

Newsletter

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Editor: Olga Springer

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

Self-Commentary in Early Modern European Literatures (Durham University, UK) 26-27 February 2016

The Institute of Medieval and Early Modern Studies at [Durham University](#) invites proposals for 20-minute papers on any aspect of self-commentary and self-exegesis in Early Modern European literature, broadly defined as ca. 1400 – ca. 1700. The conference will be aimed specifically at bringing together both established scholars and early career researchers working on diverse Renaissance literary traditions (including Neo-Latin and Slavonic languages), and promoting cross-cultural dialogue.

A number of fundamental questions will be addressed, including:

- How do authorial commentaries mimic standard commentaries?
- If commentaries ordinarily aim to facilitate textual comprehension and bridge the gap between a text and its readership, in what ways can this be true of self-commentaries as well? What further motivations and strategies are at work?
- How do writers of the Renaissance position themselves in respect of the classical tradition?
- How do they progressively depart from the medieval scholastic practice of glossing texts?
- How do self-commentaries interact with the primary text and contribute to its reception?

For consideration, please send a title and abstract of ~300 words as well as a one-page CV to francesco.venturi@durham.ac.uk no later than **15 October 2015**.

Please see the [CfP](#) and the [website](#) for more details.

The Russians Abroad: Russian Literature in Recent French and English Fiction (University of Mannheim, Germany) 8-10 June 2016

If measured by their impact on French and English novelists, Russian authors surely take pride of place among the writers of the world. Adapting Fyodor Dostoevsky's famous quote "We have all come out of Gogol's 'Overcoat'", it would hardly be an exaggeration to say that some of the most notable French and English authors are deeply indebted to Russian literature. From the late 19th century in particular, Russian literature has influenced a plethora of French and English novelists in a variety of ways.

To name but a few examples: In *La bête humaine* (1890), Émile Zola opposes Dostoevsky's notion of a crime committed on the grounds of rational reflection, and in "Wressley of the Foreign Office" (1887), Rudyard Kipling takes recourse to the puppet-like type of civil servant coined by Nikolai Gogol. In the early 20th century, André Gide and Marcel Proust as well as Henry James, Virginia Woolf, James Joyce and Katherine Mansfield engage fruitfully with Russian authors, thus shaping their own modernist aesthetics. In the 21st century, finally, the South African Nobel Prize laureate J.M. Coetzee devotes a novel to Dostoevsky, *The Master of Petersburg* (2004), while fourteen French authors embark on a literary journey on the Trans-Siberian Railway infused with references to Russians as diverse as Boris Pasternak, Osip Mandelstam, Venedikt Erofeev, Leon Trotsky and Michail Bakunin.

This conference accordingly seeks to explore the impact which Russian literature has had on the French and Francophone novel as well as on the English novel of Great Britain, Ireland and the Commonwealth since the 1980s. Questions for research may include but are not limited to the following:

- To what formal and/ or thematic aspects of Russian literature do the novelists refer?
- What main issues do the authors address in referring to Russian literature?
- What kinds of intertextual references do they employ?
- Are there historically and culturally specific forms of engaging with Russian literature?
- How can this obvious fascination for Russian literature be explained?

Due to the double focus, conference languages will be French and English.

Abstracts of no more than 300 words for 30-minute papers, plus a short CV, should be sent to Prof. Dr. Cornelia Ruhe (ruhe@phil.uni-mannheim.de) and Prof. Dr. Caroline Lusin (clusin@mail.uni-mannheim.de) by **15 October 2015**.

Please see also the [CFP](#).

Comparative Literature and Culture: Starting points of national literature and culture, Baku (Baku Slavic University)

27-28 November 2015

The Azerbaijan Comparative Literature Association and the Azerbaijani Literature Department of Baku Slavic University welcome paper, panel and roundtable proposals from scholars and doctoral students for an interdisciplinary conference. The conference will cover a wide spectrum of issues, which could be considered criteria for the “nationality” of literary production and national culture. It is hard to know how to share national literature and culture without knowing how national literature begins, when and what the starting point is for the cultural heritage and literature of the contemporary nation. The related and seemingly settled terms nation (and national identity), national (or ethnic) culture and national literature are more questionable than they at first appear. The starting points and borders of national literatures and frontiers of any contemporary nation, new collapsed or established states do not coincide. The Ottoman Empire, the Mongol-Tatar Golden Horde, the Mughal dynasty, the Russian Empire, the Arabian caliphates, the Soviet Union – this is only part of the list of former states and collapsed frontiers. Both territory and cultural heritage should be shared among successor states. The definition of *nation* and *identity* has been repeatedly reconsidered in the last two decades of the post-socialist transition, and ancient history is mostly not on the agenda.

Another related issue is exile literature, dissident literature and émigré literature. How can they be considered “national”? We invite scholars from various fields, backgrounds and approaches to explore these and other related questions:

- What are the starting points of national literature and cultures? State? Folklore? Epic? Classical literature? Alphabet?
- What is starting point for literature itself? And what is literary text? Religious book, chronicle, orally transferred text?
- What are the criteria to define the beginning of literary or cultural nationality? The language of the text? Religion? The ethnicity of the author or their country of residence?
- How does the concept of national literature and culture change through the changing components of identities? The state-ideology principle: what we share with others, as in divided nations; the role of language in the “nationality” of literature and parallels between the role of Latin and Greek in Christian Europe, Arabic and Persian in Moslem Asia and the changing status of native language. As René Wellek and Austin Warren noted, the “problems of ‘nationality’ become especially complicated if we have to decide that literatures in the same language are distinct national literatures, as American and modern Irish assuredly are. Such a question as why Goldsmith, Sterne, and Sheridan do not belong to Irish literature, while Yeats and Joyce do, needs an answer” (*Theory of Literature*, 1985, 52).
- How did religion as a component of identity influence literature and culture in the late ancient and medieval period? How did Soviet ideology shape the common features of different nations and ethnicities?

Confirmed keynote speakers include: **Gregory Nagy** – Professor of Comparative Literature, Director of the Center for Hellenic Studies, Harvard University. Lecture: "Lives of Homer"; **Olga Davidson** – Professor at the Institute for the Study of Muslim Societies and Civilizations, Boston University. Lecture: "Lives of Ferdowsi"; **Stefania Sini** – Professor of Comparative Literature at Università del Piemonte Orientale (Italy), editor-in-chief of the journal *Theory of Literature Enthymema* (Italy). Lecture: "Italian classic and folk epic: language, plot, style, between the divine and comedy".

A special panel on Nizami Ganjavi and Shota Rustaveli epics will be organized by the Theory of Literature Department of Literary Institute of ANAS (Azerbaijan National Academy of Sciences) and Department of Rustaveli Studies of Shota Rustaveli Institute of Georgian Literature (Georgia) and GCLA (Georgian Comparative Literature Association).

A special roundtable on the alphabet and language of national literature will be held with a talk by **Prof. Irakli Kenchoshvili (Georgia)** on the text of Azerbaijani songs in the Georgian alphabet n XVIII century.

Please send your abstracts (100-200 words max) with a brief CV to rahilya_q@hotmail.com by **15th October 2015**.

Fictional Maps (Facta Ficta Research Centre & Silesian University in Katowice, Poland)

January 21-23, 2016

Mapping the imaginary has always been a challenge for world-building and storytelling alike. Map of the fictional world subverts the very essence of an actual cartography: it represents a territory that cannot be discovered or traversed in a non-fictional realm and yet it delivers much more than a usual map: a promise of the journey into unknown. An exquisitely quotable phrase coined by J. R. R. Tolkien, who claimed to "start writing with a map and [then] make the story fit" is only reprising what have always been evident to cartographers and creators of imaginary worlds: maps precede territories and are inevitably becoming the most essential part of modern and postmodern storyworlds. Ambrosius Holbein's wood-cut in the first edition of Thomas More's *Utopia*, collectors' editions map in video games, atlases of fictional universes, animated map routes in online reportages, or even interactive maps outlining the worlds of blockbuster TV shows—these are all indications of a significant shift in contemporary storytelling that looks for creating many and more access points to the fictional storyworld. Hence conference attendees will be asked to submit abstracts of presentations or posters' descriptions revolving around:

- fictional topography and geopolitics;
- map theory & theorists;
- the dichotomy of a map and a territory;
- ways of mapping the imaginary;
- fictional cartography (maps, atlases, mini-maps, plans, charts, etc.)
- maps of secondary, imaginary, fictional, possible or impossible worlds;
- relationship between world-building and map-making;
- function of maps: between navigating and augmenting the world;
- navigating the actual and the imaginary: Tim Ingold's trail-following and wayfaring;
- case studies in literature; in video games; in movies and TV shows; in comic books, graphic novels and other media; in transmedia storytelling and transmedial franchises; in fictional worlds.

Confirmed keynote speaker: Stefan Ekman (University of Gothenburg, Sweden), author of the book *Here Be Dragons. Exploring Fantasy Maps & Settings* (Wesleyan UP, 2013).

The conference language shall be English. 600-words abstracts of presentations or posters featuring (1) the title of presentation or poster, (2) a concise bio-note, (3) current affiliation, and (4) all necessary contact information should be submitted until **October 30, 2015** at fictionalmaps@gmail.com.

Poster presentations will be displayed during the poster session and accompanied by a general discussion with the presenters.

Any further details regarding the conference fee, venue, accommodation and transportation will be available and continuously updated at the [website](#). Organisers are also open to answering all questions and requests at fictionalmaps@gmail.com.

The conference will be followed by a peer-reviewed monograph, published by Facta Ficta Research Centre and licenced under Creative Commons BY-SA 3.0 as an ebook stored in a globally accessible repository (CeON Center for Open Science).

Translation and Modernism: Twentieth-Century Crises and Traumas (University of Warwick, UK)

22-23 January 2016

Translation was an integral part of the literary practice of many twentieth-century writers and thinkers. It provided them with such an important lens for viewing other cultures and their own past that, as Steven Yao argues, the period of modernism could well be dubbed 'an age of translations'. This conference seeks to explore the role of translation in the development of literary, religious, and philosophical responses to the new realities of the twentieth century, in particular, the disappearance of a stable religious framework and the traumas of totalitarianism, the World Wars, and the Holocaust. The conference aims to bring together an interdisciplinary group of scholars, early career researchers and doctoral candidates working in translation studies, comparative literature, history, philosophy, religious studies, and cultural memory studies. Possible paper topics may include, but are not limited to:

- Translating the religious and the mythical in twentieth-century poetry and prose
- Translation and literary, religious, and philosophical responses to twentieth-century traumas
- Religious controversy and translation
- Modern and postmodern myths in translation
- Secularism and postsecularism in translation
- Translation and (trans)cultural memory

Confirmed keynote speakers: Prof. Susan Bassnett (University of Warwick), Prof. Jean Boase-Beier (University of East Anglia) and Prof. Peter Davies (University of Edinburgh).

Submission guidelines: Proposals for 20-min papers should include a 250–300 word abstract and a brief bio-note with institutional affiliation and email contact. Please submit your proposal to: transandmodernism@gmail.com

For more information, please visit [the website](#). Submission deadline: **30th October 2015**.

Colloque International : Les représentations sociales et l'agencement collectif d'énonciation: identités, catégorisations, conflits (L'Université Moulay Ismail, L'Université d'Avignon et des Pays de Vaucluse, L'Ecole Supérieure de Technologie)
Les 22-23 Mars 2016, Meknes (Morocco)

Si la représentation peut être appréhendée comme une forme de médiation entre la sensation et l'intellection, s'intercalant entre le monde et la compréhension que l'on en a, elle peut aussi se saisir comme une expérience qui permet de construire des savoirs, des usages, des pratiques, à ceci près que l'expérience se construit à partir de ces formes imaginaires – historiquement construites – dont il est souvent difficile de s'abstraire. Les sciences sociales depuis Durkheim ont étudié les représentations dans leur dimension collective (Moscovici, Jodelet), tandis que le retour du sujet dans les sciences humaines (Jodelet, 2008) autorise à nouveau à se pencher sur la dialectique entre représentation individuelle et représentation collective.

Dans ce cadre, il est possible de comprendre les représentations au moins de deux manières : (1) comme des nécessités sociales, culturelles et individuelles inhérentes à la vie en société et susceptibles de former et souder des groupes, et (2) comme des institutions de signification, formes modernes du contrôle. Elles peuvent alors être mises en évidence à partir de ce que Gilles Deleuze et Félix Guattari (1980) appellent « agencement collectif d'énonciation ».

Il s'agira dans ce colloque d'examiner un certain nombre de points de vue, à partir de corpus variés, en essayant de mettre en évidence un certain nombre d'agencements. Particulièrement :

- Quel est le rôle de la littérature, des manuels scolaires, des dictionnaires, des séries télévisées, du discours universitaire... des deux côtés de la Méditerranée dans la construction, le maintien des représentations, ou des déterritorialisations ?
- Comment y sont représentées les « figures » comme la femme, l'immigré, le pauvre... ou les valeurs – le propre, le sale, l'acceptable, le fou ...
- Comment y sont représentées les religions monothéistes, l'église et l'homme de religion chrétien, l'islam et le musulman ?...
- Les langues sont aujourd'hui réputées maintenir des représentations obsolètes (voir par exemple les discussions autour du genre en français). Comment les langues sont-elles travaillées par le désir de nouvelles représentations ?

Pour plus d'information veuillez revenir au [site du colloque](#).

Les propositions de communication sont à envoyer à l'adresse suivante : colloque_meknes2016@yahoo.fr

- Date limite de réception des propositions de communications : **30 Octobre 2015**

- Notification d'acceptation des propositions de communications aux auteurs : 30 Novembre 2015.

