



EUROPEAN SOCIETY OF  
COMPARATIVE LITERATURE/  
SOCIÉTÉ EUROPÉENNE DE  
LITTÉRATURE COMPARÉE

# NEWSLETTER

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EDITED BY / ÉDITÉ PAR OLGA SPRINGER

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# Calls for Papers and Seminar Participation / Appels à communication et séminaires

## Seminar “Island Stories”

American Comparative Literature Association Annual Conference, Chicago

March 19-22, 2020

Deadline: **September 23, 2019**

Submissions are invited for the seminar “Island Stories” at the 2020 Annual Meeting of the American Comparative Literature Association, which will take place at the Sheraton Grand Hotel in Chicago, March 19-22, 2020.

Edenic getaways and utopian elsewhere, or dystopian spaces of exile and segregation; marginalized, exploited, self-referential appendages of nations, but also fertile spaces of multicultural exchanges, and microcosms of pluralism; real destinations or existential metaphors... Islands evoke a vast array of topoi, conditions, and ideologies which have been abundantly depicted, shaped, and problematized by literature, cinema, and the visual arts. Furthermore, in the last two decades theory has developed concepts and methodologies to examine islands as a specific area of intellectual inquiry from literary, cultural, and geopolitical perspectives, starting from the notion of “nissology” that Grant McCall introduced in the 90s. This seminar aims to contribute to the expanding field of island studies, bringing together voices and approaches that engage with the remarkable richness of “island-ness.” How does the aesthetic production of islands in their own terms relate to representation about them? How has discourse used islands as geographic spaces and tropes? Papers will explore islands as critical, ex-centric vantage points from which to engage with (but not exclusively) questions of globalism vs localism; communities and societies; minor and ultra-minor status; liquidity and border studies; the global South; colonialism and post-colonialism; primitivism and exoticism; subalternity vs micro-nationalism; environmental studies and cli-fi; utopia studies; theories of space and place; autochtony vs. cosmopolitanism and migration; odoeporics and tourism; ethnography; literature of port-cities; Mediterranean and oceanic studies.

Comparative theoretical investigations and applied readings are equally welcome, also in view of a future publication (essay collection or special journal issue).

Paper submissions opens August 31 and closes September 23, 2019, through the ACLA portal: <https://www.acla.org/annual-meeting>

For inquiries please contact Prof. Nicoletta Pireddu at [pireddun@georgetown.edu](mailto:pireddun@georgetown.edu)

Seminar Organizer:

Nicoletta Pireddu

Professor of Italian and Comparative Literature  
Georgetown University, Washington, DC

## La poésie de Théophile Gautier : textes et postures

Organisé par la Société Théophile Gautier en collaboration avec le Centre de recherches sur les littératures et la sociopoétique (Université Clermont Auvergne)

3-5 juin 2020

Date limite : **avant la fin septembre**

L'objet du colloque est de réexaminer la poésie de Gautier dans son ensemble dans une triple perspective :

- L'exhumation et l'étude approfondie, jusqu'à présent négligée, des textes oubliés de l'œuvre poétique de Gautier : on songe notamment aux Poésies de 1830, aux poésies diverses telles que R. Jasinski a pu les réunir, aux poésies libertines ou de circonstance, bref à tout le tissu intersticiel souvent négligé qui relie deux grands massifs poétiques mieux connus : *La Comédie de la mort* et bien sûr *Émaux et camées*. Il s'agira de combler les déficits critiques induits par des tropismes assez forts (en particulier pour *Émaux et camées*), et de proposer une approche complète, égalitaire et « réhabilitante » du corpus poétique. Cette approche gagnera à prendre en compte la diversité des supports de publication (journaux, éditions), méthode qui permet de réfléchir plus objectivement à la visibilité poétique de Gautier. Car c'est aussi la réalité éditoriale, c'est-à-dire la mise à disposition effective des textes, qui construit les jugements littéraires de la postérité.
- La mise en valeur des postures du poète relativement à son art à la société de son temps. Il s'agira d'aborder la poésie de Gautier dans son ensemble par le biais de ses représentations de la société. On y étudiera dans une perspective sociopoétique<sup>1</sup> nourrie par l'étude de cas précis la posture et l'éthos du poète devant son époque, devant ses lecteurs, ses conceptions de la mission du poète face aux représentations sociales de la poésie et les réponses apportées tant dans l'écriture que dans les choix de publication. On fera porter l'analyse tant sur l'évolution historique de ses choix (on pense, naturellement, à son positionnement relativement aux développements de Hugo sur la fonction du poète, mais aussi aux écarts ou croisements avec d'autres figures emblématiques : Musset, Vigny, Lamartine, Leconte de Lisle, etc.) que sur les représentations des horizons de réception. L'analyse des poèmes mettra en évidence l'esthétique et la poétique (au sens originel de poësis) dans toutes ses nuances et complexités.
- En conséquence, le repositionnement historique de Gautier dans l'histoire de la poésie et dans celle des littératures françaises et étrangères, dont il s'agira, afin de les corriger ou de les nuancer, de rendre compte des approches, souvent cantonnées à une assimilation réductrice de Théophile Gautier au Parnasse, courant lui-même victime de lectures parfois trop étroites. On pourrait examiner l'image d'un Gautier poète pour école primaire au XX<sup>e</sup> siècle par l'étude des textes choisis et des significations et conséquences de ces choix. On prendra aussi compte des réceptions créatrices de la poésie de Gautier à l'étranger et du fait qu'aucun poète n'a autant inspiré les musiciens que lui.

Le comité scientifique du colloque est ainsi composé de :

Anne Geisler (Évry-Val-d'Essonne)

Martine Lavaud (Sorbonne Université)

Alain Montandon (CELIS)

Marie Hélène Girard (Yale University)

Sylvain Ledda (Université de Nantes)

Jean-Michel Maulpoix (Paris3-Sorbonne Nouvelle)

Serge Zenkine (Moscou, RGGU)

Ralph Häfner (Universität Freiburg)

Le colloque se tiendra à la Maison des Sciences de l'Homme à Clermont-Ferrand.

Les propositions de communication doivent comporter un titre, un résumé de 20 à 30 lignes, une brève bio-bibliographie. Elles doivent parvenir le plus rapidement possible aux deux organisateurs : Anne Geisler-Szmulewicz ([geisler.anne@wanadoo.fr](mailto:geisler.anne@wanadoo.fr)) et Alain Montandon ([Alain.Montandon@uca.fr](mailto:Alain.Montandon@uca.fr))

<sup>1</sup> Par sociopoétique nous entendons l'analyse de la manière dont les représentations et l'imaginaire social informent le texte dans son écriture même et sont à l'origine de la poétique (au sens de création). Voir n° 1 de : <http://sociopoetiques.univ-bpclermont.fr/>

## Black Sea as literary and cultural space (II): Peoples and communities

Sofia University "St. Kliment Ohridski", Sofia

30 March – 1 April 2020

Deadline for sending paper proposals: **31 October 2019**

Conference [website](#).

Organising institutions:

Institute for Literature at the Bulgarian Academy of Sciences (Sofia); Chair of Romance Studies of Sofia University "St. Kliment Ohridski" (Sofia); Ilia State University (Tbilisi); Aix-Marseille University (Aix-en-Provence, Marseille) ; INaLCO (Paris).

It took a long run before comparative literature realised its vocation: emancipation from the national divides. At an early stage, it performed comparisons respecting the constellations constituted by the national literary traditions and kept apart by languages. At a later stage it freed itself from these constraints in order to get interested, rather, in circulation and transfer of forms and ideas across the national and linguistic borders. It is a transnational perspective which can progress by adopting a post-transnational intention supported by a new methodology.

The concept of 'literary space', inspired by the deleuzian idea of deterritorialisation and other works in literary theory, stands out among the conceptual instruments of this renewal. A literary space, mapped at the intersection of geography and history, hosts a plethora of literatures and languages, definable on both regional and national level, and inviting approaches designed to indicate sharing of themes, discourses and forms. The examples of this are given by the Caribbean, the Mediterranean and the Balkans, the first two of which have already benefitted from relevant research.

The Black Sea, and its six littoral states (Georgia, Turkey, Bulgaria, Romania, Ukraine, Russia), its important port cities, its littoral settlements, its multicultural richness and its history going back to Antiquity, offer in an exemplary way the possibility to be studied in this perspective.

The Black Sea as literary and cultural space supposes an inductive-deductive research: an object is set within a frame(work) in order to be observed during a process which comes to modify the frame(work). The object 'Black Sea' is constructed as a literary and cultural space and in turn helps to define the concept. This concept, actually, can be approached from three perspectives. The first one considers the concept as a milieu hosting in coexistence different literatures as well as different cultures; the second treats the concept as an interactive space entangling literatures in a way similar to the approaches of Pascale Casanova or Emily Apter; the last accepts the concept as matrix of the imaginary, relying on the géocritique of Bertrand Westphal and the literary geography of Sheila Hones. Combining the perspectives could support the hypothesis of Black Sea as civilisation, not in the classical sense of collective system of values interrelated hierarchically but in the sense of world-system (Wallerstein) held within the frame of the global world-system; and could offer the possibility of tracing manifestations of such civilisation in literary works. A literary and cultural space implies fluctuation between materiality and ideality, history and myth, – which is sustained by the adopted interdisciplinary methodological prism.

This conference presents itself a second stage of a collective research aimed at studying the Black Sea as literary and cultural space. It is a continuation of the first conference "Black Sea as Literary and Cultural Space" (see the call at : <https://codfreurcor.iliauni.edu.ge/wp-content/uploads/2018/04/Appel-communications-in-EN.pdf>), held in Tbilisi on 25-27 October 2018, organised by Ilia State University upon the initiative of Mr. Alexis Nuselovici, Professor at Aix-Marseille University.

The focus chosen for this second conference is “**Peoples and Communities**” and we hope that the paper proposals will address the following subjects:

**I. The image of Black Sea in the cultural and literary construction of national identities**

- Questions of identity
- Use of heritage, memory, beliefs and religions
- Phenomena of interculturality
- Linguistic contacts, circulation of languages, translation
- Folklore

**II. The emergence of literatures**

- Transmission of the legendary and of Greco-Roman mythology
- Literary culture from Antiquity till today
- The first national literatures
- Postcolonial approaches

**III. The spatialities**

- Black Sea, Europe, Asia
- Rural and urban society
- Intermedial approaches to the representation of space

**IV. Cultural semantics of Black Sea**

- Imperial heritage and the renewal of symbolic and affective significations of Black Sea
- Postcolonial approaches

As a supplement to the text of the paper proposal, the applicants are expected to indicate which one(s) of these subjects is (are) addressed by his or her proposal.

Working languages shall be French, English and (under conditions specified below) Bulgarian.

Each speaker will have 20 minutes for presentation and 10 minutes for discussion.

All papers presented at the conference shall be eligible for publication depending on peer review.

Conditions for participation and important dates

Paper proposals not shorter than 200 and not longer than 300 words, supplemented by title, 3-5 keywords, reference list of 3-10 titles [publications by the author of the paper proposal should be avoided], and short bio-bibliographical sketch (50 to 100 words, to include position and affiliation/indication of non-affiliation), have to be sent, in attached files in Word format, till **31 October** to the following email:  
[BlackseaEspliSofia2020@gmail.com](mailto:BlackseaEspliSofia2020@gmail.com).

Each proposal will be submitted to two double-blind reviews. Decision for (non)acceptance will be taken by the scholarly committee.

Authors will be notified about (non)acceptance by 30 November 2019.

Accepted authors willing to speak in Bulgarian will be expected to send extended summaries of their papers (not shorter than 1000 words) in French or English by 31 January 2020.

Accepted authors willing to speak in French will be expected to send non-abridged English versions of their paper proposals (abstracts) by 31 January.

Accepted authors willing to speak in English will be expected to send non-abridged French versions of their paper proposals (abstracts) by 31 January.

Tentative programme of the conference will be published online by 20 February 2020.

The amount of **participation fee** (in case it is decided to require such) will be determined subsequently (not later than on 1 January 2020).

