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COMPARÉE

NEWSLETTER

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

Update: Extended deadlines for the 9th ESCL/SELC Congress

Imagining inclusive communities in European culture / Imaginer des communautés inclusives dans la culture européenne

- Please submit 300-words abstracts together with a short biography, institutional affiliation (where relevant), and contact details by **30th September 2020** at escl2021.lcm@uniroma1.it and escl2021.dseai@uniroma1.it.

- Panel submissions are welcome. The deadline for complete panel proposals, including a short biography, institutional affiliation (where relevant), and contact details, is **15th September 2020**. Proposals should be sent to escl2021.lcm@uniroma1.it and escl2021.dseai@uniroma1.it.

Acceptance decisions will be notified by **15th January 2021**.

20th-century criticism and theory have acquainted us with the ability of fictional narratives to build or strengthen the identity of nations and classes, often at the expense of other communities. Investigations of the ideological significance of fiction as a tool for social cohesion have insistently stressed its tendency to exclude, debase or misrepresent other groups. A question that has been posed less often is, however, how narrative works manage to build inclusive communities. This question seems of great relevance in relation to the modern period, especially to early modern cultural cosmopolitanism (the “republic of letters”), the universalism of the Enlightenment (with its focus on the nature of man), the construction of “imagined communities” in European nation-states, and the skepticism of nationalist ideologies that has marked significant strains of both modernist and post-modern narrative culture. In recent years, moreover, given the ethical and political issues raised by transnational migrations and globalization, the power of fiction as a tool to question or broaden community boundaries has become more and more significant. And it is likely that it will become all the more so in light of recent social and political developments, such as the resurgence of nationalism in the shape of “sovereignism” and protectionist policies, and the crisis of Europe, both as an idea and as a system of institutions.

The concept of inclusiveness is especially relevant today not only in terms of nation and class, but also of race and gender, while strategies of inclusiveness are being explored in various domains, including translation studies, and applied to all kinds of texts (see for example gender-inclusive Bible translations). The concept of crisis translation, widely investigated today, is also relevant in that it relates to how translation and translations, in periods and areas of political and humanitarian crises, mediate between peoples and individuals belonging to different cultural and linguistic communities.

The aim of this conference is to invite reflections on narrative as a tool for the creation of inclusive communities in European culture, with a focus on a broad range of media (literature, both fictional and non-fictional, including translated literature, films, TV series, graphic novels, videogames) and on all periods, from classical antiquity – in which the grounds for communal thinking were established – to the present day, marked by radical attempts to renegotiate communal identities. We invite, moreover, papers and panels on the part played by criticism, theory, and historiography in envisioning inclusive communities and on the role of translation and circulation of narrative works in Europe. We encourage both narratological readings that highlight the formal language of community-building and political and ideological investigations, comparative or focused on specific contexts.

All papers will be included in sessions with four presenters each, so plan to present on your topic for no more than 20 minutes, inclusive of any audio or visual materials.

Please submit **300-words abstracts** together with a short biography, institutional affiliation (where relevant), and contact details by **30th April 2020** to both escl2021.lcm@uniroma1.it and escl2021.dseai@uniroma1.it.

Panel submissions are welcome. The deadline for complete panel proposals, including a short biography, institutional affiliation (where relevant), and contact details, is **15th April 2020**. Proposals should be sent to escl2021.lcm@uniroma1.it and escl2021.dseai@uniroma1.it.

Acceptance decisions will be notified by **30th October 2020**.

Possible topics and areas include, but are not limited to, the following:

- Comparative literature, world literature and the identity of Europe
- Fiction, national boundaries and European boundaries
- Translation and community-making in Europe
- Europe between the local and the global
- Gender articulations
- Gender-inclusive language
- Gender-inclusive translation strategies
- Crisis translation
- Films and TV shows exploring physical and metaphorical boundaries
- The Borders of Europe: the imperfect overlapping of geography, history and cultural heritage
- The Post-Soviet euroasiatic space: past inclusions and present exclusions
- Ancient and modern traditions: Other perspectives from Caucasian regions and Central Asia
- The role of empires in European literary space
- Colonial narratives and postcolonial counternarratives
- Processes of racialization in Europe
- Black Europe
- Writing transnational migrations
- Migration literature
- Diaspora studies : New identities and new communities
- Narratives of transitions
- Cultural Genomics
- Localism/s: Local communities (cities, towns, villages, neighborhoods) versus national and global
- Reading groups (physical or virtual)
- Fandom communities: groups of comics fans, science-fiction fans, horror fans, cosplayers, rock bands/stars fans, sport fans, etc.
- Cultural representations of European communities (Imagology)

We invite submissions in all disciplines allied to Comparative Literature, including history, the history of art, philosophy, classics, theology, translation studies, Near Eastern studies, Asian studies, and others. Abstracts on all topics will be considered, though priority will be given to those which address our thematic strand.

In addition to parallel sessions on the conference topic, two discussion-based PhD/PostDoc workshops will be organised.

Complementary Views on Anglo-American Fiction: A Critical Comparative Approach

Facultad de Filología, Universidad Complutense Madrid

Research Group: Contextos Literarios de la Modernidad

25-27 November 2020

Deadline : **31 May 2020**

A prominent tendency in English literary criticism during the twentieth century, among others, has been to trace the influence of Anglo-American literature on the literary production of other traditions and languages. This dominance, built upon and ensured by the colonial empire of Britain up until WWII, and by the socioeconomic sway of the United States since the post-war period, has decelerated in the panorama of decolonization and the institution of the global market. This trend seems to have been balanced in the cultural production of the last decades of the millennium, in which the influence of the literatures of other traditions over Anglo-American literature is gradually blossoming, becoming widely and openly acknowledged not only by critics but by the authors themselves. May this be the case, for instance, of Paul Auster who in an unpublished interview with Chris Pace in 1993 stressed his dislike for Jorge Luis Borges – one of the usual suspects in Auster’s intertexts – yet who would recommend the works of the Argentinian decades later in his novel *4 3 2 1* (2017)? After all, as Borges voiced in one of his stories, “That a present-day book should derive from an ancient one is clearly honorable: especially since no one (as Dr. Johnson says) likes to be indebted to his contemporaries.” (27)

To study the reverence that Anglo-American authors hold for their foreign peers is certainly not new since allusions to the masters like Dante, Cervantes or Flaubert have been a staple in the canon. As Eliot asserted in “Tradition and the Individual Talent” (1919), there can be established a continuity between the work of any given author and that of his contemporaries, an interconnectivity that extends to all texts produced in the nation, as well as to the “whole of the literature of Europe” (14). In that regard, we see efforts in literary criticism like those of Paget Toynbee and Oscar Kuhns who exposed the Dantean germ in the lines of many figures from England’s poetic pantheon; or *The Western Canon* (1994) by Harold Bloom, in whose multicultural and multilingual index—albeit with a male Anglo-centric predominance—many authors could have found hypotexts for their stories.

It is the objective of this conference to invite scholars whose research has established connections of relationship, influence or rewriting of literature from other countries on contemporary Anglo-American literary texts. This endeavour finds support in Peter Boxall’s study *Twenty-First-Century Fiction: A Critical Introduction* (2013), in which its author concludes that “The Anglo-American contemporary novel is shaped by its ongoing dialogue with writers from other nations, writing often in languages other than English.” (6) Boxall presents this cultural exchange as a result of the transformation of the concept of national and postnational identity that is taken place in our globalized reality, giving rise to a “global consciousness” (168). Even if we remain skeptic of this totalizing development, it is clear that the hybrid identities constituted in the aftermath of decolonization and diaspora are nurtured in multiple traditions. These, within the context of postcolonial literature, have been articulated in response to the centres of political and cultural authority since, as Bill Ashcroft neatly phrased it, “the empire needs to write back” (6).

This Conference attempts to create a space for academics of different areas, nationalities and cultures where contemporary Anglo-American literature can be approached from the angle of a comparative analysis between different traditions. Although the focus is on contemporary works and authors, submissions that study fiction or poetry from the first half of the twentieth century

are also welcome. Possible topics, or areas of inquiry, may include, but not exclusively:

- Literary exchanges in European literatures: From the Renaissance to the present.
- Reception of the Boom Generation and of Latin American Magical Realism.
- Do classics other than Anglo-American matter?
- Literature of Diaspora and hybrid identities.
- Postcolonial communities: African and Aboriginal literatures.
- Legacies of the East: the Middle East and Asia.

The Conference will be held in English and Spanish.

Proposals must include:

- Paper title, contact information, abstract (250 words including 4-6 keywords), bioprofile (150 words).
- Proposals will undergo a peer-reviewing process in which relevance, quality, methodology and adaptation to the conference's thematic lines will be taken into consideration.

Proposals must be sent to: visionescomplementarias@gmail.com

Key dates:

- Abstract submission extended deadline: **Sunday, 31 May 2020.**
- Notification of acceptance: Monday, 13 July 2020.
- Registration: Tuesday, 1 September 2020 – Thursday, 15 October 2020.
- Conference: 25-27 November 2020

Conference Committee: Manuel Botero Camacho, María Colom Jiménez, Glyn Hambrook, Dámaso López García, Eusebio de Lorenzo Gómez, Félix Martín Gutiérrez, Luis Martínez Victorio, Blanca Puchol Vázquez, Miguel Rodríguez Pérez, Eduardo Valls Oyarzún.

Further information: <https://colimo.wordpress.com/eventos/i-congreso-internacional/>

Beyond Borders: Empires, Bodies, Science Fictions

11-12 September 2020

London Science Fiction Research Community

Keynote Speakers: Dr Nadine El-Enany and Florence Okoye

Deadline: **15 June 2020**

[Full information.](#)

A border, like race, is a cruel fiction
Maintained by constant policing, violence
Always threatening a new map.
from Wendy Trevino, 'Brazilian is Not a Race'

As a result of the ongoing crisis this conference will have to take place online, with the possibility of some optional in-person elements. We think now more than ever is a time to question the role of borders in our lives and so we want to proceed with this conversation. If you have any questions or concerns about this please feel free to get in touch.

Borders are one of SF's most consistent preoccupations, from alien encounters, to narratives of outer space colonisation and on to the construction of walls between worlds. Moreover, the many barriers to entry in the publishing industry mean that borders also shape the conditions under which we read SF and determine whose SF we read. Borders are not always codified or officially policed. Too often, they are invisible, insidious and supported by supposedly benign institutions.

However, while SF has perpetuated the violence of borders, it has also revelled in their transgression. Queer creators, disabled creators and creators of colour have shown us the decolonial and non-binary possibilities opened up by the genre. SF is filled with cyborgs, hybrids and monsters who challenge binary divisions of self/other, animal/human, technological/organic and material/immortal. The body in SF is frequently broken down, expanded or pushed to its limits, as authors imagine new ways of being and strange erotic couplings. At this conference we will explore not only the ways in which SF makes visible the violence of borders, but also SF which imagines their permeability and deconstruction, SF which goes beyond. As Homi Bhabha has argued, ‘to dwell ‘in a beyond’ is [...] to be part of a revisionary time, a return to the present to describe our cultural contemporaneity; to reinscribe our human, historic commonality; *to touch the future on its hither side.*’ We move beyond in order to touch and change what is happening now – we envision borderless futures in order to transform the borders which so cruelly police our present.

For our 2020 conference, the LSFRC invites papers exploring borders in SF. We understand this theme broadly but are particularly interested in papers which address borders as politicised tools used to uphold empires, divide communities and police the bodies of those most marginalised. Our understanding of SF is likewise broad, and we in no way intend to use the traditionally acknowledged borders to the genre to exclude those whose work cannot be neatly defined by the term ‘science fiction.’ We welcome proposals considering SF across all media, as well as papers which frame the efforts of those working to dismantle borders – whether as activists, community organisers or migrants themselves – in terms of their relationship to science fiction.

Please send abstracts of **300 words + 50 word bios**, or any general enquiries to lsfrcmail@gmail.com by **15th June 2020**.

We are delighted to partner with the London Chinese Science Fiction Group and Science Fiction Beyond the West for this event. If you want your paper to be considered for one of their streams please indicate this in your submission.

