



Newsletter

No. 3, September 2017

Editor: Olga Springer

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

Of Borders and Ecologies: Comparative Literature and the Environment: 3rd Annual Symposium of the Northern Comparative Literature Network (NCLN) (Birmingham City University)

28 October 2017

Deadline: 11 September 2017

The environment does not respect borders. The effects of ecosystems' degradation cross all boundaries, including those of nations, cultures and languages. Among the questions raised by contemporary ecocriticism is that of borders, especially perhaps, the limitations of anthropocentrism and the boundaries between the human and the non-human. In terms of literature and the environment, Timothy Clark has articulated the question along the following lines: Can anthropomorphism, the tendency to attribute human qualities to nature, offer a way of understanding the non-human environment, or is it a form of solipsism wholly determined by human consciousness? To problems of epistemology come questions of ethics: Does the Anthropocene require, as Timothy Morton's writings on 'hyperobjects' suggest, an extension of 'personhood' to aspects of the non-human world? Meanwhile, renegotiations of Marx's ecological thought have sought to recognise the unacknowledged labour of the natural world in capitalist value creation, thereby breaching the apparently closed borders of economic systems (Foster: 2000), whilst McKenzie Wark's *Molecular Red* (2015) has attempted to broach the perceived gap between high theory and individual ecological praxis.

This one-day symposium, organised by the Northern Comparative Literature Network, invites papers that explore contemporary engagement with the environment in postcolonial, world and planetary literatures. How might Comparative Literature make a distinctive contribution to the understanding of literature and the environment? For this symposium, we are particularly interested in literary scholars working on questions of the environment and ecocriticism in the 20th and 21st centuries. Although it is not a strict requirement, preference may be given to comparative approaches that move across the boundaries of nationality, culture and language.

We are currently in talks with literary journals as we plan to publish a selection of papers delivered at the symposium in a themed issue (scheduled for publication before REF 2021).

Topics may include:

- Planetary and World Literature
- Hybrid and creole literatures
- The unsettling of species boundaries and post-humanism
- Romanticism, ecofeminism, postcolonial eco-justice, animal welfare and deep ecology.
- Ecology vs 'nature'
- Planetary/world ecological history or memory, and its literary representation

- ▯ 'Eco-cosmopolitanism' (Heise, 2009) and its representation in literature
- ▯ Aesthetics, forms and themes of 'world-ecological literature' (Deckard, 2017)
- ▯ The Anthropocene vs. 'the Capitalocene' (Moore, 2014)

We welcome abstracts and expressions of interest in NCLN from established scholars, postgraduates and researchers. Abstracts of 250 words for papers lasting around 20 minutes should be forwarded to Peter Jackson peter.jackson@bcu.ac.uk or Tom Knowles thomas.knowles@bcu.ac.uk by Monday **11 September 2017**.

Questioning Models: Intersectionality and Digital Humanities (Cologne Centre for eHumanities (CCeH), Germany)

8-10 November 2017

Deadline: 15 September 2017

The Cologne Centre for eHumanities (CCeH) is organising a three-day symposium from the 8th to the 10th of November at the University of Cologne. The event aims at exploring intersectional approaches on textual scholarship and Digital Humanities theories, practices, and tools. A session will be dedicated to Italian and German women writers during the Renaissance. This specific case study is part of a project

funded by NetEx (Network and Exchange funding programme, University of Cologne).

We welcome proposals in any area of scholarship, that pay specific attention to intersectionality, and that employ digital and collaborative approaches to the study or the editing of marginalised subjectivities and their digital modelling and representations. We encourage the submission of projects presentations at an advanced stage that investigate how digital technologies can re/produce, enable or restrict the construction of identities (e.g. in racialised and gendered terms).

Researchers of all levels, including students and professional practitioners, are welcome. We expect a diverse audience of textual scholars, historians, information scientists, social scientists, digital humanists, graduate students and interested members of the public. The communication language of the symposium will be English, but we are accepting proposals and papers in English, Italian and German.

Type of presentations:

- Short paper (20 minutes)
- Lightning talk (10 minutes)
- Posters

To submit a paper, please email an abstract to up to 300 words as an attachment to questioningmodelsdh@gmail.com by **15th September, 2017**.

Website: <http://questioningmodels.uni-koeln.de/>

Confirmed plenary speakers:

- Barbara Bordalejo (KU Leuven)
- Øyvind Eide (University of Cologne)
- Vera Faeÿhauer (Goethe-University Frankfurt am Main)
- Domitilla Olivieri (Utrecht University)
- Elena Pierazzo (University of Grenoble)
- Serena Sapegno (University of Rome La Sapienza)

Topics include but are not restricted to:

- Critical race, feminism, gender, queer, and disability studies in Digital Humanities
- Women writers during the Renaissance and women's writing
- Digitization, editing, and curation of primary texts and the writing process by women and marginalized identities
- Building and analysing corpora of texts produced by or about marginalised identities
- Traditional authorship, subversive subjectivities, and challenging canonical models of scholarship
- The role of social media and new media in constructing racialised and gendered identities