#### **Scholarly directors**

Alexis Nuselovici, Aix-Marseille University; Mzago Dokhturishvili, Ilia State University; Marie Vrinat-Nikolov, INaLCO; Yordan Lyutskanov, Institute for literature, Bulgarian Academy of Sciences; Zaal Andronikashvili, Ilia State University and Leibniz Centre for Literary and Cultural Studies (Berlin)

#### **Organisation committee**

Mzagho Dokhturishvili, Ilia State University; Yordan Lyutskanov, Institute for Literature at Bulgarian Academy of Sciences; Alexis Nuselovici, Aix-Marseille University; Malinka Velinova, Chair of Romance Studies, Sofia University "St. Kliment Ohridski"; Marie Vrinat-Nikolov, INaLCO

#### **Scholarly committee**

Nino Abakelia, ethnology, Ilia State University; Zaal Andronikashvili, cultural studies, Ilia State University and Leibniz Centre for Literary and Cultural Studies (Berlin); Khatuna Beridze, translation studies, Shota Rustaveli State University of Batumi; Mzago Dokhturishvili, Romance philology, Ilia State University; Inga Ghutidze, linguistics, Ilia State University and State University of Samtskhe-Javakheti, Akhalkalaki; Adeline Grand-Clément, Greek history, University Toulouse 2 – Jean Jaurès (to be confirmed); Vesela Guenova, French literature and translation studies, Sofia University "Saint Kliment Ohridski"; Gelina Harlaftis, history, Ionian University, Corfu; Marina Kavtaradze, musicology, V. Sarajishvili State Conservatory of Tbilisi ; Amelia Licheva, literary theory, Sofia University "Saint Kliment Ohridski"; Yordan Lyutskanov, comparative literature, Institute for Literature at Bulgarian Academy of Sciences; Atinati Mamatsashvili, comparative literature, Ilia State University; Alexis Nuselovici, comparative literature, Aix-Marseille University ; Avtandil Okrostsvaridze, geology, Ilia State University; Yaşar Eyüp Özveren, economic history, Professor Emeritus, Middle Eastern Technical University, Ankara; Cleo Protokhristova, comparative literature, Plovdiv University; Bela Tsipuria, comparative literature, Ilia State University; Marie Vrinat-Nikolov, Bulgarian language and literature, literary translation, National Institute for Oriental Languages and Civilisations.

## **Flows & Floods: Changing Environments and Cultures**

University of Warwick, UK

22 February 2020

**Deadline: 1 November 2019**

Keynote Address: Profs. Dominic Boyer and Cymene Howe (Rice University)

This conference examines the relationship between cultural production and environmental change through the rubric of two related critical terms: flows and floods. A flow – a steady current or stream – is perhaps the defining metaphor of the contemporary world; academic and popular discourse alike is replete with references to the flow of goods, money, energy, information, wealth, resources, and cultures. These flows connect and shape people and places, states and societies, in uneven and unequal fashion. In the current Anthropocene era – where human activity has had significant geological and environmental impact – the stability of these flows is increasingly called into question. The world's enmeshed currents of wealth,

resources and biophysical processes over-flow into destructive literal and metaphorical floods. In times of crisis, flows of energy, people, commodities, and climate become oil spills, 'tidal waves' of migrants, flooded markets, and storms. Our conference, therefore, looks to generate discussions of the variety of ways literal and metaphorical flows and floods are represented, registered, and imagined in various forms of cultural production.

We are particularly interested in proposals that engage with the fields of environmental humanities, energy humanities, ecocriticism and/or postcolonial studies, as well as new and emergent interdisciplinary methodologies. Papers may include but are not limited to the following topics:

- Flows and floods in world-literature
- The anthropocene, capitalocene, and world-ecology
- Petroculture, extractivism, and energy crisis
- Foodways, food systems, and food imaginaries
- The shaping and limiting of flows in state-building and environment-making
- Migration, borders, and boundaries
- Environmental, energy, and cultural transitions
- Green imperialism, sacrifice zones, and vernacular/indigenous environmentalism
- Cultural geographies and histories of rivers, dams, pipelines, shipping networks, etc.
- Financial flows, capital flight, and enclave zones
- Oceanic studies and hydrocultures
- Circulation, exchanges, and flows of culture and religion

We invite individual proposals for 20-minute presentations. Please submit 300-word abstracts, a list of up to five keywords, and a short biographical note (50-100 words) by **November 1<sup>st</sup>, 2019** to [flowsandfloods@gmail.com](mailto:flowsandfloods@gmail.com). We welcome queries about paper fit or any other questions.

For more information, please visit: <https://warwick.ac.uk/fac/arts/hrc/confs/ff/>

Organisers: Amul Gyawali, Harry Pitt Scott, & Nora Castle

## Literary Taste Map: From Taste Culture to Taste Industry

Date: September 24-25, 2020

Venue: Vilnius, Lithuania

Closing date for submissions: **May 1, 2020**

The Lithuanian Comparative Literature Association and Institute of Lithuanian Literature and Folklore invite you to the international conference dedicated to the 20th anniversary of the Lithuanian Comparative Literature Association.

Noting the recent changes in the "taste culture" that are present in literary texts, discourses, and practices, the organizers invite you to discuss contemporary issues of taste in literature. How has taste evolved from the canonical concept of beauty, the norm of good taste, and taste as aesthetic experience to a wide range of cultural industries gaining a foothold in consumer society? By employing comparative analysis, the conference proposes to draw an innovative map of gustatory and gastronomic experiences, moving away from sensory poetics or phenomenology towards the "experience economy" that affects literary themes, genres, and readers' preferences.

The organizers look forward to comparative papers discussing the theoretical and practical aspects of the meaning of taste and its changes in literature, highlighting an intercultural perspective on taste that would reveal different (or similar) taste representations. Taste covers the entire spectrum from local / regional to global, from extreme subjectivity to social roles as it is primarily related to person's self-identification and thus highlights the motives of individual decision and choice. On the other hand, taste is also driven by folk traditions, heritage, taboos, and stereotypes.

The cultural implications of taste are particularly suitable for interdisciplinary analysis because they combine aesthetic range which includes literary production and its evaluation, a variety of cultural practices, cultural memory, social links, and research on national identity. Philosophers, historians, ethnologists, linguists, psychologists, cultural and social anthropologists have long been interested in various implications of taste. Recent years have witnessed a renewed interest in this field of research and new theoretical approaches. A term *gastroscopy* coined by Michel Onfray has entered philosophy and aesthetics. Literary scholars discuss the *gastropoetics* (Parama Roy) and culinary (Alois Wierlacher).

Taste culture is an important ingredient of national identity as it is linked to place and tradition. Since a similar taste generated by a group covers all individuals of one country as a collective decision, a nation can be perceived as a community of taste. Latin expression *de gustibus non disputandum est* (in matters of taste, there can be no disputes) forestalls the essentialist view which argues that one nation's taste is better than others and asserts the principle of equality and ideologically politically correct tolerance to various, even specific, tastes.

As identities mix, the essentialism of taste has been replaced by the pluralism of taste, thus making room for a *supranational*, standardized taste of the "world," disconnected from country-specific heritage and influenced by cultural industries. Therefore, in the literary debate, we invite to discuss not only taste cultures, but also taste subcultures that emphasize taste differentiation and individualization. Through taste experience and perception, we invite you to analyze the national self-concept and *alimentaria* relationships with other nations as reflected in various literatures.

We propose to discuss taste and related literary images not only as aesthetic categories, narrative of pleasure and gourmet savor, but also using other analytical and problematic viewpoints that highlight their symbolic functions:

1. As a system of signs and communication (the semiotic aspect);
2. As a ritual of preserving, fragmenting, or rejecting identity, and as a meaningful input to the national character of a nation (the imagological aspect);
3. As a reference to literary characters' social origins, status, and cultural attribution (the sociological aspect of literature);
4. As an expression of cultural body, subjective experience, and consciousness (the phenomenological aspect);
5. As a marker of the superiority of one culture over another (the postcolonial aspect) and so on.

We invite proposals for papers on the following specific subtopics:

#### Section I: History of Taste in Different Cultures and the (Changing) Canon of Taste

- Taste of the epoch, the links between taste and style;
- Beauty as aesthetics of taste;
- Evaluation as taste expression; taste disputes in literature (literary criticism);
- Taste parallels and differences in literature: mission (im)possible?;
- Bad taste and kitsch in literature as phenomena of popular culture;

- Taste leveling as a consequence of mixing cultures.

#### Section II: Social Aspects of Taste in Literature; Taste as a Representation of Social Identity

- The phenomenon of mass (crowd) taste;
- Elitism: gourmet taste and tastefulness;
- Taste as a life style and philosophy;
- Taste subcultures: informal and alternative taste communities;
- The aesthetics of ugliness in literature;
- Eating as a collective act of identification; holiday communication, and fast food as a factor of fractured socialization.

#### Section III: Taste and Identity

- The influence of taste on identity and vice versa;
- Taste as a measure of ethnicity; subjectivity of taste, and the importance of national cuisine
- Similar / different taste traditions as a prerequisite for cultural (mis)understanding;
- Hospitality as a feature of national character;
- Gastronomic taste in literature as the most sustainable marker of national and personal identity;
- The problem of (un)translatability of culinary terms.

#### Section IV: The Semantic Potential of Food in Literature; Food as Text

- Edible-inedible and useful-poisonous;
- Taste receptor variability and their symbolism (*dolce vita*, bitter experience, sweet revenge, and sour face);
- Taste standards; topics of hunger and overeating in literature (diet, bulimia, and anorexia);
- Food as ideology (veganism and freeganism) and taste deviations (cannibalism and vampirism);
- Gastronomy as intertextual phenomenon: recipes in literary works;
- The reader as the subject of taste;
- Taste standardization: Euronovel, fast food fiction.

#### Section V: Taste in Different Contexts and the Interdisciplinary of Taste

- The dynamics of flavor and visual (art, cinema, theater, and photography);
- Predominance of everyday aesthetics in art; anti-poetic tendencies in literature;
- Taste industry: consumption; fashion as a device of shaping taste;
- Taste eroticism (aphrodisiacs, naked body, and vulgarity);
- The blend of art and modern technology and its influence on aesthetic taste changes.

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Conference languages: Lithuanian and English.

Please provide an abstract in English of maximum 300 words along with a short bio. Please indicate the section your proposed paper addresses at the top of the page. Email your abstracts to [acta.comparativa@gmail.com](mailto:acta.comparativa@gmail.com) by **May 1, 2020**. The proposals will be blind peer-reviewed by a scientific committee. The authors will be informed by June 1, 2020.

Conference fee:

Regular fee of 40 EUR paid by July 31, 2020; late fee of 55 EUR paid by August 31, 2020.  
LCLA members: 10 EUR.

Organizers: Dr. Dalia Cidzikaitė (Vytautas Magnus University, Lithuania), Prof. Nijolė Vaičiulėnaitė-Kašelionienė, Dr. Jurgita Katkuvienė (Vilnius University, Lithuania), Assoc. Dr. Žydrėnė Kolevinskienė

(Vytautas Magnus University, Lithuania), Prof. Dalia Kuizinienė (Vytautas Magnus University, Lithuania), Prof. Ojārs Lāms (University of Latvia, Riga), Dr. Laura Laurušaitė (Institute of Lithuanian Literature and Folklore, Lithuania), Prof. Dainius Vaitiekūnas (Vilnius University, Lithuania), Dr. Manfredas Žvirgždas (Institute of Lithuanian Literature and Folklore, Lithuania).

Articles based on conference papers and selected by the scientific committee will be published in the peer-reviewed journal *Acta litteraria comparativa*.

If you have any questions, please write to [acta.comparativa@gmail.com](mailto:acta.comparativa@gmail.com)

## Comics in Dialogue / Conversaciones en torno al cómic

Universidad Complutense (Madrid)

April 14-17, 2020

**Deadline: September 30, 2019**

The Organizing Committee of the International Conference *Comics in Dialogue / Conversaciones en torno al cómic: activisms, adaptations, languages and translation*, to be held at the Universidad Complutense (Madrid), April 14-17, 2020, opens an official Call for Papers and Posters (deadline: **September 30, 2019**).