The Sociology of Poetry Translation (Centre for Translation Studies – Centre for World Literatures, University of Leeds, UK)

28 June 2016

Recent trends in translation theory have focused more and more on the sociology of translation. Yet this methodological innovation has not filtered down to the study of poetry translation. This conference, sponsored by the Leverhulme Trust, and jointly hosted by the University of Leeds Centre for Translation Studies and Centre for World Literatures, aims to offer new paths for research. Papers will examine sociological and editorial approaches to poetry translation, including but not limited to:

- Literary translators
- Author translators
- Editors of translations
- Gatekeepers
- Publishers
- Journals
- State-sponsored translation programs
- Translation networks
- Intercultural actors and gatekeepers

- National and international translation trends
- Ideological representation and misrepresentation
- Translation policies
- Role and function of translation in modern cultures

There are two **confirmed keynote speakers**: **Prof. Gisèle Sapiro** (EHESS, Paris) and **Dr. Francis Jones** (University of Newcastle).

Submission guidelines: paper proposals should include a title, 250–500 word abstract, and bio-note with institutional affiliation and email contact. Submit to: sociologytrans@gmail.com. Submission deadline: **30th October 2015**.

Playing with Worlds | Worlds of Play

March 11-12, 2016

The conceptual understanding of worlds has become a very fruitful theoretical category for many disciplines. This concept, which could be traced back to the classic philosophical study of Nelson Goodman, *Ways of Worldmaking*, was a fundamental starting point for further phenomenological, constructivist and cognitivist inquiries, and has continued to inspire humanities and social sciences alike. World concepts provide a lens through which we are able to examine representations and relations of time and space. They can be used when considering cultural contexts of production and the reception of meaning, while highlighting the conditions in which processes of sense-making are triggered. However, they can also be taken as spaces of possibility, i.e., as conditional games of the mind. Through this, players approach a world in a mode of “what if” to put the real world’s rules and boundaries to the test, or take the opportunity to lose themselves in a fictional realm quite different from their everyday lives. Drawn to recent developments in the field of media studies and beyond, worlds of play could also be addressed as environments, as an *Umwelt* in terms of an ecological paradigm. They perform temporal manifestations between the conflicting notions of interior/exterior, figure/ground, nature/culture, serving as fertile soil for playful investigations within games. In this sense, game worlds emerge as a fundamental anthropological condition. They meet different purposes and come in nearly inexhaustible forms.

It is in this context that our workshop addresses questions such as: Which ‘ways of worldmaking’ do players of digital games engage in? What does it mean to make a home within a game? In which terms are game worlds a question of individual perspective or shared experiences? How are the spatial exploration of a game’s virtual world and the emergence of its storyworld interrelated? And how are such relations affected by the inclusion of the real world as in transmedial environments and augmented reality games? And in turn: What impact does playing within these environments have on our understanding of the term “world”?

For our workshop, which is set for March 11-12, 2016, we would like to invite international master’s and doctoral students from different of the different fields of the humanities to come to Cologne to share ideas, present findings and discuss concepts concerning worlds of play and the playing of worlds. Contributions may include, but are not limited to: time and space in digital games, storyworlds in games, transmedial game worlds, location based games, alternate reality games, potentials of an environmental understanding of games and the notion of playfulness in relation to strategies of worldmaking.

Please send abstracts of 500 words to worlds-of-play@uni-koeln.de by **15th November 2015**.

We would like to encourage oral presentations as opposed to the mere reading of prepared materials. Travel grants equivalent to DAAD guidelines will be provided for international participants.

Organizers: Philipp Bojahr, Michelle Herte, Léa Perraudin and Hanns Christian Schmidt, a.r.t.e.s. Graduate School for the Humanities Cologne (Germany).

Modernist Emotions: The second international conference of the French Society for Modernist Studies / Société d'Études Modernistes (SEM) (University Paris Ouest Nanterre, France)

22-24 June 2016

Keynote speakers: **Laura Marcus** (New College, Oxford, UK) & **Jean-Michel Rabaté** (University of Pennsylvania, US).

In continuation of the society’s inaugural conference on Modernist communities, we now propose to explore the debate over emotions in the Modernist era. Despite famous claims of impersonality and the suppression of the “I” from the literary work, beginning with Ezra Pound’s merciless editing of T.S. Eliot’s *Waste Land*, the transparency and objectivity of an emotion-free subject has remained an ever-receding horizon. Even Ezra Pound’s image is “an intellectual and emotional complex in an instant of time,” which combines the rush of “primary” conception and emotion with the impulse to create the new forms of a new aesthetics (*Blast* 1914). Rationality and the irrational collide in the vortex, as emotions

are in fact viewed in an ambivalent manner by Modernists, both as the sentimental rubbish assigned to a schematic revision of late Romanticism, thus to be eradicated, and as the very matter for the work of art, for aesthetic experimentation, and for the education of the public, in the context of an unnerving historical modernity.

Emotions create webs of interaction, or conversely isolate the individual in the labyrinth of intimacy. Language emerges as the mode of expression of emotions, or as the very obstacle separating us from a fantasized experience of pure emotion. We hope to foster reflection and discussion that will go beyond the paradox of a passionately anti-emotional Modernism towards a reconsideration of the large extent to which Modernism attempts to channel, remotivate, and revalue the power of emotion.

As the conference is organized by the French Society of Modernist Studies (*Société d'Etudes Modernistes*), we seek to bring together scholars from all countries and hope to strengthen collaborations between French and international researchers.

Possible paper topics may include, but are not limited to:

- Emotions across literary genres
- Emotions across the arts and the new media (music, dance, film, radio, etc.)
- Locating emotions: the spaces and places of emotions
- Historicizing emotions: the war and the post-war, historical shocks, new emotions
- The temporalities of emotion
- Emotions and the body
- Emotional disorders and apathy
- Emotions and the sciences
- Emotions across nations and cultures
- Emotions, high culture, and mass culture
- Emotions and gender
- Emotions, movement, and transportation
- The ethics of emotions
- Political emotions
- Modernism and the theories of affect

Please submit abstracts of no more than 300 words and a short bio-bibliography to all three organisers: Hélène Aji (helene.aji@u-paris10.fr), Caroline Pollentier (caroline.pollentier@hotmail.fr), Naomi Toth (ntoth@u-paris10.fr) by **15 November 2015**. Papers will be delivered in English.

Panopticon: Surveillance, Suspicion, Fear (Lincoln University, Pennsylvania, USA)

April 2, 2016

With the advent of WikiLeaks and its disturbing revelations about the systematic and global surveillance conducted by the United States, Surveillance, Suspicion and Fear have permeated the public sphere in an unpreceded manner, spread to everyday life, and affected popular culture, fiction, society, communities, and politics. This interdisciplinary conference will examine the reality and representations of Fear, Suspicion and Surveillance in the social and natural sciences, mass media, pedagogy, visual arts, literature and popular culture.

All academic disciplines in the arts, humanities, social sciences, and sciences are welcome. Topics include but are not limited to:

- Discipline, crime and punishment,
- Spy fiction, drama, mystery, detective & crime fiction
- Representations of fear in cinema, television, theater, the news media and the creative arts
- Trust, mistrust, privacy, voyeurism
- Fear, insecurity
- Truth, deception, and (ab)use of power
- Panopticism, surveillance and social control
- Phobias, suspicion and paranoia
- Technology of surveillance (cameras, cyber surveillance, facial recognition systems, etc.)
- Closed Circuit Television and Social Control
- Whistle blowers; undercover operations
- Marketing fear and surveillance
- Politics of fear, anniversaries, memorials, political discourse, media, films
- The bad guy, the villain, Big Brother
- Foucault and panopticism

- Experience of fear, surveillance and terror

Case studies in anthropology, criminal justice, history, sociology, philosophy, psychology, gender studies, postcolonial studies, psychiatry, etc.

Proposals/abstracts should be no more than 200 words. Please include with your abstract a short biographical note (name, work affiliation, publications, etc.), the title of the proposal, and your full contact information (e-mail, address, and phone number). Submission deadline: **December 1, 2015**. Please send your proposal to Abbes Maazaoui, at maazaoui@lincoln.edu.

A selection of papers (subject to the normal reviewing process and standards) may be published in the *Lincoln Humanities Journal*. See [conference website](#).

Colloque de l'APFUCC

Atelier : Le vaudeville à travers les âges

28 – 31 mai 2016, Calgary, AB, Canada

Un genre dramatique mixte, combinant des répliques en prose avec des couplets chantés par les acteurs sur des airs populaires du jour, le vaudeville fit son apparition sur la scène française vers la fin du XVII^e siècle, mais ce fut au XIX^e siècle qu'il connut un véritable essor. Pendant plus d'un siècle de transition, en raison du monopole détenu par les grands théâtres sur le répertoire parlé et chanté, les théâtres secondaires devaient se spécialiser dans de nouveaux genres mixtes. La loi de 1791 permit à ce nouveau genre appelé « comédie mêlée de couplets » ou « comédie à vaudeville » de se développer et s'affirmer davantage, notamment au nouveau Théâtre du Vaudeville, aussi bien que dans d'autres théâtres tels le Palais-Royal, les Variétés, et le Gymnase.

Selon Roxane Martin, entre 1806 et 1848, les vaudevillistes firent jouer plus de 10 000 pièces sur les théâtres parisiens, attirant à la capitale entre deux et demi et trois millions de spectateurs par année. Malgré son succès, le vaudeville, de par son écriture rapide et sa proximité avec l'actualité immédiate, fut longtemps perçu uniquement comme une forme de littérature industrielle, soumise aux lois du marché. Souvent l'objet de sarcasme ou de mépris de la part des critiques, le vaudeville mérite cependant qu'on s'y attarde. Loin d'être une simple forme de divertissement populaire, il est en réalité un genre sophistiqué qui peut nous apprendre bien des choses concernant les contextes historiques et sociaux de sa production, mais également au sujet de l'art dramatique en général.

Destiné à un public composé d'aristocrates, de bourgeois, d'étudiants, de commis et d'ouvriers, le vaudeville mettait en scène non seulement des histoires d'amour et de mariage, mais également les actualités du jour, les dernières tendances ou modes parisiennes, comme les grands bouleversements idéologiques, artistiques et politiques qui rythmaient la société française. Connue pour sa comédie basée sur des surprises et des quiproquos, le vaudeville sollicitait la participation active des spectateurs. La dimension intertextuelle des productions vaudevillesques nécessite donc une méthode d'analyse qui considère à la fois le texte, le jeu des acteurs, les ballets, et la musique comme des composantes de même valeur esthétique (Martin 69). Cet atelier se propose donc d'examiner le vaudeville sous toutes ses formes et dans tous ses aspects, allant de la chanson satyrique jusqu'aux vaudevilles du XX^e siècle. Nous sollicitons des communications portant sur le vaudeville comme genre dramatique, sur les rapports entre le vaudeville et l'actualité politique et sociale, sur le vaudeville et ses rapports avec les autres genres littéraires, ou sur les dimensions scéniques du vaudeville.

Les propositions de communication de 250 mots sont à envoyer, avant **le 15 décembre 2015**, aux responsables de l'atelier : Janice Best – janice.best@acadiau.ca and Johanna Danciu – jdanciu@yorku.ca.

2. CALLS FOR CONTRIBUTIONS

North American Literature and the Environment

Deadline: **October 30, 2015**

I am putting together a proposal for a collection of essays for the *North American Literature and the Environment*, 1600-1900 series for Ashgate. The book will focus on the 16th and 17th centuries, and particularly on how religious views of the period, be they Puritan or Church of England, for example, play a role in how the environment or the colonial enterprise is represented in the work(s) of an author or authors. I am also thinking of such representation in a way that can consider broader categories beyond just theology – gender, sexuality, race, ecocriticism, etc. Topics could include, but are not limited to:

- How does a particular religious worldview influence a writer's representation of the North American environment?

- How is scripture used to justify the establishment of colonies and possession of the land?
- How does religion influence the representation of the Indigenous population?
- How might we see the seeds of our current ecological crisis in the worldview of 16th- and 17th-century representations of North America?
- How is the notion of “wilderness” used by Puritans in North America?
- How do clashes between religious sects over orthodoxy or blasphemy play out in relation to the environment?
- How do trans-Atlantic socio-political issues interact?

Please send abstracts of approximately 300 words, with a brief biographical note, to Jim Daems jdaems@ucn.ca by **October 30, 2015**. Any enquiries are also welcome to the above email address.

If the proposal is accepted, your articles would be approximately 6000 words in length (in the style that Ashgate would assign). Tentatively, I would be aiming for articles to be submitted to me in the fall of 2016.

Numéro spécial de *Relief*: appel à contributions sur “La controverse littéraire ou l’art de la dispute”

Date limite : 31 octobre 2015

Ce numéro spécial de la revue *Relief* se propose d’aborder la question des controverses littéraires. Promue depuis les anciens traités de rhétorique de l’Antiquité, discutée à la Renaissance, retrouvée pendant la seconde moitié du XX^e siècle (pensez aux rhétoriques des figures ou de l’argumentation), la controverse semble désormais se contenter d’une définition *a minima*, celle d’un positionnement conflictuel entre deux ou plusieurs parties devant un public. En organisant des points de vue divergents et concurrentiels, la controverse fait débat. Or, si la controverse est depuis quelques années l’objet de nombreux travaux en sciences sociales (principalement dans le giron de la sociologie pragmatique mais aussi du côté des *science studies*), les travaux dans le champ littéraire sont à la fois plus rares et plus confidentiels, principalement circonscrits à l’étude de la rhétorique polémique, que ce soit du côté de la *controversia judiciaire* ou de la *disputatio philosophique*.