- Collaborative digital research, infrastructures, methods and tools
- Representations of identities, transmedia storytelling and digital media
- Digital archives in relation to black and LGBT histories
- The challenges and implications of developing digital literary archives and online repositories of diaspora communities and marginalised identities
- Context of production: diversity in academia, publishing, library, information science, or programming
- Dissemination, accessibility, sustainability, and the challenges faced by digital projects

Important dates:

Notification of acceptance: **20th September 2017**

Performing Identity: The Relationship between Identity and Performance in Literature, Theatre and the Performing Arts (Lucca, Tuscany, Italy)

Panel at the 6th Euroacademia Forum of Critical Studies: Asking Big Questions Again
23-25 November 2017

Deadline for Paper Proposals: 15 September 2017

Panel Organizer: Pollyn Chrysochou, The University of Cyprus

Panel Description: Identity is often seen as being a controversial topic. Whether it is fictive or real, (de)politicized and/or aesthetic, gendered or engendered, identity is often seen as being a powerful political tool and an essentially social construct. It also allows individuals to define themselves. In a sense, we perform our own identities everyday - or, perhaps, we perform a wide range of different identities at any one time. We implicitly live in a society which constructs various definitive identifications, and which often sees the rigid maintenance of hierarchical systems and exclusive ideological constructions of gender, identity and sexuality, or what Judith Butler defines in her work *Bodies that Matter* as an 'exclusionary matrix.' This has often resulted in the displacement of any discursive systems which resist these exclusionary systems. This panel seeks to give voice to discursive systems which have so often been displaced by exclusionary systems of identification. The main exclusionary focus in culture and the arts has often been on the white, heterosexual and supremacist male (or female). To rectify this oversight, this panel seeks to address any works of art and culture which are directly and explicitly related to the performance of identity from a different standpoint - that is, one which is not exclusively heteronormative and heterosexual.

We welcome any papers which focus on the following topics:

1. Identity as a performative and political tool and/or as a site of political resistance and change
2. The work of gay/lesbian or drag performance artists who do not form part of the white, male/female and heterosexual/heteronormative matrix
3. Identity as a fluid and shifting construct in the theatre, the performing arts and literature generally
4. Cultural and literary works or works of art which resist fixed identifications and engender performative meanings/ways of 'reading'
5. The abject as a site of identification
6. Gender and identity formation
7. Sexuality as a performative and identificatory construct or mode of identification.

Please apply on-line using the electronic form on the conference website or submit by e-mail a titled abstracts of less than 300 words together with the details of your affiliation until **15th of September 2017** to application@euroacademia.org

If you are interested to apply, please see complete information about the conference and details for applicants at: <http://euroacademia.eu/conference/6th-forum-of-critical-studies/>

BCLA Conference: Unforeseen Consequences – Literatures of Protest and Political Struggle (University of Warwick)

11 November 2017

Deadline: 23 September 2017

Keynote speaker: Dr Oliver Davis (University of Warwick)

The British Comparative Literature Association invites papers for its annual postgraduate conference to be held at the University of Warwick on 11 November 2017. This conference intends to bring together postgraduate students from across the humanities to discuss questions relating to the impact of literature and the arts, viewed comparatively, on the formation of political discourses and actions of resistance to dominant institutional practices of oppression and control.

The conference takes its cue from author Will Self, who has asserted that the United Kingdom currently exists in a state of perpetual 'unforeseen consequences' in which the government 'muddles and meddles,' creating a sense of ambiguity that disguises serious neglect of human rights and broader social issues. The conference intends to apply a global focus to this concept and explore literature's response to times of political struggle, dangerous social policy, and oppressive institutional standards across the historical spectrum. As such we invite papers considering literature's relation and responses to the following themes:

- Struggles for political independence
- Sovereignty and state power
- Censorship and the surveillance state
- Institutional control, mass incarceration and indefinite detention
- Queer politics
- Migration
- Colonialism/decolonialism
- Neoliberalism and its discontents
- Feminism and intersectionality
- Brexit, democracy and devolution
- Literature, digital texts and social media.

Submissions need not be limited to these parameters and we welcome broad and creative interpretations of our theme. Please send proposals of 250 words with 50 word bio by 23 September 2017 to bclapgrepresentative@gmail.com.

International Conference

Samuel Beckett: Literature and Translation (University of Extremadura, Cáceres, Spain)

Faculty of Letters, Department of English

12-13 April 2018

Deadline: 30 September 2017

Samuel Beckett's importance for both Irish and Universal literature is unquestionable. He has actually reached the level of cultural icon in recent years. Beckett's international recognition was established with *Waiting for Godot* (1953), a work originally written in French which he immediately rendered into English, a model he would repeatedly use all through the rest of his life. In fact, he translated into French most of the works he wrote in English, becoming the most important 20th-century bilingual writer. Bilingualism in Beckett could be said to have reached aesthetic status: when Beckett seemed to "fail again" without being able to advance any more, bilingualism offered him the possibility to progress. As a matter of fact, writing in another language seemed the only possible way to further develop for a type of literature that was self locked up. As a result of this process, by the end of his life, as Sinead Mooney points out, Beckett had created an unstable and complex canon in which, from the end of World War II onwards, a consistent difference between original and translation becomes more difficult. Beckett was conscious of the enormous importance bilingualism and self-translation had in his literary production and he is known to have helped many translators of his works, showing a keen interest in the way in which his novels and plays were translated into other languages.