In recent years, comic studies have experienced a remarkable boost in Spain. This has been motivated by the recognition of their value as cultural artifacts, as means of artistic expression, and as sources of study in their own right. As a consequence, an increasing number of conferences, seminars and courses approaching this medium are being held.

The International Conference *Comics in Dialogue / Conversaciones en torno al cómic* tries to be a space for dialogue in which Spanish and foreign creators occupy a prominent position in round tables, keynote speeches, interviews and tributes. At the same time, it aims at becoming a meeting point for researchers of different areas (literary and cultural studies, comparative literature, art history, communication, translation studies, history, education, gender studies...) working on comic studies.

We invite researchers to submit proposals based on their own work on the following thematic axes:

### Line 1: Languages

- Abstraction and formal experimentation
- Visual languages and semiotic analyses
- Transmedial and multimedia experiments
- Graphic humour

### Line 2: Literature and Adaptation

- Comics to literature and literature to comic
- The Renaissance and other literary and artistic movements in comics
- Literary genres in comics
- Other narrative genres in comics: graphic journalism, graphic biographies, historiographies, travel narratives...

### Line 3: Translation

- Challenges and distinctive features in the translation of comics
- Publishing sector and translation
- Professionalization in the translation of comics

### Line 4: Feminisms and Activisms

Comics and feminisms

Comics and minorities

Comics and sustainability

The Conference will be held in English, French, and Spanish. Panel sessions will be 90 minutes long, with four presenters per session. Presentations should not exceed 15 minutes plus 5 minutes for questions and discussion.

Proposals must include:

- Paper title, format (communication, poster, online communication), contact information, speaker's institutional affiliation (if any), abstract (500 words), including references and 3-5 keywords, technical requirements and a 150 words bioprofile.
- Proposals would undergo a peer-reviewing process.
- Relevance, quality, methodology and adaptation to the conference lines will be taken into consideration.

Proposals must be sent to María Porras and Juan A. Sánchez ([comicsindialogue@gmail.com](mailto:comicsindialogue@gmail.com)). Full papers will be sent in advance by February 2020 to facilitate peer-reviewing for possible publication.

The selection of papers will be published in the following journals and monographs:

- A publication in Spanish by a prestigious publisher.
- A book monograph at the *Complit-InterArt* collection (<https://www.ucm.es/siim/complit-interart-book-series>)
- A thematic issue (English) at Complutense Journal of English Studies (<https://revistas.ucm.es/index.php/CJES>)
- A thematic issue (English) at *Journal of Comparative Literature & Aesthetics* (<http://jcla.in/>)
- A thematic issue (English) at *Acta Universitatis Sapientiae, Film and Media Studies The Journal of Sapientia Hungarian University of Transylvania* (<https://content.sciendo.com/view/journals/ausfm/ausfm-overview.xml>)
- A bilingual thematic issue (French-English) at the *Journal of the European Society of Comparative Literature* (<https://classiques-garnier.com/>)

Key dates:

- Abstract submission deadline: September 30, 2019
- Notification of acceptance: November 15, 2019
- Early bird registration: November 16, 2019 – February 1, 2020 (via website)
- Full article submission: February 1, 2020
- Late registration deadline: April 1, 2020
- Conference dates: April 14, 15, 16, 17, 2020

Registration fees:

- Early-bird registration: 100 €
- Early-bird registration (students UCM): 30 €
- Early-bird registration (rest of students, independent and retired researchers): 50 €
- Late registration - after February 1 (researchers): 150 €
- Late registration - after February 1 (students UCM): 50 €
- Late registration - after February 1 (rest of students, independent and retired researchers): 75 €
- Attendees (UCM students): free and ECTS credits.

Further information about guest creators and speakers will be available soon at the Conference website:  
<https://www.ucm.es/siim/comics-in-dialogue>

## Prismatic Jane Eyre

The website *An Experiment in the Study of Translations: Prismatic Jane Eyre* is now live at [prismaticjaneeyre.org](http://prismaticjaneeyre.org). You will there find interactive maps and visualisations of the novel's more-than-500 translations into more-than-50 languages worldwide, together with new ways of thinking about translation and global literature. Do please visit, share, subscribe to the blog and (if you wish) join in the project via the 'contribute' and 'feedback' buttons.

*Prismatic Jane Eyre* is part of the [Prismatic Translation](#) project, led by Matthew Reynolds, funded by the AHRC under the Open World Research Initiative programme in [Creative Multilingualism](#), and hosted by the [Oxford Comparative Criticism and Translation Research Centre \(OCCT\)](#).

# Calls for Contributions / Appels à contribution

## The Scientist in Popular Culture

Deadline for submissions: **September 15, 2019**

Organizer: Rebecca Janicker, University of Portsmouth

Contact email: [rebecca.janicker@port.ac.uk](mailto:rebecca.janicker@port.ac.uk)

From news and documentaries to TV drama and major media franchises, science has become a firm fixture in contemporary media culture. Across these diverse formats, a fascination with the perceived capacity of science – whether in the guise of medicine, criminology, space science or engineering – to transform life in wonderful and fearful ways endures. The figure of the scientist is science made manifest and, though different variants have evolved over the centuries, the scientist has remained a constant presence in Western culture. The last hundred years or so has seen many developments in science and technology and popular culture has kept abreast of these, portraying scientists that respond to the shifting hopes and fears of eager audiences. Science fiction may work variously to celebrate or denigrate scientific values and activities and many horror fictions have explored the ramifications of dabbling in science and technology. Moreover, the recent flourishing of superhero narratives has meant a strong focus on such characters and scenarios. The imaginary feats and failures, as well as the cultural prominence, of scientists have attained ever-greater heights as a result. Science and scientists have also flourished in other genres, such as forensic drama, police procedurals and true crime narratives, found their way into children's fictions, and into comedy.

Acknowledging the long and enduring history of fictional scientists, including adaptations and re-imaginings, this planned essay collection seeks to offer critical interrogations of recent portrayals of the scientist as well as fresh insights into long-established characters. Scientists have featured on the big screen from the early days of cinema and held their own on the small for decades, from network television staples and lavish HBO offerings to recent fare on streaming services like Netflix. With this tradition in mind, suggested case studies might include, though are not limited to, the following texts:

**Films:** *Annihilation* (2018); *Back to the Future* (1985); *Contact* (1997); *Deep Blue Sea* (1999); *Despicable Me* (2010); *The Fly* (1958), *The Fly* (1986); *Dr. Jekyll and Mr. Hyde* (1931); *Frankenstein*, etc (Universal), *Curse of Frankenstein*, etc (Hammer), *I, Frankenstein* (2014); *Godzilla* (1998), *Godzilla* (2014); *Hollow Man* (2000); *Honey, I Shrunk the Kids* (1989); *I Am Legend* (2007); *The Invisible Man* (1933); *Island of Lost Souls* (1932), *The Island of Dr. Moreau* (1977), *The Island of Dr. Moreau* (1996); *Jurassic Park* (1993), etc; *The Man with Two Brains* (1983); *The Martian* (2015); MCU (*Black Panther*, *Deadpool*, *The Hulk*, *Iron Man*, *Spider-Man*, *Venom*, etc); *Mimic* (1997); *The Nutty Professor* (1996); *The Omega Man* (1971); *Outbreak* (1995); *Piranha* (1978); *Re-Animator* (1985); *Splice* (2009); *World War Z* (2013); *Young Frankenstein* (1974); *28 Days Later* (2002), plus any prequels, sequels and other franchise entries.

**TV:** *The Alienist*; *American Horror Story*; *The Big Bang Theory*; *Bones*; *Chernobyl*; *CSI: Crime Scene Investigation*, *CSI: Miami*, *CSI: NY*, *CSI: Cyber*; *Dexter*; *Doctor Who*; *The Flash*; *Futurama*; *Game of Thrones*; *Hannibal*; *The O.A.*; *Penny Dreadful*; *Rick and Morty*; *Ripper Street*; *Sherlock*; *Silent Witness*; *The Strain*; *Stranger Things*; *Waking the Dead*; *The Walking Dead*; *Westworld*, plus any spin-offs and other franchise entries.

Potential topics might include: issues of representation (e.g. age, childhood, gender, race, sexuality); genre (e.g. detective fiction, forensic drama, medical drama, police procedurals); Gothic and horror tropes; the role of the scientist in environmental catastrophes and outbreaks; national identity and history; science and

ideology (e.g. philosophy, religion, scientism); science in partnership (e.g. business, Government, military, etc)

#### Advice for Contributors

Please send **250 word** abstracts, along with a short bio, to [Rebecca.Janicker@port.ac.uk](mailto:Rebecca.Janicker@port.ac.uk) by **September 15, 2019**. Abstracts should aim to clarify the intended scope and focus of the essay and include a provisional title. Queries are welcome at the same email address.

Publishers have been contacted about the project and abstracts will form part of the written proposal. The final essays will be scholarly and engaging and 7000–8000 words in total.

#### About the Editor

Rebecca Janicker is a Senior Lecturer in Film and Media Studies at the University of Portsmouth, UK. She received her PhD from the University of Nottingham in 2014 and had her thesis published as *The Literary Haunted House: Lovecraft, Matheson, King and the Horror in Between* (McFarland, 2015). She is the editor of *Reading 'American Horror Story': Essays on the Television Franchise* (McFarland, 2017) and has published journal articles and book chapters on Gothic and horror in literature and comics, film and TV.

## Trans Identities in the French media

Deadline for submissions: **September 30, 2019**

Organizer: Dr Romain Chareyron

Contact email: [roc104@usask.ca](mailto:roc104@usask.ca)

“Transsexualité, transidentité: un tabou français?” (“*Transsexuality, transidentity: a French taboo?*”[1]): such was the title chosen by the online French news magazine *France Info* for an article published in 2015[2] that discussed the lack of visibility trans(gender/sexual) people still experience in French society. Indeed, there has been an increasing visibility of trans individuals in film and TV in recent years. TV documentaries such as *Devenir il ou elle* (Lorène Debaisieux, 2017) and *Être fille ou garçon: Le Dilemme des transgenres* (Clarisse Verrier, 2017) follow the lives of adolescents as they transition into their authentic gender; director Sébastien Lifshitz dedicated a documentary to one of France’s first individuals to have undergone gender confirmation surgery with *Bambi* (2013); and while short-lived, the TV series *Louis(e)* (2017) featured a transwoman as its main protagonist. However, the fact remains that the number of transphobic acts in France has continued to increase over the past years. Moreover, the prevalence of the French nation state weighs heavily on the recognition of trans identities in order to produce a narrative that avoids any kind of *communautarisme*, so that trans identities are integrated within the republican values of the country to appear less “frightening” to the general public. As noted by Todd W. Reeser, this has a direct impact on the way trans identities are portrayed in the media: “in journalistic prose, trans narratives, documentaries, and TV programs, transgender subjects are frequently defined through nation-based discourses, institutions, and state-sanctioned forms of power [...]” (Reeser, 4).

Using these observations as a starting point, this volume wishes to focus on how trans identities have been portrayed in recent years (from the 1990’s to the present time) in the French media. Abstracts are welcome regarding the representation of trans identities in cinema (fiction films, documentaries), television (news coverage, TV series, TV films and documentaries), as well as in newspapers and magazines. Possible topics include (but are not limited to):

- the evolution of the representation of trans identities in news coverage.
- transsexual/transgender characters in films and series.
- pitfalls and biases regarding the way trans identities are portrayed in the French media.
- the analysis of a specific body of work.

As this volume intends to offer a broad perspective on the topic of trans identities and the media, submissions are encouraged from academics in various disciplines (French and Francophone studies; film and media studies; gender studies; sociology; history).

Abstracts with a clear theoretical and analytical framework (500 to 700 words) should be submitted in English, along with a short bio, by **September 30th, 2019**.

Enquiries and submissions should be made at the following address:

Dr. Romain Chareyron (Assistant Professor of French, University of Saskatchewan): [roc104@usask.ca](mailto:roc104@usask.ca)

A publisher has already expressed interest in the topic. More information will be communicated once abstracts have been selected.