From the London Chinese Science Fiction Group:

Writing Chinese science fiction in itself is an attempt to cross the ‘invisible’ boundary by which China is always considered ‘the Other’ to the production of English-language SF stories. Following Liu Cixin’s Hugo winning in 2015, Chinese SF writers have been endeavouring to reposition Chinese identity and ‘Chinese-ness’ in the now globalised world characterised by the ‘unevenness’ and ‘commercialism’ of the cultural logic of late-capitalism and post-socialism. Therefore, the stream on Chinese SF for this conference focuses on how Chinese-related SF works, either in literature or other forms, respond to those ‘boundaries’ in their broadest definition.

From SF Beyond the West:

In her introduction to *Palestine +100: stories from a century after the Nakba*, Basma Ghalayini describes science fiction as a luxury. Imagining oneself into the future is a privilege, one which is distributed unevenly across borders of geography, language, and culture. Despite its boundless capacity for world-building and imagining alternative realities, the field of science fiction studies has only recently begun to interrogate how the uneven distribution of futurity is reflected in material histories of the science fiction genre broadly. For this stream, we welcome papers which explore forms of speculation and futurity beyond the West, seeking pathways through which to reconceptualise the borders of the field rather than to qualify them. We welcome submissions which focus on how questions of borders – in any form – are animated by science fiction and speculative fiction from the Global South. Papers may focus on literature, film, art, or any other media through which we may ‘go beyond’.

Possible Topics:

- Science fiction's colonial legacies
- Postcolonial science fiction
- Militarism and empire in SF
- Travel and the myth of the adventuring hero
- Indigenous futurisms
- Afrofuturism, Africanfuturism, Black futurism
- Arab Science Fiction, Arabfuturism, Gulf Futurism
- Decolonial science fiction
- The global history of science fiction – beyond national borders
- Borrowings, appropriations, translations, and transcultural conversations
- Historical and spatial borders
- Colonialism and utopia
- Border and prison abolition
- Migrant rights
- Waste and its uneven distribution across the planet
- Science fiction and/as activism
- The borders of bodies
- Reproductive justice, gestation and surrogacy
- Gender, sexuality and erotics in science-fiction
- SF and border transgression: hybrids, monsters and cyborgs

Pockets, Pouches & Secret Drawers: AN INTERDISCIPLINARY CONFERENCE

Thursday 3 - Saturday 5 December 2020

Institute of Modern Languages Research, Senate House, Malet Street, London WC1E 7HU

Deadline: **26 June 2020**

Lucy Locket lost her pocket,
 Kitty Fisher found it.
 Not a penny was there in it
 But a ribbon round it.

The title of this conference refers to enclosed places, deception and privacy, focusing on three spatial areas – the body, clothing and furniture. For Baudelaire the weight of memories is like a desk full of hidden drawers; for Carroll the white rabbit's pocket drives Alice down into Wonderland. Houses contain rooms, which contain furniture with secret contents; bodies enclose pouches, wombs, systems, membranes. All enclosures imply possible exposure but also protect themselves against revelation – why and how? Do boys' pockets differ from girls'? Is a poacher's coat, lined with hidden pockets, quite different from the mechanism by which drawers spring out of an eighteenth-century lady's *escritoire* to carry when she travels? What is the 'person' that hides things about itself? This topic crosses many disciplinary boundaries as well as languages, centuries and media. The conference will include three keynote speakers, a performance by a magician, a dinner and break-out sessions.

Please send proposals for a 20-minute paper (or for a panel of three 20-minute papers) to the two organisers, Naomi Segal (n.segal@bbk.ac.uk) and Jean Owen (ojean27@yahoo.com). The proposal should comprise your name, email address & academic affiliation if any; a 300-word abstract, with title, and a 100-word mini-bio.

Deadline: 26 June 2020

‘How small the cosmos (a kangaroo's pouch would hold it), how paltry and puny in comparison to human consciousness, to a single individual recollection, and its expression in words!’ Vladimir Nabokov, *Speak, Memory*

KEYNOTE SPEAKERS

Jack Ashby, Dept of Zoology, Cambridge (<https://www.zoo.cam.ac.uk/directory/jack-ashby>)
‘Marvelling at marsupials: pouches in nature’

Carolyn Sargentson, Independent scholar & consultant, formerly Head of Research, V&A
(<https://www.carolynsargentsonconsulting.com/>)

‘Furniture as theatre: performing secrecy, surveillance and subterfuge’

Jenny Tiramani, The School of Historical Dress (www.theschoolofhistoricaldress.org.uk)

'Gendered pockets: the difference in pockets worn by men and women c.1500-1900'

MAGICIAN

Yoshikatsu Shinozawa, SOAS (<https://www.soas.ac.uk/staff/staff72857.php>)

‘Now you see it...’

CONFERENCE FEES

CONFERENCE FEES **Standard £60** **Students/Unwaged £30**

Booking will open on 13 July 2020 & close on 30 October 2020

NUMBERS ARE LIMITED: PLEASE BOOK EARLY

EARLY CAREER BURSARIES COMPETITION

opening 10 July 2020 & closing 10 August 2020

Poétiques et poésie de l'insecte

Colloque organisé par Yvan Daniel et Alain Montandon (CELIS - Université Clermont-Auvergne) en collaboration avec Jessica Wilker (ALITHILA - Université de Lille).

Maison des Sciences de l'Homme, Clermont-Ferrand

20-21-22 maj 2021

Date limite : **15 juillet 2020**

Le projet de ce colloque est l'étude des représentations de l'insecte, à travers les cultures et les époques, afin d'examiner plus spécifiquement pour quelles raisons et en quoi l'insecte peut être un élément poétique.

Cet élément poétique, qu'il s'agira de cerner et de définir, apparaît en littérature, principalement dans le texte poétique, y compris lorsqu'il croise l'approche entomologique dans ce qu'on a appelé la poésie scientifique.

Les fabulistes tout d'abord n'ont pas manqué d'utiliser l'insecte à des fins didactiques et moralisatrices, quitte à faire fi de toute connaissance entomologique (ce qui fut reproché à plusieurs reprises à La Fontaine). Cette tendance semble s'inverser dans la poésie scientifique qui fait la belle part à l'insecte à partir de sources savantes (chez Delille ou Le Roux par exemple).

Comme image de l'autre vie, l'altérité de l'insecte est un élément d'élection pour la poésie, il suppose la révélation mystérieuse d'une vie seconde parce que cachée. Il y a donc du secret dans cette existence pleine de merveilleux, et dans le même temps du sublime en lui, du fait même qu'il est au-delà de l'humain, de son monde de perception et de compréhension, au-delà du langage. À ces qualités propres à animer l'écriture poétique, s'ajoute les possibilités de son infinie diversité.

Aussi, s'il apparaît d'abord comme un motif et une thématique dans le poème, l'insecte suggère ou suscite différentes poétiques, c'est-à-dire différentes écritures, aussi variées que lui. Il peut

servir de support imaginaire et symbolique, avec des intentions qui peuvent être moralisatrices et parfois même théologiques, ou plus simplement plaisantes. Et aussi bien illustrer les connaissances et les approches des sciences de l'observation du monde naturel – et en particulier bien sûr de l'entomologie et de l'éthologie. La petitesse de l'insecte semble alimenter une poétique du minuscule, de la précision et du détail. On pourra donc par exemple s'intéresser aux petites proses poétiques, comme aux aphorismes ou en Extrême-Orient la tradition du haïku, où les insectes trouvent toute leur place.

Si l'on trouve partout des insectes qui se faufilent dans les textes poétiques, il y en a certains qui prennent une place non seulement décorative, mais aussi ontologique. L'insecte bruit, cherche le rythme et le verbe sonore.

Et ils sont nombreux, des *Géorgiques* de Virgile aux poèmes de William Blake à Victor Hugo, de Saint-John Perse à Philippe Denis, de Jules Renard à Rilke, de Desnos à Maurice Carême, de Nerval à Michaux, de Ronsard à Éluard, de Théocrite à Verlaine, mais aussi chez Goethe, Barthold Heinrich Brockes, Heine, Rilke Hugo Ball, chez John Keats, John Donne, Andrew Marvell, William Oldys, William Roscoe, Emily Dickinson, William Empson, chez Fernando Arrabal, Lorca, Ramon Gomez de la Serna, Pablo Neruda, *etc.*

Qu'il soit baroque, romantique, symboliste, surréaliste, image de beauté ou de laideur, l'insecte incarne des métamorphoses lyriques, grotesques, humoristiques, spirituelles. Ami de la théologie comme de dame nature, scientifique ou écopoétique, il envoûte, charme, et interroge.

Les pattes de mouche du poète inscrivant le vers sur la blancheur du papier veulent sans doute une poésie chrysalide impatiente de l'envol vers la lumière, les couleurs et le vide du ciel.

L'insecte poète attend vos contributions.

Les propositions de communication (indiquant un titre et un résumé de 300 mots maximum, accompagnés d'une courte notice bio-bibliographique) doivent être envoyées **le plus tôt possible et avant le 15 juillet 2020**, conjointement à Yvan Daniel (yvan.daniel@uca.fr)

Jessica Wilker (jessica.wilker@free.fr) et Alain Montandon (alain.montandon@uca.fr).

Comité scientifique : Rodriguez Antonio (Université de Lausanne) ; Yvan Daniel (Celis, UCA) ; Laurie-Anne Laget (Sorbonne Université) ; Laurent Folliot (Sorbonne Université) ; Bénédicte Mathios (Celis, UCA) ; Alain Montandon (Celis, UCA) ; Beatrice Nickel (Ruhr-Universität Bochum) ; Claire Placial (Université de Lorraine) ; Jessica Wilker (Alithia, Université de Lille).

16th International *Connotations* Symposium: Metagenre

Connotations: A Journal for Critical Debate

July 25 - 29, 2021

Ruhr University Bochum / Eberhard Karls University Tübingen

Venue: Hotel „Haus am Weinberg“ St. Martin (Germany – in the beautiful vineyards of Palatine)

Deadline: **1 November 2020**

It has often been observed that Shakespeare's *Midsummer Night's Dream* is a metaliterary and metadramatic play. It presents not only the rough course of true love but also the glories and failures of the poetic imagination and of theatrical illusion, most obviously so in connection with the play within the play performed by Bottom and his fellows. What has less often been pointed out is the argument about genre(s) that is conducted in *A Midsummer Night's Dream*. Peter Quince refers to the play within the play as a "most lamentable comedy" (1.2.11); the list of entertainments offered to Theseus describes it as "tragical mirth" (5.1.57). More than 300 years later, Ford Madox Ford similarly plays with the term *tragedy* in *The Good Soldier*. The narrator of the novel initially rejects the label of tragedy for the events he is presenting, preferring to

describe them as “the saddest story,” but by the end of his narrative he has changed his mind, calling the story a tragedy indeed. Our symposium will focus on works that, like the *A Midsummer Night’s Dream* and *The Good Soldier*, reflect on the genre(s) to which they belong; this self-reflection may be either explicit or implicit. Questions to be dealt with include: What are the techniques used to make self-reflexive statements about genre? Are parodies by definition examples of metagener? Do the reflection on genre and the performance of genre in one and the same work support or undermine each other? Is metagener an indication of genre change or genre crisis? Are some genres more likely to become self-reflexive than others (e.g. sonnets about sonnets)? How significant is the concept of genre after the romantic emphasis on originality and uniqueness? It should be noted that the proposal is not about self-reflexiveness in general (metafiction, metadrama, metahistory ...) but about metagener.

Please send an abstract (300 words max.) to the editors of *Connotations* by **November 1, 2020**: symposium2021@connotations.de.
More information: www.connotations.de

THE ITALIAN PHILHELLENIC MOVEMENT AND THE GREEK WAR OF INDEPENDENCE

Chair of Modern Greek Language and Literature, Department of European, American and Intercultural Studies, Sapienza University of Rome
9-11 November 2021, Sapienza University of Rome

Deadline: **30 December 2020**

Under the Patronage of the ROMA SAPIENZA FOUNDATION

In collaboration with the BICENTENNIAL INITIATIVE 1821-2021¹

The 1821 Greek War of Independence was the first rebellion against the Ottoman Empire that was crowned with success, and at the same time it was the first uprising during the European Restoration that led to the creation of a modern state (1832).