However, despite the international recognition provided by the 1969 Nobel Prize in Literature, unfortunately his works still remain somewhat unknown in Spain. The aim of this conference is to analyse Beckett's presence in the Spanish cultural life during the last sixty years with special attention to the Spanish renditions of his works. Although almost all his novels, dramatic works and prose and poetic texts have been translated into Spanish, the quality of those versions greatly varies. Apart from that, many of Beckett's emblematic texts are now out of print and others are found in very limited editions. This conference intends to provide a forum for debate about the translations of Beckett's works into Spanish, so that the conclusions of the studies presented here may contribute to future research and reception of his works.

For the International Conference "Samuel Beckett: Literature and Translation", interdisciplinary proposals, either in Spanish, French or English, on the following topics (but not exclusively) are welcome:

- Samuel Beckett and bilingualism in his works

- Translations of Samuel Beckett's works into Spanish and other peninsular languages: An analysis of particular cases and the state of the arts
- Samuel Beckett's reception in Spain
- Censorship of Samuel Beckett's works in Spain
- Beckett and self-translation into English and French
- Critical trends in the interpretation of Samuel Beckett's works
- Samuel Beckett's philosophical thought
- Beckett's exploration of other artistic forms
- An analysis of Samuel Beckett's works

Proposals should be sent by e-mail to the following address: samuel_beckett@unex.es, before 30th September 2017, and should include:

Title

Participant's name, institutional affiliation and e-mail address 200-300-word abstract

The Scientific Committee will evaluate the proposals and a final decision will be notified during November, 2017 in order to proceed with the process of registration.

Plenary Speakers:

Alan Graham (University College Dublin, Ireland) Nadia Louar (University of Wisconsin, USA)
José Francisco Fernández (Universidad de Almería)

Organized by

-Universidad de Extremadura, Cáceres. Facultad de Filosofía y Letras. -Proyecto I+D FFI2016-76477-P (MINECO y AEI/FEDER)

Conference Chair:

Bernardo Santano Moreno (Universidad de Extremadura)

Organizing Committee:

Carolina Amador Moreno (Universidad de Extremadura) Lourdes Carriedo López (Universidad Complutense de Madrid)

Nuria Fernández Quesada (Universidad Pablo de Olavide)

José Francisco Fernández Sánchez (Universidad de Almería) María Carmen Galván Malagón (Universidad de

Extremadura) María Carmen Galván Malagón (Universidad de Extremadura) Luis Girón Echevarría (Universidad de Extremadura)

Noelia Plaza Fernández (Universidad de Extremadura)

Olvido Soria Pequeno (Universidad de Extremadura)

Diana Villanueva Romero (Universidad de Extremadura)

Scientific Committee:

Antonio Andrés Ballesteros González (UNED)

María José Carrera de la Red (Universidad de Valladolid) Lourdes Carriedo López (Universidad Complutense de Madrid) Nuria Fernández Quesada (Universidad Pablo de Olavide) Alan Friedman (University of Texas at Austin)

José Ángel García Landa (Universidad de Zaragoza)

Karine Germoni (Université Paris-Sorbonne)

María Jesús López Sánchez-Vizcaino (Universidad de Córdoba) François Noudelmann (Université Paris 8)

Bernardo Santano Moreno (Universidad de Extremadura) Pascale Sardin (Université Bordeaux Montaigne, France)

Dirk Van Hulle (Universitet Anwerpen, Belgium)

Feargal Whelan (UCD, Ireland)

Interdisciplinary Conference: «Mauvais genre»: l'énergie noire du système littéraire / 'Bad Kind': The Dark Energy of the Literary System (Amiens, France)

Logis du Roy, 15-17 March 2018

Deadline: 30 September 2017

Bad literature is damned to oblivion. Focused mostly on valuable texts, our academic knowledge of the literary world is restricted to an extremely exclusive selection among its potential objects of research. Invariably, good taste filters literary materials in spite of its proven versatility in the course of history, and in spite of the instability not only of the canon of 'great texts', but also of the institutions in charge of its transmission. Consequently, texts of different sorts are discarded into darkness: failed and amateur works, venal writing, as well as literary forgeries and transgressions such as

plagiarism. Bad literature includes most often pulp and popular literature (*paraliterature*) as well. Nevertheless, what if the rejected 'bad taste' was in fact similar to dark energy, which is invisible but probably predominant in the Universe?

