Women in Television and Film at San Diego State University, USA, only 4% of the 100 highest earning movies in 2016 were directed by women, and 29% were led by female characters.

Despite the international visibility of filmmakers including Isabel Coixet, Iciar Bollaín and Teresa Villaverde, to name but a few, in Spain, barely 8% of the films produced every year are directed by women. In Portugal, only 40 feature-films were directed by women between 1946 and 2009: that is less than one film per year. Focused on the cinemas of Portugal and Spain, this symposium aims to bring together researchers from different disciplines working on women and their status in relation to any aspect of Iberian cinemas. Our aim is to launch a debate about the position of women in cinema that draws insight and at the same time contributes to study fields as varied as Film Studies, Comparative Studies, Cultural Studies, Feminist Studies, Queer Studies and Postcolonial Studies.

This symposium will contribute to expanding debates about the position of women in the cinemas of Portugal and Spain through a revision of feminist and postfeminist theory, as well as new accounts of film history. It also aims to promote comparisons between Iberian cinemas from all regions, a topic that is almost unexplored in academia, despite the similar histories of the two countries, particularly throughout the twentieth century.

We welcome proposals for 20-minute presentations and/or pre-constituted panels of max. 3 speakers. The event's working languages will be English, Portuguese and Spanish. Early-career researchers are especially encouraged to apply. Topics may include (but are not limited to):

- Female characters, subjects and representations in specific regional, national and/or transnational contexts;
- Gender and genre in the cinemas of Portugal and Spain;
- The role of women in the film industry, from early to contemporary cinema;
- Case studies of women directors, producers, screenwriters and below-the-line staff;
- Female stars in Portugal and Spain;
- Feminist and postfeminist approaches to film studies in different eras;
- Women and censorship, propaganda, or politics more generally.

Please send 300-word abstracts and a brief biographical note addressed to the

organizers, Elena Cordero and Mariana Liz, to womeniniberiancinema@gmail.com by **9 June 2017**. The symposium will also include a roundtable on women in Portuguese cinema, with guest directors, producers and programmers.

115th conference of the Pacific Ancient and Modern Language Association: East-West Literary Relations panel (Honolulu, Hawaii)

November 10-12, 2017

Deadline: June 26, 2017

Contact: mike.sugimoto@pepperdine.edu

[Website](#)

We seek proposals highlighting East-West literary connections, particularly interested in cross-disciplinary approaches which compare literary topics or methodologies with the fields of history, philosophy, religion, or film. Please see the link below for information on paper proposal submissions.

Annual Conference *Moral Cultures* (Paderborn, Germany)

September 19-22, 2018

German Society for Eighteenth Century Studies (DGEJ)

Deadline for abstracts: June 30, 2017

Full CfP [here](#).

Hardly any term is as ubiquitous during the 18th century as the term 'morale'. For Niklas Luhmann the 'universalization of moral demands' is a pivotal trigger in the ongoing transformation of society from stratified to functional differentiation: It forces back religion's dominance, gives way to those new pedagogical (e. g. Pestalozzi, Weiße), psychological (*Erfahrungseelenkunde*) and political or juridical concepts (democracy, theories of penalty) that modern societies are based on. Furthermore, the omnipresence of morale is intertwined with the way an aspiring bourgeoisie defines itself and its educational values in opposition to nobility (see Carl Friedrich Bahrdts *Handbuch der Moral für den Bürgerstand*, 1790).

In addition to these social developments, morale is also the key element of the 18th-century aesthetic discussion since arts and literature aim at transforming uneducated masses into responsible and mature citizens who are able to tell right from wrong, and therefore make useful members of society. This is even true of concepts like that of *Autonomieästhetik* around 1800. Schiller's classical approach still sees theatre as an institution of morale (*moralische Anstalt*), although the aesthetic ideals of both *Weimarer Klassik* and Romanticism have often been set apart from those of the Enlightenment. Morale's domination of both academic discourse and everyday life during the 18th century, its forms and consequences need to be studied thoroughly in order to truly understand the culture of the time. In fact, contemporary debates show that there is no simple answer to the question of morale in the 18th century itself. On the contrary, the need to include morale into every aspect of life causes a number of problems. For example, it remains unclear what specific measures are to be taken in order to facilitate the moral education of the people. In the early 18th century, most scholars choose a rational approach. Such an approach leads to the ascent of literary genres that offer an explicit lesson or advice to the reader, just like the 'morale' of the fable, one of the most popular genres at the time. During the 18th century this rational approach draws more and more criticism. The philosophy of *moral sense*, as an alternative, establishes the ideal of an integral education that enables individuals to judge for themselves, not having to rely on a set of 'lessons' they were given by an academic elite. Now, having an explicit morale at the end of a literary text is even considered hurtful to the goal of making the reader a better person – not only because reality is too complex to capture everything a person has to know in a single sentence, but also because a mature audience, the one the Enlightenment wants to create, will not appreciate being spoken to as children who know nothing of the world. Once the discussion reaches this point, of course, even more attempts are made to solve the conflict. As long as giving up the goal of moral education altogether is not an option, which it finally will be around 1800, the 'problem of morale' remains central giving way to what can be called the different 'moral cultures' the conference would like to explore.

The term 'moral culture' refers, on the one hand, to the fact that the question of morale in the 18th century is not just an academic or aesthetic problem, but defines large parts of everyday life. People read *moral weeklies* and find joy in extending and constantly questioning their faculties of judgment. Behaving morally is a requirement for anyone who wants to be part of society; critique becomes a matter of public interest. *Bon ton* requires a certain amount of display of one's morality, which is truly to be lived through joined enjoyment and critical assessment of art – whether in the direct personal contact of family life or reading societies or, at more distance, in writing (letters, public journals etc.). Using the term 'culture' also implies that morale is an essential requirement for cultivated existence and the progress of civilization – a crucial general idea of the Enlightenment's worldview. For this reason moral judgment is seen to be a predicament of critical judgment as such, so aesthetic education becomes a relevant basis of moral schooling. Of course, there is the opposite point of view we can see in story of Inkle and Yariko about the 'barbarian' who has higher moral standards than the civilized European. This story illustrates that morality is something one is born with and faces the danger of being lost in the course of civilization. These opposite views both show how western societies use morale to define themselves in contrast to 'naïve' cultures that either existed in the past or that are found in other regions of the earth in the course of the discovery and the conquest of new continents.

On the other hand, we emphasize the plural of 'morale cultures' to accentuate that the central function of morale not only comes along with many different shapes on the numerous levels of social and aesthetic discourse but furthermore develops a plurality of distinct moral cultures. The reason for this is primarily that the 18th century aims to make access to moral discussion available for a great amount of people. Not only scholars get to voice their thoughts in *moral weeklies* but also 'common' folks and especially women, represented in dialogues and letters by authentic or fictional authors.

The 2018 Annual Conference of the German Society for Eighteenth Century Studies (DGEJ) wants to provide scholars in relevant fields with the opportunity to take the importance of morale during the 18th century seriously, and initiate an intense ongoing discussion about the complexity of the phenomena which we believe will prove to be extremely fruitful for future studies. The following eight sections offer suggestions and potential research questions to inspire proposals for the conference.

Sections:

1. Moral Cultures in the 18th Century

This section gives room for major theoretical reflection on morale, both on the term and its specific role in the 18th century. Papers can address the particular historical background which leads to the ascent of morale as a crucial concept of discourse or raise the question when, how and why this phase comes to an end. What other macro-level theoretical concepts are useful to describe or elaborate the individual potential outcomes of the other section (e. g. Luhmann's differentiation of society, beginning of modernism, *Sattelzeit*). What does it mean to use the term 'moral cultures'? Which distinct cultures of morale can be found? Which are the underlying similarities that suggest the existence of only one moral culture or a superstructure that brings the different versions of morale cultures together?

2. Morale, Ethics and Religion

This section gives room to discuss works of philosophy and theology on morale from the 18th century and to highlight interdependences between moral philosophy, ethics and religion. Since the topic is vivid there are numerous reflections on the concept of morale and its role in society. While rationalistic approaches tend to claim that moral judgment can be taught and learned, the theories of *moral sense* see morale as something every individual has a natural understanding of which can only be cultivated or protected from disfiguration. The importance of religion is now based on its moral achievements (as in Lessings *Nathan der Weise*). An intimate practice of religion outside the church comes into practice (Pietism) in close relation to questions of morale. Both of these developments help overcome simplified theories of secularization during the Enlightenment.

3. Morale in Politics and Law

The leading function of morale results in a different relationship between individual and government, reflected in new political and juridical concepts. In opposition to absolutism, the most important form of government in the 17th century, the ruler now has to meet certain moral standards to be seen as a 'good' head of state. In other countries, the concept of monarchy is eliminated altogether – sometimes successfully like in the foundation of the United States, sometimes only temporarily like in France. The moment former subjects are considered humans, more humanitarian forms of punishment are discussed (the best-known example is, of course, the guillotine). We invite scholars to discuss the various aspects of morale and public welfare in all fields of political or legal reforms as well as constitutional aspects.

4. Moral Culture – Time and Place

This section wants to explore the nature of a western moral culture in comparison and in opposition to other moral cultures that can be situated in the past (Ancient Greek, Middle Ages) or on different continents the civilized world gets to read about in the accounts by travelers that flood the book market. Attention should be paid to how the 'barbarian' or ancient cultures are described in terms of morale: Are they immoral people or just the opposite representing an unadulterated way of living that is always superior to more progressive societies? What concepts lie in-between?

In addition, we have to ask whether there really are uniform western moral cultures or if the same procedures of delineation can be found inside the western world, e. g. between different European countries or between Europe and the western societies on the American continent. On the one hand, Paul Hazard observes the emerge of a mutual European thinking around 1700 when the never-ending process of critical thinking, which is so crucial to questions of morality, comes put into motion. On the other hand, the philosophical discussions of morale during the 18th century alone each have a different focus that has to be taken into consideration. An important frontier of mentality (and there are certainly others that are less talked about) surely runs between the north and the south of Europe. There is, for instance, the specific aura of Italy where many artists go to get in touch with the Ancient World or the Renaissance.

5. Morality in Everyday Life

On the one hand, this section explores the establishment of strategies to secure moral's place in everyone's life and promote moral behavior on a daily basis, such as joined reading of *moral weeklies* and other publications of the sort but also common practices like living pictures or social gatherings in general. On the other hand, a growing individualization and internalization of morale takes place, e. g. in the sense that a virgin's purity now includes her soul. Friendships between the sexes are made possible by the faith in every human's natural *moral sense*; other research areas include the relation between morale and love, marriage and family. They have to be considered in the light of the various social classes for it is the bourgeoisie which plays an important part in initiating these altered concepts of family and friendship.

6. Immorality

As morale becomes an omnipresent and, seemingly, omnipotent factor, alternatives to this dominance gain importance. They are in part created in direct opposition to the discourse of morale but also intertwined with it. There is, for example, the culture of libertinage and gallantry, which has been heavily criticized from the bourgeois standpoint, or the erotically teasing artworks of Rococo (see the paintings by Fragonard and Baudouin) and Anacreontic that are no less stigmatized as immoral although their defenders, like Christoph Martin Wieland, deliberately see them as way of a more effective moral education that does not only build on denial and sanctions. Even pornography begins to bloom with the expansion of the book market and the loss of female virtues becomes a popular literary motif (Richardson, Choderlos de Laclos). Furthermore, there is the moral bandit as another example of how morale and immorality are brought together.

7. Communication and Morale

In the 18th century the rise of new media also established a new, more intimate, language to communicate in, which plays its own part in making morale a central discourse of the time. This section focusses on strategies of communication through the eyes of linguistics, cultural or media studies. How do people communicate about morale? Where and in what way does this communication take place? What is 'moral communication'? Papers can also relate these concepts to questions of common sense, rationality, sentimentalism, honesty, thoroughness or decency, ask to what degree they aimed at specific groups (educated/non-educated, adults/children, men/women etc.) or highlight their role in public critique and (scholarly) polemics.