## The 45th Volume of *Studia Rossica Posnaniensia*

Deadline: **October 31st, 2019**

*Studia Rossica Posnaniensia* is a double blind peer-reviewed academic periodical that publishes literary and linguistic studies in English, Russian and Polish. It is an open-access journal indexed in ERIH Plus, CEEOL, JSTOR, WorldCat etc. It has been published since 1970. Over the years it has gained an established position in the domain of Slavic studies.

We invite all scholars to contribute to the next volume of *Studia Rossica Posnaniensia*, which will be a thematic issue devoted to the concept of "Reason in Russian Cultural Space". Theoretical as well as analytical studies are warmly welcome. The issue will be published in 2020, the articles accompanied by a short bibliographical note should be sent to Prof. Beata Waligorska-Olejniczak, Editor-in-Chief, email: [beata27@amu.edu.pl](mailto:beata27@amu.edu.pl) with a copy to: [studia.rossica.posnan@gmail.com](mailto:studia.rossica.posnan@gmail.com) by **October 31st, 2019**. The texts should be saved in doc/docs format and should follow MLA Formatting.

### REASON IN RUSSIAN CULTURAL SPACE

Celebrating the 100th anniversary of the Adam Mickiewicz University, we would like to address the issue of Reason and its functioning in Russian cultural space as the subject of comparative literary and cultural reflection. The semantic capacity of the above mentioned category offers a multifaceted space of exploration for researchers in the fields of Russian literature, culture and art of various periods of Russian history. The distinctive position of apophatic thinking in the area of focus allows to pinpoint the dichotomy between emotions and reason as a productive direction of analysis, as well as the dynamic opposition between Slavophiles and Westernizers deriving from it, which appears to be reflected in literature and art. The abovementioned issues may also encourage artistic reflection on the phenomenon of the Russian Intelligentsia. When civil liberties are endangered high abilities and mental dispositions become vital privileges extending individual freedom, the core of responsibility and utmost concern within a country. In this context attention can be drawn to protagonists endowed with the unusual ability of self-reflection, characters who struggle to grasp the meaning of the surrounding world and try to create coherent identities. Problem areas indicated above should only be treated as the sample of examples of possible considerations, we warmly encourage and welcome other topics concerning the wide range of phenomena inspired by the main problem.

## Journal for the Study of Radicalism

Deadline for submissions: **November 1, 2019**

Contact email: [jsrmsu@gmail.com](mailto:jsrmsu@gmail.com)

*JSR: Journal for the Study of Radicalism*—an academic journal published by Michigan State University Press—announces a call for articles and reviews for our fifteenth year of issues.

For our coming issues, we are particularly interested in articles that address anarchism, Black Bloc activism, Antifa, and ecological radicalism.

We seek articles on transnational subjects as well as on lesser-known examples of radicalism, as well as articles that include theoretical and methodological considerations. We are interested in articles on radicalism in a wide range of contexts and areas, and encourage articles from humanities and social science perspectives. The *Journal for the Study of Radicalism* engages in serious, scholarly exploration of the forms, representations, meanings, and historical influences of radical social movements. With sensitivity and openness to historical and cultural contexts of the term, we loosely define "radical," as distinguished from "reformers," to mean groups who seek revolutionary alternatives to hegemonic social and political institutions, and who use violent or non-violent means to resist authority and to bring about change. The journal is eclectic, without dogma or strict political agenda, and ranges broadly across social and political groups worldwide, whether typically defined as "left" or "right." We expect contributors to come from a wide range of fields and disciplines. We especially welcome articles that reconceptualize definitions and theories of radicalism, feature underrepresented radical groups, and introduce new topics and methods of study.

Submissions should be 20-30 pages in length, in .doc format, and conform to Chicago Manual of Style endnotes. Please include a one-paragraph abstract. Images for possible use in an article should be 300 dpi. Authors are responsible for requesting and receiving permission to reprint images for scholarly use.

Send queries or completed articles to the editors at [jsrmsu@gmail.com](mailto:jsrmsu@gmail.com) by November 1, 2019. See <http://msupress.org/journals/jsr/> for more information.

#### Background

*JSR*'s primary purpose is to serve as a venue for fine scholarship in this developing academic field. We expect scholarly contributors to come from a wide range of perspectives and disciplines, and we especially welcome articles that reconceptualize definitions and theories of radicalism, feature underrepresented radical groups, and introduce new topics and methods of study. We seek articles that make a clear larger point, and that offer a real contribution to the field.

#### Future Issues

Subsequent issues will be devoted to radical groups typically ignored in academic scholarship, and we remain interested in articles that challenge conventional notions of or received versions of the history of radicalism.

## American West in David Lynch Filmography and Twin Peaks Edited Collection

Deadline for submissions: **November 1, 2019**

Organizers: Rob E. King, Austin Allison, Christine Self, Robert G. Weaver

Contact email: [lynchfilmandwest@gmail.com](mailto:lynchfilmandwest@gmail.com)

Seeking submissions for *The American West of David Lynch's Filmography and in Twin Peaks: Essays on Regional Identity, Narratives, and History*. This book will be with McFarland Books.

The films of David Lynch and transmedia series *Twin Peaks* with author Mark Frost have long held a reputation for innovation in film, television, and unconventional storytelling on screen and in novel. This collection will add a Western U.S. regional scope to that reputation of innovation and the study of each. This collection will explore themes of the Western genre and Western regionalism in Lynch's oeuvre, such as Native American artistic and cultural representations in *Twin Peaks* and urban and rural identities in the use

of Los Angeles in his L.A. Trilogy (*Lost Highway*, *Mulholland Drive*, and *Inland Empire*); Las Vegas, New Mexico, and the Pacific Northwest in *Twin Peaks*; and Texas in both *Twin Peaks* and *Wild at Heart*. The West's identity has always been partially a social construct since its earliest portrayals from Turner's "safety valve" theory to literature and Hollywood portrayals. Lynch's imagination as well as Frost's, intentionally or otherwise, add to its contemporary identity.

Writers from all areas of study, with a common goal of representing the indigeneity, cultural, social, philosophical, and historical representations of the American West and Western genre in Lynch's filmography, as well as the series and books of *Twin Peaks*, are invited to participate. The collection will be organized into four sections: Region and Identity; Western and Frontier Genre Motifs; Historical Contexts; and Cultural, Spiritual, and Folk Traditions.

The scope of the present call is broad. All topics on the American West and Western genre as they relate to Lynch's Films and the *Twin Peaks* series, including the novels, will be considered. Possible topics include (non-comprehensive list):

- Oil, Gold, and Western Conquest in *Twin Peaks*
- Borderlands in the films of David Lynch
- Western Liminality
- Gender & Sexuality in the Western Genre
- The Other in the West
- Power Structures
- American Western Mythologies
- Ufology in the American West
- Traditions of Coffee, Tobacco, and the Western
- Orientalism, Postcolonialism, and the West
- Desert Settings in *Lost Highway* and *Twin Peaks*
- Western Law, the Cowboy, and the Sheriff
- Forests of the West: Indigenous and Environmental History
- Jack Parsons and Frontier Rocketry

Abstracts of no more than 500 words should be e-mailed to editors Rob E. King, Austin Allison, Christine Self, and Robert G. Weaver at [lynchfilmandwest@gmail.com](mailto:lynchfilmandwest@gmail.com) as Microsoft Word documents no later than **November 1, 2019**. Invitations for full papers will be sent by November 15, 2019. The deadline for first drafts (4,000 to 6,000 words) will be March 2, 2020.

## Colloquia Comparativa Litterarum

Date limite: **31 janvier 2020**

[Website](#)

THÈME PRINCIPAL DU PROCHAIN NUMÉRO - 2020 de la revue *Colloquia Comparativa Litterarum*: Adaptation et ténacité : du texte, dans le texte, de la traduction, entre la littérature et les arts. Les articles pour le prochain numéro de la revue seront acceptés jusqu'au **31 janvier 2020**. Les textes à publier en français, anglais ou bulgare seront envoyés à la rédaction par courrier électronique à l'adresse suivante : [ColloquiaCL@gmail.com](mailto:ColloquiaCL@gmail.com)

MAIN THEME OF THE 2020 ISSUE of *Colloquia Comparativa Litterarum*: Adaptation and tenacity: of the text, in the text, of the translation, between literature and arts. Papers for the journal's upcoming issue will be

accepted until **31 January 2020**. Please send your submissions in English, French or Bulgarian by e-mail to:  
[ColloquiaCL@gmail.com](mailto:ColloquiaCL@gmail.com)

## Between The Cultures of Dissent in Europe in the Second Half of the Twentieth Century

X.19 (May 2020)

Between. An Open Access Journal of the Italian Association of Comparative Literature

Edited by Claudia Pieralli and Teresa Spignoli

Deadline: **31/01/2020**

[Further information.](#)

From the 1950s onwards, the European context was marked by the emergence of movements of cultural dissent that involved both western and eastern countries, with the birth of forms of literary and artistic protest against the cultural and political establishment, which manifested themselves in an antithetical, yet specular, way in relation to the separation line between the Eastern bloc and the Western bloc (the Iron Curtain). The historical events that marked the two blocs (including the 20th Congress of the CPSU and the beginning of the destalinization, the 1956 'Hungarian Revolution', the affirmation of neo-capitalism, May 1968 in France, Italian Sixty-eight and Prague Spring) are indeed organically linked to forms of literary and cultural protest, such as Group 63 in Italy, the Tel Quel group and the Nouveaux Romanciers in France, International verbal and visual experimentation and, with specific reference to the Soviet area, the whole of the culture conveyed through the capillary clandestine circuit of Samizdat, or other forms of channels bordering the official sphere. The result was the formation in the second half of the 20th century of a vast area of underground culture involving the two political blocs into which Europe was divided. This is the theme of the research project "Alle due sponde della cortina di ferro: le culture del dissenso e la definizione dell'identità europea nel secondo Novecento tra Italia, Francia e URSS (1956-1991)" (On both sides of the Iron Curtain: the cultures of dissent and the definition of European identity in the second half of the twentieth century between Italy, France and the USSR (1956-1991)), carried out at the University of Florence. The aim of this call is to widen the project to the entire European scene, both in its western and eastern dimensions.

Through an interdisciplinary and comparative approach, the number X of *Between* "The cultures of dissent in Europe in the second half of the twentieth century", intends to receive contributions dedicated to this topic by favouring geographical and cultural areas not covered by the project, but displaying movements of literary and artistic protest as a relevant and qualifying phenomenon: Spain, Portugal, Netherlands, Belgium, Germany, England (with reference to the entire Anglo-American scenario), countries belonging to the former Soviet bloc, such as Hungary, Poland, the Czech Republic, Slovakia, Bulgaria and countries of the former Yugoslavia. The chronological span includes movements developing from the second post-war period to the end of the twentieth century, that is, from the protest of the neo-avantgardes to the movements of dissent arising in the postmodern era, and as far as the eastern area is concerned, from displays of "alternative" culture that emerged after Stalin's death to the collapse of the USSR (1953-1991). Contributions may be made along one of the following lines of development:

- Literary forms of protest, such as the neo-avantgarde (Group 63), the Nouveaux Romancier, Group 47, Los Novísimos, Group 93, The Citizens, the Kiev School, the Circle of Lianozovo;
- Interdisciplinary forms of experimentation, in contrast with the official cultural line, such as Fluxus, the New Theatre, verbal-visual poetry; artistic groups active in the USSR, such as Chelenukty, Mit'ki, Filologičeskaja Škola, Verpa, Moscow Conceptualism;
- Underground movements and/or other contestation movements that adopt artistic-literary strategies as a form of dissent, such as Situationists, Provo, Metropolitan Indians, the beat movement, the Aref'ev Circle, Filologičeskaja Škola, and others;

- Publishers, magazines, cultural centers that are born and operate in contrast with the publishing market and/or that act outside the traditional channels of transmission of culture (even in clandestine form), through the organization of performances, festivals, radio broadcasts, concerts, etc ...;
- Forms and types of illegal publishing and cultural diffusion such as the Soviet Samizdat, in its complex articulation, both of genre (magazines, almanacs, novels, poetic and anthological collections, scattered writings, essays), and of scope (literary/artistic, socio-political, philosophical-religious); the channels, typologies and problems of categorisation of the Magnitizdat (circulation of sound); the channels, typologies and problems of categorisation of the Tamizdat (publishing abroad of works not published or censored in the USSR or in the countries of the block).