The literary space allows a plurality of possibilities of existence, circulation and creation of value which are fundamental to the aims and scope of this conference. In sharp contrast to the well-established monumental landmarks of the High Literature, amorphous masses of neglected, despised or forgotten texts fall into darkness. However, 'good' literature seems to depend on the 'bad kind', at least as the necessary background –a dark, anonymous and heteroclitone one– to exist and be valued. Besides this obvious role in the creation of value, what are the functions of bad literature in the whole economy of the literary system? Concerning our aesthetic criteria, which rely chiefly upon the available literary tradition, to what extent they are not the result of our predecessors' judgements?

Suggested Topics

Bad literature

- 'Bad genres': pornography, pulp, teenager literature, best-sellers, *chick lit*, etc.
- Historical evolution of offenses and literary transgressions: plagiarism, forgeries, ghost-writers, testament betrayals, etc.
- Individual case studies: rejected manuscripts, *auteurs maudits*, epigones, literary folly (*fous littéraires*), failed texts, minor works...

Bad literature uses

- Bad literature uses within the strategies developed in the literary field: polemical, critical, rhetorical, ideological, etc.
- Bad literature uses in literary taste formation and writing learning.
- Bad literature as caution and boundary of literary norms and standards.

Bad literature values

- Historiographical gaps and forgotten territories: discourses/ literatures/ authors/ periods vanished, banned, ignored by literary history.
- (Re)valorisation of bad literature: revision of literary values, (re)discovery and (re)valorisation of 'literary detritus', procedures of recovery in literary historiography.
- Relationships between bad literature, the Canon and the literary institutions.

Abstracts in English or French (up to 500 words) are to be sent to mauvaise.litterature@gmail.com by September 30th 2017.

LACE Winter School: Uses of Narrative (University of Tartu, Estonia, Institute of Cultural Research)

January 22-26, 2018

Academic coordinators: Prof. Marina Grishakova, Dr Jaak Tomberg

Deadline: 15 October 2017

Postgraduate students interested in storytelling and narrative are invited to come together in Tartu, Estonia, to take part in the third *LACE Winter School on the Uses of Narrative*. With some of Europe's leading narrative scholars as speakers, as well as contributions from a wide array of disciplines and practices, the Winter School will showcase cutting-edge research and explore the uses of narrative: what do individuals and societies 'do' through their use of narratives? What methods should we apply to study the widespread and diverse forms of narrative in culture? The winter school is open to graduate students of literature, art and media studies, journalism, and all other fields.

The Winter School will in particular zoom in on: Narrative and cognition; Narrative and negotiation of values; Narrative across media; Catastrophe and disaster narratives; Narrative hermeneutics and autonarration; Applied Narratology.

The Winter School is organized by the university network LACE (Literature and Change in Europe), including the Universities of Aarhus, Bologna, Granada, Groningen, Leuven, Lisbon and Tartu.

Lecturers: Jan Alber, Jan Baetens, Helena Buescu, Evelyn Gius, Marina Grishakova, Stefan Kjerkegaard, Liesbeth Korthals Altes, Robert Kurvitz & Märten Rattasepp, Donata Meneghelli, Sjoerd-Jeroen Moenandar, Domingo Sánchez-Mesa Martínez.

Apply before **October 15** – send CV and short letter of motivation (400–500 words) to narrativetartu@gmail.com . For further information see www.narrative.ut.ee

Target audience: MA and junior PhD students, researchers

Language of Instruction: English

Credits/Certificate: 6 ECTS

WORDS THAT KILL (The American University of Paris, The George and Irina Schaeffer Center for the Study of Genocide, Human Rights and Conflict Prevention)

May 28-30, 2018

Deadline: 15 October 2017

There is a continuum linking symbolic violence (in images, signs, stories) and physical violence. Social violence is bred by the construction of otherness, the mobilization of myth (purity of origins), the use of libel, falsehoods and mistruths—performative acts that foment hate and generate the conditions of possibility of mass violence. They are common elements of strategic propaganda to scapegoat, contaminate, exclude, and dehumanize targeted groups, preconditions for discrimination, repression, mass violence or genocide. Mass violence requires narratives authorizing killing, words that not only distance perpetrators from their involvement but also rationalize and naturalize injustices, normalize crimes and, in the aftermath, erase them from social memory.

In our current troubled historical moment, where toxic discourses are being mobilized for political ends, there is growing concern and debate over the perilous effects of post-truth regimes, false news and lying in politics. The phenomenon is not new: As Hannah Arendt notes in *Lying in Politics*, penned after the publication of the Pentagon Papers, “Secrecy...and deception, the deliberate falsehood and the outright lie used as a legitimate means to achieve politics ends, have been with us since the beginning of recorded history.” But it has become increasingly acute, affecting and poisoning political discourse and daily social intercourse.

The aim of the international conference *Words that Kill* organized by the George and Irina Schaeffer Center for the Study of Genocide, Human Rights and Conflict Prevention is to reexamine the questions of hate speech and freedom, the production and circulation of lies, and violence-inducing identity discourses. Through interdisciplinary investigation and critique, we aspire to foster intellectual and policy responses to injustice, exclusion, and violence.