8. Moral Aesthetics

Art in the 18th century is often defended by the argument that it has a moral value, so one of the key goals of the Enlightenment is to make it available for a large number of people. But what exactly are the strategies artists, writers and thinkers come up with to ensure moral education by means of art really does succeed? Is a literary text supposed to make its goal visible or must it be hidden in order to reach reluctant readers? How does moral education work in the visual arts and in music? In addition to these general questions papers can also address genres or topics that become popular because of their acclaimed moral value.

Organisers:

Prof. Dr. Lothar van Laak, Dr. Kristin Eichhorn

Neuere deutsche Literatur und Allgemeine Literaturwissenschaft

Fakultät für Kulturwissenschaften

Universität Paderborn

Warburger Str. 100

D-33098 Paderborn

Please send your abstract (about 300 words) for a 20-minute paper, along with a short CV (1 page), until **June 30, 2017** to:

Lothar.van.Laak@uni-paderborn.de

keich@mail.uni-paderborn.de

International and Interdisciplinary Environment and Literature Symposium (Manisa, Turkey)

1-3 November 2017

Deadline: July 20, 2017

Current environmental threats that mankind has lately been facing are results of the androcentrism of the modern world. The ensuing devaluation of nature and environment has created various problems that have been effecting the human condition which can/should be discussed by a wide range of academic disciplines. To this end, "International and Interdisciplinary Environment and Literature Symposium" aims to provide a platform for academics from the various fields of science and social sciences enabling them to share their knowledge, experiences and sensibilities concerning environmental issues. Academics from the fields of Biology, Literature, Economy, Sociology, Philosophy and other disciplines are welcome to deliver papers in Turkish and in English.

Selected papers will be published in a Special Issue, which will be published by Manisa Celal Bayar University Journal of Social Sciences.

Deadline for 250-word abstracts: **20 July 2017**

Please make sure that a 100-word bio is attached to the abstract.

Symposium Website: <http://cevreveedebiyat.cbu.edu.tr/>

Contact e-mail: environmentandliterature@gmail.com

Symposium Coordinator: Assoc. Prof. Dr. Şukran Yıldız
Manisa Celal Bayar University
Environmental Problems Research and Application Center

RÊVES DE NAISSANCE ET DE MORT: La représentation onirique des expériences-limites du corps dans la littérature, les arts plastiques, le théâtre, la musique et les films (Sarre, Allemagne)

Congrès international du DFG-Graduiertenkolleg „Cultures européennes du rêve“ (GRK 2021)

21 au 23 mars 2018 à l'Université de la Sarre (Allemagne)

Date limite: 31 août 2017

Le phénomène anthropologique du rêve, ô combien énigmatique, est omniprésent dans les cultures européennes, et ce, depuis la nuit des temps : on retrouve des représentations oniriques dans les arts depuis l'Antiquité classique jusqu'à l'époque contemporaine. Or, l'on peut déceler des différences de représentation du rêve, qu'il soit raconté, peint, mis en musique ou mis en scène ; des différences nettement spécifiques à chaque époque, même lorsque l'on considère leur esthétique formelle respective. La thématique au cœur de ce congrès aborde donc un sujet éternel : la transition entre vie et non-vie en tant qu'expérience-limite et la façon dont celle-ci s'accomplit au cours du processus de donner la vie, tout autant que celui du naître et du mourir.

Que ce soit dans la Bible ou les mythes antiques (*L'Iliade*, *L'Orestie*), dans les épopées et les récits médiévaux (*Perceval*, *les Nibelungen*, *Les Contes de Canterbury*) ainsi que dans les drames de Shakespeare ou Calderón ; de l'époque des Lumières (Diderot, Rousseau) en passant par le romantisme (Novalis, Brentano) jusqu'à la littérature moderne et contemporaine (Kafka, Karahasan, Politycki), on retrouve d'innombrables rêves qui ont pour point nodal une expérience aux frontières de la vie. De la même manière, nombreuses sont les œuvres en arts plastiques (Daumier, Hodler), en musique (Berlioz, Korngold) ou au cinéma (Bergman, Kubrick, Craven) dédiées à la représentation onirique ou cauchemardesque des expériences-limites et expériences essentielles. La naissance et la mort sont des expériences particulièrement dérangeantes et menaçantes dans la mesure où elles concernent tout être humain et l'obligent inévitablement à éprouver son corps de façon hautement individuelle. Dans le même temps, elles s'actualisent au-delà du souvenir : mourir et naître se situent aux frontières de la vie et, de fait, surviennent toujours trop tôt ou trop tard pour être vécues par le moi comme une expérience authentique.

À l'inverse, les rêves – en tant que fictions, imaginations ou mises en scène – peuvent ouvrir des espaces esthétiques de l'expérimentation à ces transitions extrêmes du corps. Le mystère que le rêve renferme, son mépris à l'égard des lois physiques du temps et de l'espace ou envers les modèles culturels de l'identité, sa défiance de la cohérence ou de la logique sont décuplés dans les rêves de début et de fin de l'existence. C'est la raison pour laquelle la représentation de telles expériences oniriques lance un défi particulièrement élevé à la conception artistique. Car, d'une façon tout aussi troublante qu'originale, le rêve prend la mesure de l'abîme qui existe entre l'expérience vécue par tout être humain, telle que la naissance et la mort, et sa « non-racontabilité » subjective, individuelle : les souvenirs et récits oniriques trouvent des moyens et des possibilités de s'exprimer afin de retracer et de transmettre l'absence, l'irreprésentable.

Depuis 2015, les membres du Graduiertenkolleg de Sarrebruck intitulé « Cultures européennes du rêve » étudient les interrelations entre l'esthétique onirique, la culture et l'histoire des sciences. Nous dédions ce congrès au phénomène du rêve de naissance et de mort, à ses discours scientifiques ainsi qu'à ses réalisations artistiques dans l'optique de retracer une histoire littéraire, culturelle et médiale du rêve.

Sont acceptées toutes les communications concernant la vie et la mort représentées dans le rêve – sous quelque forme artistique que ce soit et abordées sous diverses perspectives disciplinaires : la philosophie, l'histoire, la théologie, la littérature, l'art, le théâtre, le cinéma, la musique ou la science des médias.

Voici une liste des thèmes qui pourront être abordés :

Expériences-limites et conception esthétique du rêve

- Études sur la conception artistique du rêve, de la naissance à la mort, au niveau de :
- l'expérience somatique vs. l'expérience sensuelle
- les limites du corps / les limites du médium
- l'expérience du temps et/ou de l'espace
- des rêves positifs de mort
- des rêves de naissance et de mort et leur référence au monde réel (implications politiques, connexité avec un régime (post-)dictatorial, rêve et traumatismes collectifs, fonctions identitaires, références coloniales et post-coloniales, etc.)

- conception esthétique du rêve des expériences-limites sous des formes artistiques multimédiales
- articulation genrée de la naissance et de la mort dans les conceptions artistiques du rêve

Suivant l'exemple des différents axes d'analyse menée par le Graduiertenkolleg dans son programme de recherche, les objets d'étude pourront être considérés dans leur perspective diachronique, transmédiale et/ou comparatiste.

Les propositions de communication (en allemand, français ou anglais) ne devront pas dépasser 3 000 signes et être envoyées **au plus tard le 31 août 2017** (accompagnées d'une courte notice biobibliographique) à l'adresse suivante : traumkulturen@uni-saarland.de

À la suite de ce colloque, les communications sélectionnées seront publiées en volume dans la collection *Traum – Wissen – Erzählen* (Rêve – Savoir – Récit) aux éditions Fink (Paderborn).

Appel en anglais et en allemand [ici](#).

2. CALLS FOR CONTRIBUTIONS

Journal of Humanities and Cultural Studies

Call for papers: Volume 2 ISSUE 3 (May, June 2017)

Deadline: June 10th, 2017

Publish original research projects in various fields of Humanities, Culture, History, Politics, International Relations, Education, Culture, History of Thought, Language and Literature, Economics, anthropology, business studies, communication studies, corporate governance, criminology, cross cultural studies, demography, development studies,

The Journal of Humanities and Cultural Studies R&D is an open access, peer-reviewed and refereed journal. The main objective of JHCS is to provide an intellectual platform for the international scholars. JHCS aims to promote interdisciplinary studies in humanities, Culture and social science and become the leading journal in humanities and social science in the world. The journal publishes research papers in the fields of humanities and social science such as anthropology, business studies, communication studies, corporate governance, criminology, crosscultural studies, demography, development studies, economics, education, ethics, geography, history, industrial relations, information science, international relations, law, linguistics, library science, media studies, methodology, philosophy, political science, population Studies, psychology, public administration, sociology, social welfare, linguistics, literature, paralegal, performing arts (music, theatre & dance), religious studies, visual arts, women studies and so on. The journal is published in online versions. The JHCS is now indexed in [Research Bible](#), [MIAR](#), [Directory of Research Journals Indexing](#), [Scipio](#), [Electronic Journals Library](#), [IndianScience](#), [Jifactor](#), [Polish Scholarly Bibliography \(PBN\)](#), [The LINGUIST List](#), [Cosmos Impact Factor \(CIF\)](#), EBSCOhost Listed in the thematic below are the academic research in the Humanities:

Africana Studies
 American Studies
 Ancient Studies
 Anthropology and Classical Civilization
 Arab Crossroads Studies
 Biographies
 Biographies
 Buddhism
 Christianity
 Classical Studies
 Communication and Media Studies
 Ethics
 Ethnic Studies
 Film Studies
 Holocaust
 Human Development
 Humanities Education
 Islam
 Judaism
 Latin American Studies

Military History
Poetry
Public Lectures
World History
Popular Culture
Art and Art History
Art History
Art History and Classics
Asian/Pacific/American Studies
Cinema Studies
Classical Civilization
Classical Civilization and Hellenic Studies
Classics
Comparative Literature
Dramatic Literature
East Asian Studies
Education Studies
English and American Literature
European and Mediterranean Studies
French
French and Linguistics
Gender and Sexuality Studies
German and Linguistics
German Literature and Culture
Global China Studies
Global Liberal Studies
Hebrew Language and Literature
Hellenic Studies
History
Humanities
Liberian Studies
Individualized Literary Study
Individualized Study across the Humanities
Individualized Study in the History of Science
Irish Studies
Italian and Linguistics
Italian Studies
Jewish History and Civilization
Language and Mind
Latin American Studies
Latino Studies
Liberal Studies Core Program
Literature and Creative Writing
Luso-Brazilian Language and Literature
Media, Culture, and Communication
Medieval and Renaissance Studies
Metropolitan Studies
Middle Eastern and Islamic Studies
Museum and Cultural Heritage Studies
Performance Studies
Philosophy
Religious Studies
Romance Languages

The deadline is **June 10th, 2017**, submission via email: submission@journals-of-scientifcs-rd.com

Culture, Theory and Critique

Special Issue: “The Social Life of Corruption in Latin America”

Deadline: June 15, 2017

Issue Editors: Donna M. Goldstein and Kristen Drybread

The aim of this special issue of *Culture, Theory, and Critique* is to examine the social meanings and effects of corruption in Latin America. While remaining attentive to the enduring and pronounced forms of corruption in the region, we seek to explore how recent political, financial, and media events signal the emergence of novel forms of white collar crime and corruption, which require us to rethink the operation of state (or state-like) power in Latin America (Aretxaga 2003).

For more than a century, large-scale corruption has flourished throughout the continent in forms including patronage, cronyism, nepotism, and *coronelismo*. In his now famous travel journal from the 1830s, Charles Darwin commented on the plague of corruption in South America, speaking to its debilitating effects on democratic principles (Darwin 1959[original 1839]). Corruption also features prominently in the Latin American literary canon, and the iconography of upper class corruption that writers such as José Hernández, Euclides da Cunha, Mario Vargas Llosa, Carmen Naranjo, and Carlos Fuentes have established continues to be substantiated in contemporary political narratives, which affirm that forms of white-collar corruption are rarely met with punishment.