En prenant soin d’analyser des cas empiriques, les problématiques suivantes seront ici privilégiées :

- La controverse comme dispositif dynamique capable non seulement de mettre à nu les mécanismes de représentation socio-historique mais aussi de reconfigurer le champ littéraire et l’ordre social.
- Les conditions pragmatiques de la discussion, la trajectoire des arguments échangés, l’administration des preuves et les contraintes argumentatives à l’œuvre dans les controverses littéraires.
- La question des controverses interprétatives : les mécanismes de négociation sur ce qui est autorisé et non-autorisé.
- Sens et valeur des accords et des désaccords du fait littéraire.
- Les prises à partie, l’implication des acteurs et les positionnements institutionnels.
- Force et rapports de force : les mécanismes de régulation des controverses littéraires.

Protocole d’évaluation :

Les articles soumis à la revue sont rendus anonymes, évalués par deux membres du comité de rédaction ou du conseil scientifique, et selon la pertinence scientifique par un ou deux évaluateurs extérieurs. La décision de publication est prise après délibération collective du comité. Les articles doivent être envoyés en version électronique à : olivier.secardin@gmail.com

Les contributions définitives seront à remettre **avant le 31 octobre 2015**. Les textes envoyés doivent obéir aux règles de la charte éditoriale disponible [ici](#).

Relief est une revue internationale qui s’adresse à des chercheurs dans le domaine de la littérature et de la culture françaises du Moyen Âge jusqu’à nos jours. *Relief* est publié deux fois par an.

Call available in English and Dutch here: [La Controverse littéraire ou l’art de la dispute](#).

Red Feather Journal: Children in Popular Culture

Deadline: October 31, 2015

Red Feather Journal, an online, peer-reviewed, international and interdisciplinary journal, has expanded its scope to include the child in all aspects of popular culture.

Red Feather Journal seeks well-written, critical articles for the Fall 2015 issue (deadline October 31, 2015) on any aspect of the child in popular culture. Some suggested topics include: children in film, television, the Internet; children in popular literature or art; the child in gaming, cosplay, cons, or fan cultures; children and social media; childhood geography or material culture; or any other aspect of the child in popular culture.

Red Feather Journal welcomes international submissions.

Submissions to *Red Feather Journal* are accepted on a rolling basis. *Red Feather Journal* is published twice a year, in

Spring and Fall, and adheres to the MLA citation system. Authors are welcome to submit articles in other citation systems, with the understanding that, upon acceptance, conversion to MLA is a condition of publication. *Red Feather Journal* is indexed through EBSCO host and MLA bibliography.

Interested contributors please submit the article, an abstract, and a brief biography (with full contact information) as attachments in Word to debbieo@okstate.edu. Deadline for submissions for the Fall 2015 issue is **October 31, 2015**.

Pivot: A Journal of Interdisciplinary Studies and Thought: Visionary Texts, Past and Present: (Re)visionings and (Re)imaginings

Deadline: October 31, 2015

“The visionary starts with a clean sheet of paper, and reimagines the world.” — Malcolm Gladwell

“It’s a very salutary thing to realize that the rather dull universe in which most of us spend most of our time is not the only universe there is.” — Aldous Huxley

Philosophers, poets, and artists in every era have revised and reimagined the world in ways that have inspired historical transformations. Visionary texts – whether they reach proleptically into an imagined future, analeptically reconsider the past, or urgently re-envision the present – have offered us alternative possibilities of understanding who and where we are.

Visionary works, too, might consider the numerous implications of “vision”; they interrogate the politics of seeing, imagining, and innovating, even as they attend to the perilously subjective nature of perception. By engaging with human consciousness in this way, these texts destabilize even the firmest of foundations and urge a thoroughgoing reconsideration of our realities.

For its fifth issue, *Pivot* is calling for critical papers that consider all manner of visionary texts (literary, visual, musical, theatrical, filmic, and oral) and examine how they have changed – and continue to change – our world. The journal invites a consideration of these influential interventions and their inspired visions in a wide range of historical periods and subject areas including literature, fine arts, politics, religion/spirituality, science, and technology. We invite participants from across disciplinary borders to submit papers that engage with any aspect of this field of inquiry.

Potential topics include (but are not limited to):

- visions of nation and the world
- subversive, nationalist, and anti-nationalist projects
- prophetic and mystical works
- future worlds
- new religions and spirituality
- space as an aspect of the psyche
- dream visions and the psychedelic
- fantasy and the fantastic in art and literature
- technology
- the entrepreneur as visionary
- old and new media

The extended deadline for submissions is **October 31, 2015**. Authors are requested to submit full articles of 6000–8000 words either by registering at yorku.ca/pivot or emailing pivot@yorku.ca.

The Projector: A Journal on Film, Media, and Culture: 21st Century Film and Television

Deadline: November 1, 2015

The Projector is developing a special (potentially double) issue on the evolving roles of television and film in the twenty-first century. The issue(s) will feature research that illuminates cultural, aesthetic, or material aspects of contemporary popular media, which is created, interpreted, and recreated in an environment filled with interactive channels, where films, television-streaming programming, and news of the day are “events” shaped by forces ranging from corporate entities to celebrities to active members of participatory culture.

The issue(s) will provide a venue for scholarship that can shed new light, for example, on television-streaming platforms (broadcast, cable, niche and mainstream online sites), which supply all types of producers and viewers with venues for news, entertainment, and their vision of quality drama or oppositional cultural expression, while the American film industry, working with an array of international artists, entrepreneurs, and global censors, increasingly moves towards immersive sensory experiences and the multivalent franchise/transmedia storytelling well suited to postmodern participatory audiences.

The special issue(s) could be a venue for scholarly contributions in other forms, including: short research essays, pedagogical essays on using popular media, book reviews, or interviews with practitioners, etc. Contact C. Baron (cbaron@bgsu.edu) with questions about these options.

The Projector is a peer-reviewed journal with an international editorial board; the blind, peer-review policy requires that authors' names not appear within essays. Submissions must be double-spaced (no additional space between paragraphs), and use American English spelling. Research articles should be about 20-25 pages. They must use current [MLA in-text and works cited citation](#).

Submissions should be emailed to cbaron@bgsu.edu as Word files before **November 1, 2015**. Submit essays as email attachments, with essay titles and contact information in the message.

Postcolonial Interventions. Vol. 1, Issue 1 (January 2016)

Deadline: November 10, 2015

For more than a decade, discussions about the purported death of postcolonialism as a discipline have been rife (see, for example Hamid Dabashi's *The Arab Spring: The End of Postcolonialism*; E. San Juan Jr's *After Postcolonialism*). Such declarations of the discipline's demise suggest that it has outlived its utility and that ongoing global socio-economic and politico-military changes require a newer intellectual paradigm which would be capable of grasping the ever-growing complexities of our contemporary world with its divergent and often chaotic changes. However, alongside this cacophony of naysayers there has also existed an equally potent strand of academic discourse which has continuously sought to proclaim the abiding relevance of postcolonial thought, especially in the face of the dominance of neocolonial and neoliberal practices on the one hand and various episodes of imperialist, military intrusions on the other. More importantly, in spite of such debates, scholars in various fields have been relentlessly applying the insights of postcolonial studies to newer fields of study (life narratives, Biblical readings, queer narratives, medieval romances, Foucault's *Biopolitics*, the icon of the 'pirate' to name a few) and have also been seeking to consolidate the theoretical paradigm of postcolonial studies by fusing it with various emerging theoretical insights. Many of these developments have been governed by the belief that although empires and colonies have ceased to exist in the sense they used to before, the former colonies are still suffering from various lingering effects of the past and are troubled by new-born internal hierarchies, inequalities and global politico-economic forces which continue to thwart their quest for dreams which antic-colonial movements had once generated.

Such theoretical developments are testament to the persistent relevance of postcolonial studies for the present and the future. Postcolonialism is an emancipatory discourse – a discourse focused on "strategic interventions in the name of our future" (Young: 2001), a discourse marked by its "intention towards [a] possibility that has still not become" (Bloch: 1986) a discourse marked by its articulation of multidimensional forms of resistance – and it is as necessary as ever. The need for such an emancipatory discourse is evident in light of the growing imbalance of resources between the global North and the global South, or between national elites and impoverished multitudes, in light of rising forms of xenophobia and anti-immigration rhetoric across the West, specters of religious fundamentalism and terrorism in different parts of Asia and Africa, fissures within nation-states owing to victimization of minorities, weak democratic structures incapable of ensuring basic rights or access to fundamental amenities, and the imbrication of cultural representations/apparatuses within these processes. Taking the Indian subcontinent as a case in point, the necessity of an evolving and multifaceted theory to address the complex political scenario is evident, when faced with ongoing conflicts in Kashmir that remain a constant reminder of colonial rule and Partition, successive murders of secular bloggers in Bangladesh and rationalists in India, the precarious existence of the Rohingyas in Myanmar, the terror modules operating across Bangladesh, Pakistan and Afghanistan, ever-growing reports of rise in crimes against women, honour killings and 'khap' diktats, the continued criminalization of homosexuality in India, marginalization of minorities of different ethnicity or religion, predicaments of migrant labourers in the Middle-East, impoverishment of small farmers and industrial workers under the aegis of neo-liberal policies.

Therefore the maiden issue of Postcolonial Interventions invites scholarly articles that would highlight not only the ways in which postcolonial studies have been evolving to create theoretical frameworks suited to the multiple challenges of the present, but also the ways in which cultural representations are responding both to the discontents of the present and the resistances that are simultaneously taking shape. Topics may include but are not limited to:

- Neocolonial/neoliberal practices and resultant subalternization
- Fissures in nation states
- Utopian imaginings in times of despair
- Transnational flows and emergent subjectivities
- Islamophobia in the post 9/11 world

- Democracies in crisis
- Evolving configurations of race, class, caste and gender
- Rising fundamentalism and the threat of ISIS
- Reconstituting canons for the 21st century
- Postcolonial aesthetics
- Comprador elites and global capital
- Insurgent movements: past and present

Submissions should be sent to postcolonialinterventions@gmail.com by **10th November 2015**. Guidelines:

1. Articles must be original and unpublished. Submission will imply that it is not being considered for publication elsewhere.
2. Written in Times New Roman 12, double spaced with 1" margin on all sides
3. Between 4000-7000 words, inclusive of all citations.
4. With parenthetical citations and a Works Cited list complying with MLA format
5. Without footnotes; endnotes only if absolutely unavoidable
6. A separate cover page should include the author's name, designation and an abstract of 250 words with a maximum of 5 keywords
7. The main article should not in any way contain the author's name. Otherwise the article will not be considered.
8. The contributors are responsible for obtaining permission to reproduce any material, including photographs and illustrations for which they do not hold copyright. For further details, see [here](#).

Between Vulnerability and Resilience: Representations of the Veil in Literature, Film, and Fine Arts

Deadline: November 15, 2015

The veil's ancient and modern history and its resurgence in our time is an important subject for discussion for those of us posing new questions about women and Islam in literature, film, and fine arts. In Europe and the U.S., the veil is often presented through errors of conceptualizations. The frequent and numerous discussions on the veil's role and function prove that the media, in particular, seems to be obsessed with it. Recurrently, these discussions run along essentialist and ahistorical lines associating Islam with the ideology of shame and honor. Moreover, the Muslim immigrant "problem" in Europe and the U.S. and the fear of Islam and Muslims in connection with terrorism has heightened the controversy on the issue of the veil. In France, the subject of women and Islam, and the veil in particular, has been highly politicized. In Denmark, as well, the veil is associated with the position of the Muslim women as marginalized and subjugated. In the U.S., Muslim women scholars such as Mohja Kahf (*E-mails from Scheherazad*, 2003) and Assia Djebar (*A Sister to Scheherazade*, 1993) have tried to break away from the stereotypical idea of the veil as a symbol of subjugation. They construct a new identity for Muslim women in the diaspora. These two writers directly engage with Leila Ahmed (*A Quiet Revolution: The Veil's Resurgence, from the Middle East to America*, 2012) and Fatima Mernissi (*The Veil and the Male Elite: A Feminist Interpretation of Women's Rights in Islam*, 1992), who are predecessors and whose work on the veil began as early as the 1980s. While this is the case with Europe and the U.S., in South Asia, particularly in India, Pakistan, and Bangladesh, the veiled Muslim woman represents a controversial and questioning position in the construction of the nation-state.

This edited collection seeks to initiate a dialogue on the use of the veil, also known as the hijab or burqa, in Islamic culture and the Muslim world by analyzing and critiquing its multifacetedness. We are seeking essays on the representation of the veil in Arab, Arab-American, African, British, European and South/East Asian literature, film, popular culture, as well as artwork (such as the study of the veil in paintings or photographs) that promote or question, upset, reformulate the traditional values that are associated with the veil. Please submit a 300-350 word abstract to Umme Al-wazedi and Afrin Zeenat **by November 15th** at this e-mail address: theveilproject2015@gmail.com.

Abstracts can be related (but not limited) to the following questions:

- How are writers/artists rereading colonial fantasies about the veiled women?
- What relationship does the resurgence of the veil have to the idea of nationalism?
- In recent times, large swathes of Muslim women have embraced the veil. Although the veil symbolizes very disparate notions across the Muslim spectrum, there are some entrenched stereotypes pertaining to the practice of veiling. What are some common stereotypes of the veil?
- What are some of the ways in which the various representations of the veil in literature and culture reinforce the predominant stereotypes of the veiled? Can these stereotypes be countered and replaced by more enlightening representations?

- Some prominent Arab Muslim writers have tried to change the reigning stereotypes of the veil, but how successful have they been? Does the onus to dispel these stereotypes lie with Muslim writers alone? How can other Western scholars participate in a discourse that can dismantle generalizations of the veil?
- In spite of the stereotypical views pertaining to the veil that reign supreme in the West, a more nuanced or sophisticated understanding of the practice needs to be inscribed into the Western imagination? How can literature and culture dismantle the stereotypes and replace them with a more nuanced understanding?
- The practice of veiling in the Muslim world, both multifarious and dynamic, is testament not only to the diversity of the Muslim population around the world, but also of the different theological strands within Islam. How can the varying practices of veiling be used to highlight the inherent diversity within the Muslim community? Also, can the different rationales behind the act of veiling be stressed to eliminate the overriding essentialist notion behind the practice?
- Considering the prejudice against the LGBTQIA community, does the practice of veiling help in a reconstruction of identity or a feigned eschewing of their sexual orientation? Does veiling help transcend the religious antagonism and persecution the LGBTQIA community already face?