We welcome innovative scholarly contributions that examine the multiple dimensions of the problem of hate, the production of otherness, violence and images, language, media and narratives. Potential topics include:

Truth, Lies and the Manufacturing of Otherness

- The epistemological problem: distinguishing truth and lies, facts from falsehood.
- Uses and misuses of history: mythmaking and mass violence.
- Discourses of hate and hate speech.
- Cross-national approaches to free speech and hate speech.
- The manipulation of “fact” in hate speech.
- Manufacturing otherness in narratives, images and language.
- False science and scientism as justification for violence.

Mediating Hate

- The production, circulation and reception of dehumanizing representations and falsehoods.
- Media (new and old), lies, violence and hate.
- The power of images.
- Virality.
- Strategies to counter or control lies and hate speech.
- Performance and truth.

Inciting and Denying

- Propaganda as incitement to mass violence.
- Conspiracy theories and rumor as incitement to violence.
- Genocide denial and revisionism: production and reception.
- Commemoration practices: truth and fiction.

Confirmed Keynote Speakers:

Sarah Banet-Weiser (University of Southern California)

Susan Benesch (Harvard University)

Gérald Bronner (Paris Diderot)

Marc Crépon (CNRS-École Normale Supérieure)

Jayson Harsin (American University of Paris)

Jason Stanley (Yale University)

Organizing committee: Waddick Doyle (AUP), Oliver Feltham (AUP), Philip Golub (AUP), Cary Hollinshead-Strick (AUP), Jayson Harsin (AUP), Constance Pâris de Bollardière (AUP), Susan Perry (AUP), Claudia Roda (AUP), Brian Schiff (AUP) and Miranda Spieler (AUP).

Papers can be given in English or French. Fellowships will be awarded on the basis of financial need and quality of the scholarly contribution.

Proposals for presentations must include an abstract (no more than 500 words) and a short biography (no more than 250 words).

Important Dates:

October 15th 2017: Proposals are due.

December 15th 2017: Letters of acceptance are returned.

January 15th 2018: Registration for the conference opens.

For questions about the conference, please contact us at schaeffercenter@aup.edu.

Writing, the State, and the Rise of Neo-Nationalism: Historical Contexts and Contemporary Concerns (Boston University, London)

30 June 2018

Deadline: 30 November 2017

In January 1868, John William De Forest took to the pages of *The Nation* with a call that would resound over the next century and a half: the writing of the “Great American Novel.” In so doing, he asserted both the shaping force of the nation on the arts, and the importance of the arts for the national imaginary. On the sesquicentennial of De Forest’s essay, the College of General Studies at Boston University will host a conference to explore the broader intersection of writing and the nation. This conference will meet on Boston University’s campus in London, England, on June 30, 2018. The conference will feature a keynote address by Daniel Karlin, Winterstoke Professor of English at the University of Bristol.

The exigency of ongoing scholarly consideration of the relation between the nation and writing could not be more apparent. The rise of populist and pro-national politicians and events such as Brexit place new strains on the architecture of globalization. A disruptive force, neo-nationalism has provoked anxiety about sustaining existing international institutions and prompted introspection within nations about the abiding ties of community and place.

This conference seeks a diverse range of panels and papers from scholars in literary studies, rhetoric, the social sciences, and other disciplines. Interdisciplinary papers and panels, and papers and panels addressing transatlantic subjects, are especially encouraged. Possible topics include, but are by no means limited to, the following:

- The portrayal of the nation-state in works of literature.
- Representations of the relationships among the local, regional, and (or) global.
- Challenges to, problems with, and affirmations of national belonging.
- Reflections on De Forest’s original essay in light of the past 150 years.
- The impact of socioeconomic changes on the project of a national literature.
- The ways in which technological development can re-inscribe narratives of the political unit.
- International exchanges on the idea of a “great” national literature.
- Consideration of forces that help construct or challenge nation-oriented narratives of literature.
- Characteristics and implications of neo-national oratory.
- Rhetorical analyses of neo-national propaganda.
- The role of national iconography for literary and artistic expression.
- The ways that marginalized populations can preserve or introduce their voices in the context of changes in the global landscape during the neo-national era.
- Reactions to and presentations of neo-nationalism in the arts.

Paper proposals should be 250-300 words in length and should include a brief CV.

Panel proposals should be 300–500 words in length; indicate whether the panel will be traditional, seminar, or roundtable style; and include the names and CVs of participants and working titles of their papers.

Submit all proposals to Christopher K. Coffman (ccoffman@bu.edu) and Thomas Finan (etfinan@bu.edu) no later than **November 30, 2017**.