While recognizing the continued validity of this established notion of corruption in the region, here we suggest that in recent years a new narrative has begun to emerge: In 2014, for example, Brazilian authorities began an investigation of the construction firm Odebrecht; it has brought to light evidence implicating high-level government officials from ten Latin American countries in a complex scheme of bribery and kickbacks that helped the Brazilian firm secure lucrative building contracts across the continent. Thus far, the investigation has led to the arrest of high-level officials in Colombia, Peru, and Brazil; indictments elsewhere are likely to follow. Since 2015, charges of corruption have spurred the resignation of Guatemalan President Otto Perez Molina, the indictment of Former Argentine President Cristina Fernández de Kirchner, and the impeachment of Brazilian President Dilma Rouseff. In December of 2016, Kirchner was indicted on charges of corruption in a case involving funds earmarked for public works; she claims she is being targeted by Argentina's current president, her political rival, Mauricio Macri. That same month, Dilma Rousseff was impeached in a process that extended from 2015. Depending on who is speaking in Brazil, corruption either explains the downfall of Dilma's government and her Workers' Party, or it is the driving force of those who led the "coup" (and within that, either a true interest or an opportunistic use of these cases) and are currently in control of the government—or both. In another 2016 scandal, the Panama Papers case, 11.5 million leaked documents obtained from a Panamanian law firm exposed associations between scores of Latin American politicians, business leaders and members of organized criminal networks, and a shadowy and secretive off-shore industry that is believed to facilitate corruption, money laundering, tax evasion, and other illegal activities on a global scale.

To some, the sudden emergence of so many high profile corruption scandals in Latin America indicates the intractability of dishonesty, thievery, and graft in the continent's politics. To others, this proliferation of scandal heralds significant shifts in the ways that corruption is perceived, exposed, tolerated, and punished.

Of course, both emergent and embedded forms of corruption produce real effects on local communities. In Latin America, effects have included variations of drug, military, and gang violence that in turn are entangled with state power. Do emergent forms of corruption highlight the fragility of democratic citizenship in the young, and tenuously stable, democracies of Latin America (Drybread 2009)? Has neoliberalism—or the threat of neoliberal collapse—produced new intersections of class and corruption (Goldstein 2012)? We seek papers that will illuminate these intersections.

Starting with the sense that corruption is at once a conceptual category and a set of historically embedded and particular practices that take shape in a "creative" manner at local, national, and global scales, this special issue of *Culture, Theory and Critique* will ask: In what ways do emergent forms of corruption in Latin America require new ways of understanding relationships between authority, morality, transparency, and (il)legality in putatively democratic regimes or lead us to rethink the relationship between democracy and capitalism more broadly?

Topics

Questions of interest include, but are not limited to the following:

- General consensus holds that corruption runs counter to the principles of democracy. Yet, within Latin America's young democratic states, charges of corruption can be strategically leveled to promote—or to thwart—ideological and social projects that further equality. How do accusations of corruption reveal tensions between the democratic promise of equality and the realities of pervasive social and economic hierarchy in particular Latin American contexts?
- In what ways do millennial and post-millennial forms of capitalism and the culture of neoliberalism (Comaroff and Comaroff 2001) intersect with old and new, left and right, individual and party forms of corruption in the Latin American region?
- How do racial categories and stereotypes configure the multiple facets of “crime” and “corruption” and the ways in which they are framed in particular local and national contexts? In what ways are practices of corruption and its exposure gendered?
- How have recent political events opened a space for new forms of academic activism, or for more politically engaged instantiations of disciplinary praxis? By the same token, how are anthropologists and other scholars of diverse identities and positions working in Latin America constrained in their representations of corruption at local, national, and global levels?
- How is white-collar corruption framed in this newest iteration? Does white-collar crime and corruption in Latin America share characteristics with white-collar crime and corruption in other developing, or developed, democracies?

Potential Contributors

With humility and sympathy given our own ongoing and current North American instantiations of corruption, we call on scholars of Latin America—from the region and beyond—to contribute to this special issue with ethnographic case studies, theoretical insights, and analyses of the social life of corruption in the region. At this time, the journal is only able to accept papers written in the English language.

Works Cited

Aretxaga, Begoña. 2003. “Maddening States.” *Annual Review of Anthropology* 32(2003), pp. 393-410.

Comaroff, Jean and John Comaroff, eds. *Millennial Capitalism and the Culture of Neoliberalism*. Durham: Duke University Press, pp. 1-56.

Darwin, Charles. 1959. *The Voyage of the Beagle*. Everyman’s Library. London: Dent, original 1839.

Drybread, Kristen. 2009. “Rights-Bearing Street Kids: Icons of Hope and Despair in Brazil’s Burgeoning Neoliberal State.” *Law & Policy* 31(3): 330-350.

Goldstein, Donna M. 2012. How Corruption Kills: Pharmaceutical Crime, Mediated Representations, and Middle Class Anxiety in Argentina. *City and Society* 24(2): 218-239.

Dates

Submit 500-word abstracts to Donna Goldstein (donna.goldstein@colorado.edu) and Kristen Drybread (kdrybread@gmail.com) by **June 15, 2017**. Special issue editors will make initial acceptance decisions. Once a decision made based on the merits of the abstract, authors will be invited to submit full papers of 8000 words or less by the deadline of **November 15, 2017** for publication in the journal *Culture, Theory and Critique* (CTC) in the late Fall of 2018.

Submission Guidelines

CTC uses the Scholar One website and will be uploaded to that system once accepted for review: ScholarOne <http://mc.manuscriptcentral.com/rctc>. All paper submissions will be subject to the normal double blind peer review processes at *Culture, Theory and Critique*. Essays should be no more than 8000 words, including notes and bibliography. Style guidelines can be found [here](#).

Research project and web portal *Polyphonie. Mehrsprachigkeit_Kreativität_Schreiben*
[\(<http://www.polyphonie.at>\)](http://www.polyphonie.at)

Deadline for abstracts: June 30, 2017

Acknowledgement by the editors: July 17, 2017

Deadline for contributions: November 10, 2017

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

This international research project investigates the many and diverse connections between multilingualism and creativity in writing systematically and from an interdisciplinary perspective. The aim of the project is to explore the more or less close relationship between individual/social multilingualism and creativity in general, and in particular literary creativity. On the web portal's publication platform contributions from the fields of biography studies, research on multilingualism, neurolinguistics, applied linguistics, translation studies, literary studies, comparative studies, media and communication studies are published. New contributions are being published twice a year, the platform is updated in June and December.

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

The final contribution should not exceed 7000 words and should be introduced by an abstract (max. 100 words) in English.

THE WENSHAN REVIEW OF LITERATURE AND CULTURE

Special Issue on "Transatlantic Literary and Cultural Relations, 1776 to the Present"

Vol. 11, No. 2 (June 2018)

Deadline: 30 June 2017

Guest Editors: Dr Li-hsin Hsu (National Chengchi University, Taiwan) and Dr Andrew Taylor (University of Edinburgh, UK)

This special issue seeks essays of 6,000 to 10,000 words engaged in debate around historical, cultural and literary issues in the Atlantic World. Whilst national narratives have often sought to assert the truth of universal values, a more self-conscious focus upon the methodological framework of the transnational Atlantic world concerns itself explicitly with ways in which diverse and competing local or national paradigms might contest the kinds of ideological assumptions that underwrite narratives of progress, civilisation and modernity.

The editors are keen to receive submissions that explore what happens when the assumptions of a nationalistic model of doing literary and cultural criticism, in which geography is allegorised as the autonomous locus of all possible meaning, are challenged by forms of encounter and contagion that disrupt and expand our frames of interpretation. How might the Atlantic space map a series of textual disruptions and contagions during the period? In what ways does transatlanticism open up possibilities for thinking about literary comparison as a critical practice? How do the crossings of people, objects and ideas complicate our sense of literary and intellectual inheritance? What kinds of relationship does the Atlantic world have with other spatial paradigms—the Pacific, the Orient, Australasia? The essays in this special issue seek to explore the meshed networks of interaction—aesthetic, ideological, material—that constitute the space of Atlantic exchange. This, we hope, will result in a wide-ranging, geographically diverse collection that displays much of the best research being undertaken in this exciting and vibrant field.

Possible areas of interest may include, but are not limited to:

- Ecology and landscape
- Migration and travel
- Nature and nation
- Asia/Orientalism and transatlanticism
- Social reform
- Class and conflict
- Gender and sexuality
- Art and aesthetics
- Slavery and empire
- Science and technology
- Nationalism and cosmopolitanism

Articles are to be submitted online by **30 June 2017**. Submission guidelines can be found [here](#).

Call for Articles: *Women in German Expressionism: Gender, Sexuality, and World War I*

Collection of Critical Articles

Edited by Anke Finger and Julie Shoultz

Deadline: 1 September 2017

German Expressionism has been dominated by the works of males—in the visual arts and literary texts, as well as in the secondary literature. The movement was largely defined through poetry included in Kurt Pinthus's seminal collection *Menschheitsdämmerung* (1920), in which Else Lasker-Schüler was the sole female voice to appear alongside many key male figures. Despite the excavation of Expressionist works by women in recent decades, scholarly research on these artworks and texts remains lacking. Few female Expressionists in the German context have received sustained attention, except for Lasker-Schüler and, to some degree, Claire Goll and Henriette Hardenberg. As a result, works by male artists and authors continue to characterize the canon a century after the Expressionist decade of 1910-1920.

Although female figures are prevalent in the works of male Expressionists, particularly in the roles of the New Woman, mother, and prostitute, their possibilities for self-expression and self-sufficiency are decidedly limited in these works. The proposed collection of articles will explore females' self-conceptions and representations of women's roles in society in their own Expressionist works. Oskar Kokoschka's depiction of a brutal "battle of the sexes" in his 1907 play *Mörder, Hoffnung der Frauen* introduced a motif that was taken up by many male Expressionists. But how did women interpret this "battle" and depict gender relations? How did women approach themes commonly considered to be characteristic of the Expressionist movement, and did they address other themes or aesthetics and styles not currently represented in the canon? How do the language and imagery employed by female Expressionists compare to that of their male counterparts? Is the historical and socio-political context reflected differently in the writings of females and males? In what ways do intersections of race, class and gender play a role? Finally, how might the consideration of female texts and artworks enrich our understanding and/or alter our definition of German Expressionism? Do current perceptions and receptions of German Expressionism shift, once the works of woman artists and authors are more thoroughly taken into consideration?

This collection of critical essays will explore these and other questions, deepening nascent inquiries into female Expressionists. Most importantly, this collection seeks to broaden the scholarship and reception of German Expressionism by—finally and much belatedly—including works by women, and by shifting or redefining firmly established concepts and topics carrying only the imprint of male authors and artists to this day. While there is renewed interest in women artists of the period, the female authors remain largely unknown, unpublished and unexamined. This presents a significant and alarming gap in the research and reception of German Expressionism, as women authors were prolific, right alongside the much-discussed male figures, and the archives are full of their materials. However, since the canon has fossilized German Expressionism as marked by a number of characteristics devoid of female voices, very few have challenged this staid reception.

The print book will be accompanied by an exhibition-themed website (built with Omeka), displaying the most prominent texts in translation in order to make this literature accessible to a broader audience. Once contributors to the book collection have been selected, they will also have chance to participate in the curation of works/texts to be displayed online, possibly co-translating and co-editing the pieces as the site grows.

Submissions (in English) may address the questions above and any Expressionist work(s) by women of German-speaking countries in the visual arts and/or literature, including poetry, prose and drama. Please submit a 250-300 word abstract and a brief bio to Anke Finger (anke.finger@uconn.edu) and Julie Shoultz (julieshoults83@gmail.com) by **September 1, 2017**.