Several causes led to the uprising of the Greeks against the Sublime Porte in 1821, amongst which were the movement of neoclassicism, theorised in Rome by the archaeologist and art historian Johann Joachim Winckelmann and the painter and art theorist Anton Raphael Mengs; the intervention of Catherine the Great in the Mediterranean during the 1770s, and the consequent Treaty of Kuchuk-Kainarji (1774) that greatly promoted Greek interests and favoured the further spread and strengthening of the diaspora throughout Europe; and the formation of a Greek national consciousness under modern terms, under the influence of both the ideals of the Enlightenment and the French Revolution, and the work of Greek and European scholars.

During the second half of the 18th century, these significant historico-political and cultural developments not only did not go unnoticed by the European society of the time, but they also gave rise to the formation of the Philhellenic movement, which in the first half of the 19th century had a major impact in Europe and part of the American continent.

Particularly in Italy, the geographical proximity, the long-lasting contact and coexistence between Italians and Greeks, the Napoleonic wars, the consequences of the Congress of Vienna

¹ National Bank of Greece, Eugenides Foundation, Foundation for Education and European Culture, Bodossaki Foundation, Captain Vassilis & Carmen Constantakopoulos Foundation, Social and Cultural Affairs Welfare Foundation (KIKPE), Lambrakis Foundation, the A.C. Laskaridis Charitable Foundation, Aikaterini Laskaridis Foundation, John S. Latsis Public Benefit Foundation, A.G. Leventis Foundation, B&M Theocharakis Foundation for the Fine Arts & Music, Michael N. Stassopoulos-VIOHALCO Public Benefit Foundation, Onassis Foundation.

in 1815, as well as a series of other social, political and cultural conditions prevailing at the time in the Italian peninsula were the reasons why the Philhellenic movement enjoyed great popularity and rapid dissemination. During the first decades of the 19th century and mainly from 1821 onwards, the movement became a common reference point among many Italian intellectuals, artists, writers, historians and politicians. Furthermore, in many cases the Greek War of Independence triggered heated debates that seem to have played an important role in the rapprochement between the Italian states and to have influenced the process of political unification that led in 1861 to the establishment of the Kingdom of Italy.

Literature, theatre, history, music, fine arts and folklore are just some of the areas where the Italian Philhellenic movement, through a multitude of works, has left its indelible mark by creating a cultural heritage that never concealed its political perspective and promoted a European thought that recognised the contribution of Greek culture in shaping a common European identity.

For these reasons, the conference intends to highlight and study all aspects of the Italian Philhellenic movement related to the period of the preparation, the beginning, the events and the aftermath of the Greek War of Independence, especially those which illuminate the European perspective of the Greek 1821 Revolution. The subject of the conference is particularly offered for interdisciplinary, cultural and intercultural approaches that this scientific meeting wishes to promote and to which it wishes to give prominence. Part of the conference will be dedicated to the female voices of the Italian Philhellenic movement.

The conference's areas of interest are:

1. Literature
2. History
3. Music
4. Theater
5. Fine arts
6. Political sciences
7. Cultural studies
8. Translation
9. Comparative studies
10. Gender studies.

The conference will be held at the Sapienza University of Rome, and it aims to host original and unpublished high-level scientific papers that will be selected by members of the scientific committee using a double-blind peer review method.

Interested parties are kindly requested to submit their paper proposals by the **30th of December 2020** to the following email address: convegno1821sapienza@gmail.com, under the subject **“CONVEGNO 1821”**. The attached proposal should include:

1. Title
2. A summary of a maximum of 1000 characters (in English)
3. Language of the paper (Italian, Greek, or English)
4. Name and surname
5. Affiliation and position.

The proceedings of the conference will be published. The Chair of Modern Greek Language and Literature is committed to partially cover the expenses of the conference speakers.

SCIENTIFIC COMMITTEE

President

Antonello Folco Biagini, Roma Sapienza Foundation

Scientific Coordinator

Christos Bintoudis, Sapienza University of Rome

ORGANIZING COMMITTEE President

Christos Bintoudis: mpintoudis@gmail.com **Coordinator**

Francesca Zacccone: cattedraneogreco@uniroma1.it

Important dates and information

Submission of proposals deadline: **30th of December 2020**

Notice of acceptance: **30th of January 2021**

Conference: **9–11 November 2021**

Venue: **Sapienza University of Rome**

Languages and paper duration: **Italian, Greek, English / 20 min. Secretary**

Orietta Boldrini Alessandro Filippetti Antonella Fulli Alessio Scrivano Alessandro Taddei

Technical support

Giovanni Imperi

Email: cattedraneogreco@uniroma1.it

Communication with the Chair of Modern Greek Language and Literature

Christos Bintoudis

Email: mpintoudis@gmail.com

Address: Cattedra di Lingua e Letteratura Neogreca Dipartimento di Studi Europei, Americani e Interculturali Edificio “Marco Polo”, Piano II, Stanza 206 Circonvallazione Tiburtina 400159 – Roma, Italia

Calls for Contributions / Appels à contribution

Annual Issue of the InterDISCIPLINARY Journal of Portuguese Diaspora Studies (IJPDS) 2020

Deadline: May 31, 2020

The *InterDISCIPLINARY Journal of Portuguese Diaspora Studies (IJPDS)*, founded in 2012, is a double-blind, peer-reviewed, scholarly journal with both print and online versions. The journal is published annually in the fall/winter. Also part of this academic journal is the publication of special thematic issues that engage with aspects of Portuguese diaspora studies, both traditional and modern. Drawing upon an interdisciplinary inquiry, *IJPDS* fosters research on the Portuguese diaspora, from multidisciplinary, comparative, and global perspectives within thematic areas that embrace the Humanities and the Social Sciences.

IJPDS represents original scholarship receptive to interdisciplinary topics and theoretical contexts spanning the diversity and variety of research interests. We welcome submissions of original works (scientific essays, fiction, documents, poetry) not under consideration elsewhere, and in English, Portuguese, Spanish or French.

The editors of the *InterDISCIPLINARY Journal of Portuguese Diaspora Studies (IJPDS)* welcome original research in any area of the discipline, theoretical orientation or methodology pertaining to Portuguese diaspora studies. We welcome submissions of original research for the Annual Issue, and proposals for Special Issues.

A submission for publication in *IJPDS* is with the understanding, and under the author's warranty, that it has not been previously published nor is being considered for publication elsewhere.

Contact: iblayer@brocku.ca // dmscott@anderson.edu

<http://portuguese-diaspora-studies.com/>

Autofiction and Humour: Special Issue of Life Writing (Autumn 2021)

Deadline for proposals: **20 June 2020**

Submission of first drafts of papers: **1 November 2020**

One of the main features of autofictional literature is its so-called ability to “sit on the fence” (Lejeune) and be simultaneously fictional and referential. Throughout the theoretical discussions on autofiction this has overshadowed some of its other features. This special issue explores one of them, namely the as-of-yet rarely addressed humorous dimension of autofictional writing, including the aesthetic, narrative and social function(s) of humour in autofictional literature. In 1996, Marie Darrieussecq, a French scholar who almost overnight became a literary celebrity with the publication of *Pig Tales* (*Truismes*), published an article entitled “Autofiction, a non-serious Genre” (“L’Autofiction, un genre pas sérieux”) in which she ironically lauded autobiography only to better support autofiction’s creativity and its noncommittal attitude toward reality. Even if Darrieussecq meant “non-serious” to denote a less respected, frowned-upon subcategory of autobiographical discourse, now almost 50 years after Doubrovsky first coined the term, it’s worth considering if indeed autofiction is a non-serious mode of writing, although along a different understanding of the non-serious than Darrieussecq’s.

Freud defined humour as a defence mechanism, a way of keeping reality at bay while still focusing on it. This could also describe the way autofiction relates to autobiographical practices and their attempt to describe somebody’s reality. Judging for example by the grandiloquent buffoonery of Bret Easton Ellis’s *Lunar Park*, the wry self-deprecating tone of Ben Lerner’s *10:04*, and by how J.M. Coetzee pokes fun at his alter-ego in *Scenes from Provincial Life*, at times verging on self-parody, it seems high time to consider autofiction’s humorous dimension.

One of the comic features of autofiction lies in its capacity to mock the seriousness of the genre it seemingly belongs to and, taking Darrieussecq’s rhetorical twist as a perfect example, seems to sneer at autobiography’s desperate dependence on facts and memory knowing that both have been shown to be fluctuating and labile (see for instance Mark Rowlands’s *Memory and the Self: Phenomenology, Science and Autobiography*, 2017). Even if a writer such as Mary Karr scathingly pointed out in *The Art of Memoir* (2015) that this aspect has often been regarded as carte blanche by some memoirists to publish blatant lies, she also rightfully reminded us that this inherent fallibility of our memory doesn’t call into question the validity of autobiography as long as it’s aware of this flaw. Another comic feature stems from an amused, sometimes ironic outlook on life and on those who try to put it on paper. In other words, autofiction often generates “ironic signals with regard to the reality of reported facts” (“signaux ironiques quant à la réalité des faits rapportés,” Colonna). Of course, this doesn’t imply that autofictional literature foregoes all claims to narrate any form of reality, but it frequently does so through tongue-in-cheek humour. As noted by Yves Baudelle, even in more serious autofictions such as Chloé Delaume’s or Camille Laurens’s, often conjuring up ghosts and the general theme of Thanatos, this “phantasmagoria is only tolerated in a humorous mode, which bestows upon it both its specificity and its function” (“cette fantasmagorie n’est tolérée que sur le mode humoristique, ce qui lui confère à la fois sa spécificité et sa fonction”). Thus, autofiction’s very referential logic could be described as “apotropaic.” In *Ariadne’s Thread*, J. Hillis Miller, focusing on realistic fiction’s essential flaw, wonders why “this dissolution of its own fundamental fiction [is] as constant a feature of realistic fiction as the creation of the fiction of character in the first place,” suggesting that “the function is apotropaic. It is a throwing away of what is already thrown away in order to save it.” Is autofiction trying to save autobiography and simultaneously make a joke out of it? This might be the very core of its ironical nature.

We encourage cross-disciplinary and comparative approaches and papers discussing primary

texts in any language. Proposed articles may consider the humorous dimension(s) of autofictional literature through themes like, but not limited to, those listed above.

Practicalities and schedule:

Deadline for proposals (300 words): **20 June 2020**

Authors will be notified if their proposal can be accepted for peer review by the end of July.

Deadline for sending in first drafts of papers: **1 November 2020**

Peer-review process and corrections: January-March 2021

Final publication: **Autumn 2021**

All submissions need to be sent with a brief bio, which includes title, institutional affiliation and e-mail address.

Below is the link to the journal's instructions for authors:

<https://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rlwr20>

Please submit to: Alexandra Effe (alexandra.effe@wolfson.ox.ac.uk), Marie Lindskov Hansen (marie.lindskov.hansen@fu-berlin.de), Arnaud Schmitt (arnaud.schmitt@u-bordeaux.fr)

Contact Info:

Marie Lindskov Hansen (marie.lindskov.hansen@fu-berlin.de)

Alexandra Effe (alexandra.effe@wolfson.ox.ac.uk)

Arnaud Schmitt (arnaud.schmitt@u-bordeaux.fr)

Appel à contribution pour un ouvrage collectif: *Voyage et Scandale*

Date limite: **31 juillet 2020**

[Site web](#).

Xavier de Maistre, *Voyage autour de ma chambre* :

« Mon cœur éprouve une satisfaction inexprimable lorsque je pense au nombre infini de malheureux auxquels j'offre une ressource assurée contre l'ennui, et un adoucissement aux maux qu'ils endurent. Le plaisir qu'on trouve à voyager dans sa chambre est à l'abri de la jalousie inquiète des hommes ; (...) enfin, dans l'immense famille des hommes qui fourmillent sur la surface de la terre, il n'en est pas un seul, — non, pas un seul (j'entends de ceux qui habitent des chambres) qui puisse, après avoir lu ce livre, refuser son approbation à la nouvelle manière de voyager que j'introduis dans le monde. »

En ces temps difficiles de confinement mondial, où le *Voyage autour de ma chambre* de Xavier de Maistre est souvent cité (<https://www.franceculture.fr/litterature/lire-voyage-autour-de-ma-chambre-un-texte-o-combien-dactualite>) et nous amène à repenser notre rapport à la mobilité, toute l'équipe du Centre de Recherches sur la Littérature des Voyages (www.crlv.org) vous souhaite une bonne santé et vous propose des voyages virtuels à travers l'enregistrement de ses journées d'études en ligne et ses différentes ressources textuelles et iconographiques, ainsi que l'appel à contribution ci-dessous.