VIII Conference on Childhood Studies: Childhood and Materiality (University of Jyväskylä, Finland)

May 7-9, 2018

Deadline: January 15, 2018

Welcome to Childhood and Materiality, the VIII Conference on Childhood Studies in Finland! The Conference will be held on May 7- 9, 2018 at the University of Jyväskylä, Finland. Confirmed keynote speakers: - Leena Alanen (University of Jyväskylä) - Ivar Frønes (University of Oslo) - Nick Lee (Warwick University) - Ida Wentzel Winther (University of Aarhus) The theme of the 2018 conference, Childhood and Materiality, is deliberately wide-ranging and designed to invite scholars to explore materiality and childhood across a broad spectrum. We hope to inspire lively debates from different disciplinary and interdisciplinary perspectives about many aspects of childhood and materiality. For a more detailed CFP, see <https://www.jyu.fi/en/congress/childhood2018/cfp>

Topics include but are not limited to: • Materialist methodologies, ontologies, ethics • Historical perspectives on materiality and childhood • Nature, animals, humans • Sustainable development, mobility, migration • Economies, consumption, wealth, poverty • Materiality in institutions • Policies and politics of materiality and childhood • Embodiment, expressive bodies, normativity, and child bodies • Material cultures in everyday life • Aesthetic matters, dis/orders of tastes and things • Materiality in play and imagination • Digital technologies and environments Abstract submission opens on November 1, 2017 and closes on **January 15, 2018**. The conference is organized by the University of Jyväskylä, the Finnish Society for Childhood Studies, and the Nordic Child Culture Research network. <https://www.jyu.fi/en/congress/childhood2018/>

Email: childhood2018@jyu.fi

Follow us on [@Childhood2018](https://twitter.com/Childhood2018)

Hashtag: #child2018

2. CALLS FOR CONTRIBUTIONS

***Inverbis* Special Issue (2018): “Translating the margin: Lost voices in the aesthetic discourse”**

Publication: June 2018

Deadline for proposal submission: 15 September 2017

Guest Editors: Alessandra Rizzo (University of Palermo) and Karen Seago (City, University of London); Copy-editor: Maila Enea (University of Roehampton)

With extensive work mobility, mass migration and globalisation, translation and interpretation in cultural institutions, digital contexts and open public spaces have assumed a pivotal role in the negotiation of a wide range of lingua-cultural transactions across a variety of media, genres and platforms. Cultural and linguistic fluidity has encouraged the growth of scenarios of multilingual and multicultural encounters, where translating and languaging practices in facilitating communication across cultures and languages have become central but they too often still occupy marginal positions. This is particularly the case when we go beyond the purely linguistic role of translation and we look at it as a communicative bridging device or a highly culturally- and linguistically-specific form of knowledge translation.

This special issue aims at investigating and presenting concrete examples of translation as a linguistic and cultural expedient that reveals migrant and refugee experiences as counter- narratives. The objective is to demonstrate, on the one hand, how translation is involved in the production and dissemination of counter-narratives aiming at the re-telling of experiences of displacement as a result of conflict, persecution, and famine. And, on the other hand, how the migrant presence in the receiving country acts as a stimulus to the creation of an international network of filmmakers, musicians, artists and activists who are capturing and responding to individual stories of struggle and success in the migrant and refugee communities.

Migration and change are indissolubly linked, not only for the migrant but also at the point of arrival, generating changing contexts, the reshaping of cultural landscapes and artistic contacts in the visual and performing arts. Artistic interventions such as installations, museum exhibitions, video art, documentaries and theatrical performances engage and interrogate the experience and impact of migration. Maya Ramsay's art exhibition *Countless*, Porto M in Lampedusa, Yasmin Fedda's documentary *Queens of Syria*, Sue Clayton's documentaries *Hamedullah. The Road home* and *Calais children: A case to answer*, Kevin McElvaney's *#RefugeeCamerasproject*, Gabriele Del Grande et al.'s *On the Bride's Side*, Francesco Rosi's *Fire at Sea*, to list but a few, articulate counter-narratives to the dominant image of “the Migrant” constructed in the media. Most of these stories are narrated through the arts, including ink jet prints, sewn works of text on canvas (e.g. *Odisseo Arriving Alone*), multichannel sound installation of conversations (e.g. *Nel Mezzo*)

del Mezzo, Arte Contemporanea nel Mediterraneo), moments shared, and stories retold through English translations and interpretations (e.g. individual and collective experiences in refugee camps and centres in Calais, Lampedusa, Idomeni). In these environments of marginality and diversity, translation emerges as a force in the mediation of counter-narratives and extends its massive potential for intervention in the aesthetic and cultural fields to the political sphere. Translation as the practice of language and culture transfer interprets migrant stories, renders labels and panels in migrant museums and art exhibitions, and subtitles the voice of migrants in documentaries and videos, where lost voices can speak from the edge, gain visibility and become “subjects of power”.

The aim of this volume is to shed light on the role of translation in the depiction of the margin from a metaphorical viewpoint, but also from a practical perspective, in order to point out how marginal realities shift from liminal spaces into niche places of arrival. Contributions are invited to rethink translation as a form of interpretation, adaptation, de- and re-contextualization, transcreation and recreation of popular and artistic genres that give voice to underrepresented languages and cultures.