Contributions for a special issue of *Bookbird: A Journal of International Children's Literature* on Translating and Transmediating Children's Literatures and Cultures

Deadline: November 1, 2017

Contact email: bjorn.sundmark@mah.se

Bookbird: A Journal of International Children's Literature seeks contributions for a special issue on the translation and transmediation of children's literatures and cultures. Mediation – whether in the form of adaptation, translation or remediation – allows for a reevaluation of a variety of notions ranging from authenticity, textuality, authorship, audience agency, age appropriateness, creativity, and storytelling. Henry Jenkins' definition of "transmedia storytelling," in particular, encapsulates the worldbuilding strategies of most of today's popular children's literary/cultural products. The lure of Alice in Wonderland, Harry Potter, or the Moomins is considerably enhanced by the plethora of interconnected media platforms – novel, film, animation, computer game, fanfiction, cosplay, collectibles, etc – all of which maximize audience engagement by unfolding an increasingly elaborate fictional reality. The way in which each media "adds a new

cultural layer, supporting more diverse ways of communicating, thinking, feeling, and creating than existed before" (Jenkins, Clinton, McWilliams) resonates with how translation as an inventive "act of both inter-cultural and inter-temporal communication" (Bassnett) allows us to see in different ways the original text that always already "bears in itself all possible translations and gets richer with each additional reading-rewriting," as Walter Benjamin put it. Topics for papers might include, but are not limited to:

- de/reconstructing fictional realities and expanding storyworlds through media/language change
- domestication and foreignization as strategies of translating/transmediating children's literature
- the visibility and/or the invisibility of mediators of children's literature
- intergenerational dynamics in translation and transmediation (crossover fiction, family adventure film, dual audiences, age appropriateness)
- image-textual dynamics (translating illustrated stories, picture books, novelizations and subtitlings of children's cinema)
- translation/transmediation of children's/YA literature as a negotiation process (between publisher demands, parental expectations, social norms, children's cognitive abilities, emotional needs, and imaginative worlds)
- importing and exporting children's literature and culture through translation and transmediation: global challenges, glocal specificities, East meets West
- interfacing the ethics, politics, and aesthetics of translation and transmediation
- mediators' changing the image/voice of the child reader
- metatextual and metamedial self-reflectivity in the service of audience engagement

Full papers should be submitted to the editor, Björn Sundmark (bjorn.sundmark@mah.se), and guest editor, Anna Kérchy (akerchy@gmail.com) by **1 November 2017**. Please see *Bookbird*'s website at www.ibby.org/bookbird for full submission details.

Polysèmes

<http://polysemes.revues.org>

Open call

Polysèmes est une revue semestrielle spécialisée dans les études intertextuelles et intermédiaires. Fondée par la SAIT (Société Angliciste : Arts, Images, Textes) en 1989, elle s'intéresse aux échos qui renvoient d'une œuvre à une autre, d'un art à un autre, de l'écriture à la peinture, de la musique à la littérature. Le pouvoir visuel d'un texte peut susciter la présence d'un tableau, la musique sait recourir à la parole. Les textes parlent et se répondent. Verbaux, visuels, sonores, les signes mis en œuvre dans tous les arts se font écho. Un livre peut en nommer ou en dissimuler plusieurs autres. Il contient des tableaux qu'il ne peut peindre, des musiques qu'il ne peut faire entendre.

Polysèmes s'intéresse aux échos qui renvoient d'une œuvre à une autre ou d'un art à un autre et se donne pour champ d'étude privilégié les relations intertextuelles et intermédiaires dans leur diversité (littérature, peinture, photographie, cinéma, musique, architecture...). Les articles, publiés en français ou en anglais, portent principalement sur la littérature et les arts du monde anglophone aux époques moderne et contemporaine mais la revue accueille également des contributions portant sur d'autres périodes et issues d'autres champs disciplinaires (musicologie, esthétique, littérature française, italienne...).

Outre des numéros thématiques, *Polysèmes* publie principalement mais non exclusivement les actes des colloques organisés par la SAIT ou les actes des ateliers SAIT organisés dans le cadre de congrès ou de colloques internationaux. Les numéros sont coordonnés par les membres du comité de rédaction ou par des personnalités extérieures reconnues, selon la thématique abordée.

Instructions aux auteurs [ici](#).

First issue of *Culture in Focus*: "Culture Matters: The State of Cultural Studies"

Deadline for submissions: December 1, 2017

Culture In Focus, a new eJournal of the English Department at Middle Georgia State University, is seeking papers for its inaugural issue. Never before has culture been so important. Culture, after all, matters! So for our first issue of *Culture in Focus* we are setting our sights on nothing less than the state of cultural studies as it is being practiced throughout the

realms of language and literature, and indeed, in all the relevant areas that fall within [the scope of this journal](#). What is new in critical analysis? What is being reassessed or reinterpreted? What are cultural specialists doing and saying now?

Central Asian Literatures in Translation

Call for Proposals and New Book Series

Academic Studies Press (Boston, MA)

Series page: <https://www.academicstudiespress.com/central-asian-literatures-in-translation>

This series focuses on literary texts by non-Russian peoples of the former Soviet Union, with an emphasis on Central Asia and the Caucasus, while also engaging with the literatures of cognate geographies and neighboring terrains. Rather than prioritizing regional rubrics, “Central Asian Literatures in Translation” supports the translation of underappreciated classics from across the temporal spectrum, and of new work that pushes the boundaries of contemporary literary form within a Eurasian literary context. We welcome titles that redefine what literature can be and mean in a region wherein geopolitics too frequently mutes aesthetics. Ranging across a geography known for its tendency to resist categorization, our titles make the most of the capacious relations to place, space, culture, and power that mark the literatures of Turkic and Persianate Central Asia, Georgia, and Armenia, and in other indigenous languages of the Caucasus. In conceiving of literature from the point of view of the post-Soviet postcolony, this series offers a new way of studying world literature beyond imperial paradigms.

Series Editor: Dr. Rebecca Gould (University of Bristol) specializes in the literatures of the Persian and Islamic world (especially the Caucasus). Her first monograph, *Writers and Rebels: The Literature of Insurgency in the Caucasus* (Yale University Press, 2016), examines literary memorializations of anticolonial violence in the literatures of the Caucasus. Alongside her work on classical and modern Persian, Georgian, and Arabic literatures, she maintains an active interest in the intersections of anthropology and social theory with textual methodologies. Her translations include *After Tomorrow the Days Disappear: Ghazals and Other Poems of Hasan Sijzi of Delhi* (Northwestern University Press, 2016, from Persian) and *The Prose of the Mountains: Tales of the Caucasus* by Aleksandre Qazbegi (Central European University Press, 2015, from Georgian). Future translation projects include poetry by Titsian Tabdize and prose by Idris Bazorkin and Mirza Fath-'Ali Akhundzadeh.

The editorial board comprises the following scholars and translators:

Professor Jeanne-Marie Jackson (Johns Hopkins University) published her first book, *South African Literature's Russian Soul: Narrative Forms of Global Isolation* (Bloomsbury/Continuum), in 2015. It is centrally concerned with how Russia's nineteenth-century “Golden Age” of literature and ideas provides a model for the study of South African forms and epistemologies both during and after apartheid. It also advances a broader argument for realism's maturation through historical upset and alienation rather than social and economic stability. Through paired readings of nineteenth-century Russian texts and their South African successors, the book ultimately asks how traditions that manifest a deep sense of isolation in the world make us ask harder questions about global methodologies. She is now at work on a second book project called *The African Novel of Ideas: Intellection for the Post-Liberal Age*. It charts the relationship between the novel and philosophy, both formal and institutional, at key sites of African intellectual development from the early twentieth century through the present day.

Professor Erdağ Göknar (Duke University) a poet, literary translator, and scholar whose research focuses on the intersection of politics and culture in the Middle East; specifically, the late Ottoman Empire and modern Turkey. He is interested in exploring questions of Turkish and Muslim representation in literature, historiography, and popular culture/media. This includes examining tensions between city and nation at the nexus of representational and political power. His work has focused on the political critiques of state ideology embedded in literary and historical tropes in the work of authors like Nobel laureate Orhan Pamuk and on the critical role played by writers in representations of political violence, such as cultural revolution, military coups, and colonial occupation. His award-winning translations include Pamuk's *My Name Is Red* (Knopf, 2001) and Atiq Rahimi's *Earth and Ashes* (Harcourt, 2002); his study *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel* (Routledge) was published in 2013; and his collection *Nomadologies: Poems* (Turtle Point Press) appeared in 2017.

Professor Roman Utkin (Davidson College) specializes in twentieth-century Russian and Soviet poetry, prose, and visual culture, with emphases on comparative modernisms, exile, urban poetics, and queer theory. His current book project, tentatively titled *Russian Berlin: Culture of a Modernist Diaspora*, explores the ways Russian émigré authors forged an alternative Russian tradition abroad. As a native speaker of both Tatar and Russian, Utkin is also interested in the cultures of Russia's non-majority peoples, Turkic avant-gardes, and ethnic difference in a transnational world.

For more information, or to submit a proposal for inclusion in the series, please contact: Rebecca Gould (r.gould@bristol.ac.uk).

3. PUBLICATIONS AND DOCTORAL THESES

Books

The Jew's Daughter: A Cultural History of a Conversion Narrative

Efraim Sicher. Contributions by Noa Sophie Kohler.
Lexington Books, 2017. ISBN: 978-1-4985-2778-1.

A new approach to thinking about the representation of the Other in Western society, *The Jew's Daughter: A Cultural History of a Conversion Narrative* offers an insight into the gendered difference of the Jew. Focusing on a popular narrative of "The Jew's Daughter," which has been overlooked in conventional studies of European anti-Semitism, this innovative study looks at canonical and neglected texts which have constructed racialized and sexualized images that persist today in the media and popular culture. The book goes back before Shylock and Jessica in *The Merchant of Venice* and Isaac and Rebecca in *Ivanhoe* to seek the answers to why the Jewish father is always wicked and ugly, while his daughter is invariably desirable and open to conversion. The story unfolds in fascinating transformations, reflecting changing ideological and social discourses about gender, sexuality, religion, and nation that expose shifting perceptions of inclusion and exclusion of the Other. Unlike previous studies of the theme of the Jewess in separate literatures, Sicher provides a comparative perspective on the transnational circulation of texts in the historical context of the perception of both Jews and women as marginal or outcasts in society. The book draws on examples from the arts, history, literature, folklore, and theology to draw a complex picture of the dynamics of Jewish-Christian relations in England, France, Germany, and Eastern Europe from 1100 to 2017. In addition, the responses of Jewish authors illustrate a dialogue that has not always led to mutual understanding. This ground-breaking work will provoke questions about the history and present state of prejudiced attitudes in our society.

More information [here](#).

Représentations médicales et littéraires de la syphilis au XVIe siècle

„Histoire, Médecine et Santé“, 9, coord. Ariane Bayle et Concetta Pennuto
Presses Universitaires du Midi, 2016. ISBN: 978-2-8107-0468-2

Ce numéro appréhende d'une manière originale l'histoire de la maladie nouvelle qu'est la syphilis à la fin du XVe siècle et au XVIe siècle. La maladie occasionne dès son apparition en Italie en 1494-1495 une profusion de discours qu'il s'agit d'étudier sous l'angle du style et des représentations discursives : la confrontation des textes médicaux et littéraires montre l'élaboration d'un savoir commun, mais aussi de diverses manières de nommer et de décrire la maladie. Cette approche consiste à prêter une attention particulière aux choix d'énonciation et de registre. Les mises en récit, les images et symboles qui surgissent ou réapparaissent dans les textes de médecins, mais aussi de poètes ou de prosateurs, nous renseignent sur la circulation du savoir scientifique au-delà des milieux médicaux, et sur la manière dont, réciproquement, les représentations imaginaires imprègnent ce savoir scientifique.