CounterText Special Issue: Explorations in Electronic Literature

Deadline: December 14, 2015

'An entire epoch of so-called literature, if not all of it cannot survive a certain technological regime of telecommunications.' — Jacques Derrida, *The Post Card*

Is literature surviving? Is it not still electrifying? Might electronic literature be one form of its survival? Does electronic literature mark another stage in the evolution of literature or does it open a new, unprecedented paradigm for the concept of the 'literary'? This special issue investigates electronic literature's challenges to established conceptions of literature and literariness. The following will be irrepressible questions. How should authorship, creation and originality be rethought? Can we still speak of 'literature' when the letter becomes only one element in works which are characterised by kinetic, visual, ludic, and sensory dynamics? Can we think of the electronic (post-)literary also as an electronic post-letter? And how might this be countertextual?

The apocalyptic threat to literature implied in Derrida's comment on 'a certain technological regime of telecommunications' has not come to pass, nor might we be expecting it to. There can be no doubt, however, that computing technologies and code (the digital affordances enabling electronic literature) can prompt fevered speculation on literature's evolving futures and platforms. As a result literary criticism, too, changes. Long traditions of aesthetic, thematic and formal discussions of literature are brought into question by electronic literature, as is the meaning of reading more generally (never mind close reading).

However, discussions of electronic literature countenancing technological determinism risk ignoring genealogies of electronic literature founded in long traditions of combinatorics and generative (not quite algorithmic) rules. Is electronic literature, then, a manifestation of a potential always already within the literary rather than simply a technology-determined transformation in the literary? And if it is so, how do we conceive the temporal relation and notional continuities between electronic literature and print literature, for example? Do we speak of supplementation, supplantation, renovation, complementarity, convergence? All these terms seem unsatisfying – but why?

The editors of this special issue of CounterText welcome articles with a focus related to these and related points that explore the connections between electronic literature and the concepts of 'literature' and 'literariness'. The following list indicates some other possible points of discussion:

- E-lit and new understandings of literary 'value'.
- The humanist affinities of e-lit.
- E-lit and communal understanding of the literary.
- E-Lit and the expectation of originality.
- E-lit as a literature of the fragment.
- E-lit and the problem of the total work.
- Precursors of the electronic post-literary.
- The space of e-lit: where does e-lit happen?
- E-lit and/ as literary criticism and theory.
- The role of the letter in e-lit.
- Code and literariness.
- Literariness and digital affordances.
- E-lit as a space where literature meets other art forms.

Potential contributors to the special issue may email the Guest editor, Mario Aquilina (mario.aquilina@um.edu.mt), or Ivan Callus (ivan.callus@um.edu.mt) for further information. They may also wish to refer to the journal's site for information about CounterText's [style sheet](#).

Submissions are to be sent as an email attachment to countertext@um.edu.mt by **14th December 2015**. Notice of acceptance/refusal will be given by February 2016. Final manuscripts incorporating editorial suggestions and changes will then have to be submitted by **28th March 2016**.

Transnational Lives | *disClosure: A Journal of Social Theory*

Deadline: December 15, 2015

The editorial collective of *disClosure* seeks submissions that explore Transnational Lives as they are understood in a variety of areas and disciplines, including (but not limited to) Sociology; Gender & Women's Studies; History; Philosophy; Anthropology; Political Science; Hispanic Studies; Communications; Theories of Transnationality, Hybridity and Bifocality; and Literature (particularly analyses dealing with border studies, immigration, or transnational lives). Additional topics might include:

- Migration
- Translocality
- Intersectionality
- Globalization
- Mestizaje
- Cosmopolitanism
- International gender relations
- International affairs
- Ethnography
- Belonging/inclusion/exclusion
- Home

disClosure is a blind refereed journal produced in conjunction with the Committee on Social Theory at the University of Kentucky. We welcome submissions from all theoretical perspectives and genres (scholarly articles, interviews, reviews, short fiction, poetry, artwork) and from authors and artists (academically affiliated or not) concerned with social theory. The 25th volume will include interviews with Nina Glick Schiller, Otto Santa Ana, Floya Anthias, and William Nericcio.

- Scholarly Articles, Essays, Poetry, and Fiction should be double-spaced with no more than 10,000 words.
- Book Reviews should be approximately 1,000 words and should review works published no earlier than 2010.
- Art and Digital Media: artists should submit material as high-quality .jpgs.

Please submit all electronically in PDF or Word format [here](#).

Manuscripts, notes, and bibliographies should follow Chicago format, where applicable.

Authors are responsible for securing copyright and fair-use notices and must submit them prior to *disClosure* publication. All material accepted by *disClosure* for publication becomes property of the journal. *disClosure* is not responsible for loss or damage resulting from submission.

Liminal Balkans – A Journal of Literature, Culture and Literary Translation

Deadline: December 31, 2015

Traditional conceptualizations of the Balkans have all too easily ever since the 19th century relied on imagining the Balkans as a region of violence, brutality, crudity and primitivity, a geographical figuration of otherness in relation to the cultured and civilized Western world. It could be argued that such an image prevails even nowadays, having been revived with the Yugoslav wars of the 1990s. A new concept of the Balkans as transitional space was suggested by Maria Todorova in 1997, based on the premise that the Balkans are not positioned as distinctly non-European; on the contrary, that the self-identity of the Balkans is constructed as European and Occidental, yet located on a crossroads between Occident and Orient, perceiving the latter as its other. While the Balkans are in themselves a liminal space, they also contain numerous spaces and places of contention, multiple spatial liminalities and sites of memory that cannot clearly be classified into binary categories or inscribed with a single universal meaning. With this in view, what this issue aims to explore is the complex and multifarious space of the Balkan region. Submissions are welcome focusing on political, economic and artistic aspects of the emotional construction, deconstruction and reconstruction of places, or practices of the production of space, premised on any of the numerous theoretical frameworks characterizing contemporary human geography. Submissions may center on, but are not limited to the following topics:

- urban spaces and urbanization of the region; spaces of memory and trauma; industrial spaces in different historical and political contexts; places of political or cultural power; formation and significance of official and unofficial borders within the Balkans; fictional spaces of the Balkans as represented in literature, visual and performing arts; gendered space and the delineations between and overlapping of the spaces of public and domestic activity; travelers' perspective on and understanding of the Balkans, and others.

We accept:

- original research papers: 5,000 to 7,000 words
- reviews: up to 2,000 words
- translations of literary texts: 5,000 to 7,000 words
- video essays (max 50 MB) – video submissions are welcome from all fields within the journal's focus

Submission of research papers, reviews, translations of literary texts or video essays implies that the work described has not been published previously and that its publication is approved by all authors. The ownership and rights of works submitted and published in *Liminal Balkans* shall reside with the author(s).

All manuscripts (research papers, reviews, and translations of literary texts) should be submitted by email attachment to sic.journal.contact@gmail.com. *Liminal Balkans* accepts submissions in English or Croatian. Manuscripts must be computer typed and saved in .doc or .docx formats (Times New Roman, letter size 12 points, double spaced, fully paginated), while video essays should be saved in standard video formats and submitted as links where it is not possible to attach the complete video. Please attach to submission a covering letter confirming that all authors have agreed to the submission and that the manuscript or video essay is not currently being considered for publication by any other journal.

Research Articles and Video Essays should contain:

- title page with full title and subtitle (if any)
For the purposes of blind refereeing, full name of each author with current affiliation and full contact details plus short biographical note (up to 150 words) should be supplied in a separate file. Please ensure that you have anonymized the script throughout, deleting self-references until after the review process is complete.
- abstract of 100-150 words and up to 10 key words.
- main text and word count – submissions must not exceed a total of 7,000 words, including abstract, main text, notes, all references and author's short biographical note.

Authors are responsible for obtaining permission from copyright holders for reproducing any illustrations, tables, figures or lengthy quotations previously published elsewhere.

All submitted reviews should include the following:

- title page with full title of the review and additional information on the work(s) reviewed (title, author, publisher, place and date of publication, number of pages)
- main text and word count – main text of the review and author's biography must not exceed a total of 2,000 words.

Translations of Literary Texts should include the following:

- title page with full title and subtitle (if any) and the author's and translator's name
- main text and word count – submissions (main text or the translation, original author's and translator's biographies) must not exceed a total of 7,000 words

Authors of translations are responsible for obtaining permission from copyright holders allowing the publication of the original author's work in their translation in *Liminal Balkans*.

Authors are responsible for ensuring that manuscripts are accurately typed before final submission. Manuscripts may be returned to the author if they do not follow the basic guidelines of the house style. The house style for *Liminal Balkans* is based on [MLA \(Modern Language Association\) Style](#).

Any correspondence, queries or additional requests for information on the Submission Process should be sent to the journal's editors at: sic.journal.contact@gmail.com. Anticipated publication date: June 15, 2016.

Appel à contributions pour volume collectif sur *Portraits de traducteurs/traductrices en français sous l'Occupation*

Date limite: 1^{er} février 2016

Organisation: Christine Lombez (Université de Nantes/IUF)

Le contexte politique contraint de la période d'Occupation allemande en France et en Belgique entre 1940-44 n'est pas sans avoir eu des conséquences drastiques sur la vie intellectuelle et littéraire en général, et la pratique de la traduction en particulier. L'habitus des traducteurs de cette époque, au cœur de la politique culturelle allemande (cf. l'« Aktion Übersetzung » mise en place à Paris dès décembre 1940), en fut profondément affecté, des stratégies nouvelles furent mises en place, menant parfois à de fascinantes situations (entre affirmation, dédoublement ou déni). Le sujet est d'autant plus intéressant et sensible pour l'histoire littéraire de l'espace francophone de l'époque, que l'on a beaucoup

traduit en français durant ces années dites « noires » qui ont été également, du point de vue culturel, un moment de réel foisonnement (toujours soigneusement surveillé et encadré cependant). Par ailleurs, le nombre important de traducteurs actifs à cette période suffit à convaincre que la traduction était alors loin d'être considérée comme une activité marginale. Traduisaient souvent de surcroît des personnalités très en vue dans le monde intellectuel des années 1940, qui assuraient ainsi la visibilité médiatique des œuvres/auteurs étrangers qu'ils introduisaient en français.

Le but de ce volume collectif sera de donner un coup de projecteur sur la destinée de ces médiateurs littéraires, dont la plupart, volontairement ou non, sont redevenus anonymes avec le temps et les conséquences de l'après-guerre. Chroniqueurs d'une presse compromise avec l'Occupant ou bien militants dans la clandestinité, professionnels des Lettres, enseignants, chercheurs ou parfaits amateurs, émigrés, militaires, femmes, hommes, tous ces traducteurs ont contribué à des degrés divers, aussi bien dans la France occupée que dans celle de Vichy et l'Empire ou également en Belgique, à faire connaître au public français et francophone des œuvres de la littérature étrangère en temps de guerre, et selon des modalités bien différentes en fonction des contextes politiques nationaux. Mettre au jour ces différences, les affiner et en rendre compte en les inscrivant dans l'horizon politico- intellectuel du second conflit mondial sera l'un des objets de cette étude.

Portraits de traducteurs/traductrices en français sous l'Occupation est une publication qui s'inscrit dans le programme de recherches TsOcc (www.tsocc.univ-nantes.fr) actuellement en cours et dirigé dans le cadre de l'IUF par Christine Lombez, Professeur de Littérature comparée à l'Université de Nantes.

Les propositions de contribution (résumé de 300 mots environ) assorties d'une brève bio-bibliographie sont à faire parvenir pour **le 1^{er} février 2016** à l'adresse suivante : traducteursenguerre@gmail.com

Les textes complets seront attendus au plus tard fin 2016. Le volume sera publié aux Presses de l'Université François-Rabelais de Tours dans la collection « Les Traductions dans l'Histoire ».

Figurations et ethos du conteur dans la littérature et les arts XIX^e-XXI^e

Publication pour la revue en ligne [Agon – Rivista Internazionale di Studi Culturali, Linguistici e Letterari](http://agon.univ-nantes.fr)

Date limite : **1^{er} février 2016**

Alors que l'on fête en 2016 le quatre-vingtième anniversaire du célèbre essai de Walter Benjamin « Le Conte [Der Erzähler] » (1936), il semble important de revenir à cette figure qui, telle que la définit le critique allemand, se trouve aujourd'hui au croisement de plusieurs champs d'étude. D'une part, le texte de Benjamin nous invite à ne pas considérer comme un simple artifice de la narration la présence d'une voix à l'origine de l'histoire. Son texte attire l'attention sur le dispositif narratif du récit enchassé, sur lequel la narratologie s'est penchée depuis plusieurs décennies pour interroger, à la suite des travaux fondateurs de Gérard Genette, la délimitation et l'interaction des différents niveaux du récit (John Pier, Mieke Bal), pour réfléchir aux caractéristiques narratives de l'oralité figurée dans le texte (Walter Ong, Sophie Rabau) ou pour analyser les relations entre conteur et écrivain dans les scénographies auctoriales (José-Luis Diaz). D'autre part, le conteur étudié par Benjamin n'engage pas simplement le mode de narration de l'histoire, il met aussi en relief les caractéristiques du récit (conte, histoire, récit bref), que Benjamin oppose au roman, dont le philosophe analyse la production, l'échange et la réception dans une communauté. À ce titre, le conteur préfigure les analyses contemporaines sur la dimension éthique et politique de l'acte de narrer, que ce soit à l'échelle de la communauté démocratique (Jacques Rancière, Jean-Luc Nancy) ou dans la nécessité éthique du témoignage, par exemple. La resémantisation actuelle du terme anglais du terme anglais de *storytelling* (Yves Citton, Raphaël Baroni) montre que le conteur est devenu un sujet sensible, parfois perçu au mieux comme une nostalgie pour des tendances conservatrices, au pire comme un pur artefact narratif à simples buts commerciaux. Cette place prise par la figure du conteur aujourd'hui traduit néanmoins un regain d'intérêt à son égard.