The principal areas of interest include, but are not limited to, the following topics:

- Aesthetic forms in contexts of crisis (past and present)
- Marginality and liminality, urban spaces, centres
- Creative cultural industries vs. media discourse
- Films, documentaries, TV programmes, web blogs, video art
- Museum texts, installations, exhibitions
- Popular genre-specific translation strategies and constraints
- Translation as re-narration, re-creation, re-voicing
- Translation as a social activity, difference and power
- Translating regionalised voices, dialects, minority languages
- Fansubbing, amateur translation, abusive translation, activism, creative subtitling
- Prosumer, self-mediated translation vs. mass-mediated translation
- Visual and verbal diversity in language variables
- Linguistic and cultural issues in the interpretation of art texts.

Deadlines

15 September 2017: Submission of proposal (approximately 700 words excluding references) and short biobibliographical profile to: Alessandra Rizzo (University of Palermo), alessandra.rizzo@unipa.it and Karen Seago (City University London), karen.seago1@city.ac.uk

30 September 2017: Notification of accepted / rejected proposals

1 December 2017: Submission of article to guest editors

2 March 2018: Feedback from peer review to authors/revision

31 March 2018: Submission of revised articles to guest editors

Final acceptance of articles is subject to double blind peer-review process.

Metacritic Journal for Comparative Studies and Theory

Issue 2, December 2017

Deadline proposals (5,000-7,000 words for articles, 2,000-3,000 words for book reviews): **15 September 2017**

Acceptance notice: 20 September

Deadline accepted full papers (5,000-7,000 words for articles, 2,000-3,000 words for book reviews): **30 October**

Contact: metacriticjournal@gmail.com Website: <http://metacriticjournal.com/>

Metacritic Journal for Comparative Studies and Theory is an open-access, peer-review, online publication for academic research, published twice a year by the Faculty of Letters, Babes-Bolyai University of Cluj, Romania. It promotes free-access for academic work and it welcomes authors who want to share their research and resources with their peers. It encourages, recognizes and rewards intellectual excellence in interdisciplinary and intermedial approaches of literary culture, visual culture and theory. The journal welcomes papers in English (or, for regionally oriented topics, Romanian) from the following domains: comparative studies, including digital and posthuman studies; literary studies, cultural studies, including social and gender studies; media and film studies, literary criticism and theory, cultural poetics. We are pleased to announce that every December issue of the *Metacritic Journal for Comparative Studies and Theory* will be a non-themed collection of papers written by established scholars and young researchers alike, welcoming contributions which detail results of conceptual and analytical work, as well as reviews of books published 3 years in

advance, the earliest. Would-be contributors are invited to send articles illustrating the complexities of their field of choice, engaging with literary and cultural theory so as to promote reading in a customized framework that privileges interdisciplinarity and self-reflection. We highly appreciate critical efforts to tackle contemporary fictional works while connecting them to philosophical attempts to theorize their cultural context. Especially encouraged are cultural, historical, and theoretical considerations suspicious of grand narratives.

The articles may discuss representational challenges posed by the problematic dynamics of enclosure and exclusion, uncover subversive practices and contribute to demythologizing cultural creations such as the literary canon by voicing the otherwise silent, highlight the constructedness of cultural memory and problematizing it, as well as challenge assumptions shared by the general public or even specialists themselves. The main aim of our journal is to create a platform where authors of varying backgrounds and expertise levels may offer critical insight into the theoretical and practical challenges encountered in their field, as well as their alternative interpretations troubling previous conceptualization.

We are open to a variety of topics relevant for the fields of interest for our journal, such as:

- Comparative studies, including digital and posthuman studies
- Cultural studies, including social studies, gender studies, and queer theory
- Media studies, including film studies, interactive art, multimedia studies, and augmented performance art
- Literary and cultural theory
- Literary studies

Please submit a 150-word original proposal **that clearly explains the ways in which you divert from existing or commonsense interpretations while arguing in favor of the originality of your approach**. Both proposals and final texts should be in English and should observe our guidelines as they appear on our website:

<http://metacriticjournal.com/for-authors>

Final submission should include: 5,000-7,000-word article, including 150-word abstract, 5-7 keywords, list of references (only cited works), 150-word author's bioprofile and the author's photo-portrait (jpg, separate file). Proposals and final submissions should be formatted as Word documents and sent to metacriticjournal@gmail.com

Adaptation Before Cinema: Literary and Visual Convergence from Antiquity to the 20th Century

Deadline: September 30, 2017

Adaptation scholars regularly acknowledge that the practice of adapting and retelling stories is as old as storytelling itself. Yet the field of adaptation studies is dominated by scholars considering contemporary media forms, mainly film. Research in what Colin MacCabe mis-labels the "pre-history" of adaptation evidences the fact that pre-cinematic forms and practices of adaptation offer the field productive insights about the act, product, production, and reception of adaptation. Yet those explorations often take place outside the boundaries of adaptation studies. Such literary and cultural studies commonly run parallel to the theoretical and material concerns of adaptation studies, but the fields rarely intersect and the discourses rarely cross-pollinate.