Les enjeux de ce travail sont nombreux, notamment d'ordre linguistique (quel lexique pour nommer la maladie et décrire ses symptômes ?), épistémologique (comment comprendre l'étiologie d'une maladie nouvelle avec des outils conceptuels légués par l'Antiquité ?) et littéraire (la maladie socialement stigmatisante peut être mise au service d'œuvres lyriques, exprimant la compassion, ou instrumentalisée dans une perspective satirique et polémique. Elle contribue aussi à la caractérisation de plusieurs socio-types littéraires).

Ariane BAYLE est maîtresse de conférences en littérature générale et comparée à l'université Lyon III Jean-Moulin. Ses recherches portent sur les littératures européennes de la Renaissance et de l'âge classique, les écritures comiques, les représentations du corps et les liens entre littérature et médecine.

Concetta PENNUTO est maîtresse de conférences en histoire des sciences à l'université François-Rabelais de Tours. Ses recherches portent sur l'histoire de la médecine à la Renaissance et en particulier sur les maladies contagieuses, la médecine astrologique, la gymnastique médicale, la santé des femmes et les savoirs chirurgicaux.

[Site de l'éditeur.](#)

Beckett's Art of Salvage: Writing and Material Imagination, 1932–1987

Julie Bates

Cambridge University Press, 2017. ISBN: 9781107167049.

This innovative exploration of the recurring use of particular objects in Samuel Beckett's work is the first study of the material imagination of any single modern author. Across five decades of aesthetic and formal experimentation in fiction, drama, poetry and film, Beckett made substantial use of only fourteen objects - well-worn not only where they appear within his works but also in terms of their recurrence throughout his creative corpus. In this volume, Bates offers a striking reappraisal of Beckett's writing, with a focus on the changing functions and impact of this set of objects, and charts, chronologically and across media, the pattern of Beckett's distinctive authorial procedure. The volume's identification of the creative praxis that emerges as an 'art of salvage' offers an integrated way of understanding Beckett's writing, opens up new approaches to his work, and offers a fresh assessment of his importance and relevance today.

- Proposes a new and striking reading of five decades of Beckett's writing, offering the first full survey of this author's distinctive and creative use of material objects
- In considering Beckett's creative oeuvre in its entirety, the book enables an integrated overview of a body of work that has often appeared daunting in its formal and generic range
- The concept of 'salvage' offers a new interpretative methodology to those who are interested in the relationship between Beckett and contemporary writers and artists

***The Sorcerer's Apprentice
An Anthology of Magical Tales***

Jack Zipes

Princeton University Press, 2017. ISBN: 978-1-4008-8563-3

"The Sorcerer's Apprentice" might conjure up images of Mickey Mouse from the Disney film Fantasia, or of Harry Potter. As this anthology reveals, however, "sorcerer's apprentice" tales—in which a young person rebels against, or complies with, an authority who holds the keys to magical powers—have been told through the centuries, in many languages and cultures, from classical times to today. This unique and beautifully illustrated book brings together more than fifty sorcerer's apprentice stories by a plethora of writers, including Ovid, Sir Walter Scott, and the Brothers Grimm. From Goethe's "The Pupil in Magic" to A. K. Ramanujan's "The Guru and His Disciple," this expansive collection presents variations of a classic passed down through countries and eras.

Readers enter worlds where household objects are brought to life and shape-shifting occurs from human to animal and back again. We meet two types of apprentice: "The Humiliated Apprentice," a foolish bumbler who wields magic ineffectively and promotes obedience to authority; and "The Rebellious Apprentice" who, through ambition and transformative skills, promotes empowerment and self-awareness. In an extensive introduction, esteemed fairy-tale scholar Jack Zipes discusses the significance and meaning of the apprentice stories, the contradictions in popular retellings, and the importance of magic as a tool of resistance against figures who abuse their authority. Twenty specially commissioned black-and-white illustrations by noted artist Natalie Frank bring the stories to visual life.

The Sorcerer's Apprentice enlightens and entertains readers with enduring, spellbinding tales of sorcery that have been with us through the ages.

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New Directions in Law and Literature

Edited by Elizabeth S. Anker and Bernadette Meyler

Oxford University Press, forthcoming July 2017; ISBN: 9780190456375.

After its heyday in the 1970s and 1980s, many wondered whether the law and literature movement would retain vitality. This collection of essays, featuring twenty-two prominent scholars from literature departments as well as law schools, showcases the vibrancy of recent work in the field while highlighting its many new directions.

New Directions in Law and Literature furnishes an overview of where the field has been, its recent past, and its potential futures. Some of the essays examine the methodological choices that have affected the field; among these are concern for globalization, the integration of approaches from history and political theory, the application of new theoretical models from affect studies and queer theory, and expansion beyond text to performance and the image. Others grapple with particular intersections between law and literature, whether in copyright law, competing visions of alternatives to marriage, or the role of ornament in the law's construction of racialized bodies.

The volume is designed to be a course book that is accessible to undergraduates and law students as well as relevant to academics with an interest in law and the humanities. The essays are simultaneously intended to be introductory and addressed to experts in law and literature. More than any other existing book in the field, *New Directions* furnishes a guide to the most exciting new work in law and literature while also situating that work within more established debates and conversations.

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Hidden Topographies: Traces of Urban Reality in Dystopian Fiction

Raphael Zähringer

De Gruyter Mouton, 2017. ISBN: 978-3-11-053585-3

This book examines dystopian fiction's recent paradigm shift towards urban dystopias. It links the dystopian tradition with the literary history of the novel, spatio-philosophical concepts against the backdrop of the *spatial turn*, and systems-theory. Five dystopian novels are discussed in great detail: China Miéville's *Perdido Street Station* (2000) and *The City & The City* (2009), *City of Bohane* (2011) by Kevin Barry, John Berger's *Lilac and Flag* (1992), and *Divided Kingdom* (2005) by Rupert Thomson. The book includes chapters on the literary history of the dystopian tradition, the referential interplay of maps and literature, urban spaces in literature, borders and transgressions, and on systems-theory as a tool for charting dystopian fiction. The result is a detailed overview of how dystopian fiction constantly adapts to – and reflects on – the actual world.

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Theatre on Terror: Subject Positions in British Drama

Ariane de Waal

De Gruyter Mouton, 2017. ISBN: 978-3-11-051708-8

In a moment of intense uncertainty surrounding the means, ends, and limits of (countering) terrorism, this study approaches the recent theatres of war through theatrical stagings of terror. *Theatre on Terror: Subject Positions in British Drama* charts the terrain of contemporary subjectivities both 'at home' and 'on the front line'. Beyond examining the construction and contestation of subject positions in domestic and (sub)urban settings, the book follows border-crossing figures to the shifting battlefields in Iraq and Afghanistan. What emerges through the analysis of twenty-one plays is not a dichotomy but a dialectics of 'home' and 'front', where fluid, uncontrollable subjects are constantly pushing the contours of conflict. Revising the critical consensus that post-9/11 drama primarily engages with 'the real', Ariane de Waal argues that these plays navigate the complexities of the discourse – rather than the historical or social realities – of war and terrorism. British 'theatre on terror' negotiates, inflects, and participates in the discursive circulation of stories, idioms, controversies, testimonies, and pieces of (mis)information in the face of global insecurities.

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Productive Digression: Theorizing Practice

Anselm Haverkamp

De Gruyter, 2017. ISBN: 978-3-11-048621-6

Productive Digression is a translation of the ancient term *poetics*: as a *practice of theory*. The products produced in the mode of *poiesis* are 'digressive' in that they operate off track; they resist the main stream of every day prose. They do so for various reasons and in various respects. Mostly, they are explained historically, relative to historical contexts and, that is, contrary to what they are meant to resist. Instead, this book investigates the modes of resistance, their epistemology of production, in short, the logic of digression.

The method addresses the singular exemplarity of art and literature; it elucidates the impact of *poiesis* as an epistemological challenge and redefines the analysis of literature and art as branches of an Historical Epistemology. Proceeding from the state of affairs in 20th century criticism and aesthetics (Benjamin, Adorno, Blumenberg, Merleau-Ponty), the epistemology of representation (Whitehead, Canguilhem, Bachelard, Rheinberger) is revised in, and with respect to critical consequences (Derrida, Marin, de Man, Agamben). From literary criticism and critical legal studies to the scenario of the life sciences, the essays collected here redirect the logic of research towards the epistemological grounds of an aesthetics underneath the hermeneutics of every day life.

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Evolution and Victorian Musical Culture

Bennett Zon

Cambridge University Press, November 2017. ISBN: 9781107020443

This engaging book explores the dynamic relationship between evolutionary science and musical culture in Victorian Britain, drawing upon a wealth of popular scientific and musical literature to contextualize evolutionary theories of the Darwinian and non-Darwinian revolutions. Bennett Zon uses musical culture to question the hegemonic role ascribed to Darwin by later thinkers, and interrogates the conceptual premise of modern debates in evolutionary musicology. Structured around the Great Chain of Being, chapters are organized by discipline in successively ascending order according to their object of study, from zoology and the study of animal music to theology and the music of God. *Evolution and Victorian Musical Culture* takes a non-Darwinian approach to the interpretation of Victorian scientific and musical interrelationships, debunking the idea that the arts had little influence on contemporary scientific ideas and, by probing the origins of musical interdisciplinarity, the volume shows how music helped ideas about evolution to evolve.

- Uses music to reinterpret our understanding of the relationship between Victorian science and the arts, employing interdisciplinary perspectives on musical culture
- Questions the hegemonic role ascribed to Darwin by post-Darwinian thinkers subscribing to the concept of the Darwinian revolution, thereby introducing readers to the full spectrum of scientific thinking in light of Victorian music
- Clearly structured by discipline, from zoomusicology to music theology, and accessible to musicologists and non-specialists alike

Read more [here](#).

The Twentieth Century in European Memory: Transcultural Mediation and Reception

Edited by Barbara Törnquist-Plewa, Lund University, and Tea Sindbæk Andersen, University of Copenhagen
Brill Rodopi, October 2017, forthcoming; ISBN: 9789004352346.

[Website.](#)

The Twentieth Century in European Memory investigates contested and divisive memories of conflicts, world wars, dictatorship, genocide and mass killing. Focusing on the questions of transculturality and reception, the book looks at the ways in which such memories are being shared, debated and received by museum workers, artists, politicians and general audiences. Due to amplified mobility and communication as well as Europe's changing institutional structure, such memories become increasingly transcultural, crossing cultural and political borders.

This book brings together in-depth researched case studies of memory transmission and reception in different types of media, including films, literature, museums, political debate printed and digital media, as well as studies of personal and public reactions.

Contributors are: Ismar Dedović, Astrid Erll, Rosanna Farbøl, Magdalena Góra, Gunnthorunn Guðmundsdóttir, Anne Heimo, Sara Jones, Wulf Kansteiner, Sławomir Kapralski, Zoé de Kerangat, Zdzisław Mach, Natalija Majsova, Inge Melchior, Daisy Neijmann, Vjeran Pavlaković, Benedikt Perak, Tea Sindbæk Andersen, and Barbara Törnquist-Plewa.

Classical Literature on Screen: Affinities of Imagination

Martin M. Winkler

Cambridge University Press, forthcoming October 2017. ISBN: 9781107191280.

Martin M. Winkler argues for a new approach to various creative affinities between ancient verbal and modern visual narratives. He examines screen adaptations of classical epic, tragedy, comedy, myth, and history, exploring, for example, how ancient rhetorical principles regarding the emotions apply to moving images and how Aristotle's perspective on thrilling plot-turns can recur on screen. He also interprets several popular films, such as *300* and *Nero*, and analyzes works by international directors, among them Pier Paolo Pasolini (*Oedipus Rex*, *Medea*), Jean Cocteau (*The Testament of Orpheus*), Mai Zetterling (*The Girls*), Lars von Trier (*Medea*), Arturo Ripstein (*Such Is Life*), John Ford (westerns), Alfred Hitchcock (*Psycho*), and Spike Lee (*Chi-Raq*). The book demonstrates the undiminished vitality of classical myth and literature in our visual media, as with screen portrayals of Helen of Troy. It is important for all classicists and scholars and students of film, literature, and history.