Interested parties are invited to contact the curators before sending their contributions if they would like more precise information or if they have doubts about the relevance of their proposal. Also, we suggest to pay a visit to the research project's website: <https://www.cultureddeldissenso.com/>

Proposals (articles ready for publication and accompanied by abstracts) must be sent by **31/01/2020** following the instructions available on *Between*'s website, on the submissions page. By 31/03/2020 the texts selected for peer review will be indicated. The articles finally accepted will be published in May 2020.

Proposals in a language other than Italian or in a bilingual version (one of which is in English) are appreciated and encouraged.

For further information, please write to Teresa Spignoli ([teresa.spignoli@unitfi.it](mailto:teresa.spignoli@unitfi.it)) and Claudia Pieralli ([claudia.pieralli@unifi.it](mailto:claudia.pieralli@unifi.it)).

## Special issue on Ecophenomenology – Green Theory and Praxis Journal

<http://greentheoryandpraxisjournal.org/special-issue-open/>

Green Theory and Praxis Journal is a peer-reviewed, intersectional social justice publication focused on the global ecological community. The aim of this special issue is to explore the intersection of phenomenology and environmental philosophy. It examines the relevance of Husserl, Merleau – Ponty etc. on the topics of this field raised by environmental issues, and then proposes new approaches to the natural world and its impact to human nature. The contributors will demonstrate ecophenomenology's issues to engage in an ecological self – evaluation of natural and human assumptions. This issue marginalized environmental topics and will offer new perspectives between phenomenologists, ecologically-minded theorists and comparative philologists.

### Topics of issue:

- ecophenomenology in literary texts (American and European Literature 19th-20th)
- transcendental ecophenomenology
- ecophenomenology as discipline
- Husserl or M. Merleau – Ponty and their contributions to ecophenomenology
- ecophenomenology today
- phenomenology after eco-orientation

### Co-editors:

Nikoleta Zampaki, PhD Candidate of Modern Greek Philology, Department of Philology, National and Kapodistrian University of Athens, Greece, International Student at Harvard Extension School, Harvard University, U.S.A. and International Student at Oxford University, U.K.

(<http://uoa.academia.edu/NikoletaZampaki>)

Erik Juergensmeyer, Associate Professor of English, Fort Lewis College, Durango, CO, USA

(<https://ejuergensmeyer.wordpress.com/>)

# Publications and Doctoral Theses / Publications et thèses de doctorat

## Books

### **Spaces of Longing and Belonging. Territoriality, Ideology and Creative Identity in Literature and Film**

**Brigitte Le Juez and Bill Richardson (eds.)**

Series: Spatial Practices, Volume 30

Amsterdam: Brill Rodopi, 2019.

Spaces of Longing and Belonging offers the reader theoretical and interpretative studies of spatiality centered on a variety of literary and cultural contexts. It brings new and complementary insights to bear on creative uses of spatiality in artistic texts and generally into the field of spatiality as a cultural phenomenon, especially, although not exclusively, in terms of literary space. Ranging over questions of aesthetics, politics, sociohistorical concerns, issues of postcoloniality, transculturality, ecology and features of interpersonal spaces, among others, the essays provide a considerable collection of innovative pieces of scholarship on important questions relating to literary spatiality generally, as well as detailed analyses of particular works and authors. The volume includes ground-breaking theoretical investigations of crucial dimensions of spatiality in a context of increased global awareness.

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### **wokommstduher? Inter-, Multi- und Transkulturalität im österreichischen Kontext** **Michaela Bürger-Koftis, Ramona Pellegrino, Sandra Vlasta (eds.)**

With original contributions by Seher Cakir, Mascha Dabic, Dimitré Dinev, Susanne Gregor, Yasmin Hafedh, Ekaterina Heider, Semier Insayif, Dzevad Karahasan, Radek Knapp, Doron Rabinovici, Julya Rabinowich, Ilija Trojanow, Vladimir Vertlib and Thomas Wallerberger. Vienna: Praesens, 2019.

This book discusses inter-, multi- and transculturality in the Austrian context from a theoretical and a creative perspective. Its contributors are, on the one hand, literary scholars and, on the other hand, writers who live and work in Austria and describe and/or perform Austria as an inter-, multi- or transcultural realm. The book includes texts by Seher Cakir, Dimitré Dinev, Semier Insayif, Dzevad Karahasan, Radek Knapp, Doron Rabinovici, Julya Rabinowich und Vladimir Vertlib (amongst others) most of which were specifically written for this volume. Furthermore, the book includes interviews with directors of institutions who have been furthering transculturality in the Austrian literary field, such as Christa Stippinger from the edition exil and Martin Hölblinger from the Hohenemser Literaturpreis.

By including authors' voices, protagonists of the literary field and literary scholars, this book is positioned on the intersection of the critical and the creative and thus tries to gain a deeper understanding of the theoretical concepts in question.

More information [here](#).

## Comparative Literature in Europe. Challenges and Perspectives

Nikol Dziub, Frédérique Toudoire-Surlapierre (eds.)

Newcastle: Cambridge Scholars Publishing, 2019.

Thanks to its historical, theoretical, and methodological dimensions, this book is unique, both in Europe and in the USA. It brings together researchers from across Europe to explain how comparative literature works, both on an institutional and a technical level, in the country in which they teach. The contributions also define the characteristics of European comparative literature on a continental level. From Austria to Ukraine, by way of Belgium, Estonia, Finland, France, Ireland, Lithuania, Luxembourg, Macedonia, Poland, Portugal, Romania, Slovakia, Spain, and Switzerland, this book offers an expansive panorama, placing great emphasis on usually “invisible” countries. Moreover, it relates both to the postcolonial and post-Soviet present and to the future of comparative literature: it is a handbook, but also a laboratory.

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## The Fairy-Tale Vanguard: Literary Self-Consciousness in a Marvelous Genre

Stijn Praet, Anna Kérchy (eds.)

Newcastle: Cambridge Scholars Publishing, 2019.

Ever since its early modern inception as a literary genre unto its own, the fairy tale has frequently provided authors with a textual space in which to reflect on the nature, status and function of their own writing and that of literature in general. At the same time, it has served as an ideal laboratory for exploring and experimenting with the boundaries of literary convention and propriety. While scholarship pertaining to these phenomena has focused primarily on the fairy-tale adaptations and deconstructions of postmodern(ist) writers, this essay collection adopts a more diachronic approach. It offers fairy-tale scholars and students a series of theoretical and literary-historical expositions, as well as case studies on English, French, German, Swedish, Danish, and Romanian texts from the seventeenth to the twenty-first century, by authors as diverse as Marie-Catherine d'Aulnoy, Rikki Ducornet, Hans Christian Andersen and Robert Coover.

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## Narrative Complexity: Cognition, Embodiment, Evolution

Marina Grishakova and Maria Poulaki (eds.)

Frontiers of Narrative series

University of Nebraska Press, 2019.

The variety in contemporary philosophical and aesthetic thinking as well as in scientific and experimental research on complexity has not yet been fully adopted by narratology. By integrating cutting-edge approaches, this volume takes a step toward filling this gap and establishing interdisciplinary narrative research on complexity.

Narrative Complexity provides a framework for a more complex and nuanced study of narrative and explores the experience of narrative complexity in terms of cognitive processing, affect, and mind and body engagement. Bringing together leading international scholars from a range of disciplines, this volume combines analytical effort and conceptual insight in order to relate more effectively our theories of narrative representation and complexities of intelligent behavior.

This collection engages important questions on how narrative complexity functions as an agent of cultural evolution, how our understanding of narrative complexity can be extended in light of new research in the social sciences and humanities, how interactive media produce new types of narrative complexity, and how the role of embodiment as a factor of narrative complexity acquires prominence in cognitive science and media studies. The contributors explore narrative complexity transmitted through various semiotic channels, embedded in multiple contexts, and experienced across different media, including film, comics, music, interactive apps, audiowalks, and ambient literature.

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## Ireland in the European Eye

**Gisela Holfter, Bettina Migge (eds.)**

Royal Irish Academy

<https://www.ria.ie/ireland-european-eye>

A comprehensive survey of Ireland's place in Europe, providing a detailed narrative of a cultural relationship that began with Irish missionaries bringing Christianity and learning to the continent. How have Ireland and her people and culture been perceived and represented in Europe? How has Irish literature been perceived in different European countries? Twenty-two internationally renowned experts address these questions through their contributions. Starting with an overview of the historical background, representations of Ireland in European Literature and Irish Literature in Europe are explored as well as literary representations in comparative perspectives, followed by articles on film, music, art, architecture, media and European Studies.

[Contents.](#)

## Comparative Literature for the New Century

**Giulia De Gasperi and Joseph Pivato (eds.)**

McGill-Queen's University Press, 2018.

A group of Canadian writers and academics have published a controversial book: Comparative Literature for the New Century. Co-edited by Giulia De Gasperi and Joseph Pivato it includes critical essays by George Elliott Clarke, E.D. Blodgett, Sneja Gunew, Mark A. McCutcheon, Dominique Hétu, Monique Tschofen, Ndeye Fatou Ba as well as Pivato. Of the 16 essays several deal with Canadian writers such as Frank Paci, Rawi Hage, Mary di Michele, Caterina Edwards, Genni Gunn, Vera Lysenko, Hiromi Goto, Antonio D'Alfonso, and many other ethnic minority authors in Canada. Several essays argue that these diverse non-canonical writers are suitable subjects for Comparative Literature studies because they raise timely questions about languages, ethnic

identity, translation and self-translation, gender and representation, the problems of theory, the literary institution, migration and multiculturalism, literature and media. Linda Hutcheon provides a foreword that introduces the bilingual and trilingual contributors.

Joseph Pivato spoke at the ESCL congress in Lille and argued that this volume is a response to the growing monolingual approaches to comparative studies found in the USA.

For more information, contact Joseph Pivato at [pivato@athabascau.ca](mailto:pivato@athabascau.ca)

## Living Streams: Continuity and Change from Rabelais to Joyce

**Gerald Gillespie (Stanford University)**

Series "Nouvelle Poétique Comparatiste"

Bruxelles: PIE-Peter Lang, 2018

This book examines how a long line of imaginative writers, starting from Rabelais and continuing over Cervantes and Sterne down to such modernists as Proust, Mann, Joyce, and Barth, has reaffirmed the picture of an enduring Western civilization despite repeated crises and transformations. The humanist capacity to recapture a sense of European greatness as exhibited in Antiquity was paralleled by and continued in the guise of newer vernacular works, achievements regarded as vital forms of a shared cultural rebirth. This was amplified most notably in the tradition of the ironic encyclopedic novel which surveyed the state of successive phases of culture. The evolving heritage and revitalization of the arts constituted main subject matters in the series of major self-conscious epochal movements, the Enlightenment, Romanticism, and Modernism, which Postmodernism reflexively now struggles to supersede. Gillespie's companion vol. Echoland: Readings from Humanism to Postmodernism (2006) appeared as vol. 19 in the same series.

## The Faust Legend: From Marlowe and Goethe to Contemporary Drama and Film

**Sara Munson Deats**

Cambridge: Cambridge University Press, 2019.

What do men and women desire? For what will they barter their immortal souls? These two questions have haunted Western society, and these persistent queries find their fullest embodiment in the Faust legend. This memorable story, told and retold in novels, prose fiction, and drama, has also profoundly influenced music, art, and cinema. Sara Munson Deats explores its impact, tracing the development of the Faust topos from the seminal works of Marlowe and Goethe to the large number of dramatic and cinematic adaptations which have fascinated audiences and readers throughout the centuries. Her study traces the durability of this legend and its pervasive influence on the literature of the Western world, in which it has been adapted across time, languages, and nations to reflect the concerns of a given era or place. This is the first comparative analysis of the Faust legend in drama and film.