L'autre raison qui peut aujourd'hui inciter à revenir à la figure du conteur vient non de la théorie, mais des objets littéraires eux-mêmes, qui nous permettent d'élargir la perspective benjaminienne pour nous interroger sur le rôle joué par le conteur dans les nouvelles formes de récit. En effet, si le texte de Benjamin considère le conteur comme le dépositaire d'anciennes valeurs du récit et postule au début du XX^e siècle que l'âge des conteurs est terminé, leurs figurations restent extrêmement prégnantes dans les arts à partir du XIX^e siècle. Benjamin le renvoie dans un temps pré-moderne, lié à la transmission orale des savoirs et de la narration. Mais le conteur réapparaît dans des textes considérés comme des jalons de l'histoire littéraire moderne et même du genre romanesque, comme *Wuthering Heights* d'Emily Brontë, qui a donné lieu à une étude célèbre de Wayne Booth sur le narrateur non fiable. Aujourd'hui, non seulement on retrouve cette figure dans toutes les formes de la littérature contemporaine, par exemple dans la fiction postmoderne d'un John Barth ou d'un Robert Coover ou dans les recueils et les textes théoriques de Gianni Celati tout comme les nouvelles d'Antonio Tabucchi ou d'Alice Munro, mais il revient fréquemment dans les nouveaux récits de l'ère numérique, comme le jeu vidéo ou l'écriture en ligne, de même qu'il est assimilé par des pratiques artistiques qui reposent *a priori* moins sur le langage : en 2015, on a vu ainsi au cinéma l'adaptation du *Decamerone* par les frères

Taviani et du *Cunto de li cunti* par Matteo Garonne, ainsi qu'une transposition par Miguel Gomes des *Mille et une nuits* à un Portugal en pleine paupérisation. En période de crise, le récit encadré et l'art de conter paraît bien retrouver une forme d'actualité, que ce soit pour resouder une communauté mise à l'épreuve ou pour mettre en scène un irrémédiable éclatement de la société.

De fait, dans le second volume de *Temps et récit*, Paul Ricoeur prolongeait la réflexion de Benjamin en assurant qu'au-delà de la mort effective des conteurs, il y aurait toujours de nouvelles manières de raconter, que les années à venir allaient inventer ou réinventer. Benjamin suggérait au fond déjà une idée similaire en montrant comment la logique narrative du *skaz* des auteurs russes du XIX^e siècle, de Nikolaï Gogol à Nikolaï Leskov, se construit en référence au contage traditionnel, dont il ne constitue pas une simple stylisation, mais un élément indispensable au texte, capable de faire du conteur un personnage à part entière et de lui attribuer une véritable personnalité. Il ouvrirait ainsi le champ à l'étude d'un *imaginaire du conteur* dans la production artistique du XIX^e siècle à nos jours.

Ce numéro propose de se pencher sur cet imaginaire dans une perspective monographique, comparatiste et intermédiaire, en interrogeant la permanence de cette figure dans l'après du temps supposé réel des conteurs dans la littérature et les arts à partir du XIX^e siècle. Entre singulier et pluriel, entre conservatisme et modernité, que révèlent ces figurations conteuses sur les nouvelles manières de raconter et les valeurs du récit moderne ?

On pourra étudier les figurations et l'*ethos* du conteur selon les axes suivants :

Axe 1 : figures et modèles :

- Perspective théorique et narratologie : quelles caractéristiques pour les conteurs modernes ? Quelles représentations de ces figures ?
- Évolution chronologique des figures de conteurs : quelles différences du XIX^e au XXI^e siècle ?
- Intertextualité avec les fictions à récit-cadre classique : quels modèles pour les conteurs actuels ?

Axe 2 : valeurs et ethos :

- Perspective éthique et politique : quelle portée pour le conte ?
- Individus et communauté : quelles valeurs associées aux nouvelles formes de conte ?

Axe 3 : nouveaux récits, nouveaux conteurs :

- Perspective intermédiaire : quel conte pour quels arts ?
- Enjeux numériques : quelle utilité pour le conteur dans les nouveaux médias ?

Les propositions d'article, en français ou en italien, pourront choisir un axe seulement ou en croiser plusieurs. Elles comporteront jusqu'à 300 mots et seront accompagnées d'une bio-bibliographie. Elles devront parvenir par mail aux deux coordinatrices **avant le 1^{er} février 2016**. Le comité scientifique donnera sa réponse le 31 mars 2016 et les articles définitifs, en français ou en italien, seront à remettre le 15 juillet 2016, pour une parution en novembre 2016.

Contacts : Claire Colin klcolin@gmail.com et Victoire Feuillebois victoire.feuillebois@gmail.com

Religion, Memory and Transmediality in Contemporary Cultural Practices

Abstract deadline: November 15, 2015

Recent challenges to what it means to be human around the turn of the third millennium have often gone hand in hand with reconsiderations of the meanings of religion. The spiritual has been radically redefined, previously established foundation narratives have been retold and some of the received values and discourses related to traditional religious narratives, practices and beliefs in people's cultural memory have been revised. Such inscriptions have sometimes been associated with repressive mentalities promoted by traditional churches backing up political regimes, as in the case of Franco's Spain, with resistance (though reinventions of religious) against atheist left-wing totalitarian governments or with the trauma of dislocation and the failure to integrate in situations of exile.

But, as Mads Rosendahl Thomsen maintains in his book *The New Human in Literature* (2013), the aspiration for human enhancement is not a recent phenomenon. It characterizes a rich range of works associated with the pursuit of progress and its implications, from Mary Shelley to modernists such as Virginia Woolf, William Carlos Williams, and Louis-Ferdinand Céline to postmodernists such as Don DeLillo or Michel Houellebecq. Revisions of the spiritual associated with human enhancement are equally common, so that, with hindsight, a whole series of traditional narratives preserved by cultural memory can be relevant to the transhumanist project. In the wake of the postmodern questioning of "the future of religion" (Gianni Vattimo and Richard Rorty) and Derridean deconstruction – itself based on a complex rereading of religious traditions, as John Caputo shows – revisions of the spiritual go further than mere changes of perspective on traditional religions such as, most commonly, rewritings of and challenges brought to the Christic story that have been practised for quite some time now (Nikos Kazantzakis's *The Last Temptation of Christ* – 1953, José Saramago's *The Gospel According to Jesus Christ* – 1991, Colm Tóibín's *The Testament of Mary* – 2012 or even, more radically, J. M. Coetzee's *The Childhood of Jesus* – 2014). Christian allegories, with influences from other world religions,

such as *The Matrix*, and even invitations to play with the various implications of sacrifice and dedication to the common cause (*The LEGO Movie*) have been pushed to their limits, leading to stories where some basic structural elements may be preserved, but the foundation narrative is completely rewritten (*Battlestar Galactica* or *Cloud Atlas*).

We situate our planned volume at the crossroads of cultural memory studies and the transmedial study of narrative and art, a particularly fruitful space for inquiry into the nature of contemporary religious and spiritual praxis. We are interested in furthering research within what has often been called the dynamic turn in cultural memory studies – the growing, contemporary interest in problems of encoding, transmission, and reception, in “the specifically medial processes through which memories come into the public arena and become collective” (Astrid Erll). We intend to explore the ways in which rewritings, remediations or repurposings of older religious narratives and artworks contribute to their lasting impact in contemporary cultural memory. To this end, we adopt an understanding of the media products we study as being “both monuments and agents” (Ann Rigney), both the products of cultural memory and producers in their own right. We do so in order to underscore the fluid and dynamic nature of collective remembrance and to open up a space of conversation with compatible theories and perspectives coming from transmedial narratology. In a media environment dominated by unprecedented media convergence (Henry Jenkins), adaptations, sequels, reboots, and remakes have become the norm and their popularity and cross-cultural appeal rests largely on their familiarity to global audiences, on their ability to become and remain memorable. This volume is thus particularly interested in exploring concepts such as “transmedial storytelling” (Marie-Laure Ryan) and “transmedial worlds” (Lisbeth Klastrup & Susana Tosca) and their relevance to contemporary narratives and artworks that engage with religion and spirituality.

We invite contributions engaging with (but not necessarily limited to) one or several of the following topics:

- adaptations and remediations of religious narratives;
- representations of religion and spirituality in transmedial narratives and storyworlds;
- reconsiderations of religious discourses and their impact on national identity and nationalist values in recent years;
- posthumanist religious practices in literature, film, and popular culture;
- exacerbated reinventions of religious traditions as cultural support in situation of exilic relocation;
- cultural and political resistance through religion;
- reinventing human identity across the human/posthuman/postsecular boundaries;
- rewritings of cultural memory in light of transhumanist reconsiderations of the spiritual;
- interactions between gender, the transhuman, and the postsecular.

Please send 300-word abstracts and 200-word bios to both Maria-Sabina Draga Alexandru (sabina.draga.alexandru@lls.unibuc.ro) and Dragoș Manea (dragos.manea@lls.unibuc.ro) by **November 15, 2015**.

Full 7000-word chapters based on the accepted abstracts will be due by **February 15, 2016**.

Themed Issue of *Revenant: Critical and Creative Studies of the Supernatural*: ‘Werewolves: Studies in Transformations’

Abstract deadline: 30th November 2015

Revenant: Critical and Creative Studies of the Supernatural is a peer-reviewed, online journal looking at the supernatural, the uncanny and the weird. *Revenant* is now accepting articles, creative writing pieces and book, film, game, event or art reviews for a themed issue on werewolves (due Autumn 2016), guest edited by Dr Janine Hatter and Kaja Franck.

Werewolves have been a consistent, if side-lined, aspect of supernatural studies. From medieval and Early Modern poetry, through the eighteenth and nineteenth centuries’ fascination with the occult and the exotic, to contemporary depictions of werewolves in new media, these adaptable, mutable and ever resilient creatures have continuously transformed body and meaning to reflect social, cultural and scientific anxieties of their period. This special issue of *Revenant* seeks to examine werewolves from an all-inclusive interdisciplinary angle to allow for the fullest extent of these creatures’ impact on our cultural consciousness to be examined. Articles, creative pieces and reviews may examine any aspect of the representation of werewolves within the context of worldwide literature, drama, fan cultures, film, television, animation, games and role playing, art, music or material culture from any time period. We welcome any approach, but request that authors minimize jargon associated with any single-discipline studies.

Suggested topics include, but are not limited to: technological metamorphoses, folklore & mythology, allegory, symbolism, aggression, humanity & bestiality, romance, monstrosity, hybridity, lycanthropy, transformation, nature versus nurture, the environment, natural/supernatural, the abject, hunger & desire, teeth & biting, infection & transmission, possession and/or mind control, split personality, disability, power, death & killing, burial rites, occult, religion, superstition, culture, philosophy, psychology, politics, gender, queer readings, sexuality, race and class.

For articles and creative pieces (poetry, short stories, flash fiction, videos, artwork and music): send a 300-500 word abstract and a short biography by **30th November 2015**. If your abstract is accepted, the full article (maximum 7000 words, including Harvard referencing) and the full creative piece (maximum 5000 words) will be due **31st March 2016**.

Additionally, we are seeking reviews of books, films, games, events and art that engage with werewolves (800-1,000 words in length). Please send a short biography and full details of the book you would like to review as soon as possible. Further information, including Submission Guidelines, is available at the journal [site](#).

Please e-mail submissions to j.hatter@hull.ac.uk and k.a.franck@gmail.com. If emailing the journal directly at revenant@falmouth.ac.uk, please quote 'werewolf issue' in the subject box.

Working-Class Literature(s) from a global and comparative perspective – Edited Collection

Deadline: Spring 2016

We are working on an edited collection about working-class literature(s) from a global and comparative perspective, and would like to invite scholars to contribute with texts on working-class literatures from various countries/regions.

The goal of this collection is two-fold. First, we seek to have essays focused on the history of working-class literatures from specific nations/regions. We seek authors who are experts on definitions/conceptualizations, diversities, contextualizations, and politics of working-class literature. We would like essays committed to a long-view of working-class literature that does not look narrowly at periodizations or particular authors, but follows the threads of the nation's traditions.

After an initial draft, we will meet (in a symposium arraigned by the editors and/or a virtual space) and discuss similarities and differences among the essays. Thereafter, authors will be asked to add a comparative perspective to their texts that seeks to both call attention to similarities as well as marked differences of these literary traditions, allowing for readers to see connections and discrepancies of working class literature(s) from a global perspective.

Our job as editors will be to underline these aspects in our introductory essay but we will invite authors to also participate in these comparative readings.

We are interested in texts on working-class literature(s) from all parts of the world. Currently we have identified scholars working on the following literatures: The United States, The Soviet Union, Scandinavia, Japan, South America, Korea, and Great Britain. We are still looking for participants interested in writing about: Germany, Eastern Europe, China, the Middle East, India, and Africa.

Magnus Nilsson is Professor of Comparative Literature at Malmö University, Sweden. His main research interest is working-class literature from Scandinavia and Germany, and his latest book is *Literature and Class: Aesthetical-Political Strategies in Modern Swedish Working-Class Literature* (Humboldt University 2014).

John Lennon is an Assistant Professor of English at the University of South Florida, US. His work focuses on the way minority peoples exert political voices. His first book, *Boxcar Politics: The Hobo in Culture and Literature, 1865-1956* was published by the University of Massachusetts Press in 2015. He is currently working on his next book, *Conflict Graffiti*, that explores the roots and routes of political graffiti from a global perspective.