Argument :

On a trop longtemps associé le voyage (réel ou fictionnel) à ses effets bénéfiques. Ainsi, il permettrait le décentrement, la découverte de l'Autre, la mise en perspective des cultures et religions : Homère, Apulée, Montaigne, Voltaire ou l'abbé Barthélémy ont fait école. Certains voyagent pour se soigner (Montaigne), pour retrouver le calme, voire l'inspiration, d'autres pour remonter aux sources culturelles. Mais, par exemple, avant ou derrière le Grand Tour (en lui-même moralement scandaleux, cf. Gilles Bertrand, *Le Grand Tour revisité*), n'y a-t-il pas déjà parfois l'ombre d'un scandale familial, ou au contraire le désir du scandale ? Ainsi, Flaubert et

Maxime Du Camp, qui n'en sont pas à leurs premières frasques, embarquant pour l'Orient, espèrent bien se livrer à des facéties exotiques tout bonnement scandaleuses... Et si nous changions notre façon de voir, et envisagions le voyage sous l'angle du choc (cette surprise indignée devant une personne ou une œuvre non conformiste), choc individuel ou collectif, double syndrome de l'Inde et de Florence ? Ou encore si nous envisagions le voyage comme la découverte de ce qui semble incompréhensible, dérange profondément, que l'écrivain tente tout de même de saisir ?

Empruntons pour une fois les chemins scabreux (Dominique Bertrand parle d'« écriture traversière »), difficilement accessibles, jalonnés de difficultés qui incitent à trébucher, sur le chemin de la foi, de la morale et de la raison, des convenances et de l'éducation, et voyons comment le voyage met l'individu hors de lui, révèle une part innommable : il se sent libéré de ses chaînes et est tenté par le plongeon dans l'Inconnu, le grand mal. Quels sont ces écrivains-voyageurs qui créent autour d'eux une aura sulfureuse, dont la renommée les précède en faisant frissonner le public d'incompréhension, d'inquiétude ou de réprobation ? Quels sont ceux qui, grâce au scandale de leurs écrits ou de leurs actes ont permis la transformation d'un monde figé, ou au contraire, sont restés scandaleusement incompris ? Que rapportent ceux qui se font les échotiers des chroniques de cours étrangères scandaleuses ? Pensons aussi aux retours des enfants prodiges et les questions que soulèvent de telles expériences. Dans le récit scandaleux, y a-t-il intégration ou perpétuation de la différence ?

Les libertins, Don Juan et Casanova en tête, voyagent et séduisent, dans l'accumulation des conquêtes et des souffrances, comme preuves insatiables de l'existence, au grand dam de la Morale, mais aussi des bonheurs individuels. Sade fait deux voyages en Italie (et deux récits) avant de produire cette œuvre scandaleuse qu'est *Juliette* : le scandale est-il dans une civilisation italienne décadente ou dans l'expansion incontrôlée des instincts naturels ? L'Italie est bien « le territoire du désir anglo-saxon » (Yves Clavaron). Mais en France, des intellectuels du début du siècle (Gide, Montherlant...) profitent de l'« exotisme » du Maghreb pour assouvir leurs penchants sexuels réprimés en Europe sans que personne ne se récrie : la chaleur, la couleur exotiques recouvrent pudiquement les scandales viatiques. Un peu avant, Freud voyageait en Italie pour tenter de définir cet indicible scandaleux qu'est l'inconscient... Gauguin fatigué raconte dans *Noa Noa* comment il découvre Tahiti, y prend femme de treize ans et revit. Jean-Jacques Bouchard visite l'Italie en hérétique et homosexuel et laisse dans ses *Confessions* un « amas de raffinements d'obscénités ». James Joyce dans *Ulysse* fait, lui, scandale en 1922 avec une journée de l'errance sexuelle d'un homme chaste attendant sa Pénélope. Les figures mythiques et les parodies mythologiques sont convoquées pour dire le scandale de la guerre chez Claude Simon, par la puissance écrasante de la matière, son autonomie, sa putréfaction (*La Route des Flandres*, *L'Acacia*). Mais avec Céline, la farce, l'humour s'invitent dans le *Voyage* pour dénoncer la folie humaine (voyages sur *L'Amiral Bragueton*, *L'Infanta Combitta* et le *San Tapeta* – tout un programme sexuel), ou le scandale de l'injustice permanente dans *Mort à crédit* (exemple des torgnoles et du tricar, ou du voyage en Angleterre), scènes qui écoûrent et font rire tout à la fois. Sur un mode plus poétique, Jules Romains (*Les Copains*) raconte, au cours d'un voyage à bicyclette, la scandaleuse atteinte aux bonnes mœurs organisée par une bande d'amis dans deux malheureuses sous-préfectures du Puy-de-Dôme. Plus récemment, Michel Houellebecq alimente la chronique des scandales médiatiques d'œuvres désenchantées, comme *Lanzarote* et *Plateforme*, par le traitement de sujets scandaleux (la pédophilie, le tourisme sexuel) ainsi que par la confusion de sa posture d'écrivain qui n'est d'ailleurs pas sans rappeler celle de Céline...

Empan :

Les contributions en langue française porteront en priorité sur des textes d'écrivains voyageurs

du XVI^e siècle au XXI^e siècle.

Les études portant sur des textes viatiques de fiction sont aussi bienvenues.

Axes :

1. Scandales historiques et biographiques. Quels sont ces écrivains-voyageurs qui sont sujets de scandale ou qui révèlent un scandale, mais aussi qui font ou publient des récits des scandales liés à leur voyage (chroniques de cour...) ?
2. Scandale et littérature de voyage. Le rapport direct du voyage au scandale. Comment le voyage permet-il la *libération* scandaleuse, comme celle de l'*eros peregrinus* ? Ou quelle est au contraire la position du voyageur qui juge la scène *estrange* scandaleuse ?
3. Scandale, stylistique et psychocritique. Quel traitement subit la scène scandaleuse dans la littérature viatique (viol, cannibalisme...), et de quelle manière l'écrivain modifie-t-il (ou non) ses propres codes de bienséance – *horresco referens* – pour raconter ? L'écriture viatique impose-t-elle une mise en scène à la crudité première du scandaleux et *fabrique*-t-elle le scandale ?
4. Scandale et mélange des genres. Le scandale peut-il être comique ? L'humour noir est-il de mise dans la littérature de voyage ? Quel(s) genre(s) et quel(s) ton(s) ressorti(ssent) au scandale ? De nombreux sous-genres intègrent le voyage dans leur dynamique interne, comme pour une part de la littérature érotique. L'on pourra aussi considérer l'étude des voyages temporels qui, en déplaçant le scandale d'une époque à une autre, le rendent dicible.
5. Scandale et modernité. Quelle est la portée du scandale et de la transgression dans un monde où, comme le constatait Lévi-Strauss dans *Tristes Tropiques*, l'ici et l'ailleurs sont identiques ? « Ce que d'abord vous nous montrez, voyages, c'est notre ordure lancée au visage de l'humanité. » D'ailleurs, le voyage n'est-il pas lui-même devenu scandaleux, s'il est polluant, voire spéciste ? De ce fait, outre la dimension anthropocène, la prise en charge éthique du discours anti-voyage scandaleux trouve aussi sa place (« Quelques-uns achèvent de se corrompre par de longs voyages », La Bruyère).

La proposition argumentée ne devra pas dépasser 3 500 signes (espaces comprises) et précisera dans quel(s) axe(s) elle souhaite s'insérer. Elle sera suivie d'une courte bio-bibliographie.

Les argumentaires sont à envoyer avant le 31 juillet 2020 à : voyagescandale-patrick@yahoo.com
La publication sera portée par le Centre de Recherche de Littérature de Voyage (CRLV) et le Centre Interdisciplinaires Études Littéraires Aix-Marseille (CIELAM), et éditée par les Éditions Classiques Garnier.

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KREMENETS COMPARATIVE STUDIES

Volume X, 2020

Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets (Ukraine)

ISSN 2311-262X

Deadline: **August 1, 2020**

Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets (Ukraine) invites you to submit a paper to the 10th annual scientific journal *Kremenets Comparative Studies*.

The aim of the scientific journal is to unite philologists in order to exchange opinions on modern researches of literary and linguistic phenomena in a comparative aspect. The journal encourages submission in but not limited to the subjects of comparative literature and linguistics:

1. Theoretical and Methodological Conceptions of Modern Comparative Literature and Linguistics.
2. Imagological, Postcolonial, Receptive and Intertextual Aspects of Comparative Literature.
3. Interdisciplinary Approach in Comparative Literature and Linguistics.
4. Contrastive Linguistics.
5. General Literary Studies and Linguistics.
6. Translation Studies.
7. World Literatures: Poetics, Theory and History.
8. World Cinema as Narrative Art.
9. Gender and Identity in Literature and Language.

“Kremenets Comparative Studies” is indexed in **Index Copernicus International (ICV 2018: 66.45)** (http://journals.indexcopernicus.com/++_p24782122_3.html).

REQUIREMENTS TO ARTICLES

1. Text editor MS Word of any version, format A4; parameters of the page: all fields – 2,5 cm; type – Times New Roman, indentation retreat – 1,25 cm, line spacing – single, size of type of the report – 14; in the right corner – author’s initials and surname; in a line – the title typed with capital letters in the center of the page; in a line – main text of the article.
2. References in the text are to be in square brackets: the number of a source in the list, then the cited page or page range: [8, p. 56-57]. If you make references to several sources, their numbers are separated with a semi-colon: [1; 3]. Quotations from scientific articles, monographs and other sources are to be typed with double quotation marks. Notes (in the end of the page or after the main text) are not permitted. No pagination. Average volume of the article – not less than 15-20 thousand printing symbols (7-10 pages). Materials with less than 15.000 printing symbols are not to be considered by the editorial board.
3. The list of bibliographic references should be arranged alphabetically (in a line space after the article). References – MLA style. First give the literature in Cyrillic alphabet, then – Latin.
4. Annotation and keywords in English should be given in a line space after the list of bibliographic references (size of type – 12). An annotation should contain author’s last name and initials, title of the article in full and its annotated content (200-250 words).

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

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

Languages of the journal – English, Ukrainian, German, Polish, Russian, and French.

The publication fee (6 US dollars / Euros a page) should be paid only after receiving a confirmation letter from the editorial board.

The publication fee includes postal charges of sending one print copy of the journal to the author (co-authors pay extra publication fee and postal charges).

The paper has not been previously published, nor is it before another journal for consideration.

All research articles undergo double blind peer review process. The papers also will be screened for (auto)plagiarism and when identified the paper will be rejected. The Editorial Board may decline articles with technical errors or those, which need considerable stylistic correction. The authors of the accepted articles will be allowed to make corrections in accordance with the suggestions of the reviewers and submit final camera-ready papers within the stipulated deadline. www.kremenets-comparative-studies.webnode.com.ua

DEADLINES:

01.08.2020. – submission of materials and applications.

01.10.2020. – notification of acceptance of the articles.

15.10.2020. – payment for printing the articles and postal charges.

December, 2020. – postal distribution of the scientific journal to the authors and libraries.

The expected term of publishing – **November, 2020.**

APPLICATION FORM

First name, last name, and patronymic (fully) _____

Academic degree _____

Academic title _____

Position _____

Institution _____

Contact phone number _____

Address for correspondence _____

E-mail _____

L'insecte au miroir des livres pour la jeunesse : Présences, représentations, discours

Date limite : 1^e septembre 2020

*Regardez cette troupe infecte
Aux mille pattes, aux cent yeux :
Rotifères, cirons, insectes
Et microbes plus merveilleux
Que les sept merveilles du monde
Et le palais de Rosemonde !*

Guillaume Apollinaire
« Orphée », Bestiaire, 1911

Dans le cadre du programme quinquennal de recherche « Des insectes et des hommes », porté par le CELIS à l'Université Clermont-Auvergne, cet appel à contributions propose de s'attacher à la présence des insectes, à ses modalités et à ses enjeux dans la littérature pour la jeunesse. L'ouvrage sera soumis à expertise pour une publication dans la collection « Littérature » des Presses universitaires Blaise Pascal.