- Interprets adaptations of major classical authors from Homer to Heliodorus by important and popular American and European filmmakers
- Focuses on the ways in which ancient texts and their screen adaptations evoke comparable emotions and employ comparable plot situations and stylistic emphases
- Accessible to students and researchers alike through an avoidance of jargon and translations of all foreign-language texts

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Forms of Dictatorship: Power, Narrative, and Authoritarianism in the Latina/o Novel

Jennifer Harford Vargas

Oxford Studies in American Literary History

Oxford University Press, forthcoming January 2018; ISBN: 9780190642853.

An intra-ethnic study of Latina/o fiction written in the United States from the early 1990s to the present, *Forms of Dictatorship* examines novels that depict the historical reality of dictatorship and exploit dictatorship as a literary trope. This literature constitutes a new sub-genre of Latina/o fiction, which the author calls the Latina/o dictatorship novel. The book illuminates Latina/os' central contributions to the literary history of the dictatorship novel by analyzing how Latina/o writers with national origin roots in the Caribbean, Mexico, and Central and South America imaginatively represent authoritarianism. The novels collectively generate what Harford Vargas terms a "Latina/o counter-dictatorial imaginary" that positions authoritarianism on a continuum of domination alongside imperialism, white supremacy, heteropatriarchy, neoliberalism, and border militarization. Focusing on novels by writers such as Junot Díaz, Héctor Tobar, Cristina García, Salvador Plascencia, and Francisco Goldman, the book reveals how Latina/o dictatorship novels foreground more ubiquitous modes of oppression to indict Latin American dictatorships, U.S. imperialism, and structural discrimination in the U.S., as well as repressive hierarchies of power in general. Harford Vargas simultaneously utilizes formalist analysis to investigate how Latina/o writers mobilize the genre of the novel and formal techniques such as footnotes, focalization, emplotment, and metafiction to depict dictatorial structures and relations. In building on narrative theories of character, plot, temporality, and perspective, Harford Vargas explores how the Latina/o dictatorship novel stages power dynamics. *Forms of Dictatorship* thus queries the relationship between different forms of power and the power of narrative form—that is, between various instantiations of repressive power structures and the ways in which different narrative structures can reproduce and resist repressive power.

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Still Modernism: Photography, Literature, Film

Louise Hornby

Oxford University Press, forthcoming November 2017; ISBN: 9780190661229.

Still Modernism offers a critique of the modernist imperative to embrace motion, speed, and mobility. In the context of the rise of kinetic technologies and the invention of motion pictures, it claims that stillness is nonetheless an essential tactic of modernist innovation. More specifically, the book looks at the ways in which photographic stillness emerges as a counterpoint to motion and to film, asserting its own clear visibility against the blur of kinesis. Photographic stillness becomes a means to resist the ephemerality of motion and to get at and articulate something real or essential by way of its fixed limits. Combining art history, film studies and literary studies, Louise Hornby reveals how photographers, filmmakers, and writers, even at their most kinetic, did not surrender attention to points of stillness. Rather, the still

image, understood through photography, establishes itself as a mode of resistance and provides a formal response to various modernist efforts to see better, to attend more closely, and to remove the fetters of subjectivity and experience. *Still Modernism* brings together a series of canonical texts, films and photographs, the selection of which reinforces the central claim that stillness does not lurk at the margins of modernism, but was constitutive of its very foundations. In a series of comparisons drawing from literary and visual objects, Hornby argues that still photography allows film to access its own diffuse images of motion; photography's duplicative form provides a serial structure for modernist efforts to represent the face; its iterative structure articulates the jerky rhythms of experimental narrative as perambulation; and its processes of development allow for the world to emerge independent of the human observer. Casting new light on the relationship between photography and film, Hornby situates the struggle between the still and the kinetic at the center of modernist culture.

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Critique and Postcritique

Editor(s): Elizabeth S. Anker, Rita Felski

Duke University Press, 2017. ISBN: 978-0-8223-6376-7

Now that literary critique's intellectual and political pay-off is no longer quite so self-evident, critics are vigorously debating the functions and futures of critique. The contributors to *Critique and Postcritique* join this conversation, evaluating critique's structural, methodological, and political potentials and limitations. Following the interventions made by Bruno Latour, Eve Kosofsky Sedgwick, Sharon Marcus and Stephen Best, and others, the contributors assess the merits of the postcritical turn while exploring a range of alternate methods and critical orientations. Among other topics, the contributors challenge the distinction between surface and deep reading; outline how critique-based theory has shaped the development of the novel; examine Donna Haraway's feminist epistemology and objectivity; advocate for a "hopeful" critical disposition; highlight the difference between reading as method and critique as genre; and question critique's efficacy at attending to the affective dimensions of experience. In these and other essays this volume outlines the state of contemporary literary criticism while pointing to new ways of conducting scholarship that are better suited to the intellectual and political challenges of the present. Contributors: Elizabeth S. Anker, Christopher Castiglia, Russ Castronovo, Simon During, Rita Felski, Jennifer L. Fleissner, Eric Hayot, Heather Love, John Michael, Toril Moi, Ellen Rooney, C. Namwali Serpell

[About The Author\(s\)](#)

Elizabeth S. Anker is Associate Professor of English at Cornell University and the author of *Fictions of Dignity: Embodying Human Rights in World Literature*. Rita Felski is William R. Kenan Jr. Professor of English at the University of Virginia and the author of many books, most recently, *The Limits of Critique*.

Introduction and table of contents [here](#).

Journals / Thematic Issues

Special Issue: The *Mosaic* Interviews

Vol. 50, No. 1, March 2017

Click [here](#) for the table of contents and the introduction.

Literatura e Futebol

Textos e Pretextos Nº 20, 2016

Centro de Estudos Comparatistas (CEC)

Faculdade de Letras da Universidade de Lisboa

Contact: textosepretextos@gmail.com

ISSN: 1645-6017

[Extract.](#)

Poetics Today: Bidiirectionality and Metaphor

Volume 38, Number 1, February 2017

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Comparative Literature Studies

Special issue: "Comparative Literature in East Asia"
Volume 54, Number 1; ed and introd.: Liu Kang.
Click [here](#) for the table of contents.

ISLE: Interdisciplinary Studies in Literature and the Environment

Editor: Scott Slovic
Volume 23, Issue 3, Summer 2016
ISSN: 1076-0962
Table of contents [here](#).

TRANS - Revue de littérature générale et comparée

« L'Invisible » (No 21)
<http://trans.revues.org>
Textes complets [ici](#).

ACLA FORUM: OCEANIC ROUTES

An issue of **Comparative Literature**
Volume 69, issue 1, 2017.
[Table of contents](#).

Polysèmes 17, 2017: Démesure du temps/Time's Excesses

Sous la direction de Marcin Stawiarski
Textes intégrales [ici](#).

Journal of World Literature (since 2016)

Leiden: Brill
ISSN 2405-6472
Individuals are eligible for **free access** to *Journal of World Literature* until 31 December 2017, using access token **JWL4U**.

Open-call issues for *Journal of World Literature*

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

Articles / Book Chapters

- Bieloe, Latifa. "La littérature africaine ne manque pas de génies mais de critiques." *Jeune Afrique* (jeuneafrique.com). 29 May 2017. Full article [here](#).
- Badr, Ahmed. "Exode: l'identité naufragée entre *displacement* et *nostos*. Représentation littéraire de la mémoire de l'exil en Istrie et Palestine." *TRANS* 21 (2017). Texte intégral [ici](#).
- El-Nowieemy, Magda. "Review of Plautus: *Aulularia*, trans. into Arabic by A. Shaarawi, with Introduction, Notes, and Select Bibliography, World Theatre Series, No 369, Kuwait: National Council For Culture, Arts, and Literatures." *Electryone* 5.1 (2017): 28-31. Full article [here](#).
- Meneses, Juan. "Historical Restoration, Narrative Agency, and Silence in Graham Swift's *Waterland*." *Journal of Modern Literature* 40.3 (2017).
- Notaro, Anna. "Total Recall: Longing in the Digital Age." *New Directions in the Humanities*. Common Ground Publishing (US). Forthcoming 2017/18. [Series website](#).
- Van Rossem, Patrick. "Bruce Nauman and the Time on One's Hands: Control, Anxiety and the Desire for Endlessness in Early Video Art." *La démesure du temps. Polysèmes* 17 (2017). Texte complet [ici](#).

- Weber, Anne-Gaëlle. "La forme des nuages : science et poésie au tournant des XVIII^e et XIX^e siècles." *Revue de littérature comparée* 3.359 (2016): 271-290. Résumé [ici](#).
- Ziolkowski, Theodore. "The Dismembered Body in Myth and Literature: Isis and Osiris and the Levite of Ephraim." *Comparative Literature* 69.2 (2017): 143-159. Abstract [here](#).

Doctoral theses (2017)

University of Tübingen (Germany): Olga Springer, "Ambiguity in Charlotte Brontë's *Villette*." (supervised by Matthias Bauer).

Université Côte d'Azur (France): Aylar Hassanpouraghdam, "L'image de l'Iran dans les récits des voyageurs occidentaux de Gobineau (1854) à Bouvier (1954)." (sous la direction d'Odile Gannier).

University of Alberta (Canada): Matthew MacLellan, "The Post-Industrial Imagination: A Media-Philosophical Inquiry into a Post-Capitalist Future." Dissertation Abstracts International, abstract no: DA10100249.

4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

CULTURES ET SOCIÉTÉS GERMANOPHONES, ORIENTATION « KULTURWISSENSCHAFTEN »/ «CULTURAL STUDIES »

Université Paris Nanterre

Date limite: 15 juin 2017

[Page web](#)

Le master études culturelles/Kulturwissenschaften/cultural studies s'inscrit dans une démarche scientifique internationale développée depuis des années notamment dans les aires germanophone et anglophone. Elle met l'accent sur la réflexion sur les cultures de la pensée, du savoir et de la recherche qui élargissent et modifient une conception disciplinaire et monolingue. La collaboration avec les collègues anglicistes au premier semestre autour de la théorie des cultural studies/Kulturwissenschaften sera un point fort de cette offre de formation. Elle sera ensuite „appliquée“ par des cours offrant de nouvelles perspectives, moins connues jusque là dans les études germaniques en France (linguistique et littérature interculturelles, religion et société, beaux arts, traductologie...) Les étudiants participent dès le début aux cours des départements d'anthropologie, d'histoire de l'art et de sociologie qui entament également la réflexion sur les cultures.

Au deuxième semestre, nos étudiants partiront en Allemagne. Leur séjour combine un semestre universitaire dans le cadre Erasmus et une expérience professionnelle dans un métier de la culture.

Au master 2, outre les enseignements académiques plus classiques, les étudiants organisent une manifestation scientifique et culturelle.

Ce master propose aussi une introduction au travail d'archives de la Bibliothèque de documentation internationale contemporaine (BDIC).

Admission:

Accès au M1 : Le M1 s'adresse aux étudiants issus d'une licence.

Nous encourageons les candidatures de titulaires d'une licence d'allemand, mais accueillons également des diplômés des disciplines qui sont partie prenante des « Kulturwissenschaften/cultural studies » (anthropologie, histoire, histoire de l'art, littérature, linguistique, philosophie, sociologie...), disposant de connaissances en allemand.

Accès au M2 : Le M2 s'adresse aux étudiants issus du M1 correspondant de Paris Nanterre ; il est également accessible à des étudiants issus d'autres formations, ainsi qu'aux salariés et aux demandeurs d'emploi en formation continue. Dans tous les cas, la commission pédagogique rend son avis à partir du dossier de candidature.