After we have secured participation from our invited scholars, we will seek to arraign a contract with an academic press (we have already received interest).

Preliminary time line: **Spring 2016 - draft due**; Fall 2016 – symposium; December 2016 - final submission.

As editors, we are seeking a truly transformative collection that will be substantive on working-class literature(s) from throughout the world that is comparative in perspective. We anticipate new conversations and scholarly endeavors that will emerge in the wake of this collection. If you have any questions, please do not hesitate to contact us. Email: magnus.nilsson@mah.se

Contributions to *The Wenshan Review of Literature and Culture* / Special Issue on “Affective Perspectives from East Asia”

The Wenshan Review of Literature and Culture, issued both in print and online, is excited to announce the launch of its [new website](#). Authors are warmly invited to submit articles or book reviews via “Online Submissions.” Also, the call remains open for submissions to the special issue on “Affective Perspectives from East Asia” (which can be found in the “News” category). Members of the editorial board are based in the UK, US, and East Asia and cover almost all major areas of literary and cultural studies. Normally, reviews of articles are completed within three months. For submission guidelines, please visit the website.

ReFocus: A Series of Film/American Studies Anthologies (Edinburgh University Press)

In 2015, the University of Edinburgh Press launched a multivolume series of scholarly, refereed anthologies entitled ReFocus. Edited by Robert Singer (CUNY Graduate Center, Liberal Studies) and Gary D. Rhodes (Queens University, Belfast), each book focuses on a critically overlooked American film director who worked in the studio system, independent cinema, experimental filmmaking, or documentary tradition. The volumes to be published this year focus on

Preston Sturges, Amy Heckerling, Delmer Daves, Ida Lupino, and Budd Boetticher.

ReFocus features a series of contemporary methodological and theoretical approaches to the interdisciplinary analyses and interpretations of the work of these American directors, from the once-famous to the ignored, in direct relationship to American culture --its myths, values, and historical precepts. This series will consider any director who created a historical space, either in or out of the studio system, beginning with the origins of American cinema and continuing up to the present. This research may include work in other media such as television.

We are now soliciting on-line proposals by potential editors/authors for new *ReFocus* editions. We are especially interested in proposals for the following filmmakers: Julie Dash, Joe Sarno, Nora Ephron, Susan Seidelman, Mary Harron, Archie Mayo, Sydney Pollack, F. Gary Gray, Doris Wishman, John Singleton, Irvin Kershner, Stuart Rosenberg, Franklin Schaffner, Barbara Kopple, Sydney Lumet, William Wyler, Lionel Rogosin, Spencer Williams, Mike Nichols, Mervyn LeRoy, Rouben Mamoulian, Robert Florey, Woody Van Dyke, Joseph Mankiewicz, Trinh T. Minh-ha, Antoine Fuqua, Jerry Lewis, + You are encouraged to suggest a director you deem worthy of consideration.

If you are interested in editing/authoring such a volume, please attach a curriculum vitae to your abstract/proposal and email to both: Gary D. Rhodes, Ph.D. Film Studies, The Queen's University of Belfast (UK), gdrhodes@gmail.com and Robert Singer, Ph.D. CUNY Graduate Center, Liberal Studies (US), rlsng99@gmail.com.

3. PUBLICATIONS AND DOCTORAL THESES

Books

Literature and Intoxication: Writing, Politics and the Experience of Excess

Eugene Brennan & Russell Williams (eds.)

London: Palgrave, 2015. ISBN: 9781137487650

Writers have often been drawn to intoxication, from the legal highs of cigarettes, coffee and alcohol to the illegal highs of heroin, cocaine and ecstasy. Intoxication has not only been a way to aid creativity - literary writers have also explored and shaped our experiences of intoxication. In trying to write these altered states, they have made radical experiments to create works that mimic, and even induce, states of intoxication. This collection draws together a range of academics and writers to explore these states of intoxication and experiences of excess. It considers a wide variety of states of excess, moving from the possibilities of an intoxicated text to a critical account of the appropriation of excess within global capitalism. *Literature and Intoxication* considers the work of writers including George Bataille, Henri Michaux, Arthur Rimbaud, Marguerite Duras, Beatriz Preciado, Guillaume Dustan, Frédéric Beigbeder, Michel Houellebecq and Guy Debord. It also explores the Club des Hashischins, Accelerationism, British fiction of the late 1940s and the poetry and performance of Jim Morrison. The volume includes contributions from Professor Andrew Hussey, Professor Benjamin Noys, Mathieu Perrot, Alessandro Cabiati, Joe Kennedy, Anne-Lucille Gérardot, Joshua Rivas, Christopher Collier, Joanna Figiel, Eugene Brennan, Russell Williams and Alastair Hemmens. Further details [here](#).

Space and the Postmodern Fantastic in Contemporary Literature: The Architectural Void

Patricia García

New York: Routledge. Interdisciplinary Perspectives on Literature Series, 2015. ISBN: 9781138824225

Arising from the philosophical conviction that our sense of space plays a direct role in our apprehension and construction of reality (both factual and fictional), this book investigates how conceptions of postmodern space have transformed the history of the impossible in literature. Deeply influenced by the work of Jorge Luis Borges and Julio Cortázar, there has been an unprecedented rise in the number of fantastic texts in which the impossible is bound to space — space not as scene of action but as impossible element performing a fantastic transgression within the storyworld. This book conceptualizes and contextualizes this postmodern, fantastic use of space that disrupts the reader's comfortable notion of space as objective reality in favor of the concept of space as socially mediated, constructed, and conventional. García analyzes a varied corpus of the Fantastic in the past four decades from different cultures and languages, merging literary analysis with classical questions of space related to the fields of philosophy, urban studies, and anthropology. Texts include authors such as Julio Cortázar (Argentina), John Barth (USA), J.G. Ballard (UK), Jacques Sternberg (Belgium), Fernando Iwasaki (Perú), Juan José Millás (Spain,) and Éric Faye (France). This book contributes to Literary Theory and Comparative Literature in the areas of the Fantastic, narratology, and Geocriticism and informs the continuing interdisciplinary debate on how human beings make sense of space. More information [here](#).

The Alchemist in Literature: From Dante to the Present

Theodore Ziolkowski

Oxford: Oxford University Press, 2015. ISBN: 978-0-19-874683-6

Unlike most other studies of alchemy and literature, which focus on alchemical imagery in poetry of specific periods or writers, this book traces the figure of the alchemist in Western literature from its first appearance in the Eighth Circle of Dante's *Inferno* down to the present. From the beginning alchemy has had two aspects: exoteric or operative (the transmutation of baser metals into gold) and esoteric or speculative (the spiritual transformation of the alchemist himself). From Dante to Ben Jonson, during the centuries when the belief in exoteric alchemy was still strong and exploited by many charlatans to deceive the gullible, writers in major works of many literatures treated alchemists with ridicule in an effort to expose their tricks. From the Renaissance to the Enlightenment, as that belief weakened, the figure of the alchemist disappeared, even though Protestant poets in England and Germany were still fond of alchemical images. But when eighteenth-century science almost wholly undermined alchemy, the figure of the alchemist began to emerge again in literature — now as a humanitarian hero or as a spirit striving for sublimation. Following these esoteric romanticizations, as scholarly interest in alchemy intensified, writers were attracted to the figure of the alchemist and his quest for power. The fin-de-siècle saw a further transformation as poets saw in the alchemist a symbol for the poet per se and others, influenced by the prevailing spiritism, as a manifestation of the religious spirit. During the interwar years, as writers sought surrogates for the widespread loss of religious faith, esoteric alchemy underwent a pronounced revival, and many writers turned to the figure of the alchemist as a spiritual model or, in the case of Paracelsus in Germany, as a national figurehead. This tendency, theorized by C.G. Jung in several major studies, inspired after World War II a vast popularization of the figure in novels — historical, set in the present, or juxtaposing past and present — in England, France, Germany, Italy, Brazil, and the United States. In sum: the figure of the alchemist in literature provides a seismograph for major shifts in intellectual and cultural history.

Lycanthropy in German Literature

Peter Arnds

London: Palgrave Macmillan. Studies in Modern European Literature Series, 2015. ISBN: 978-1-13-754162-8

Lycanthropy in German Literature traces the ways in which the figure of the German wolfman transforms over time and epitomizes different and shifting cultural anxieties, from the religious and superstitious, psychological, and racial. The wolf in German culture signals society's fear of human vice (such as idleness, vagrancy, crime), but it is also a metaphor for sovereign power, specifically resistance to foreign invasion and social pressures on conformity. This study highlights some of the key moments of lycanthropy in German literature and reveals how the wolf metaphor itself becomes degraded over time, culminating in its reduction to vermin of a lower order in the context of genocide. It offers new readings of canonical texts by Hans Jacob Christoph Grimmelshausen, the Grimm Brothers, Ludwig Tieck, Wilhelm Raabe, Hermann Hesse, Franz Kafka, Günter Grass, and Edgar Hilsenrath.

Proust and the Arts

Christie McDonald & François Proulx (eds.)

Cambridge: Cambridge University Press, 2015. ISBN: 978-1-10-710336-8

Proust and the Arts brings together expert Proustians and renowned interdisciplinary scholars in a major reconsideration of the novelist's relation to the arts. Going beyond the classic question of the models used by Proust for his fictional artists, the essays collected here explore how he learned from and integrated, in highly personal ways, the work of such creators as Wagner or Carpaccio. This volume reveals the breadth of Proust's engagement with varied art forms from different eras: from "primitive" arts to sound recordings, from medieval sculpture to Art Nouveau glassmaking, from portrait photography to the private art of doodling. Chapters bring into focus issues of perception and detail in examining how Proust encountered and responded to works of art, and attend to the ways art shaped his complex relationship to identity, sexuality, humour, and the craft of writing.

Contemporary Migration Literature in German and English: A Comparative Study

Sandra Vlasta

Amsterdam: Brill | Rodopi. Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft Series No.187, 2015. ISBN: 978-9-00-430599-1

Up until now, 'migration literature' has primarily been defined as 'texts written by migrant authors', a definition that has been discussed, criticised, and even rejected by critics and authors alike. Very rarely has 'migration literature' been

understood as 'literature on the topic of migration', which is an approach this book adopts by presenting a comparative analysis of contemporary texts on experiences of migration. By focusing on specific themes and motifs in selected texts, this study suggests that migration literature is a sub-genre that exists in both various bodies of literature as well as various languages. This book analyses English and German texts by authors such as Monica Ali, Dimitré Dinev, Anna Kim, Timothy Mo, Preethi Nair, Caryl Phillips, Hamid Sadr, and Vladimir Vertlib, among others. Further details [here](#).

Cosmopolitanism and the Postnational: Literature and the New Europe

César Dominguez & Theo D'haen (eds.)

Amsterdam: Brill | Rodopi. , 2015. ISBN: 978-9-00-430319-5

In recent years postnational theory has become a primary tool for the analysis of European integration. Though interpretations of the concept vary, there is a wide consensus about postnationalism as a way to forge a European identity beyond a particular national history. In line with the German historical context in which this key concept was formulated in the first place, postnationalism is considered to be an adaptation of Kantian cosmopolitanism to the conditions of the modern world. This collection of essays is the first to systematically and comparatively explore the links between postnationalism and cosmopolitanism within the context of the "New Europe". Further details [here](#).

Diasporic Constructions of Home and Belonging

Florian Kläger & Klaus Stierstorfer (eds.)

Berlin, Boston: De Gruyter, 2015. ISBN: 978-3-11-040861-4

Diaspora studies has developed in recent years from disparate enquiries into diasporic phenomena in political science, anthropology, history, geography, and literary and cultural studies. Its emergence as a full-fledged transdisciplinary research field has been predicated to a large degree on an interest in questions of dispersal and mobility. Based on the proceedings of an international conference by the Marie Curie Initial Training Network CoHaB, this volume undertakes to shift the focus to phenomena of home-making and the articulation of a sense of belonging in diasporic contexts. Contributors from a broad range of disciplines discuss a variety of historical and geographical instances of diasporas, exploring the methodological and theoretical challenges posed by the subjects of 'home' and 'belonging'. Including an interview with Homi K. Bhabha on these subjects and the place of theory in diaspora studies as well as contributions by such central figures as Pnina Werbner and Ihab Hassan, the volume aims at offering a new prospectus of the range and potential of academic work on the cultural formations of diaspora.

Language Empires in Comparative Perspective

Christel Stoltz (ed.)

Berlin, Boston: De Gruyter Mouton, 2015. ISBN: 978-3-11-040836-2

The notion of empire is associated with economic and political mechanisms of dominance. For the last decades, however, there has been a lively debate concerning the question whether this concept can be transferred to the field of linguistics, specifically to research on situations of language spread on the one hand and concomitant marginalization of minority languages on the other. The authors who contributed to this volume concur as to the applicability of the notion of empire to language-related issues. They address the processes, potential merits and drawbacks of language spread as well as the marginalization of minority languages, language endangerment and revitalization, contact-induced language change, the emergence of mixed languages, and identity issues. An emphasis is on the dominance of non-Western languages such as Arabic, Chinese, and, particularly, Russian. The studies demonstrate that the emergence, spread and decline of language empires is a promising area of research, particularly from a comparative perspective.