Abeilles, papillons, fourmis, coccinelles..., les insectes investissent les livres pour enfants dès qu'une production spécifique leur est adressée : en 1658, l'*Orbis sensualium pictus* de Comenius, largement diffusé à travers l'Europe, leur consacre plusieurs pages illustrées en distinguant

« insectes volants » et « insectes rampants » ; en 1810, *Le Petit Buffon illustré*, réédité tout au long du XIX^e siècle, puis régulièrement imité au siècle suivant, ne manque pas de développer un chapitre sur les insectes. Quant aux écrits de l'entomologiste Jean-Henri Fabre, qui marient approche scientifique et autobiographie, ils restent présents dans l'édition contemporaine pour la jeunesse². Souvent classés comme « utiles » *versus* « nuisibles³ », ces petites bêtes suscitent dans le domaine du livre de jeunesse la double réception mise en évidence par Apollinaire dans son *Bestiaire* : la profusion des insectes convoqués, fictionnalisés et magnifiés par l'iconographie fait davantage pencher la balance vers la fascination plutôt que vers la répulsion.

Alors que la présence animale s'affiche comme caractéristique majeure des livres pour la jeunesse, et en particulier lorsqu'ils s'adressent aux enfants, la catégorie des insectes n'a inspiré que quelques articles et n'a pour l'instant fait l'objet, en France, d'aucune étude monographique. Dans « Le petit zoo de l'enfance⁴ » comme dans l'entrée « Animal » du *Dictionnaire du livre de jeunesse*⁵, Isabelle Nières-Chevrel ne mentionne que deux albums mettant en scène des insectes⁶. L'introduction du numéro des *Cahiers Robinson* consacré aux « Présences animales dans les mondes de l'enfance⁷ » ne comporte aucune allusion à l'univers des insectes. Ces travaux rejoignent une tendance observable dans l'ample réflexion suscitée, ces dernières décennies, par la question animale : les insectes semblent se trouver à la marge de cette question, comme si ces « vivants minuscules⁸ » représentaient la catégorie la plus excentrée de l'animal et du non-humain. D'où l'intérêt de questionner ces figures de l'altérité pourtant si présentes dans toutes les sphères de la représentation, et en l'espèce, dans les livres pour la jeunesse.

Les classiques de la littérature qui ont placé l'insecte au cœur de leur diégèse franchissent les frontières éditoriales à travers différentes formes d'adaptation ou de réappropriation : sont revisités, entre autres, *Le Scarabée d'or* d'Edgar Poe ou *La Métamorphose* de Kafka⁹. Du côté des classiques de l'enfance, s'imposent d'inoubliables personnages d'insectes qu'il convient d'interroger, jusque dans leurs figurations transmédiatiques : le grillon parlant de *Pinocchio*, les insectes croisés par Alice dans ses voyages *Au Pays des Merveilles* et *De l'autre côté du miroir*, *Maïa l'abeille* de Bonsels¹⁰, les compagnons du jeune héros de *James et la grosse pêche* de

² Jean-Henri Fabre, Sylvie Bessard, *Bestioles : bousier glouton, mante religieuse assassine, fourmi ravisseur et autres souvenirs entomologiques*, Toulouse, Milan, 2017.

³ Guillemette Tison, « Le bestiaire des écoliers de la III^e république », *Cahiers Robinson*, n° 34, 2013, p. 39-40.

⁴ Isabelle Nières-Chevrel, *Introduction à la littérature de jeunesse*, Paris, Didier Jeunesse, « Passeurs d'histoires », 2009, chapitre 6, p. 139-154.

⁵ Isabelle Nières-Chevrel, « Animal », *Dictionnaire du livre de jeunesse*, sous la dir. d'I. Nières-Chevrel et Jean Perrot, Éditions du Cercle de la Librairie, 2013, p. 33-37.

⁶ Il s'agit de *La petite chenille qui fait des trous* d'Éric Carle (1969) et de *Deux fourmis* de Chris Van Allsburg (1988).

⁷ Florence Gaiotti, « Introduction », *Cahiers Robinson*, *op. cit.*, p. 5-10.

⁸ Le n° 803 de la revue *Critique* consacré aux « vivants minuscules » observe que « les insectes sont souvent aux marges de la question animale. [...] C'est que l'insecte semble être un étrange oxymore : un vivant insensible, comme si quelque chose en lui était déjà mort. », p. 291, 2014.

⁹ Voir l'étude du manga de Hideshi Hino, *L'Enfant insecte* par François Quet, « Devenir autre : l'instant de la métamorphose », dans *Métamorphoses en culture d'enfance et de jeunesse*, sous la dir. d'Anne-Marie Mercier-Faivre et Dominique Perrin, Bordeaux, Presses universitaires de Bordeaux, « Études sur le livre de jeunesse », 2020, p. 245-256.

¹⁰ Mathilde Lévêque, « Relire *Maïa l'abeille* aujourd'hui », *Strenæ* 5, 2013
<https://doi.org/10.4000/strenae.1005>

Roald Dahl...

Dans un secteur dominé par l'intention éducative, les documentaires sont les premiers à s'emparer des insectes, mais, pour rendre le savoir aimable, ils inventent des dispositifs littéraires propres à divertir dans le même temps le jeune lecteur. En 1864, Zulma Carraud insère ses leçons sur les guêpes, cousins, forficules, mouches, dans des saynètes dont les protagonistes sont des enfants, et elle va jusqu'à donner la parole à la fourmi pour lui faire conter ses aventures¹¹. Au XXI^e siècle, Thierry Dedieu dissimule son statut d'auteur derrière la figure d'un savant japonais qui raconte avec humour la vie des insectes : la série des « Sciences naturelles du professeur Tatsu Nagata » convoque ainsi le pou, l'abeille, la fourmi, le phasme, le pyrrhocore...

Au-delà du documentaire fictionnalisé, les insectes circulent dans tous les genres littéraires adressés à la jeunesse, à commencer par les contes et les fables où ils sont soumis aux codes du merveilleux et/ou à la transmission d'un enseignement moral. Jean-Henri Fabre en convient lui-même lorsqu'il prend sa loupe pour relire « La cigale et la fourmi » : « La renommée se fait surtout avec des légendes ; le conte a le pas sur l'histoire dans le domaine de l'animal comme dans le domaine de l'homme. L'insecte, en particulier, [...] a son lot de récits populaires dont le moindre souci est celui de la vérité¹² ». Les partis-pris iconographiques jouent leur rôle dans cette interprétation, telles les illustrations des *Fables* de La Fontaine de Granville à Thierry Dedieu en passant par Boutet de Monvel et Félix Lorioux.

On trouve des insectes aussi bien en poésie – les *Histoires naturelles* de Jules Renard sont omniprésentes dans l'édition pour la jeunesse – qu'au théâtre (dans *Prête-moi tes ailes* et *Un amour de Libellule*, Dominique Paquet met en scène un dialogue philosophique entre enfant et insecte). Dans le domaine du roman, et singulièrement dans le roman policier, les aventures du scarabée-détective de Paul Shipton (*Tirez pas sur le scarabée*, *Un privé chez les insectes*), régulièrement rééditées, ont fait école. Les romans pour adolescents ou *young adults* qui relèvent des genres de l'imaginaire (science-fiction, dystopie, *fantasy*) font également un usage notable des insectes, dont la présence traduit les inquiétudes suscitées par l'avenir d'une planète et d'une condition humaine également menacées¹³. Enfin, les genres graphiques du livre de jeunesse – album, bande dessinée, manga – offrent d'étonnantes représentations de l'univers des insectes. Jean Perrot a consacré plusieurs articles au papillon, « insecte emblématique » dans lequel il voit « un objet hautement significatif et un "index", un indicateur mettant en lumière la cohérence des systèmes de pensée et de culture¹⁴ ». Il s'est attaché à l'insecte cher à Nabokov à partir des albums de Frédéric Clément qui déploie dans ses images ses splendeurs diaprées et le phénomène de la métamorphose.

Pour étudier la problématique des insectes telle qu'elle se présente dans la littérature pour la jeunesse d'hier à aujourd'hui, diverses pistes et approches peuvent être envisagées.

À l'heure où la communauté scientifique s'alarme de leur disparition programmée, nombre de publications visent sans doute à éveiller chez le jeune lecteur une conscience écologique, qu'il s'agisse de la production à caractère documentaire – on privilégiera celle qui narrativise et

¹¹ Zulma Carraud, « Les aventures d'une fourmi », dans *Métamorphoses d'une goutte d'eau, suivies des Guêpes, de La Fourmi, de La Goutte de rosée, etc.*, Hachette, 1864, p. 91-127.

¹² Jean-Henri Fabre, *Mœurs des insectes*, Morceaux choisis extraits des *Souvenirs entomologiques*, Paris, Delagrave, 1950, p. 1.

¹³ On se souvient du rôle des fourmis dans le classique de la SF de Clifford D. Simak, *Demain les chiens* (1952).

¹⁴ Jean Perrot « Du papillon. Contes et fables pour les enfants du XVII^e siècle à nos jours », *Diogène*, 2002/2 n° 198, p. 49-65. Article disponible en ligne à l'adresse : <https://www.cairn.info/revue-diogene-2002-2-page-49.htm>

fictionnalise la vie des insectes – ou de l’actualisation des textes patrimoniaux¹⁵.

On pourra s’intéresser à la manière dont l’insecte est sollicité et considéré par les différents genres littéraires du domaine : mis en scène au théâtre, objet d’instantanés poétiques, de fantasmes romanesques... Une attention particulière sera accordée aux représentations iconographiques.

À travers la diversité des œuvres proposées, il faudra se demander si l’insecte intéresse en lui-même ou en tant que personnage symbolique : ainsi la métamorphose peut être envisagée aussi bien comme une question scientifique que comme un motif littéraire. Certaines fictions font de lui un substitut du héros enfant, et neutralisent sa différence, mais peut-être l’insecte résiste-t-il davantage à l’anthropomorphisme que d’autres espèces.

En tout cas, qu’il soit héros, compagnon ou comparse, apprivoisé ou maintenu dans sa radicale altérité, par son apparence et par son comportement individuel et social, l’insecte nous constraint au décentrement pour soupeser les notions de nature et de culture. Se pencher sur ces êtres si différents et d’une telle diversité dans l’ordre du minuscule questionne sans doute à la fois la condition humaine et la condition animale, comme l’écrivait Guillevic dans le poème conclusif du recueil *Pas si bêtes !*, consacré pour un tiers aux insectes :

*De me voir devant vous,
Je suis seul tout à coup.
Je souffre d’être un autre
Et me voudrais des vôtres.*

Les propositions de contribution – 400 mots, un titre et un corpus d’étude, ainsi qu’une brève présentation de l’auteur – seront transmises **au plus tard le 1^e septembre 2020**, délai de rigueur, à christiane.connan-pintado@orange.fr

Calendrier

1 ^e avril 2020	Appel à contributions
1 ^e septembre 2020	Date limite d’envoi des propositions de contribution
1 ^e octobre 2020	Réponse du comité scientifique
1 ^e avril 2021	Date de remise des articles

Comité scientifique

Pascale Auraix-Jonchière, Université Clermont-Auvergne, CELIS
Gilles Béhotéguy, Université de Bordeaux, TELE
Christiane Connan-Pintado, Université de Bordeaux, TELE, associée au CELIS
Virginie Douglas, Université de Rouen, ERIAC
Cyrille François, Université de Lausanne
Esther Laso y León, Université d’Alcalá de Henares, LIJEL-UAM et @ling-UAH
Francis Marcoin, Université d’Artois, Textes et cultures
Alain Montandon, Université Clermont-Auvergne, CELIS
Nathalie Prince, Le Mans Université, 3LAM
Catherine Tauveron, Université de Rennes, CELLAM, associée au CELIS

Forms and metamorphosis of “non conscious” before and after Freud:

¹⁵ Voir l’actualisation du conte des Grimm, « La reine des abeilles » par Dominique Peyrache-Leborgne, « Nature et spiritualité dans les contes des Grimm : prodromes d’une conscience écologique », dans *Éco-graphies. Écologie et littératures pour la jeunesse*, sous la dir. de Nathalie Prince et Sébastien Thiltgès, Rennes, Presses universitaires de Rennes, « Interférences », 2018, p. 52-61.