- Explores dramatic and filmic adaptations of the Faust legend, from seminal dramatic works on the subject, to lesser known plays and films
- Compares Christopher Marlowe's Doctor Faustus and Johann Wolfgang von Goethe's adaptation of the Faust legend
- Provides an analysis of the ways in which the Faust legend has been adapted to reflect topical questions of the period in which they were written
- 

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## Homer's Daughters: Women's Responses to Homer in the Twentieth Century and Beyond

**Fiona Cox and Elena Theodorakopoulos (eds.)**

Oxford: Oxford University Press, 2019.

This collection of essays examines the various ways in which the Homeric epics have been responded to, reworked, and rewritten by women writers of the twentieth and early twenty-first centuries. Beginning in 1914 with the First World War, it charts this understudied strand of the history of Homeric reception over the subsequent century up to the present day, analysing the extraordinary responses both to the *Odyssey* and to the *Iliad* by women from around the world. The backgrounds of these authors and the genres they employ - memoir, poetry, children's literature, rap, novels - testify not only to the plasticity of Homeric epic, but also to the widening social classes to whom Homer appeals, and it is unsurprising to see the myriad ways in which women writers across the globe have played their part in the story of Homer's afterlife. From surrealism to successive waves of feminism to creative futures, Homer's footprint can be seen in a multitude of different literary and political movements, and the essays in this volume bring an array of critical approaches to bear on the work of authors ranging from H.D. and Simone Weil to Christa Wolf, Margaret Atwood, and Kate Tempest. Students and scholars of not only classics, but also translation studies, comparative literature, and women's writing will find much to interest them, while the volume's concluding reflections by Emily Wilson on her new translation of the *Odyssey* are an apt reminder to all of just how open a text can be, and of how great a difference can be made by a woman's voice.

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## Komparatistik gestern und heute: Perspektiven auf eine Disziplin im Übergang

**Sandro M. Moraldo (ed.)**

Global Poetics, Vol. 2

Göttingen: Vandenhoeck&Ruprecht, 2019.

In den letzten Jahren hat sich das Selbstverständnis der Komparatistik stark verändert. Die klassischen Arbeits- und Aufgabengebiete sind konfrontiert mit einer kulturwissenschaftlichen Neuorientierung und der Öffnung für globalisierungstheoretische Frage- und Problemstellungen. Dieser Band bietet einen Überblick über die Geschichte der Allgemeinen und Vergleichenden Literaturwissenschaft und liefert zugleich eine Bestandsaufnahme ihrer gegenwärtigen Situation im globalen Kontext. Der Fokus liegt dabei auf problemorientierten Darstellungen, die den neuesten Forschungsstand widerspiegeln.

The self-perception of comparative studies has changed markedly in recent years. The classic areas and fields of activities face a reorientation towards cultural studies and an opening up for questions and issues relating to globalisation theories. This volume provides a survey of the history of general and comparative literary studies and at the same time takes stock of its current situation in a global context. The volume focuses on problem-oriented approaches that reflect the state of current research.

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## Salty Tales: Prose Poems

**Anwer Ghani**

JustFiction Edition, 2019.

Salty Tales are expressionistic prose poems by Anwer Ghani, a man from a land of wars, Iraq, where everything has been kneaded with salty sand. Every tale in the land of wars is salty and bitter. Salty tales are expressionistic narrative prose poems. Expressionism in writing transfigures as a literary piece has been written in a prose poetry system with deep images and peculiar vision. When the text has appeared with the narrative superficial structure and deep poetic one there will be the narrative – poetic expressionism where the superficial narrative text consists of deep poetic elements and there is no time, place, or characters but there are poetic, lyric, imagery elements which have been narrated. In this hybrid system, the glory of both; prose and poetry have transfigured completely, so it reaches the infinite target of prose poetry writing. The expressive narrative text appears in one block; no lines, no breaks and no blanks.

Other 2019 books by Anwer Ghani: [A Farmer's Chants](#); Colored Whispers; Poetic Petelle.

## Journals / Thematic Issues

### Atlantis. Journal of the Spanish Association for Anglo-American Studies

Vol. 41, Num. 1, 2019

Full texts [here](#).

### CLC Web

Issue 21.4 (June 2019)

Full texts [here](#).

### The Comparatist

Issue on "Race"

Volume 42, October 2018

Full texts [here](#).

### Comparative Literature Studies

Penn State University

Volume 56, Number 1, 2019

Botero, M. y Rodríguez, M. "A Game With Shifting Stories: Borges as a Hermeneutic Lens on Mitchell's Cloud Atlas".

Table of contents [here](#).

### Orbis Litterarum

International Review of Literary Studies

Volume 74, Issue 4

Full texts [here](#).

### Mosaic: An Interdisciplinary Critical Journal

Volume 52, Number 2, June 2019

Full texts [here](#).

### Translation and Literature

Volume 28, Issue 1, March, 2019

Table of contents [here](#).

## World Literature Today

Issue on “A Rising Sea of Climate Change Lit”

Volume 93 No. 3, Summer 2019

Table of contents [here](#).

## Ariel: A Review of International English Literature

Volume 50, Number 2-3, April-July 2019

Table of contents [here](#).

# Positions (Teaching, Research, etc.) / Positions (enseignement, recherche, etc.)

## Associate Professor in Digital Culture (Games Studies / Interactive Digital Narrative)

University of Bergen, Norway

Deadline for applications: **15 September 2019**

The Faculty of Humanities at the University of Bergen invites applications for a permanent position as Associate Professor of Digital Culture at the Department of Linguistic, Literary and Aesthetic Studies (LLE) with a specialization in games studies and/or interactive digital narrative.

Digital Culture offers a BA, MA and PhD program, and hosts active research groups in Electronic Literature and Digital Culture, as well as an ERC project and two MSCA postdocs. Our current strategic goal is to develop an internationally leading research center focused on Digital Narrative. Applicants for the position should have research expertise within games studies and/or interactive digital narrative. The holder of the position is expected to establish residence in the Bergen region and to be able to fully participate in the work of the department.

### Work tasks/research field:

The position comprises both a research and teaching component. The successful candidate will teach and supervise students at all levels in the field of Digital Culture and take part in the development of curricula in Digital Culture. The teaching associated with the position will include courses in the theory and history of computer games, digital genres, platform studies and other areas of digital media aesthetics at the undergraduate and graduate level.

The holder of the position will have the right and the duty to research within their speciality. They will be expected to participate in and lead applications for external research funding, and to work to communicate their research to the general public. There will also be some administrative work and committee work.

### Qualifications and personal qualities:

To be qualified for the position, the applicant must have a doctoral degree in Digital Culture or a relevant field.

Applicants must have a strong publishing record of critical research within the field of games studies or interactive digital narrative. The ideal candidate will have critical and theoretical publications. Practice-based applied research will also be taken into consideration.

In assessing the applicants, special weight will be given to academic research published during the last five years (or longer if applicant has taken parental or sick leave during that period).

The successful applicant must have good collaboration skills. Evidence of ongoing research activity and potential to strengthen the department's research environment are essential.

A successful record of attracting external research funding will be given weight.

The holder of the position will be expected to teach at both graduate and undergraduate levels, and to supervise master as well as doctoral students.

The selection process will include an assessment of the candidate's personal suitability for the position. Basic pedagogical training is a requirement for the position. If this requirement is not met prior to employment, the successful applicant will be offered a course to acquire the necessary teaching skills.

The teaching languages are English and Norwegian. The successful applicant is expected to master Norwegian or another Scandinavian language sufficiently for the purposes of teaching and administration within two years of being appointed. Norwegian courses for international employees are available.

We can offer:

- An active, vibrant, and supportive research environment
- Salary at pay grade 64 (code 1011/Pay range 24, alterative 8) on the state salary scale. This currently amounts to an annual salary of NOK 572 700 before taxes. Further salary advancement will depend on seniority. A higher salary may be considered for particularly well qualified applicants.
- Enrolment in the Norwegian Public Service Pension Fund
- Employment in an inclusive workplace (IA enterprise)
- Good welfare benefits

Your application must include:

- Your CV
- Diplomas (scanned versions of all Higher Education diplomas)
- Information and documentation that show your pedagogical qualifications
- Information and documentation of administrative experience and other relevant qualifications
- A discussion of your plans for future research and how they align with or complement current research in Digital Culture at the University of Bergen
- A complete list of your academic publications
- Up to five research publications that are to be given special consideration in the assessment of your academic qualifications.
- The names of 2 or 3 references, with contact information

The application and appendices with certified translations into English or a Scandinavian language must be uploaded at JobbNorge.

Appendices may be uploaded as a Word- or a pdf-file.

Successful applicants may be invited for an interview and a trial lecture.

For questions regarding the online application process please contact [fakadm@hf.uib.no](mailto:fakadm@hf.uib.no)

General information:

Further information about the position can be obtained by contacting Anders Fagerjord, Head of Department, email [anders.fagerjord@uib.no](mailto:anders.fagerjord@uib.no), phone +47 55583653 or Professor Scott Rettberg, email [scott.rettberg@uib.no](mailto:scott.rettberg@uib.no)

The state labour force shall reflect the diversity of Norwegian society to the greatest extent possible. Age and gender balance among employees is therefore an aim. Candidates with immigrant backgrounds and people with disabilities are encouraged to apply.

The University of Bergen applies the principle of public access to information when recruiting staff for academic positions. Information about applicants may be made public even if the applicant has asked not to be named on the list of persons who have applied. The applicant will be notified if the request to be omitted is not met.

F

or further information about the recruitment process, click [here](#).

About The University of Bergen

The University of Bergen is a renowned educational and research institution, organised into seven faculties and approximately 54 institutes and academic centres. Campus is located in the centre of Bergen with university areas at Nygårdshøyden, Haukeland, Marineholmen, Møllendalsveien and Årstad.

There are four departments and four centres at Faculty of Humanities. [Read more about the faculty](#) and [departments](#).

## Professor of Language and Translation Technologies

School of Literature & Languages, University of Surrey, UK

Closes: **25 September 2019**

Interview date: **15 October 2019**

Salary: £71,384 to £82,210 per annum

The [University of Surrey](#) is a global university with a world-class research profile and an enterprising and forward-thinking spirit, committed to research and innovation excellence and to benefitting the economy, society and the environment. Our researchers practise their excellence against the backdrop of our broad spectrum of technological, human, health and social sciences, and their uncommonly strong linkages forged in an integrated campus culture of cooperation.

The [Centre for Translation Studies](#) (CTS) has been awarded a £3.56m [Expanding Excellence in England](#) grant to launch an ambitious new research programme, bringing together human-based research practices with cutting-edge advances in machine learning and AI, and focussing on the convergence of human and automated approaches to different modalities of translation and interpreting in order to initiate a step-change in the broader translation research agenda. We believe this direction of research is critical at a time when advances in automation are reshaping the language services industry into one of the fastest growing industries, nationally and globally. The 'technological turn' in translation creates exciting opportunities, but it also requires fresh approaches in order to understand all the dimensions of its impact, to mitigate drawbacks and to derive truly innovative solutions.

To complement existing excellence in CTS in researching applications of technologies in translation and interpreting, we are therefore seeking to appoint a research leader with a proven track record in language and translation technologies, including machine learning and AI as applied to translation, and a strong interest in combining human and automated approaches to translation.

The post holder will develop and lead a research group in translation technologies, driving research in CTS in this area and making a significant contribution to achieving the strategic goals of CTS's expanding research programme. She/he will also contribute academic leadership to CTS's translation programmes and develop updates of the programme portfolio to ensure it embraces emerging industry and research trends.

The successful candidate will be expected to demonstrate world-leading and world-changing research with outputs that are consistently recognised as internationally excellent in the field. She/he will have a

significant track record of securing external research funding. Clear evidence of a commitment to collaboration with academic and non-academic partners will be essential as will be evidence of excellence in the development and delivery of teaching and the promotion of student experience.

Please note this post complements further new posts available in CTS.

For an informal discussion regarding this post, please contact Prof Sabine Braun, Director of CTS by email ([s.braun@surrey.ac.uk](mailto:s.braun@surrey.ac.uk)).

Further details:

We acknowledge, understand and embrace diversity.