Politics of Cross-Cultural Reading: Tagore, Ben Jelloun and Fo in English

Marion Dalvai

Frankfurt, New York: Peter Lang. New Comparative Criticism Series Vol. 3, 2015. ISBN: 978-3-0343-1881-5

The last two decades have witnessed an upsurge in scholarship on world literature. In most of this work world literature is understood as a concept in intellectual history, as a cultural system or as a curriculum to be taught. Grounded in three empirical case studies, this book complements such approaches by asking what world literature in English is or has been and what role authoritative readers (translators, editors, publishers, academics and literary critics) play in constituting it as a field for others. The ambivalent position of English as a roadblock to international visibility and as a necessary intermediary for other literary languages justifies a particular attention to what is presented as world literature in English. By emphasizing the constitutive function of cross-cultural reading, the book encourages reflection on the discrepancy between what is actually read as world literature and what might potentially be read in this way. Further details [here](#).

Songbirds on the Literary Stage: The Woman Singer and her Song in French and German Prose Fiction, from Goethe to Berlioz

Julia Effertz

Frankfurt, New York: Peter Lang, 2015. ISBN: 978-3-0343-0734-5

This interdisciplinary study, situated at the cross-section of music, literature and gender, examines the woman singer and her song as a literary motif in French and German prose fiction from the 1790s to the mid-nineteenth century. Through selected case studies, this diachronic history of motifs offers a fresh perspective on canonical singer archetypes, such as Goethe's child singer Mignon and Madame de Staël's ground-breaking artist Corinne. The volume also examines lesser-known narratives by authors including Caroline Auguste Fischer, E.T.A. Hoffmann, Hector Berlioz and Marceline Desbordes-Valmore. This allows for a re-evaluation of the significance of the singer motif in musical narratives from the Romantic era to the July Monarchy. The sometimes polemic, often ambivalent, yet always nuanced and multi-layered reflection on the woman singer in literature bears testimony to the complexity of the nineteenth-century musical-literary discourse and its fluid negotiation of gender relations and female performance, fitting well with that ineffable, enigmatic essence of the woman singer herself who, as a literary motif and a cultural icon, continues to resonate and fascinate well beyond the nineteenth century.

Their Childhood and the Holocaust: A Child's Perspective in Polish Documentary and Autobiographical Literature

Justyna Kowalska-Leder (Translated by Richard J. Reisner)

Frankfurt, New York: Peter Lang, 2015. ISBN: 978-3-631-65260-2

Children have a specific perception of the Holocaust: it did not destroy their earlier world view, but became the field of first experiences. This book focuses on the traumatic dimension of the Holocaust and how it is expressed (or left unexpressed) in children's diaries. «*Here and Now*» under the German Occupation presents an analysis of diaries and school elaborations written in Polish by Jewish children during German Occupation. *A Literary Return to Childhood during the Holocaust* is dedicated to Polish retrospective literature, in which authors return to the experience of the Holocaust during their childhood years.

Contextualizing World Literature

Jean Bessière & Gerald Gillespie (eds.)

Frankfurt, New York: Peter Lang, 2015. ISBN: 978-2-87574-283-4

This book revisits the notion of World Literature and its applications in Comparative Literature. It suggests the notion not as a means to sift out international paradigms for reading literatures, but as a set of guidelines for the construction of interlocking and/or reciprocally illuminating multilingual literary clusters. These ensembles are of very diverse shapes: the world, a region, a country, a language block, a network of cross-cultural «*interferences*» – while the so-called minor literatures invite to question the use of these ensembles. Within this frame, fourteen essays respond to the basic paradox of World Literature: how may specific methodological and critical outlooks allow expression of the universal? The answers to this question can be arranged in three groups: 1. Recognition of the need to break loose from European or Western critical perspectives; 2. Presentation of macro- and microcosmic dimensions connectedness and its processes; 3. Definitions of the methodological efforts and hermeneutic orientations to be applied.

Paradoxes du plurilinguisme littéraire 1900: Réflexions théoriques et études de cas

Britta Benert (ed.)

Frankfurt, New York: Peter Lang, 2015. ISBN: 978-2-87574-267-4

L'ouvrage s'inscrit dans un champ de recherches en pleine expansion depuis le nouveau millénaire, le plurilinguisme littéraire, et qui a pour originalité d'historiciser le propos en explorant une période charnière, la fin du XIX^e siècle. Aucun ouvrage existant n'est vraiment centré sur ce tournant du siècle, moment où la doxa de pureté de la langue et les esprits nationalistes tendent à promouvoir, voire à imposer l'idéal du monolinguisme et où, parallèlement, persiste à travers l'Europe et le monde un nombre important de situations et d'expérimentations diverses à contre-courant du monolinguisme puriste. Fruit d'un colloque qui s'est tenu dans le cadre du XX^e Congrès de l'Association Internationale de Littérature Comparée à l'Université de la Sorbonne, à l'été 2013, les 14 contributeurs du présent volume interrogeront cette situation paradoxale à partir de textes littéraires et de leurs auteurs, et contribuent à éclairer les différentes strates du plurilinguisme littéraire 1900 en leur complexe et souvent ambivalent enchevêtrement politique, éthique et esthétique – dont les problématiques ne sont pas sans rappeler les paradoxes du monde actuel dans un contexte où mondialisation et repli identitaire coexistent souvent.

1922: Literature, Culture, Politics

Jean-Michel Rabaté (ed.)

Cambridge: Cambridge University Press, 2015. ISBN: 978-1-10-704054-0

1922: *Literature, Culture, Politics* examines key aspects of culture and history in 1922, a year made famous by the publication of several modernist masterpieces, such as T. S. Eliot's *The Waste Land* and James Joyce's *Ulysses*. Individual chapters written by leading scholars offer new contexts for the year's significant works of art, philosophy, politics, and literature. 1922 also analyzes both the political and intellectual forces that shaped the cultural interactions of that privileged moment. Although this volume takes post-World War I Europe as its chief focus, American artists and authors also receive thoughtful consideration. In its multiplicity of views, 1922 challenges misconceptions about the 'Lost Generation' of cultural pilgrims who flocked to Paris and Berlin in the 1920s, thus stressing the wider influence of that momentous year.

Journals / Thematic Issues

Comparative Literature

67:3 (2015). Available [online](#). Michelle Zerba and Adelaide Russo, Guest Editors. Theme: "Odyssey, Exile, Return".

ALIF: Journal of Comparative Poetics

Issue 35 (2015) on "New Paradigms in the Study of Middle Eastern Literatures". Table of contents available [here](#).

Mise en Abyme: International Journal of Comparative Literature and Arts

Special Issue on "Trenches/Trincee" (contributions in Spanish and Italian). Available [online](#).

Komparatistik Online: Komparatistische Internet-Zeitschrift

Journal [available online](#) (contributions in German and English). Themed issues: "Imaginäre Topographien und andere kulturelle Ordnungen" (2015/1) and "Helden, ambivalente Protagonisten, nicht-menschliche Agenzien. Zur Figurendarstellung in umweltbezogener Literatur" (2015/2).

Articles / Book Chapters

- Abdel Nasser, Tahia. "Revolution and *Cien años de soledad* in Naguib Mahfouz's *Layālī alf laylah*." *Comparative Literature Studies* (52.3) 2015, 539-561.
- Anderst, Leah. "Feeling With Real Others: Narrative Empathy in the Autobiographies of Doris Lessing and Alison Bechdel." *Narrative* (23.3) October 2015, 271-290.
- De Gennaro, Mara. "A Return to *The Waste Land* After Césaire's *Cahier*." *Comparative Literature Studies* (52.3) 2015, 479-509.
- Gulddal, Jesper. "The Novel and the Passport: Towards a Literary History of Movement Control." *Comparative Literature* (67.2) June 2015, 131-144.
- Marie, Caroline. "Virginia Woolf's Cinematic Poetics In *The Years*." *Comparative Literature Studies* (52.3) 2015, 510-538. [Online](#).
- Nsangou, Jonathan Russel. "Poétique de la folie chez deux écrivains francophones ouest-africains." *Cahiers ERTA* (7) Juin 2015, 85-105. [En ligne](#).
- Plaschka, Oliver. "Cyberspace as final frontier: artificial and virtual space in William Gibson's *Neuromancer*." *Komparatistik Online: Komparatistische Internet-Zeitschrift* (1) 2015, 15-28.

- Sarkowsky, Katja. "Comparing Indigenous Literatures in Canada and the United States." In *The Palgrave Handbook of Comparative North American Literature*. Nischik, Reingard M. (ed., preface and introd.), New York: Palgrave Macmillan, 2015, 85-102.
- Tötösy de Zepetnek, Steven. "ACLA Forum: About Systemic and Empirical Approaches in the Study of Literature and Culture." *Comparative Literature* (67.1) Winter 2015, 1-44.
- Tsentourou, Naya. "Sighs and Groans: Attending to the Passions in Early Modern Prayer." *Literature Compass* (12.6) June 2015, 262-273.
- Tuon, Bunkong. "Writing Trauma, Writing Life in Chanrithy Him's *When Broken Glass Floats*." *Comparative Literature Studies* (52.3) 2015, 585-612.
- Wallen, James Ramsey. "'Our Natural and Original Illness': Tracking the Human/Animal Distinction in Montaigne and Nietzsche." *Comparative Literature Studies* (52.3) 2015, 449-478.
- Webster Pratt, Daniel. "Freddy Durkee and Ferdydurke: A Gombrowiczian Reading of *Babbitt*." *Comparative Literature Studies* (52.3) 2015, 562-584.
- Weston Vauclair, Jane. "Local Laughter, Global Polemics: Understanding Charlie Hebdo." *European Comic Art* (8.1) Spring 2015, 6-14.

Doctoral theses (2015)

Dublin City University (Ireland): Laura Dooley, "Comparing "Others": An investigation into the representation of immigrants in fiction and its impact on the education of second level students in the Republic of Ireland" (supervisors: Brigitte Le Juez and Áine McGillicuddy).

Université de Limoges (France): Emeric Moussavou, "La quête de l'identité dans le roman francophone postcolonial : approche comparée des littératures africaine, insulaire, maghrébine et caribéenne" (sous la direction de Michel Beniamino).

Cotutelle Università Degli Studi Di Bergamo (Italy) et Université de Perpignan (France): Kacper Nowacki, "La dynamique de l'érotisme : étude comparative des romans *La marge d'André Pieyre de Mandiargues* et *La pornographie de Witold Gombrowicz*" (sous la direction de Fabio Amaya Rodriguez, Anne Chamayou et Claudia Rosa, programme doctoral Erasmus Mundus, "International Cultural Studies in Literary Interzones").

Université de Uppsala, Suède : Sophie Guignard, "Le cœur, l'âme et le corps: Expressions de l'intime féminin dans sept romans du XIXe siècle et de l'extrême contemporain" (sous la direction de Sylviane Robardey-Eppstein et Shirley Jordan).

4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

University of Cambridge

Research Fellowships at St Catharine's College

The Governing Body of St Catharine's College invites applications for election to two Research Fellowships, one stipendiary and the other non-stipendiary, tenable from 1 October 2016 for three years. The Fellowships are open to graduates of any University who (i) are members of the College, or (ii) *not* being members of the College, are engaged in research in the *Humanities and Social Sciences*.

We encourage applications for the *non-stipendiary Fellowship* from candidates who have secured external research funding for three years from 1 October 2016. Fellowships will normally be awarded to those who have recently completed their PhD research, or are close to completion. Candidates should not have been engaged in postdoctoral research for more than one year, nor have already held a College Research Fellowship.

The closing date for applications is Friday 30 October 2015. Applications should be made via the College website <http://www.caths.cam.ac.uk/vacancies> where further particulars are available. Any enquiries should be addressed to the Master's Secretary, St Catharine's College, Cambridge, CB2 1RL, e-mail: masters.secretary@caths.cam.ac.uk.

University of Cambridge Newby Trust Research Fellowship

Newnham College, Cambridge invites applications from women graduates of any university for a Research Fellowship in subjects falling within the general field of the Arts, Humanities and Social Sciences, tenable for three years from 1 October 2016.

The Newby Trust Research Fellowship is a stipendiary fellowship, for the following subjects only: Archaeology, Classics, the Creative and Performing Arts, English Language, English Literature, History (ancient, medieval and modern), Modern Languages and Linguistics, Music, Philosophy, Religious Studies, Visual Arts and Media.

There is no age limit but the research fellowships will normally be awarded to candidates who have recently completed their PhD or are close to completion. Application information may be obtained from the College's website: <http://www.newn.cam.ac.uk/research/research-fellowships> and applications must be submitted on-line via the Application Information document to be found there. **The closing date for applications is Friday 30 October 2015.**

This advertisement complies with legislation on sex discrimination, relying on the Equality Act 2010, Schedule 22, and Article 3 of the Newnham College Charter.

Hermann Niermann Foundation/Julius Maximilian University of Würzburg: Study Exchange German Language and Literature Studies

The scholarships enable particularly gifted students, doctoral candidates and junior researchers of German language and literature studies to come to the Institute of German Philology at Würzburg University for the purpose of education and (further) training. Candidates from specific countries in Central and East Europe are eligible to apply. The funding includes short stays, study periods of 1 year, 1-to-2-year post-graduate programmes, doctoral and post-doctoral research projects. The monthly granted amounts vary, depending on the sponsorship purpose. The non-material support entails close mentoring during the courses and/or research projects as well as social events as part of the Institute of German Philology's programme for guest students.

Target Group: highly qualified students of the German language and literature from Bulgaria, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania and Slovakia

Academic Requirements: degree course or doctorate

Number of Scholarships: about 30 on average

Duration: depending on the scholarship programme

Scholarship Value: The amount of the grant depends on the purpose. It ranges from EUR 800 for a short stay to EUR 2,000 for a teaching project in a higher education institution.

Application Papers: Application forms and further information on the application procedure [here](#).

Application Deadline: Applications must be submitted to the examination and coordination office at the latest by **1 December of the year preceding the stay**.

Eric Bleumink Scholarships at University of Groningen, Netherlands (for students/researchers from developing countries)

The Eric Bleumink Fund awards scholarships to talented students and young researchers from developing countries. The scholarships are towards a 1 year or 2 years Master's degree programme or a 4-year Ph.D programme.