“scientific ideologies” and literary representations

Between XI.21 (May 2021)

Edited by Silvia Contarini, François Bouchard, Rudolf Behrens

Deadline: **30 October 2020**

www.betweenjournal.it

In the wake of recent French and German studies that attempted to outline a history of psychology before Freud, with a particular emphasis on the literary field, this call for papers proposes to scrutinize in a more systematic way the various forms of the “non conscious” (independent or complementary of psychoanalysis) developed by “scientific ideologies” from the end of the 19th century to the Modernist period. We intend to focus on their reception by literature, in the Italian cultural arena, at the beginning of the 20th century, which is mostly ignored by European scholars.

By “non conscious” we mean all the phenomena that govern individual behavior outside the sphere of will and reason, regardless of epistemological category. In this sense, “non conscious” as we intend it doesn’t square precisely with the psychoanalytic concept of the unconscious but instead relates to the so-called paradigm of the unintentional (Jacqueline Carroy).

The papers will follow two lines:

1. investigate the literary survival of late-19th-century psychological thought in the avant-garde period (Dada, surrealism, futurism, and so on), mostly with regard to automatisms and the mechanics of dreams and hallucinations, and their use in a parodic or distorting way;
2. explore the relationships between literature, psychology and other human sciences, such as ethnography, with regard to the representation of the “non conscious” in the so-called primitive mentality, or political anthropology, in as far as it relates to the collective mechanics of suggestion.

Interested parties are invited to contact the editors before sending their contributions if they would like more precise information or if they have doubts about the relevance of their proposal.

Proposals (articles ready for publication and accompanied by abstracts) must be sent by **30 October 2020** following the instructions available on *Between*'s website, on the submissions page.

The articles finally accepted will be published in **May 2021**.

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 silvia.contarini@uniud.it

The Hodges Foundation for Philosophical Orientation: Philosophical Prize Competition

How does the digitization of our world change our orientation?

Deadline: **October 25, 2020**

It is obvious that the digitization of our world changes our orientation. But how does it do this? To orient oneself means to successfully find one's way in an ever-changing world. Our world seems to transform more rapidly than ever before, at least in part due to the digitization of its production and communication processes themselves. By means of digital technologies, production and communication becomes easier; but at the same time, we have to master the transformations that permeate both our everyday life and our political, economic, legal, scientific, artistic, and ethical orientations. How do the new digital technologies fit to the conditions and

structures of our human orientation? What do their fittings enable and promise, what will they preclude, constrain or render impossible?

The philosophical prize competition is organized by the *Hodges Foundation for Philosophical Orientation*, which is based on Werner Stegmaier's philosophy of orientation, which investigates the conditions and structures of everyday human orientation. Stegmaier's original German book *Philosophie der Orientierung* (2008) has been translated by Reinhard G. Mueller in an abridged and improved version to *What is Orientation? A Philosophical Investigation* (Berlin/Boston: De Gruyter, 2019).

For this prize competition, the foundation expects new contributions (not yet published in any form) from various points of view, of any length, and with promising philosophical perspectives. Authors may connect to the book *What is Orientation?* but are not required to do so. In any case, they should offer new insights and prospects concerning the digitization of our orientation. The preferred language is English. **The deadline for the submissions is October 25th, 2020.**

The foundation provides the following prize awards:

1st prize award: \$25,000

2nd prize award: \$15,000

3rd prize award: \$10,000

Special student award: \$5,000 (if no student is among the first 3).

The jury consists of the board of the *Hodges Foundation for Philosophical Orientation* (Mike Hodges, Tina Hodges, Werner Stegmaier, Reinhard G. Mueller) and two additional reviewers. The award-winning contributions will be first published on the website of the *Hodges Foundation for Philosophical Orientation*.

For more information, see www.hfpo.com

or please contact:

- Dr. Reinhard G. Mueller, Executive Director of the Hodges Foundation for Philosophical Orientation: reinhard.mueller@hfpo.com

- Prof. Werner Stegmaier: werner.stegmaier@hfpo.com

Publications / Publications

Books / Livres

Women's Literary Tradition and Twentieth-Century Hungarian Writers

Renée Erdős, Ágnes Nemes Nagy, Minka Czóbel, Ilona Harmos Kosztolányi, Anna Lesznai Anna Menyhért

Translator: Anna Bentley

Series: [Women Writers in History](#), Volume 3

Brill Rodopi, 2020.

More information [here](#).

[Facebook page](#).

In *Women's Literary Tradition and Twentieth-Century Hungarian Writers*, Anna Menyhért presents the cases of five women writers whose legacy literary criticism has neglected or distorted, thereby depriving succeeding generations of vital cultural memory and inspiration. A best-selling novelist and poet in her time, Renée Erdős wrote innovatively about women's experience of sexual love. Minka Czóbel wrote modern trauma texts only to pass into literary

history branded, as a result of ideological pressure in communist times, as an 'ugly woman'. Ágnes Nemes Nagy, celebrated for her 'masculine' poems, felt she must suppress her 'feminine' poems. Famous writer's widow Ilona Harmos Kosztolányi's autobiographical writing tackles the physical challenges of girls' adolescence, and offers us a woman's thoughtful Holocaust memoir. Anna Lesznai, émigrée and visual artist, wove together memory and fiction using techniques from patchworking and embroidery.

Autore/personaggio: interferenze, complicazioni e scambi di ruolo. Autori e personaggi complessi nella contemporaneità letteraria e transmediale

Francesca Medaglia

ISBN: 978-88-89604-48-9

[ResearchGate page](#).

This book explores the way the traditional barrier between author and character is broken down in fictional and transmedial texts, and how this process affects narration. Bearing in mind the well-known concept of "the death of the author" and that the character's role in fiction has changed over time, this analysis investigates narrative complexity within literature and transmediality. By comparing a corpus of mainly modern and contemporary fictional texts, this book aims to offer an alternative to traditional investigative tools. Examining the author's interference in the lives of their characters has often yielded interesting – as well as unforeseen and markedly ironic – results. On the one hand, these results demystify the traditional idea that equates real life with the character's fictional world. On the other, it highlights the underlying paradox that conceives of a character as a real person. As for the investigation of transmedial texts, the tools that have been applied by film and television studies scholars over the last two decades appear to be too closely linked to theoretical frameworks focusing mainly on society and mass-media and therefore seem inadequate to the purpose of this study. Hence, the approach used here relies on existing frameworks developed within literary criticism and comparative studies. This has allowed for a detailed analysis of transmedial paratextual elements, an essential part of fictional texts and their forms. These elements are instrumental to the dissemination of a complex narrative model that restricts the resulting outcome to the purely literary sphere. For both fictional and transmedial texts, this study manages to unveil the functions and interferences of actantial roles, which prove to be extremely important from a theoretical and literary standpoint.

The Persian Whitman: Beyond a Literary Reception

Behnam M. Fomeshi

Leiden: Leiden University Press, 2019.

More information [here](#).

Walt Whitman, a world poet and the father of American free verse, has been read by diverse audiences from around the world. Literary and cultural scholars have studied Whitman's interaction with social, political and literary movements of different countries. Despite his continuing presence in Iran, Whitman's reception in this country has remained unexplored. The Persian Whitman examines Whitman's heretofore unexplored reception in Iran. It is primarily involved with the "Persian Whitman," a new phenomenon born in diachronic and synchronic dialogue between the Persian culture and an American poet.

Ambiguity in Charlotte Brontë's *Villette*

Olga Springer

Vandenhoeck & Ruprecht, 2020

More information [here](#).

Charlotte Brontë's final novel *Villette* (1853) is associated with ambiguity because of its open ending: Does M. Paul return to narrator-protagonist Lucy Snowe or is he killed in a storm raging on the Atlantic? Taking its famous ending as a starting point, this study explores *Villette* as a text in which ambiguity is all-pervasive in various ways. Among these is the narrator's ambivalent attitude toward herself and others, epitomised in her stylistic idiosyncrasies. The links between ambiguity and doubt are explored through an analysis of Lucy's signature phrase, "I know not," expressive of her existential doubts and questioning attitude toward the world. The analysis moreover focuses on the motif of the oracle as a traditionally ambiguous utterance, and explores its relevance in the context of the generic tradition of *Villette* as a fictional autobiography. Another focus is the interplay of figurative and literal levels of meaning in the allegorical episodes, creating ambiguity.

A Quest for Remembrance: The Underworld in Classical and Modern Literature

Madeleine Scherer and Rachel Falconer, contributing eds.

London: Routledge, 2020. ISBN 978-0-367-35886-0.

More information and table of contents [here](#).

A Quest for Remembrance: The Underworld in Classical and Modern Literature brings together a range of arguments exploring connections between the descent into the underworld, also known as *katabasis*, and various forms of memory. Its chapters investigate the uses of the descent *topos* both in antiquity and in the reception of classical literature in the nineteenth to twenty-first centuries. In the process, the volume explores how the hero's quest into the underworld engages with the theme of recovering memories from the past. At the same time, we aim to foreground how the narrative format itself is concerned with forms of commemoration ranging from trans-cultural memory, remembering the literary and intellectual canon, to commemorating important historical events that might otherwise be forgotten. Through highlighting this duality this collection aims to introduce the descent narrative as its own literary genre, a 'memorious genre' related to but distinct from the quest narrative.

Imagining Afghanistan: Global Fiction and Film of the 9/11 Wars

Alla Ivanchikova

Purdue UP, 2019.

[PDF available for free](#).

Imagining Afghanistan examines how Afghanistan has been imagined in literary and visual texts that were published after the 9/11 attacks and the subsequent U.S.-led invasion—the era that propelled Afghanistan into the center of global media visibility. Through an analysis of fiction, graphic novels, memoirs, drama, and film, the book demonstrates that writing and screening "Afghanistan" has become a conduit for understanding our shared post-9/11 condition. "Afghanistan" serves as a lens through which contemporary cultural producers contend with the moral ambiguities of twenty-first-century humanitarianism, interpret the legacy of the Cold War, debate the role of the U.S. in the rise of transnational terror, and grapple with the long-term impact of war on both human and nonhuman ecologies.

Post-9/11 global Afghanistan literary production remains largely NATO-centric insofar as it is marked by an uncritical investment in humanitarianism as an approach to Third World suffering and in anti-communism as an unquestioned premise. The book's first half exposes how persisting anti-socialist biases—including anti-statist bias—not only shaped recent literary and visual texts on Afghanistan, resulting in a distorted portrayal of its tragic history, but also informed these texts' reception by critics. In the book's second half, the author examines cultural texts that challenge this limited horizon and forge alternative ways of representing traumatic histories. Captured by the author through the concepts of deep time, nonhuman witness, and war as a multispecies ecology, these new aesthetics bring readers a sophisticated portrait of Afghanistan as a rich multispecies habitat affected in dramatic ways by decades of war but not annihilated.

Philosophy's Treason: Studies in Philosophy and Translation

David Morgan Spitzer (ed.)
Vernon Press, 2020.

[More information.](#)

Philosophy's Treason: Studies in Philosophy and Translation gathers contributions from an international group of scholars at different stages of their careers, bringing together diverse perspectives on translation and philosophy. The volume's six chapters primarily look towards translation from philosophic perspectives, often taking up issues central to Translation Studies and pursuing them along philosophic lines. By way of historical, logical, and personal reflection, several chapters address broad topics of translation, such as the entanglements of culture, ideology, politics, and history in the translation of philosophic works, the position of Translation Studies within current academic humanities, untranslatability within philosophic texts, and the ways philosophic reflection can enrich thinking on translation. Two more narrowly focused chapters work closely on specific philosophers and their texts to identify important implications for translation in philosophy. In a final "critical postscript" the volume takes a reflexive turn as its own chapters provide starting points for thinking about philosophy and translation in terms of performativity.