Débouchés professionnels

Secteurs d'activité:

Médiation culturelle // Edition // Communication // Recherche // Traduction

Métiers :

Médiateur culturel // Enseignant // Traducteur // Collaborateur de musée/institut culturel // Chercheur // Journaliste // Documentaliste/archiviste

Contact: mpicker@u-paris10.fr

Two BASF Bursaries for the MA in Anglo-German Cultural Relations

Queen Mary University of London

Deadline: 19 June 2017

The Department of German at Queen Mary University of London is pleased to announce the availability of two remaining bursaries for its Masters programme Anglo-German Cultural Relations 2017/18 entry. The bursaries, provided by BASF (Ludwigshafen/GERMANY) will cover full-time fees for home (UK) and EU students.

This unique, specialist course has been designed to provide expert knowledge in a thriving interdisciplinary research environment that facilitates original, thought-provoking research in an expanding field. It seeks to bring together artists, curators, designers, researchers and practitioners who want to pursue an international career in the arts and/or research. To apply for this bursary, applicants are invited to submit a short dissertation research proposal (no more than 300 words in English or German) and a letter of motivation together with their application. We recommend that applicants submit their application for the MA in Anglo-German Cultural Relations by the **19th June 2017**. For informal enquiries please contact Professor Rüdiger Görner r.goerner@qmul.ac.uk

Further information about the bursary:

Students applying for a bursary will need to meet the following criteria:

- Hold an upper second or first class BA degree
- Be UK or EU applicants (international students are not eligible for this scheme)
- Applying for full-time September 2017 entry

The application process is as follows:

Apply online:

<http://www.qmul.ac.uk/postgraduate/taught/coursefinder/courses/121436.html>

- Complete admission application form
- Provide copies of all your Higher Education Certificates
- Provide an academic reference

Decisions will be determined by a suitable panel.

Deadline for bursary applications: **12pm on 19th June 2017**

International PhD Programme in Comparative Studies

Universities of Lisbon, Leuven, and Bologna

Open from May 1st to **July 5th 2017**

The International FCT PhD Programme in Comparative Studies (PhD-COMP) is a joint programme involving four institutions: the Programme in Comparative Studies and the Centre for Comparative Studies, both based at the University of Lisbon, and the Universities of Leuven and Bologna. It aims to offer advanced international training in Comparative Studies building on an innovative articulation between research, mobility and pedagogical activities.

The Programme is based on two key principles: 1) the effective integration of students in the research undertaken by the CEC's research groups and projects; 2) the internationalisation of their training experience by means of an international teaching staff, a mixed supervision structure, and student and faculty mobility. It is a Doctoral Programme funded by the Portuguese Science and Technology Foundation (FCT) and offers 5 PhD Scholarships per edition.

In accordance with the FCT, I.P.'s Regulation for Studentships and Fellowships, the five PhD scholarships awarded annually to PhD-COMP students ensure each scholarship holder a monthly stipend of 980 €, which is increased to 1710 € during periods of international mobility.

More information: <http://phdcomp.letras.ulisboa.pt/our-programme-2/>

Contact: phdcomp@letras.ulisboa.pt

Emmy Noether Programme

Deutsche Forschungsgemeinschaft (DFG)

Deadline: Open call

The Emmy Noether Programme supports researchers in achieving independence at an early stage of their scientific careers. Postdocs gain the qualifications required for a university teaching career during a DFG-funded period, usually lasting five years, in which they lead their own independent junior research group.

As a rule, researchers who have acquired between two and four years of postdoctoral research experience are eligible to apply. Applicants must have international research experience.

Purpose

To provide early career researchers with the opportunity to rapidly qualify for a leading position in science and research or for a university teaching career by leading an independent junior research group and assuming relevant teaching duties

To recruit early career researchers working abroad (back) to Germany

Eligibility Requirements

Early career researchers from all disciplines

- generally up to 4 years after obtaining a doctorate,
- as a rule two years of postdoctoral experience,
- substantial international research experience, as a rule evidenced by a research stay abroad of at least 12 months during the doctoral or postdoctoral phase or by comparable scientific cooperation with researchers abroad (the collaboration may have resulted in a relevant publication),
- rapid completion of research training.

Foreign applicants are expected to continue their scientific career in Germany following completion of the funding period.

This intent must be confirmed by the applicant and submitted with the proposal.

Previous scientific track record, outstanding publications in high-ranking international specialist journals or comparable

Proposal Requirements

Excellent research project

More information [here](#).

5. POSITIONS (TEACHING, RESEARCH, ETC.)

Lecturer in Contemporary Literature and Culture

King's College London

Deadline: 8 June 2017

King's College London with its 200 years of heritage is recognised today as a world-leading research university, ranked 7th in the 2014 Research Excellence Framework. We understand the need to turn original thinking into everyday application, encouraging curiosity to develop work that makes an impact on society and global issues. Great names from King's are continuing to change the world.

The Department wishes to appoint a Lecturer in Contemporary Literature and Culture. Applications from candidates with the following specialisms would be particularly welcome: British literature and culture from a post-/anti-colonial perspective including critical race theory and/or gender studies; visual culture; the literature and culture of London. The successful candidate will be able to demonstrate excellence in research and possess clear potential for future grant capture. S/he will provide teaching at UG level (including the module 'Moments of Culture'), and at MA level (including the module 'Modernity and the City', and dissertation supervision for the MA in Contemporary Literature and the MA 1850 to the Present). The successful applicant will also be expected to contribute significantly to the ongoing development of King's English Department as a key location for contemporary studies in the UK. A record of work in public engagement and impact would be an advantage. The post will be based at the Virginia Woolf Building, King's Strand Campus.

Located in the heart of London, King's is the hub of a global network of strong academic connections and collaboration, with prestigious international partnerships within and across disciplines – scientific and medical, social and creative. King's is investing in the highest calibre of talent to drive the university forward to achieve its greatest potential. The very best from the United Kingdom and across the globe are invited to join King's. We are looking for a strong commitment to teaching, to push the boundaries of knowledge, influence the future and create a lasting impact.

The selection process will include a presentation and a panel interview.

Interviews are scheduled to be held the week commencing: 19 June 2017.

For an informal discussion to find out more about the role please contact Richard Kirkland (richard.kirkland@kcl.ac.uk).

To apply for this role, please go to the [King's College London HireWire Job Board](#) and register to download and submit the specified application form.

The deadline for applications is **midnight on 8 June 2017**.

More information [here](#).

Lecturer in Creative Writing

Goldsmiths, University of London, English and Comparative Literature

Deadline: 12 June 2017

Goldsmiths, University of London, is a world-leading centre of educational excellence where ground-breaking research meets innovative teaching and thinking. With over 800 students at all levels and nearly 50 established academic staff, the Department of English & Comparative Literature is one of the largest in Goldsmiths and hosts the Goldsmiths' Writers' Centre (home of the Goldsmiths Prize for innovative fiction) and the Centre for Caribbean and Diaspora Studies. We are looking to appoint a dynamic Lecturer in Creative Writing (0.5FTE) to bolster our wide-ranging existing team, teach on our successful BA programme (the possibility of contributing to the prestigious MA in Creative and Life Writing may also arise), and supervise PhD students. We welcome applications from suitably qualified writers of novels, short fiction, and creative non-fiction; a specialism in or ability to teach poetry, genre fiction, cross-over fiction, writing across languages and/or cultures, or electronic literature may be an advantage.

You will have a PhD or equivalent professional experience, a proven track record as a published writer and experience in teaching creative writing. Experience in teaching both undergraduate and postgraduate courses at university and supervision of individual creative writing projects will also be desirable. You will have excellent organisational skills appropriate to the teaching context, the ability to work as part of a team to achieve departmental goals and a commitment to engaging the wider public in the creative writing process.

More information [here](#).

Assistant Professor in Aesthetics and Culture

University of Aarhus, Denmark, Department of Art History, Aesthetics & Culture and Museology

Deadline: 15 June 2017

The School of Communication and Culture invites applications for the position of Assistant Professor in Aesthetics and Culture at the Department of Art History, Aesthetics & Culture and Museology.

The assistant professorship begins on 1 November 2017 or as soon as possible thereafter.

The place of employment is Langelandsgade, 8000 Aarhus C.

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 relating to the aesthetics and culture degree programmes. 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.

Research qualifications

Applicants should hold a PhD or equivalent academic qualifications relevant to the position.

Applicants must also document research results at an international level, which can contribute to the theory and methodology of the degree programmes Aesthetics and Culture conducted by the School of Communication and Culture.

We are interested in applicants who can document research qualifications within:

- 1) the theory and analysis of aesthetics and culture
- 2) digital aesthetics and culture
- 3) aesthetic dimensions of contemporary everyday life (for instance in relation to the fields of fashion, design, food, urban space, media or (digital) technology)

Applicants who can document experience of

- 4) participating in developing projects in collaboration with partners outside the university
- 5) international and interdisciplinary research collaboration (in projects, networks, conferences, journals and publications)

will be preferred.

More information [here](#).

Lecturer in Twentieth-Century English Literature (Education and Scholarship)

University of Exeter, Department of English

Application deadline: 22 June 2017

The University of Exeter is a Russell Group university that combines world-class research with very high levels of student satisfaction. Exeter has over 21,000 students from more than 130 different countries and is in the top 1% of universities in the world with 98% of its research rated as being of international quality. Our research focuses on some of the most fundamental issues facing humankind today.

The College wishes to recruit 3 x Lecturers in Twentieth-Century English Literature (Education and Scholarship) to teach in the Department of English. All three full time posts are available from 1st September 2017 on a fixed term basis, with one post available for 12 months and two posts available for 10 months.

The post will involve teaching on a number of modules across the English programme, including first-year survey modules on The Poem and The Novel, as well as contributing to more specialised second-year modules. The successful candidate may also be asked to teach a third-year module on James Joyce's *Ulysses*.

The successful applicant will possess sufficient breadth or depth of specialist and core knowledge in the discipline, demonstrated by a PhD in Twentieth-Century English Literature to develop teaching programmes, and teach and support learning in this academic area. They will use a range of delivery techniques to enthuse and engage students. They will also participate in and develop external networks, for example to contribute to student recruitment, secure student placements, facilitate outreach work, generate income, obtain consultancy projects, or build relationships for future activities.

The successful applicant will have evidence of excellent teaching identified by peer review and have made an impact at discipline programme level beyond their own teaching. Staff at this level are expected to work towards Fellow of the HEA status and to attend formal CPD relating to this.

The University offers some fantastic benefits including 41 days leave per year, options for flexible working, numerous discounts at leading retailers, an onsite gym, free yoga and pilates, a cycle to work scheme and a stunning campus environment in the heart of Exeter. If you are not currently in Exeter please have a look at our website (www.exeter.ac.uk/thesouthwest) for some further information on what a beautiful part of the country we are based in. Our Exeter Academic initiative supports high performing academics to achieve their potential and develop their career.

For further information please contact Dr Henry Power, e-mail h.c.j.power@exeter.ac.uk or telephone (01392) 724254.

Applications should be made via our website. For more information and to apply online please go to www.exeter.ac.uk/jobs Please quote reference number P57367 in any correspondence.

The University of Exeter is an equal opportunity employer which is 'Positive about Disabled People'. Whilst all applicants will be judged on merit alone, we particularly welcome applications from groups currently underrepresented in the workforce.