[Apply online.](#)

## Professor of Modern Languages, Literatures and Cultures

National University of Ireland Maynooth

Deadline: **29 September 2019**

We are seeking an academic with an outstanding record to join our staff as Professor of Modern Languages, Literatures and Cultures. The person appointed will have an excellent record of teaching, research, publication, securing national and /or international funding; he/she will also have a very high level of language competence in one or more of the School's core languages: Chinese, French, German and Spanish. While the appointee will be firmly rooted in his/her own subject/language area and contribute to all aspects of the teaching programme of this subject/language, he/she is expected to provide academic, strategic and scholarly leadership across all subject areas within the School.

**Professor A Salary Scale:** €115,887 - €147,412 per annum (6 points)

**Professor B Salary Scale:** €84,637 - €112,271 per annum (6 points)

Appointment will be made in accordance with the Department of Finance pay guidelines.

\*New entrants to the public sector will be appointed on the first point of the above scale.

**Closing Date:**

23:30hrs (local Irish time) on Sunday, 29 September 2019

Applications must be submitted by the closing date and time specified. Any applications which are still in progress at the closing time on the specified closing date will be cancelled automatically by the system. Late applications will not be accepted.

**Maynooth University is an equal opportunities employer.**

**The position is subject to the Statutes of the University.**

## Lecturer in World and Comparative Literatures, Hispanic

Royal Holloway, University of London

Deadline: **1 October 2019**

Interviews: **8 November 2019**

The Department of Languages, Literatures and Cultures at Royal Holloway, University of London seeks to appoint a Full time Lecturer to complement our strengths in Comparative Literatures and Cultures, World Literatures and Hispanic Studies from 27th April 2020.

The successful applicant will ideally have a PhD in an aspect of Hispanic Studies with a Comparative and/or World Literatures focus and have evidence of outstanding research potential. They should have a strong grounding in theoretical developments in Comparative and World Literatures. They should also have a strong and demonstrable commitment to teaching and a native or near-native command of spoken and written Spanish is desirable. The successful candidate may have expertise in 20th and/or 21st century literatures (broadly defined, from the novel to the digital) in Spanish-speaking contexts. We welcome candidates whose research expertise will complement existing expertise in the Department of Languages, Literatures and Cultures and have an interest in course design and development. An interest in one or more of the following would be welcome: textual challenges to the canon; expressions of urban, popular, counter- or youth cultures; LGTBQ+ writings; diasporic texts; alterity; and disabilities.

The successful candidate will be joining a dynamic team covering aspects of Modern Languages, Literatures and Cultures, Translation Studies, Comparative Literatures and Cultures and Liberal Arts as well as History of Art and Visual Cultures and International Film. They will join an innovative research culture with a proven track record in developing unique programmes and a department which combines an international reputation with an extremely collaborative, interdisciplinary culture.

The successful candidate will be expected to contribute to the development of strands in World Literatures as well as to our existing programmes which may also include Translation Studies and / or Spanish language teaching as required. The Department of Languages, Literatures and Cultures has a record of excellence (ranked 9th among departments of Modern Languages by 3\*/4\* average in REF 2014. The successful applicant will be encouraged to become part of an active research environment in the Department and within the School of Humanities or beyond, for example in Royal Holloway's Humanities and Arts Research Institute. The Lecturer will deliver undergraduate courses in Comparative and World Literatures and Hispanic Studies. In addition to teaching and examining duties the Lecturer will be expected to take on administrative duties in proportion with the role, with appropriate support from the Programme Director and experienced colleagues.

*In return we offer a highly competitive rewards and benefits package including:*

- Generous annual leave entitlement
- Training and Development opportunities
- Pension Scheme with generous employer contribution
- Various schemes including Cycle to Work, Season Ticket Loans and help with the cost of Eyesight testing.
- Free parking

The post is based in Egham, Surrey where the College is situated in a beautiful, leafy campus near to Windsor Great Park and within commuting distance from London.

For an informal discussion about the post, please contact Dr Ruth Cruickshank on [ruth.cruickshank@rhul.ac.uk](mailto:ruth.cruickshank@rhul.ac.uk) or Professor Sarah Wright on [sarah.wright@rhul.ac.uk](mailto:sarah.wright@rhul.ac.uk).

To view further details of this post and to apply please visit <https://jobs.royalholloway.ac.uk>. For queries on the application process the Human Resources Department can be contacted by email at: [recruitment@rhul.ac.uk](mailto:recruitment@rhul.ac.uk) or via telephone on: +44 (0)1784 446540.

Royal Holloway recognises the importance of helping its employees balance their work and home life by offering flexible working arrangements. We are happy to consider a request for flexible working for this post including part time, job share or compressed working hours.

**Please quote the reference:** 0819-302

**Closing Date:** **Midnight, 1 October 2019**

**Interview Date:** 8 November 2019

## **Tenure-Track Professor/Associate Professors/Assistant Professor: Foreign Language and Literature**

ShanghaiTech University, China

Placed On: 28th August 2019

Expires: **28th October 2019**

Supported by the Shanghai Municipal Government and China Academy of Sciences, ShanghaiTech is a young, resource-rich research university with a modern campus in the heart of Shanghai Pudong's Zhangjiang Hi-Tech Park. The Institute of Humanities was founded in June 2019, based on the idea that a first-tier university must be supported by first-tier research and education in the humanities. Directly affiliated to ShanghaiTech University, Institute of Humanities is a substantive, comprehensive teaching and research institution for humanities. Institute of Humanities aims to develop general education and humanities education at ShanghaiTech, support ShanghaiTech's ambition to grow into a first-tier university, and promote ShanghaiTech's reputation of academic excellence at both the national and the international level.

### **Teaching & Research Area**

Foreign Language and Literature: Foreign Language studies in English, French, German and Japanese, British and American literature, French literature, German literature, Japanese and literature

### **Recruitment Requirement**

#### **Professors, associate professors**

1. Excellent academic background, PhD degree, undergraduate and graduate studies should be carried out at renowned universities.
2. Capable of continuously publishing high-impact research articles on important or top journals, outstanding achievement in his/her area of research.
3. High academic reputation in relevant area.
4. Available for full-time work.
5. Teach three or more different courses.

#### **Assistant professors**

1. PhD degree from first-tier universities or first-tier disciplines.
2. Proven track record of excellent research capacity and potential, active in academic thinking.
3. Research achievements recognized by experts in relevant field, capable of opening at least three different undergraduate courses.
4. Available for full-time work.

#### **Work conditions and salary package**

1. Reasonable start-up funds and spacious office will be provided.

2. Highly competitive salary commensurate with experience and academic accomplishments, a comprehensive benefit package, negotiable for exceptional outstanding applicants.
3. On-campus 80/100/120 m<sup>2</sup> faculty apartments with affordable rent will be provided.
4. Support with children's education; affiliated kindergarten, primary and middle schools.

#### **Application procedure**

1. Resume with information about the applicant's education and work experience, publications, research programs and academic awards (sent via email).
2. Brief description of research and teaching experience.
3. Three reference letters.
4. 3-5 representative research articles (electronic version)

Interested applicants could send the application material to [education@shanghaitech.edu.cn](mailto:education@shanghaitech.edu.cn). Institute of Humanities will evaluate all applications together and contact shortlisted applicants for on-site interview organized by the Recruitment Committee. Information about applicants who pass the interview will be reported to the University for final decision. Successful applicants will then go through formal procedure to join Institute of Humanities.

[Apply online.](#)

# Funding Alerts / Recherche financement

## PhD position at the Faculty of Humanities

Norwegian University of Science and Technology (Trondheim, Norway)

Deadline: **September 15, 2019**

At NTNU, creating knowledge for a better world is the vision that unites our 7 000 employees and 40 000 students.

We are looking for dedicated employees to join us.

### About the position

The Faculty of Humanities at the Norwegian University of Science and Technology invites applications for up to five PhD-positions. The employment will be for a period of three years without required duties or up to four years with 25 per cent set aside for such duties, depending on the Department's needs.

One of the positions will be designated for the PhD-programme in Artistic Research. The applications will be assessed jointly. Applications are welcomed from all areas of the Faculty of Humanities.

### Main duties and responsibilities

The successful applicants must complete their PhD studies within the period of employment. The Faculty of Humanities hosts five PhD-programmes aimed towards the scientific PhD-degree: Interdisciplinary Studies of Culture, Humanities and the Arts, Language and Linguistics, Historical and Cultural Studies and Audiovisual Media (joint degree with Inland Norway University of Applied Sciences). The Faculty is also host faculty for the interfacultary PhD-programme in Artistic Research which leads to the degree of PhD in artistic research. Applications directed towards this programme must describe their connection to one of the Faculty's artistic research groups. The programme description for the PhD-programmes details which disciplines are included in the different programmes: <https://www.ntnu.edu/hf/research/phd>. Applicants should not fill out an application to the programme.

### Qualification requirements

- Master degree with a weighted average grade of B or higher in terms of NTNU's grading scale for the last two years of their master's, in accordance with Section 6.1 in NTNU's PHD-regulations. For the PhD in artistic research equivalent competence in the creative or performing arts may also be considered.
- Strong academic and/or artistic background

The applicant must account for how the project can be related to established research groups at the Faculty. Applicants are encouraged to get in touch with the research groups early in the process. An intended supervisor from this research group must be named in the application. Supervisors must satisfy the requirements for supervising at the PhD-level. Applications that do not include a main supervisor from one of the Faculty's departments will not be assessed.

Completion time of the master's degree will be taken into account. Strategic considerations will also be an important part of the selection process.

The PhD-position's main objective is to qualify for work in research positions. The qualification requirement is completion of a master's degree or second degree (equivalent to 120 credits) with a strong academic background in [subject area] or equivalent education with a grade of B or better in terms of NTNU's grading.

scale. Applicants with no letter grades from previous studies must have an equally good academic foundation. Applicants who are unable to meet these criteria may be considered only if they can document that they are particularly suitable candidates for education leading to a PhD degree.

The appointment is to be made in accordance with the regulations in force concerning State Employees and Civil Servants and national guidelines for appointment as PhD, postdoctor and research assistant.

NTNU is committed to following evaluation criteria for research quality according to The San Francisco Declaration on Research Assessment - DORA.

We offer

- exciting and stimulating tasks in a strong international academic environment
- an open and inclusive work environment with dedicated colleagues
- favourable terms in the Norwegian Public Service Pension Fund
- employee benefits

**Salary and conditions**

PhD candidates are remunerated in code 1017, and are normally remunerated at gross from NOK 449 400 before tax per year. From the salary, 2 % is deducted as a contribution to the Norwegian Public Service Pension Fund.

As a PhD candidate, you undertake to participate in an organized PhD programme during the employment period. A condition of appointment is that you are in fact qualified for admission to the PhD programme within three months.

The engagement is to be made in accordance with the regulations in force concerning State Employees and Civil Servants, and the acts relating to Control of the Export of Strategic Goods, Services and Technology. Candidates who by assessment of the application and attachment are seen to conflict with the criterias in the latter law will be prohibited from recruitment to NTNU. After the appointment you must assume that there may be changes in the area of work.

Work place will be at one of the Faculty's departments, and the person employed must be present at and available to the institution during working hours.

**General information**

A good work environment is characterized by diversity. We encourage qualified candidates to apply, regardless of their gender, functional capacity or cultural background. Under the Freedom of Information Act (offentleglova), information about the applicant may be made public even if the applicant has requested not to have their name entered on the list of applicants.

**About the application:**

The application must contain information about the applicant's background and motivation to complete a PhD-project, including language abilities. The application and project description must be in a Scandinavian language or English. The following attachments must be included:

- Description of the doctoral project project to be carried out during the employment period of up to 10 pages, in accordance with the template at [www.ntnu.edu/hf/phd/project-description](http://www.ntnu.edu/hf/phd/project-description).
- Certificates, including grade transcripts (originals may be requested in the case of an interview)
- Applicants within artistic research may also enclose up to five relevant examples of their artistic work

The applicant must document a high scientific or artistic potential through the project description. The project description is a key element in evaluating the applicants. It is also highly important that the project is feasible within the nominal length of study, which is three years full time, with ½ year set aside for the coursework component.

The successful applicant commits to completing a PhD within the period of employment and the available resources. The applicant must therefore show that they will have access to the necessary equipment and infrastructure to complete the project. PhD research fellows at the Faculty of Humanities will receive up to NOK 150 000, - in working capital (driftsmidler) to complete the project.