From philosophers critically engaged with translation this volume offers distinct perspectives on a growing field of research on the interdisciplinarity and relationality of Translation Studies and Philosophy. Ranging from historical reflections on the overlap of translation and philosophy to philosophic investigation of questions central to translation to close-readings of translation within important philosophic texts, *Philosophy's Treason* serves as a useful guide and model to educators in Translation Studies wishing to illustrate a variety of approaches to topics related to philosophy and translation.

Literarische (Mehr)Sprachreflexionen

Barbara Siller and Sandra Vlasta (ed.)
Praesens Verlag, forthcoming in October 2020.
[Further details.](#)

Das vorliegende Buchprojekt versteht sich als Beitrag zur aktuellen Diskussion über literarische Mehrsprachigkeit. Es setzt den Schwerpunkt auf die Verbindung von Texten von AutorInnen und wissenschaftlichen Beiträgen zu deren Werk: Rund fünfzehn AutorInnen, die im deutschsprachigen Raum publizieren, kommentieren in poetologisch-reflexiven oder literarischen Texten die Mehrsprachigkeit in ihrem Schreiben, Beiträge von WissenschaftlerInnen zu den

einzelnen SchriftstellerInnen setzen sich mit deren literarische Mehrsprachigkeit aus literaturwissenschaftlicher Sicht auseinander.

Doctoral theses / Thèses de doctorat

On Murder Reconsidered as One of the Fine Arts: Dismantling the Binary of Gendered Gazes in Literary and Filmic Representations of Violence

Dr Michael Monaghan, Dublin City University, Ireland (PhD awarded 2019)

Jean-Philippe Imbert (DCU, Primary Supervisor) and Prof. Michael Cronin (Trinity College Dublin, co-supervisor)

In his late-Romantic essay "On Murder Considered as One of the Fine Arts", Thomas De Quincey identifies a cultural preoccupation with the aestheticisation of violence and the lionisation of the sovereign subject's power over the passive victim. In this approximation, the artist-murderer is a subject who triumphs by annihilating a figure that is perceived as feminine or Other. There thus lies a misogyny at the heart of De Quincey's murderer-as-artist, and the masculine exceptionalism which thrives on this has helped perpetuate the myth of the criminal hero/anti-hero. Figures such as Dostoevsky's Underground Man, Wilde's Dorian Gray, Highsmith's Ripley and Harris's Hannibal Lecter permeate Western culture to this day.

The ubiquity of this artist-murderer is emblematic of a problem which pervades wider society, from online misogyny, explored by Angela Nagle, to the phenomenon of mass shooting, as explored by Lisa Downing. The main tropes explored in this thesis—of the artist murderer, the queer murderer and the *femme fatale*—have all been established in this spirit, in which a masculinised perspective, written in a code of phallic symbolism, prevails.

The misogyny which underpins this is rooted in a long-standing sexualisation of the image of the feminine that is predicated on masculine domination and ownership, as John Berger explores. This thesis analyses this violent relationship between the subject and the image in literature, as well as aestheticised murder in literature as a form of ekphrasis. Artist and psychoanalyst Bracha Ettinger's theories of the matrixial offer a means of decoding representations of the subject-image relationship, and works in which these traditional paradigms of gender are undermined are highlighted. Therefore, a discourse of ekphrasis guided by matrixial theory will be brought to light which wrests the image of the feminine and the Other out of the violent hands of tradition.

Sexuality and the Chicana/o Detective: Identity and Violence in Alicia Gaspar De Alba and Michael Nava's Mystery Fiction

Dr María de los Ángeles Lara-Jaén, Dublin City University, Ireland

Jean-Philippe Imbert (DCU, Primary Supervisor) and Dr Catherine Leen, Maynooth University (co-supervisor)

This doctoral thesis looks at how queer Chicana/o detectives investigate, from an outsider/insider point of view, identity politics and violence as related to sexuality and gender roles. In particular, this thesis aims to make a comparative analysis between the mystery works of Chicana/o writers Michael Nava and Alicia Gaspar de Alba. This study is predominantly informed by Chicana/o, Detective Fiction, Feminist and Queer Studies.

Until the 1970s, the dominant traditional discourse in detective fiction had placed ethnic and homosexual characters in a marginal position. Traditional mystery narratives subordinated and

limited these characters to a negative representation. In the last decades, this restrictive style has gradually morphed with the introduction of ethnic and queer sleuths.

The purpose of my research is to examine how detective fiction has been a suitable genre, for Nava and Gaspar de Alba, to explore sexuality issues within the Chicana/o community and examine homophobia and violence in a transnational context.

The inclusion of indigenous and non-indigenous critical theories to support this research will allow this thesis to offer an emic and etic approach to Chicana/o culture. It will also negotiate differences and similarities between those theories developed from inside the Chicano culture and those constructed from the outside.

The Trauma of the Body in the Drama of Artaud, Beckett and Genet: A Paradox of the Speaking Being

Dr Sarah Meehan O'Callaghan, Dublin City University (PhD awarded 2020)

Jean-Philippe Imbert (DCU, Primary Supervisor) and Dr Francesca Counihan, (Maynooth University, co-supervisor)

The mind-body problem has perplexed scholars, philosophers and thinkers for centuries if not millennia. This doctoral thesis addresses an epistemology of the body in its regard to subjectivity through an analysis of the drama of Artaud, Beckett and Genet. A fundamental premise in this study is that there is a traumatic and alienating dimension to embodiment which is resistant to expression within representation systems. In particular, the ideas of Jacques Lacan, as they concern language, the body and trauma are applied to considering the representation of the body within the dramatic works. Hence, a fundamental principle in this thesis is that the human being is a divided subject regarding the body. The structure of this thesis is interdisciplinary and creates a dialogue between psychoanalytic studies, theatre studies, disability studies, and the subject of the body in the dramatic works of the three authors. The purpose of this encounter between disciplines is to formulate a mutually augmenting dialectic where the end 'product' regarding a knowledge of the body is a synthesis of this work. This approach aims to avoid the limitations of applying a theory to a subject that presumes a knowledge of the body a priori. Through a reading of specific texts and performances, this proposal challenges narratives and simplifications of the relationship between mind and body that permeate sociocultural discourse. The structure of the thesis consists of an overview of the background to the topic of the body and the context of the authors in chapter 1. A Lacanian account of the body and its application to theatre in Chapter 2. Chapters 3 and 4, focus on analyses of specific dramatic works. Finally, in chapter 5, I provide a comparative analysis of the theme of the body in the work of the three authors.

Journals / Journaux

Caietele Echinox

Issue on "Imaginaires de l'alterité II. Approches littéraires et artistiques"

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CLC Web: Comparative Literature and Culture

Special Issue: **Poetry in Israel: Forging Identity**

Ed. Chanita Goodblatt

Issue 22.1 (March 2020)

[Full texts.](#)

Comparative Critical Studies

Volume 17, Issue 1, February 2020

Edited by Richard Hibbitt, Will McMorran and Francesca Orsini

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Romanticism

Vol. 26, issue 1, April 2020

Article: Rachel Falconer, “Wordsworth’s Soundings in the *Aeneid*”

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Status Quaestio[n]is

Translation and the non-literary text: from early to late modern English

Editor: Iolanda Plescia

Issue no. 17 (2019)

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This issue of *Status Quaestio[n]is*, an open access journal of the Department of European, American and Intercultural Studies at Sapienza University of Rome, investigates ‘non-literary’ texts - defined as texts whose main aims are not of an aesthetic nature but rather of a communicative, informative, didactic, persuasive, and/or descriptive one - in translation in a historical-linguistic perspective, with particular regard to the early and late modern English periods. The authors in this issue explore travel writing, historiographical discourse, religious language, and language devoted to didactic concerns alongside medical and scientific texts – all areas of interest when investigating the rise of English as a language of learned communication, gradually replacing Latin and incentivizing the translation of texts from continental languages. The contributions show how blurred lines were in the period between the literary and the non-literary, and paint a lively picture of translation in early modern Europe.

Prismatic Jane Eyre

The website *An Experiment in the Study of Translations: Prismatic Jane Eyre* is live at 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 \(OCCT\)](#).

Recent article: [On Touching in the Arabic Jane Eyre](#)

Yousif M. Qasmiyeh, *Prismatic Jane Eyre*'s Arabic researcher, explores the verb "touch" in one of the Arabic translations of *Jane Eyre*.

Central European Cultures (CEC)

Central European Cultures (CEC) is an open-access and print journal dedicated to advancing dialogue between researchers of cultural history and theory in Central Europe. It aims to publish new findings that address Central European literary and cultural history from the Middle Ages to the present, including its links to general literary and cultural theory. In particular, we welcome studies that are comparative, relevant both regionally and globally, and open up new perspectives on this part of Europe on an international level. Our ultimate goal is to accelerate information exchange within and outside the region, between researchers who are often separated from each other by linguistic and cultural barriers, and to provide a platform that is dedicated to a comparative, balanced and scholarly evaluation of Central European cultural phenomena. The journal is open to cross-cultural approaches not only thematically, but also chronologically: it examines the literary phenomena of the region from medieval times to the present. On the other hand, we intend to undertake extensive review activities to mediate the result of Central European research to the English-speaking public.

In addition to the studies and the review section, CEC will occasionally provide opportunities to publish thematic issues organized by a guest editor. The journal is published twice a year under the auspices of Eötvös University in Budapest.

Positions / Positions

Assistant Professor, Languages and Literature, College of Humanities and Social Sciences

United Arab Emirates University

Deadline for applications: **30 June 2020**

Job Description

The Department of Languages and Literature of the College of Humanities and Social Sciences at the United Arab Emirates University in Al Ain (UAE) invites applications for a faculty position (Assistant Professor) starting Fall 2020. The successful applicant will be expected to teach a broad range of English Literature courses as well as General Education and Minor courses. Applicants should be native speakers of English who are able to document a good research record and an active research agenda, with a specialization in any area of literary criticism, British, American, or Anglophone literary studies. Experience and expertise in Drama and/or Film Studies will be an advantage. Please submit a Letter of Interest and your Curriculum Vitae.

Minimum Qualification

Applicants must have an earned doctorate in the applicable field from a reputable North American university. The ability to teach undergraduate courses is a must. Technical, professional experience and an awareness of online-teaching is a plus.

Preferred Qualification

PhD from a reputable North American University

Apply [here](#).

Assistant Professor of English (permanent, full-time)

Institute of Applied Technology, Ajman (Emirate) (AE)

Deadline: **10 August 2020**

[Full information](#).

Fatima College of Health Sciences (FCHS) was established by the Institute of Applied Technology in 2006, an aim to meet the United Arab Emirate's growing need for the skilled healthcare professionals. The college started by offering the BSc in the Nursing program and has since then expanded to offer other degree programs in Health Sciences like Pharmacy, Emergency Health, Physiotherapy, and Radiology. The college has a Foundation program called General Requirement Unit to support the students on the entry level. FCHS has campuses based in Abu Dhabi, Al Ain, Ajman, and Al Gharbia in the UAE.

We are seeking to appoint an Assistant **Professor** English (or other ranks subject to experience & publications) **from** the academic year 2020/2021. Applicants must have a **PhD**, Doctorate of Philosophy in English from a reputable university

We offer an attractive tax free salary package.

Please note that only shortlisted candidates will be contacted for interview.

Applicants can submit their full CV with contact details to Violla.Tshabalala@iat.ac.ae

Please quote the Job Number **THE05/FCHS**.

Lecturer in Comparative Literature (permanent, part-time)

The University of Chicago

Humanities Collegiate Division

Deadline: **March 28, 2021 at 11:59 PM Eastern Time**

[Full information](#).

During the autumn, winter, and spring quarters of the 2020-21 academic year the Humanities Collegiate Division and the Department of Comparative Literature may have part-time teaching opportunities in the Department of Comparative Literature.

Further information about the Department of Comparative Literature can be found in the University of Chicago's College Catalog,

<http://collegecatalog.uchicago.edu/thecollege/comparativeliterature/>

Responsibilities will include preparing lecture- and/or workshop-style classes, holding regularly scheduled office hours, and the preparation and grading of assignments and testing materials.

Minimum qualifications are a master's degree or equivalent (Ph.D. preferred) in comparative literature or a related field, and at least one year of experience teaching at the university or post-secondary level. The Department is particularly interested in applicants who study from a comparatist and translingual perspective.