Assistant Professor of Comparative Literature and Chinese (tenure-track)

Pennsylvania State University, USA

Deadline: open until filled

The Departments of Comparative Literature and Asian Studies at Penn State invite applications for an Assistant Professor position (tenure-track) with a specialization in comparative approaches to Chinese literature and culture. We would be particularly interested in work that combines a strong grounding in modern Chinese literature with additional expertise in fields such as early modern Chinese literature (Ming-Qing), visual and digital culture, performance and theater, Chinese diasporic and Sinophone literatures; or with comparative literary perspectives on Southeast Asia, South Asia, Northeast Asia, or Central Asia. Teaching responsibilities include contributing to the graduate and undergraduate programs in Comparative Literature (PhD, MA, and BA) and Asian Studies (dual-title PhD and majors and minors in Chinese, Asian Studies, and Japanese). Requirements: Ph.D. in Comparative Literature, Chinese, or related field; native or near-native ability in Chinese and English; relevant research achievements or evidence of relevant research promise; appropriate teaching experience. Starting date: August 2017 preferred. Review of applications will begin on October 1, 2016 and continue until the position is filled. To apply, upload a letter of application, CV, and the names of three

references at <https://psu.jobs/job/65648>. Visit our program websites at <http://complit.la.psu.edu> and <http://asian.la.psu.edu/>.

6. OTHER ANNOUNCEMENTS / AUTRES ANNONCES

Colloque international

Vocabulaire des affects: une nouvelle politique du discours littéraire et médiatique

26-28 octobre 2017

Université Ovidius Constanța, Roumanie

Date limite: 1 juin 2017

Notre contemporain semble marqué par un usage récurrent du vocabulaire des affects. Qu'il s'agisse de la littérature, des arts, de l'histoire, des médias – l'intérêt pour l'histoire culturelle contemporaine en termes d'affects/émotions/sensibilités (voir le numéro spécial de la revue Vingtième siècle, « Histoire des sensibilités au XXe siècle », 2014) le prouve – ou de manière plus épistémologique comme le montre le travail de Frédéric Lordon (Lordon, 2013), nous sommes au cœur d'une société des affects.

Le discours du corps n'est pas nouveau en sciences humaines, en revanche il est devenu incontournable une fois que les promesses de progrès faites par les idéologies ont échoué et que tout un pan de pensée post-structuraliste a fait valoir non seulement une ontologie des multiplicités, mais de multiples modes d'existence. De « La vie énigmatique des signes » (Maniglier, 2006) au réseau de la théorie de l'acteur-réseau de Bruno Latour, en passant par les différentes écritures du corps en littérature, l'influence des affects dans les jugements théoriques, esthétiques, littéraires ne peut plus être mise en doute.

En s'intéressant à l'affect Gilles Deleuze et Félix Guattari, le sortent de sa définition psychanalytique et le détachent du trauma ou de l'expérience de perte d'objet d'amour pour le lier à une puissance de vie et au plan d'immanence. Ce dernier demeure un milieu instable toujours en train de se faire par des machines désirantes toutes liées les unes aux autres. Au-delà même, de la pensée de la multiplicité propre à leurs travaux, l'affect se pose alors comme le concept révélateur non plus du structuralisme mais d'une pensée machiniste (Lapoujade, 2014). Ils proposent alors de dépasser le modèle structural pour ne pas créer de nouvelles transcendances. La machine est positionnée comme l'envers de la structure, son dehors. La structure est prise dans la machine : « Nous sommes tous des bricoleurs ; chacun ses petites machines. » (Deleuze & Guattari, *L'anti-Oedipe. Capitalisme et schizophrénie 1*, 1972, p. 7). De ce fait, il ne s'agit pas d'opposer la structure à la machine mais bien de penser que la structure est prise dans la machine pour tenter de se focaliser sur la « machinerie » de l'usage du vocabulaire des affects. Depuis leurs travaux, ce vocabulaire s'est déployé sans que l'on puisse aujourd'hui en dessiner les contours, il est temps de se détacher des considérations structuralistes ou même post-structuralistes pour le regarder de manière plus épistémologique à la lumière de la multiplicité et du machinisme.

Fort de cette critique sur cette orientation de la recherche en sciences humaines et sociales, il convient de faire se rencontrer les disciplines qui s'engagent dans cette thématique afin de comprendre l'émergence et le déploiement de cet usage. Ce colloque propose de se poser sur cette praxis contemporaine de l'expressivité des affects.

Nous prendrons, ici, quelques exemples issus de domaines divers afin d'illustrer la problématique portée par ces journées. En cela, ils ne représentent en rien une orientation disciplinaire. La rencontre entre ces différentes orientations sera la seule porteuse de sens.

En littérature française, il y a tout un parcours d'émotions : morales, qui passent par rétention pour arriver à l'effusion – de la Madame de Lafayette à Pierre Guyotat – ; politiques et sociales, qui oscillent entre les engagements profonds et souvent excessifs et l'acédie de la « littérature impassible » des éditions de Minuit dans les années 1980 ; affects de pouvoir et de savoir chez Balzac, Flaubert, mais aussi chez Michel Houellebecq. Mais lier affect et auteur n'est pas obligatoire, ainsi peut-on proposer d'autres articulations dont le critère soit les affects.

Les médias, les réseaux sociaux et les sites de rencontres abondent du vécu intime de la/les subjectivités. Sur ces dispositifs, il convient de se dire au plus près de soi, d'être le plus authentique possible sous peine de ne pas être « suivi », de ne pas établir de lien (Lemeilleur, 2016). Le vocabulaire des affects est une mine intarissable pour servir cette nouvelle pratique de la rencontre amoureuse en ligne. Mais, il en est de même dans la vie hors ligne, où les décisions de la vie privée sont souvent le mobile d'un régime émotionnel (Illouz, 2012). Avec le développement de la téléréalité avec notamment les différentes versions du concept de « Loft-story » – filmer en 24/24 des personnes vivant dans une même maison –, après la célèbre émission « L'amour est dans le pré » – des agriculteurs célibataires sont

présentés aux français et ces derniers sont appelés à leur écrire afin de les rencontrer et d'avoir espoir de faire couple ensemble, la présentatrice, Karine Lemarchand se lance dans une nouvelle forme de programme politique « Ambition politique » afin de présenter les futurs candidats à l'élection présidentielle. Sortis des décors de la vie publique, les femmes et hommes politiques se retrouvent dans un salon cosy pour parler d'eux, de leur parcours de femmes et d'hommes dans l'intérieur d'une maison. Le vœu de la chaîne est donc de chercher « l'humain » derrière la/le politique... La récente campagne des élections américaines a bien montré que l'on montrait avant tout des personnes avant de parler des projets politiques pour un peuple ou un pays.

Enfin, il y a une dimension pédagogique des affects. Michel Foucault définit parrhésia comme suit : « l'ouverture de cœur, [...] la nécessité pour les deux partenaires de ne rien cacher l'un à l'autre de ce qu'ils pensent et de se parler franchement. » (Foucault, 2001 [1981-1982], p. 132). Le maître faisait parrhésia et l'élève l'écoulait dans un silence fécond. Sauf qu'aujourd'hui, pas de maître, pas d'élève, mais un sujet qui doit être maître de lui-même. Cet usage du vocabulaire des affects se développe-t-il car nous sommes passés d'une société sociocentrique à une société psychocentrique ? Ou même car nous aurions glissés d'une société réflexive façonnée par l'exercice de la biopolitique à une société expressive sollicitant le vocabulaire des affects à tout va ?

Ainsi, l'ambition de ces journées serait de découvrir dans tous les domaines que cela concerne, les arts, la littérature, la philosophie, les sciences politiques, les sciences sociales, la psychanalyse, l'histoire, la linguistique, la sémiologie comment et pourquoi se déploie dans tout notre quotidien le vocabulaire des affects. Quelles en sont les bonnes raisons (Boudon, 2003) ?

Modalités de soumission

Nous encourageons des soumissions de chercheur.e.s issu.e.s de l'ensemble des disciplines des sciences humaines et sociales. Les résumés des communications, en français (300 mots max.), ainsi qu'un court CV (10 lignes maximum), doivent nous parvenir au plus tard le 1er mai 2017.

Les notifications d'acceptation seront communiquées. Les langues de travail de la conférence seront le français et l'anglais.

Envoyez vos propositions aux membres du comité d'organisation.

Alexandru Matei : Enseignant - Chercheur en Littérature française et comparée, Université Ovidius de Constanța, Roumanie, amatei25@yahoo.com

Sandra Lemeilleur, Chargée de cours Université Bordeaux-Montaigne, Docteure en Sciences de l'Information et de la Communication, Laboratoire MICA (EA4426), Université Bordeaux-Montaigne, France, sandralemeilleur@yahoo.fr

Vesna Elez, Maître-assistant au Département du Français, Faculté de Philologie, Université de Belgrade, Serbie. vesna.elez@fil.bg.ac.rs

COLLOQUE INTERNATIONAL: Comparer en Europe (Université de Haute-Alsace, Mulhouse)

22-23 juin 2017, organisé par l'ILLE (EA 4363), Univ. de Haute-Alsace

[Programme](#)

Problématique

L'Institut de recherche en Langues et Littératures Européennes de l'Université de Haute-Alsace lance le projet, certes ambitieux, de réunir à Mulhouse (dont la situation transfrontalière est particulièrement propice au développement d'un programme de ce genre) des comparatistes venus de tous les pays d'Europe (soit des 28 pays membres de l'UE, et de quelques pays « invités ») pour comparer les différents comparatismes européens, et pour les fédérer aussi.

Notre but est de nous interroger sur les *Comparative European Studies* et de réfléchir sur la ou les méthode(s) de cette discipline des croisements qu'est la littérature comparée. La question de la « Comparaison en Europe » s'impose aujourd'hui, en une époque où l'*unitas multiplex* du continent tente de se réinventer. Compare-t-on semblablement ou différemment dans des cultures géographiquement voisines (en France et Allemagne, par exemple) ?

Les pays appartenant à une même aire linguistique partagent-ils une même façon de comparer ? Y a-t-il des tropismes comparatistes qui transcendent la distance qui sépare, par exemple, des pays aussi éloignés que l'Irlande et l'Estonie ? Notre défi sera de mettre en lumière ce qui distingue les pays voisins tout en soulignant ce qui rapproche les cultures comparatistes *a priori* éloignées.

L'Europe est le *berceau* de la littérature comparée. Reste que la discipline, qui est relativement jeune, s'est manifestée à différents moments dans les différents pays. Du point de vue de l'histoire littéraire, qu'est-ce qui a poussé les chercheurs à s'intéresser aux autres cultures ? Loin de vouloir imposer à ce colloque une approche uniquement historique et chronologique, nous nous intéresserons également aux objets d'étude privilégiés de la discipline.

Notre but n'est pas de proposer un simple état des lieux du comparatisme européen, mais plus concrètement d'étudier et de comprendre les manifestations vivantes d'un comparatisme conçu à la fois comme une dynamique de la pensée, comme une pratique créatrice/créative et comme le support possible d'un *modus vivendi* européen. C'est pourquoi nous nous intéresserons particulièrement au comparatisme comme science et comme laboratoire des cultures contemporaines. En effet, il nous semble que le comparatisme est animé par une éthique du comparer ensemble, et qu'il vise à promouvoir d'une part la diversité et la fécondité culturelles de l'Europe, et d'autre part le dialogue entre les cultures du continent.

Axes (non exclusifs) :

- 1) La littérature comparée en 2017 dans chaque pays représenté (état des lieux, panorama, mise en perspective historique).
- 2) Que compare-t-on, aussi bien à l'échelle des pays qu'à l'échelle du continent ? Quels thèmes sont « à la mode », comment sont représentées, dans les recherches comparatistes, les formes culturelles « mineures », mais aussi les expressions artistiques contemporaines ?
- 3) La comparaison comme approche disciplinaire ou critique.
- 4) Les champs de recherche (cartographie, réseaux, voyages, espaces et espèces d'expression).

Comité scientifique :

Eric Dayre (Professeur, ENS de Lyon)

Bernard Dieterlé (Professeur, Université de Haute-Alsace)

Florence Fix (Professeure, Université de Rouen)

Thomas Hunkeler (Professeur, Université de Fribourg)

Chloé Ouaked-Conant (Maître de Conférences, Université de Limoges)

Peter Schnyder (Professeur émérite, Université de Haute-Alsace)

Frédérique Toudoire-Surlapierre (Professeure, Université de Haute-Alsace)

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