Applications that are not sent electronically through the Jobbnorge portal, will not be assessed. Applicants invited for an interview will be asked for references and should bring confirmed copies or originals of transcripts and certificates.

Please contact adviser Gro Lurås (+47 73 59 66 89 or email [gro.luras@ntnu.no](mailto:gro.luras@ntnu.no)) for questions about the positions. For academic questions, contact the head of the PhD-programme or the relevant department. For more information, see the PhD-programme's web site.

Please submit your application electronically via [jobbnorge.no](http://jobbnorge.no) with your CV, diplomas and certificates. Applicants invited for interview must include certified copies of transcripts and reference letters. Please refer to the application number HF 19-028 when applying.

Application deadline: **September 15th, 2019**

NTNU - knowledge for a better world

The Norwegian University of Science and Technology (NTNU) creates knowledge for a better world and solutions that can change everyday life.

Faculty of Humanities

The Faculty of Humanities offers a wide range of study programmes in the humanities, and is Norway's second largest faculty of humanities measured in the number of students. We develop leading academic groups in the action-oriented humanities, as well as innovative and inquiry-based teaching and learning. The Faculty consists of six departments as well as a Faculty administration.

## Funded PhD Studentship on the Irish Research Council's MACMORRIS Project

Maynooth University, Ireland

Deadline for applications: **16 September 2019**

The MACMORRIS project (Mapping Actors and Communities: A Model of Research in Renaissance Ireland in the 16th and 17th Centuries) is a four-year digital-humanities project funded by the Irish Research Council that seeks to map the full range of cultural activity in Ireland, across languages and ethnic groups, from roughly 1541 to 1691. It aims to offer an inclusive account of creative, scholarly, and intellectual activity in a period of conflict, change and innovation which transformed Ireland. In doing so, it will extend, unify and redefine our understanding of sixteenth- and seventeenth-century Ireland, its place in the European Renaissance and in the wider global networks of an emerging modernity.

The project has two objectives. First, it will build a dataset of every figure from or living in or closely associated with Ireland in this period. Secondly, it will use the province of Munster as a case study and, using the biographical and bibliographical data gleaned from the dataset, it will create an interactive map to

identify, geo-locate, and provide biographical and bibliographical information for the totality of cultural producers working in Irish, English, and other languages in Munster between 1569 and 1607.

### **The PhD Researcher**

The MACMORRIS Project seeks to recruit a well-qualified applicant interested in undertaking a research degree at PhD level in a way that complements the project's objective of producing a more inclusive account of early modern Ireland. To that end, we are inviting applications from candidates with research interest in one or more of the following areas: group biography; communities of writers and learned families; patterns of patronage, knowledge exchange, manuscript circulation, and book history; patterns of settlement, conflict, and interactions between communities; translation and cross-cultural exchanges (principally involving Irish, English, Latin, and Spanish). Given the case-study's focus on the province of Munster, an interest in cultural practices and interactions there would be particularly welcome. The ideal candidate will have with a background in one or more of the following: early modern literature, history, archaeology, library science, information management. (Co-supervision with another department, e.g. History, Gaeilge, Classics is possible.) The candidate should have an interest in applied digital humanities and feel comfortable working on an interdisciplinary team.

### **What is funded**

The studentship is for 48 months and include a tax free stipend of €16,000 p.a. and the payment of academic fees, as well as a laptop and travel allowance.

### **Duration**

The studentships are for 48 months.

### **Eligibility**

All applicants must have:

- At least a 2.1 degree at BA and MA level in English, History, Gaeilge, Classics, Comparative Literature, Archaeology (or equivalent) with a strong scholarly grounding in Renaissance literature and early modern Ireland.

### **How to Apply**

Please send a CV and a letter of interest that should include an approximately 100-word description of your proposed research topic to [pat.palmer@mu.ie](mailto:pat.palmer@mu.ie). The deadline for applications is **17.00 on Monday, 16 September 2019**.

## **Four Postdoctoral Fellowships (2 years)**

Technische Universität Berlin, Germany

Deadline for applications: **September 17, 2019**

The International Postdoc Initiative (IPODI) is part of the gender equality strategy of the Technische Universität Berlin and aims to increase the number of female researchers in leadership positions. The IPODI fellowship program is open to outstanding female researchers of all nationalities and from all fields of research represented at TU Berlin. IPODI fellows will find excellent research conditions in one of the seven faculties of TU Berlin. IPODI awards

### **Four Incoming Postdoctoral Fellowships**

Researchers returning from periods of international mobility (research outside Germany), mobility between sectors (working in the private sector) or non-academic mobility (e.g. after parental leave) are especially encouraged to apply.

Applications have to be submitted in English via the IPODI application portal ([www.ipodi.de](http://www.ipodi.de)). For further information, please visit our website ([www.ipodi.tu-berlin.de](http://www.ipodi.tu-berlin.de)) or contact the IPODI office (Dr. Stefanie Schäfer, [info@ipodi.tu-berlin.de](mailto:info@ipodi.tu-berlin.de), +49 (0) 30 314 79842, Technische Universität Berlin, Straße des 17. Juni 135, 10623 Berlin).

## Benefits

### IPODI fellows will receive:

- a two-year employment contract with a salary according to salary group E13 of TVL, including social security and health insurance as well as pension coverage,
- a contribution of €10,000 to the individual research budget, and
- the opportunity for professional training in transferable skills and research management.

## Eligibility criteria

### Conditions for application:

- Applicants must have completed their PhD but may have no more than ten years of research experience after obtaining their doctoral degrees; in exceptional cases an extension of up to three years is possible.
- Applicants may not have resided or carried out their main activity (work, studies etc.) in Germany for more than 12 months in the three years prior to the application deadline.
- The research proposal has to be supported by a cooperating professor of TU Berlin.

### Required documents include:

- an innovative and independent research proposal and a time plan demonstrating how the proposed objectives are to be achieved,
- a letter of motivation detailing career perspectives and motivation to apply for IPODI,
- a completed ethical issues table,
- a letter of support of a cooperating professor of TU Berlin, and
- two external letters of reference.

For further information, please download our [flyer](#) and learn more about the IPODI [fellowship](#) on our website. You will find a guide for applicants as well as detailed information about previous calls in our [downloads](#) section. Please note that all applications have to be submitted through online portal at [www.ipodi.de](http://www.ipodi.de).

## New Generation Thinkers 2020

Call closes: **16:00 Tuesday 8 October 2019**

New Generation Thinkers was launched in November 2010 at Radio 3's Free Thinking Festival of Ideas. Since then, over 500 academics have attended AHRC and BBC workshops and developed programme ideas. Each year 10 academics are selected to be New Generation Thinkers. They have the opportunity to attend training with both the BBC and the AHRC before embarking on a host of public engagement and media opportunities, not least with Radio 3.

This pioneering public engagement scheme aims to develop a new generation of academics who can bring the best of university research and scholarly ideas to a broad audience through working with the media and public engagement. It's a chance for early career researchers to cultivate the skills to communicate their research findings to those outside the academic community.

Each year, up to 60 successful applicants have a chance to develop their media skills, including programme-making ideas with experienced BBC producers at a series of dedicated workshops. Of these up to 10 will become New Generation Thinkers and benefit from a series of unique opportunities such as media and public engagement training with the AHRC and developing their own programmes for BBC Radio 3 including a chance to regularly appear on air. There will also be the possibility of working with BBC TV, putting on events for the Being Human Festival and the chance to become a regular blogger.

BBC Radio 3 and its programmes *Free Thinking*, the *Verb*, the *Essay* and the *Sunday Feature* have provided a platform for debate and commentary from scholars across the world. Many of these feature current and past New Generation Thinkers, many of whom are still making programmes, writing and recording for the BBC. You can listen online to the [2019 New Generation Thinkers recent essays](#) delivered at the Free Thinking Festival.

### Aims

The New Generation Thinkers scheme is a development opportunity for [early career researchers](#) who reside in the UK cultivating their skills to communicate their research findings to those outside the academic community.

While the principal aim of the AHRC is to fund research of the highest quality across a diverse range of disciplines, it also has a duty to enhance the public's understanding of the arts and humanities and communicate that research to people who can make use of it. One of the most effective ways of reaching a public audience, changing public opinion and influencing policy and practice is to work with media organisations such as the BBC.

The BBC also wants to find a new generation of academics who can bring the best of the latest university research and scholarly ideas to a broad audience. This is part of Radio 3's dedication to commissioning and developing emerging talent in music and the arts.

Applications need to be able to propose an engaging and stimulating programme idea as well as show an ability to talk and write about other areas within the arts and humanities in an accessible and interesting manner, with an awareness of a wider listening audience.

### Application process

Applications should demonstrate an engaging and stimulating programme but also demonstrate an ability to talk about other subject areas in an accessible and refreshing manner, with awareness of the wider listening audience. We recommend you listen to the [2019 NGTs' introduction at the 2019 Free Thinking Festival on the BBC website](#) and read the 2019 call [guidance, terms and conditions](#) document.

### Successful workshop applicants

From written submissions to the scheme, up to 60 applicants will be chosen to attend one of three workshops in either Salford or London. At the workshop, you will:

- Learn from BBC staff how they commission, produce and present radio and television programmes
- Workshop programme ideas with the help of other candidates and producers
- Take part in interactive practice sessions to showcase programme ideas and demonstrate their ability to communicate with the listening audience
- Have the chance to speak to AHRC staff about the scheme, AHRC's involvement and UK Research and Innovation more widely
- Meet fellow researchers.

## Final applicants

10 successful applicants chosen from the workshops will become an Arts and Humanities Research Council, Radio 3 New Generation Thinker for 2020. They will:

- Work with BBC producers to develop their own programme ideas for Radio 3 and receive input from BBC Arts
- Be invited to showcase their research and trial their programme idea at the BBC and AHRC events
- Appear regularly on air in Radio 3's *Free Thinking* programme, available as a BBC Arts & Ideas podcast
- Write and present an edition of the Essay for Radio 3
- Have the chance to appear at AHRC events, including the Being Human Festival
- Work with the AHRC on appearances in the wider media
- Write articles for the AHRC blog and the AHRC website
- Attend a two-day session run by the AHRC in London on 21-22 February 2020. This will include a media training course, a photograph and filming session and an evening dinner on the first day.

## How to apply

- Read the call [guidance, terms and conditions](#)
- [Submit your entry online using Je-S](#) (please note Je-S opens for New Generation Thinkers applications on Monday 29 July 2019).

Full information [here](#).

## Other Announcements / Les autres annonces

### Chaire de littératures comparées au Collège de France

Le jeudi 23 janvier 2020 à 18 heures, William Marx donnera la leçon inaugurale de sa chaire de littératures comparées au Collège de France, intitulée : « La littérature, la bibliothèque, le monde ».

Le cours et le séminaire auront lieu le mercredi de 14 heures à 16 heures, du 29 janvier au 13 mai 2020, sur le thème : « Construire, déconstruire la bibliothèque ».

Présentation du cours :

L'histoire de la littérature est difficilement séparable de celle des bibliothèques dans lesquelles sont lues les œuvres littéraires ou qui nous les ont transmises. L'œuvre singulière, particulière, existe à peine par elle-même : elle se détache toujours sur un fond plus ou moins perceptible d'autres œuvres, d'autres textes, parmi lesquels elle fait sens et qui orientent notre compréhension. Toute lecture se fonde sur une comparaison au moins implicite. Comment de telles bibliothèques, matérielles ou immatérielles, se sont-elles constituées depuis l'Antiquité classique ? Comment fonctionnent-elles ? Peut-on concevoir d'autres bibliothèques, d'autres étagères, d'autres listes ou canons, où figureraient d'autres textes que nous ne connaissons pas, perdus, oubliés, négligés ? Qui sait si ces bibliothèques autres ne permettraient pas aussi de donner un sens différent aux textes que nous connaissons – ou croyons connaître –, et d'en renouveler suffisamment la lecture, les enseignements et les plaisirs qu'ils nous donnent ?

Entrée libre.

Informations supplémentaires : <https://www.college-de-france.fr/site/william-marx/index.htm>