Target group: Afghanistan, Angola, Armenia, Bangladesh, Belize, Benin, Bhutan, Bolivia, Burkina Faso, Burundi, Cambodia, Cameroon, Cape Verde, Chad, Comoros, Djibouti, Egypt, El Salvador, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Gambia, Georgia, Ghana, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, India, Indonesia, Iraq, Kenya, Kiribati, Kosovo, Kyrgyzstan, Laos, Lesotho, Liberia, Madagascar, Malawi, Mali, Marshall Islands, Mauritania, Moldova, Mongolia, Morocco, Mozambique, Myanmar, Nepal, Nicaragua, Niger, Nigeria, Pakistan, Papua New Guinea, Paraguay, Philippines, Rwanda, Samoa, Sao Tome and Principe, Senegal, Sierra Leone, Solomon Islands, Somalia, Sri Lanka, Swaziland, Syria, Tajikistan, Tanzania, Togo, Tokelau, Tonga, Turkmenistan, Tuvalu, Uganda, Ukraine, Uzbekistan, Vanuatu, Vietnam, Yemen, Zimbabwe, Korea, Dem. Rep., Timor-Leste, West Bank and Gaza Strip, Congo (Rep.), Côte d'Ivoire, Kyrgyz Republic, Micronesia (Federated States), Sudan (Rep.), Congo (Dem Rep.), South Sudan, Central African Republic.

The grant covers tuition fee, costs of international travel, subsistence, books, and health insurance.

Eligibility: Criteria for approval are: (a) academic excellence, shown by academic performance and may be confirmed by letters of recommendation from university professors; (b) contribution of candidate's education in terms of strengthening

the scientific capacity in the candidate's home country; (c) perspectives to a long-term linkage between the home institution and the University of Groningen.

Applications open 15 October 2015. To be nominated the student needs to be (conditionally) admitted to one of the Master's programmes. Applicants must follow the application instructions on the official website.

Deadline is 15 January 2016. It is important to visit [the official website](#) for detailed information on how to apply for this scholarship. Related Scholarships: [Scholarships in Netherlands](#).

The DAAD (German Academic Exchange Service) offers [a number of scholarship opportunities](#) for international students and researchers in literary studies.

5. POSITIONS (TEACHING, RESEARCH, ETC.)

Goldsmiths, University of London

Senior Lecturer in Translation Studies (English and Comparative Literature)

We are looking to appoint a dynamic Senior Lecturer in Translation Studies, to help develop, co-ordinate and teach on a new MA programme in Translation, including specialist modules in translations for the arts (these may include, for example: literary; audiovisual; script and screenwriting; for the stage; for museums; for cultural relations). We welcome applications from candidates with suitable teaching, research and administrative experience, especially of directing/co-ordinating Master's programmes in the field of translation.

You will have a PhD in Translation or a related area and a successful track record of research and publication, as appropriate to your career stage. You will demonstrate further potential for excellent research and a commitment to public engagement. In addition to helping develop, co-ordinate and teach on the MA in Translation, you may also contribute to our existing BA and MA programmes and their aim to advance students' engagement with literature in English, in translation or in the original language from various regions of the World, and with the study of language in all its aspects. You will be expected to supervise postgraduate students in your area of specialism.

Contact Details: I.boldrini@gold.ac.uk. **Closing date: October 9, 2015.** Interview Date: W/C 26/10/2015

University of Western Australia

Faculty of Arts – ARC Centre of Excellence for the History of Emotions (Europe 1100 - 1800)

Research Associate: 2-year appointment. Level A, Step 8: \$88,520 p.a.

The University of Western Australia is a member of Australia's prestigious Group of Eight and ranked among the top 100 universities in the world, with a broad and balanced coverage of disciplines in the arts, sciences and major professions.

For the past 100 years, UWA has contributed significantly to the intellectual, cultural and economic development of the State of Western Australia and the nation as a whole.

The Australian Research Council (ARC) Centre of Excellence for the History of Emotions, in collaboration with The University of Western Australia, The University of Adelaide, The University of Melbourne, The University of Sydney and The University of Queensland, seeks to appoint an exceptional postdoctoral research fellow at The University of Western Australia to contribute to research projects in the history of emotions in Europe, c.1100-1800.

The successful candidate will develop a project relating to the role of emotions on the theatrical stage in Britain and Ireland, from within the period 1300-1800. This prestigious fellowship (with an additional \$16K pa research support) offers an exciting opportunity for innovative and enthusiastic scholars with demonstrated track records in medieval and/or early modern studies and a capacity to engage in interdisciplinary research.

Applications with projects of various kinds are welcome, including studies of emotions in relation to space and staging, performance practice, audience, patronage and sponsorship, dramatic construction, and other contexts of theatrical production and reception.

Contact: Professor Andrew Lynch by email: andrew.lynch@uwa.edu.au. Department [website](#).

To be considered for this role, you will demonstrate:

- A PhD in a relevant discipline in medieval or early modern studies
- A strong track record (relative to opportunity) in research and publication
- Basic familiarity with research trends in the history of emotions
- Demonstrated ability to engage in interdisciplinary research discussions

- Knowledge of the appropriate language(s) and linguistic skills required for successful completion of research
- Effective written and verbal communication skills
- Interpersonal skills which facilitate collaborative research
- Capacity to work with an academic research team and administrative staff

Closing date: **Sunday, 25th October 2015**. This position is open to international applications.

Applications must be submitted online. Full details of the position's responsibilities and the selection criteria are outlined in the position description and applicants should clearly demonstrate they meet the selection criteria.

Application Details: to access the position description and apply online, please visit the [website](#).

Ludwig Maximilians University of Munich, Germany Tenure Track Professorships to ERC Starting Grantees

LMU aims at creating favorable conditions for world-class academics. To provide outstanding junior researchers in all subject areas with a long-term career perspective, LMU is offering the possibility of Tenure Track Professorships (W 2) to successful Starting Grantees of the European Research Council (for candidates 2-7 years after their PhD) with LMU as the host institution.

If you intend to submit (ERC-2016-StG) or have submitted (ERC-2015-StG) a proposal for a Starting Grant to the European Research Council and would be interested in joining LMU's research community, please contact the appropriate faculty member in your field of research as soon as possible.

Requirements for an ERC Starting Grant application:

- 2-7 years of experience after the PhD (exceptions for medical scholars, parental leave etc.)
- excellent track record (e.g. significant publications, third party funding)
- international experience preferred
- ground-breaking, highly innovative, but feasible project

[Link to the open ERC-2016-StG call](#)

Requirements for the professorship (W2 tenure track) and recruitment procedure:

LMU offers the option of appointment to a Tenure Track Professorship (W 2) to successful applicants for ERC Starting Grants (Calls ERC-2015-StG, ERC-2016-StG). The appointment requires the successful completion of a selection procedure (analogous to that for standard faculty appointments) by the respective Faculty at LMU and a successful application for an ERC Starting Grant with LMU as the host institution.

As a first step, interested candidates are asked to get in touch with a member of the appropriate LMU Faculty. Preferably you have already been in scientific contact with the respective faculty member. For further information on LMU's Faculties and their members, please consult the [Faculty websites](#).

On initiative of one of its members, the respective Faculty starts a selection procedure for the appointment to the Tenure Track Professorship (W 2) after the ERC application is approved for the second stage of the evaluation process.

The initial appointment will be for five years, beginning with the conclusion of the grant agreement at the earliest. After a minimum of three years, the appointment can be converted into a permanent position depending on positive evaluation of the candidate's performance in research and teaching as well as his or her personal aptitude and if all legal conditions are met.

LMU is an equal opportunity employer and intends to enhance the diversity of its faculty members. Furthermore, LMU provides newly appointed professors with various types of support, such as welcoming services and assistance for dual-career couples.

If you intend to apply for an ERC Starting Grant with LMU as the host institution and are supported by an LMU faculty member, LMU can provide assistance for the preparation of your ERC grant proposal. Closing date: **October 27, 2015**.

For further information, please contact: Dr. Brigitte Weiss-Brummer, Unit VIII.2 International Research Funding Programs, Phone: +49 89 / 2180-72270, Email: researchservices@lmu.de

University of Oxford Career Development Fellowship in French

New College invites applications for a Career Development Fellowship in French (to be held as a Supernumerary Fellowship) for four years from 1 October 2016 or as soon as possible thereafter. The postholder will be based at New College in Oxford and will be required to engage in research, to offer six hours per week language and tutorial teaching for New College in any two centuries of early modern (16th to 18th Century) literature, and to share in the administration of French in college. There is no possibility of renewal beyond 30 September 2020.

The formal selection criterion for the post is scholarship that demonstrates a substantial contribution to the subject, or potential for such, with an ability to communicate ideas, and evidence of ability to teach undergraduate students across a range of topics in the advertised area of the post at the highest level in the medium of English, especially through tutorials.

Career Development Fellowships are intended for researchers at an early stage in their career who show outstanding ability and potential in their chosen field. Applicants will be expected to have a first degree in a subject area appropriate to the fellowship, normally at First Class honours level and will be expected to have been successfully examined for a doctorate before taking up the post.

The appointment will be paid on a scale from point 1 £32,215 to point 4 £33,344 p.a. and the fellow may expect the stipend to rise by one point per year. The successful candidate will also receive the Fellow's Allowance of £3,355 p.a., a research and book allowance of £1,550 p.a., and an entertainment allowance of £215 p.a.. The fellow will be a member of the Governing Body and of the Senior Common Room and entitled to full rights of commons during term and vacation. Further particulars and an application form may be obtained from the college's website at www.new.ox.ac.uk, or from the Academic Registrar, New College, Oxford OX1 3BN (tel: 01865 279596; email: tuition@new.ox.ac.uk). The closing date for receipt of applications is 5.00pm on **Friday 30 October 2015**.

University College Dublin (Ireland), College of Arts and Humanities. UCD School of Languages, Cultures and Linguistics

Lecturer (below the bar) in French. Ref: 007784. Temporary 3-year post.

Applications are invited for one three-year appointment as Lecturer in French, UCD School of Languages, Cultures and Linguistics.

Applicants must have a PhD in French, relevant teaching experience, an active research track record and a commitment to developing new research programmes within the School and the College. Candidates with a cross-cultural research focus and proficiency in a second language taught by the School are especially encouraged to apply. Successful applicants will contribute significantly to research in French Studies and participate in the School's graduate and undergraduate programmes.

UCD is a dynamic research-intensive university that is at the forefront of research and teaching activities across a wide range of disciplines. The School of Languages, Cultures and Linguistics is a research-active unit with research interests in the fields of literature, civilisation, history, politics and society of its target cultures represented by the languages taught in the School. Interdisciplinary and multi-language research and teaching activities are welcome both at the undergraduate level and on the School's varied MA programmes. Recently, Modern Languages in UCD was ranked among the top 100 in the QS subject rankings.

Note: It is envisaged the appointed Lecturer will commence in post on 1 January 2016.

2013 Lecturer (below the bar) 2010 Salary Scale: €31,820– €56,602 p.a.

Appointment will be made on scale and in accordance with the Department of Finance guidelines

Prior to application, further information (including application procedure) should be obtained from the UCD Job Vacancies [website](#).

Closing date: 17:00hrs (GMT) on Thursday 22nd October 2015

Applications must be submitted by the closing date and time specified. Any applications which are still in progress at the closing time of 17:00hrs on the specified closing date will be cancelled automatically by the system. UCD do not accept late applications.

University of Pennsylvania

Romance Languages Assistant Professor in Italian Studies

The Italian Studies Division in the Department of Romance Languages at the University of Pennsylvania seeks applications for a tenure track position at the Assistant Professor level in Italian Studies. The candidate should have a PhD and native or near native proficiency in Italian; a strong background in 20th- & 21st-century literature, and in Cinema and Performance studies; the ability to teach large courses in English.

The candidate is expected to maintain a research program that inspires a highly motivated undergraduate and graduate student body. Candidates must possess the skills to teach compelling courses in Italian language and culture at all levels. Evidence of excellent teaching is required and previous experience in teaching and mentoring successful undergraduate research is preferred.

Submit applications [online](#). Please include letter of application, curriculum vitae, two writing samples, and the contact information of three individuals who will provide letters of recommendation. Recommenders will be contacted by the

University with instructions on how to submit letters to the website. Review of applications will continue until the position is filled.

The Italian Studies Division in the Department of Romance Languages is strongly committed to Penn's Action Plan for Faculty Diversity and Excellence and to establishing a more diverse faculty ([further information](#)).

The University of Pennsylvania is an Equal Opportunity Employer. Minorities, women, individuals with disabilities and protected veterans are encouraged to apply.

Closing date: November 11, 2015.

6. REPORTS ON RECENT EVENTS / RAPPORTS SUR DES ÉVÉNEMENTS RÉCENTS

The 6th Biennial REELC/ ENCLS Congress took place in Dublin City University and NUI Galway (Ireland), August 24-28. Around two hundred and fifty delegates from 40 different countries attended the bi-coastal event to explore the themes of 'Longing and Belonging'. Papers came from very different perspectives (Geocriticism, Diaspora Studies, Migration Studies, Imagology, Myth- and Folklore criticism, (Post-/Neo) Colonial Studies; Sexuality Studies, Women's Studies, Gender Studies, Masculinity Studies; Ekphrasis, Adaptation Studies, Intermedial Studies, Digital Studies, Reception Theory, Children Literature, Science, Psychology, Philosophy, and Ethics). Vibrant interdisciplinary dialogues ensued and the event was deemed very fruitful as well as remarkable from a cultural point of view. One evening was dedicated to poetry (with the amazing performances from poets Beatriz Villacanas and Ciaran Carson) and one day to a visit of Clonmacnoise (see photo below). Full programme and book of abstracts available [here](#).



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

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