Depending on the curricular needs of the department, the successful candidate may teach between one and four courses per academic year. In 2020-21, the per-course salary is \$7,000. This position is not benefits eligible.

To apply for this position candidates must submit their application through the University of Chicago's Interfolio jobs board at apply.interfolio.com/76111

Applicants must upload a current curriculum vitae; a cover letter that addresses professional and teaching experience and discusses approaches to pedagogy; and the names and contact information of three references whose recommendation letters may be solicited. Optionally, course evaluations (if available) may be uploaded.

In the event that a teaching opportunity becomes available, we will contact applicants with the appropriate academic training and experience. This posting will expire on March 28, 2021.

This position will be part of the Service Employees International Union.

This position is contingent upon budgetary approval. Only complete applications will be considered. Questions can be directed to Ingrid Sagor, isagor@uchicago.edu, Comparative Literature Department Administrator.

Funding Alerts / Recherche financement

BCLA Postgraduate Bursary Awards

Deadline for submissions: **31 May 2020, 12.00 noon**

The BCLA Postgraduate Bursary Award Scheme is running as usual, and the deadline for submissions is Sunday 31 May 12.00 noon UK time.

Further information and application forms may be found on the [BCLA funding page](#) and the dedicated [Postgraduate Bursary page](#).

Under the exceptional conditions this year, the BCLA is happy to consider applications for research expenses apart from travel to conferences or archive research. We will also consider costs for conferences that have been postponed, although awards will only be paid out for expenses after the event attended, with proof of attendance and receipts for travel.

Applicants must be current members of the BCLA, and the research applied for must be in the field of Comparative Literature. Postgraduate bursary applications may be accompanied by [applications for membership](#).

For the purpose of the bursary scheme, 'comparative literature' is defined as the study of the interaction of at least two bodies of literature (writers, genres, etc) usually across languages.

Global Publishers as Literary Mediators: from Cotta to the present day of Open Access

German Literature Archive Marbach (DLA)

Deadline for applications: **31 May 2020**

From funding by the German Federal Foreign Office, the German Literature Archive Marbach (DLA) will be awarding

two one-month research fellowships.

Together with the Staatsbibliothek zu Berlin and international partners, the DLA Marbach has launched a research initiative that puts empirical reading research into dialogue with current publishing practice. The project "Global Publishers as Literary Mediators: from Cotta to the

present day of Open Access" aims to bring together publishing archives worldwide and to make referential connections between them visible via digital formats. The project is intended to be of use for publishers worldwide in terms of cultural policy, to accompany them in their work, and to serve as a communications platform for issues that are of current, global concern in the face of new digital challenges – and challenges with which, in changing historical constellations, publishers such as Cotta were already faced in the 19th century.

Housing numerous publishers' archives (in addition to Cotta: publishing houses in exile, S. Fischer, Suhrkamp, Insel, DVA, Luchterhand, Aufbau, Piper, etc.), the DLA Marbach and the Staatsbibliothek zu Berlin have a large spectrum of multilingual, international holdings at their disposal, which particularly point to global literary contexts and transcend individual national and linguistic borders. They provide a historical view of the German-language publishing field in its global contexts that reaches right up to the present day.

The fellowships are aimed at two international researchers who work with publishers' papers in an international context from a historical, literary, or cultural-political perspective and whose research projects are dependent upon a research visit at publishers' archives worldwide. Projects relating to the indexing and evaluation of materials that are of importance within a publishing context and held at a relevant institution will also be considered.

The successful candidates will be doctoral and postdoctoral students whose projects are characterized by convincing argumentation, research relevance, and a clear relation to the holdings of publishers' archives. An international committee will select the fellowship recipients. The aim is to make research visits possible in archives all around the world.

The research scholarships are endowed with 1,000 Euro as well as travel expenses up to a maximum of 750 Euro.

The closing date for applications is **31 May 2020**. Please submit your application with

- a cover letter
- a CV and academic certificates
- a research proposal of max. three pages,
- a schedule of work for the duration of the research stay (including a list of eligible holdings)

via e-mail to: stipendien@dla-marbach.de.

Fellowship conditions are those of the Marbach Fellowships. There is no legal entitlement to a fellowship or fellowship payments. The fellowship must be accepted and the project must commence prior to 31 December 2020.

Contact/Questions:

stipendien@dla-marbach.de

More information [here](#).

Research Scholarships

University of Bucharest (ICUB-Humanities Division)

Deadline: **31 May 2020**

The Institute of Research of the University of Bucharest (ICUB-Humanities Division) is announcing a new round of competitions for its research scholarships. We offer scholarships for young researchers (max. 7 years from the PhD, <https://icub.unibuc.ro/icub-fellowship-for-young-researchers/>) and visiting professorships (for distinguished senior scholars - <https://icub.unibuc.ro/fellowships-for-visiting-professors/>) in all areas of the Humanities (largely defined). Our scholarships are flexible and rather attractive; and we have a small vibrant community of young scholars and visiting professors. You can read more about our activities

here (<https://icub.unibuc.ro/humanities/>). Mark that due to the current crisis, some of our activities are taking place online.

For details regarding how to prepare your application, see the information package https://icub.unibuc.ro/wp-content/uploads/2020/01/EN_ICUB-Fellowship-for-Young-Researchers.pdf

Although there is no strict deadline for the competition, proposals received until **May 31** will be evaluated in the October panel.

Other Matters / Des Autres Annonces

Call for Participation in a Study on Remote Teaching during the COVID-19 Pandemic

Dear colleagues and friends,

The influence of ICT on teaching being one of my main research topics, I am currently carrying out a research on remote teaching during the COVID19 pandemic. The research is opened to University staff, School teachers and students (in separate forms) of English. In order to protect anonymity, University teaching staff data will be considered aggregated: lecturers of English Language, Literature, Applied Linguistics, and Translation together, also, no distinction between lecturers, senior lecturers and professors, and no email will be collected.

After a couple of hours of launching the form on the web, I have collected around 150 questionnaires from 3 different countries. But, as you very well know, to be statistically significant, my study needs to involve as many people as possible, from as many countries as possible.

I shall be extremely grateful if you could take part to my study by filling in one of the following forms by 1 June 2020:

- form for school teachers and University professors: <https://forms.gle/EcxSAcDwrQsxhDav6>
- form for students (in English): <https://forms.gle/pMwizr6DrK5mXRCb6>
- form for students (in Italian) <https://forms.gle/bw7ZZoXjAHiHh5nu8>

Should you feel curious about the results, you can check the official research website (<https://sites.google.com/view/remoteteachingofenglish>), which I will be updating every week with some partial results.

Best regards,

Simonetta Falchi

(sfalchi@uniss.it)

Around the World in 80 Books

From May 11 through August 31, Covid-sequestered lovers of literature can join Harvard's David Damrosch in a world journey through world literature, five books per week for sixteen weeks. He'll be exploring the ways in which literature enters the world, and the world enters literature, taking up a set of works each week associated with a memorable locale. The project's website features a blog on each day's book, together with ideas and resources for further reading. Join the journey [here](#).

Cultures of the Crisis. Corona and beyond - Problems, Practices, Perspectives

A live online lecture series with Q&A, offered by the chair group European Culture and Literature, University of Groningen

The current worldwide health crisis is also a crisis of social structures and cultural values. New national and cultural divides are arising, debates on solidarity and economic inequality are omnipresent, fake news is spreading, isolation leads to unprecedented social hardships. In this lecture series, experts from Cultural Studies and related fields present analyses of these and other aspects of the “Corona Crisis”, provide broader perspectives on various cultures of crisis, and offer insights into cultural practices of coping with them. The chair group European Culture and Literature is situated in the programme European Languages and Cultures at the University of Groningen. Its main research areas include narratives of crisis, cultural and social change, European crises, and literature and conflict. Lectures are freely accessible to everyone through the series website. Click on the button below for the full programme and to access the lectures.

Organisation and contact: [Dr Florian Lippert](#)

Full programme and access to all lectures [here](#).

European Erasmus+ Project Eco/logical Learning and Simulation Environments in Higher Education (ELSE) 2018–2021

More information [here](#).

The European Erasmus+ Project *Eco/logical Learning and Simulation Environments in Higher Education* (ELSE) 2018-2021 is coordinated by Professor Dr. Alba Graziano from Università degli Studi della Tuscia, Viterbo, Italy, together with academics from nine European universities from Great Britain (Manchester Metropolitan University), Romania (West University of Timisoara and UMFST of Targu-Mures), Macedonia (International Balkan University), Italy (Polytechnical University of Milan), Cyprus (University of Cyprus, Nicosia), Spain (University of Cadiz), Portugal (Polytechnical Institute of Porto), Poland (Adam Mickiewicz University of Poznan) and with the experts in computer sciences from Entropy Knowledge Network, Rome, Italy.

The purpose of this project is that of developing the needed skills of teaching and learning by supporting the use of digital technologies to improve pedagogies and e-assessment methods. It addresses teachers, students and technical staff actively involved in the field of Humanities who wish to discover more about modern digital tools of teaching and learning. Its focus is that of extending and developing educators' competences in the Post Bologna times by emphasising the different sides of the good practices used in class which the project brings together under the form of a database available on the webpage: <http://www.elseproject.eu/>

Its objectives include:

- O1: Innovating pedagogies at tertiary level: a hypertext of good practices
- O2: Flipping the academic classroom: the eco-system
- O3: Learning through simulation: technology enhanced environments for university
- O4: Personalizing competence e-assessment: a digital tool
- O5: Making change happen: the ELSE university teacher's manual for teaching the Humanities in the digital age
- O6: Making self-reflection feasible: the ELSE university student's guidelines to self-assessment

Our event, *Intensive Study Programme*, took place at the Polytechnic University of Milan during the week 3-7 February 2020 and focused on training teachers how to use interactive digital tools

that may be made available through e-learning platforms. More information about it can be found on the webpage: <https://www.facebook.com/events/1199363986921482/>
The project can also be found on ResearchGate, Twitter and Instagram.

AVL Digital: Specialised Information Service Comparative Literature

avldigital.de is a Germany-based Web portal designed specifically for scholars and institutions in the field of Comparative Literature. The project aims to supply researchers with means of finding academic literature and information, to support them in open-access publishing, and to establish a communication platform for the Comparative Literature community. Funded by the German Research Foundation, the platform is free-to-use. Research and activities can be made visible and accessible to comparatists in Germany and all over the world by posting cfps, conference announcements and more and linking them to personal and institutional profile pages. Announcements are disseminated by newsletter and Twitter.

ESCL/SELC Journal

CompLit: Journal of European Literature, Arts and Society

CompLit: Journal of European Literature, Arts and Society will include research papers, as well as special issues edited by guest editors with a European focus. These will also include thematic review-sections and bibliographies with a common rationale or intersectional theme, connecting with other world literatures and with specifically comparative theoretical and methodological approaches, such as current research on Reception studies, Myth-criticism, Imagology, Geocriticism, Adaptation, Ekphrasis, Orientalism, Travel writing, Diaspora studies, Migration studies, (Post-)colonial studies, World Literature, Global Literary studies, etc., with occasional foci on other genres within Comparative Literature studies, such as Literature and Anthropology, Literature and Science, Ecocriticism, Literature and Psychology, Literature and Philosophy, Ethics in/and Literature, Graphic Novels, Children's and Young Adult Literature, Popular fiction, Crime fiction, Confessional narratives, etc.

The journal's main aim is to firmly establish itself as a high-quality research publication, written by and for specialists in comparative literature, open to all its interdisciplinary and cultural aspects. We are determined to attract more scholars than existing journals, in particular by welcoming and studying all European literatures and languages, and their relations not only with each other but with the world at large.

The journal will mostly publish articles in English and French. Occasionally, special issues will appear in other European languages, particularly those dealing with regional topics. Abstracts and keywords will always be published in English. Initially, two issues will be published a year; these will be focused, thematic issues, in order to allow readers to familiarise themselves with the journal's profile. Normally they will include 7-10 articles, plus 2-4 review-articles per issue. One of these issues may be a special issue deriving from ESCL conferences or scholarly events, coordinated and guest edited by the organizers of these events.

[More information](#).