This collection of essays seeks to construct historical bridges between these discourses by foregrounding and providing a platform for innovative approaches to any aspect of adaptation, appropriation, or transmedia storytelling from Antiquity through the invention of cinema in the late Victorian period. All forms and media prior to the advent of cinema are welcome. In keeping with current trends in adaptation studies that seek to move beyond the traditional 1:1 source/adaptation format, we are particularly interested in article-length essays that investigate any combination of thematic trends, material contexts, commercial practices, theoretical models, and trans-historical, cross-cultural, or comparative approaches, as well as essays that encompass a range of genres and pre-cinematic media, which may include (but are not limited to) theater, novelizations, painting and illustration, toys and games, or other forms of literary production and visual culture. Essays should demonstrate working knowledge of contemporary adaptation studies. The goal of this collection is to expand the primary scholarly audience of film and media scholars to literary scholars and cultural critics working across a range of historical periods, genres, forms, and media.

Send inquiries to Lissette Lopez Szwydky (lissette@uark.edu) and Glenn Jellenik (gjellenik@uca.edu). 500-word abstracts due by September 30, 2017 via email.

Tentative schedule:

September 30, 2017: Abstracts Due

December 30, 2017: Authors contacted for inclusion in volume

May 1, 2018: First drafts full essays

Call for Contributors to Interview Female Filmmakers for Routledge Compilation

Deadline for submissions: September 30, 2017

Editor Michele Meek is seeking contributors for the book *Independent Female Filmmakers: A Chronicle through Interviews, Profiles, and Manifestos* to be published by Routledge. Contributors would be assigned a filmmaker to interview and write an original biography for the collection. The book will be a "then and now" approach, featuring interviews, manifestos and profiles originally published in *The Independent Film & Video Monthly* between 1976-2006 as well as including a new original interview with and a biography of each filmmaker for the collection. This collection will offer a unique perspective into the diverse range of women's voices that have been integral to independent film history, featuring interviews, manifestos, and essays by and with renowned narrative and documentary filmmakers like Martha Coolidge (*Valley Girl, Real Genius*), Julie Dash (*Illusions, Daughters in the Dust*), Maria Maggenti (*The Incredibly True Adventures of Two Girls in Love*) and Barbara Kopple (*Harlan County USA, Wildman Blues*) and experimental and avant-garde filmmakers like Yvonne Rainer and Trinh T. Minh-ha. If interested, contact Michele Meek at mm@michelemeek.com for more information.

Transmotion – special issue on “Native American Narratives in a Global Context: Comparative and Transnational Perspectives”

Publication date: Spring 2019

Deadline: October 1, 2017

In the contemporary moment, the world has seen an increase in transnational and decolonial activist movements around indigenous rights. Idle No More, Rhodes Must Fall, the BDS movement for a Free Palestine and the Dakota Access Pipeline protests have all garnered international attention and trans-indigenous calls of solidarity. These politics have found their ways to literary productions, and many have dubbed the increase in Native American writings and the rapid growth in Indigenous Studies a cultural, literary, and academic renaissance. Building on this historically significant moment, Transmotion is currently seeking submissions for a cross-disciplinary special issue on the topic of Native American Narratives in a Global Context: Comparative and Transnational Perspectives. The special issue builds on a panel entitled “Native American Literature in a Global Context” that took place at the 2017 meeting of the Native American Literature Symposium (NALS). This panel focused on Native American and First Nations literature in relation to South African, Palestinian and Middle Eastern writings.

In recent years, there has been an increase in Native American scholarship that attempts to consider separate and distinct histories, cultures and literatures in a comparative frame. In 2011, Daniel Heath Justice observed the number of Indigenous Studies scholars globally, “reaching out, learning about themselves and one another, looking for points of connection that reflect and respect both specificity and shared concern.”[1] Jodi A Byrd, in *The Transit of Empire* (2011), employs the concept “transit” to describe the interconnectedness and continuum of colonial violence that implicated multiple peoples and spaces. In 2012, Chadwick Allen established the concept ‘Trans-Indigenous’ to develop a methodology for a global Native literary studies and, elsewhere, scholars have explored the potential for comparing Native American socio-historic perspectives with those of other colonized and oppressed people. In his latest book (2016), Steven Salaita adopts “inter/nationalism” as a term that embodies decolonial thought and expression, literary and otherwise, that surface in the intersectional moments between American Indian and Palestinian struggles. Similarly, there is a long tradition of Native American Indigenous authors exploring the transnational politics of oppression and the multidirectional movement of memory (Rothberg, 2008) in fiction, poetry and on stage: from Leslie Marmon Silko's transcontinental decolonial revolution in *Almanac of the Dead* (1991) to Sherman Alexie's reflections on Indigenous and Jewish experiences of genocide in ‘Inside Dachau’ (2011). These academic and creative projects cross the traditional disciplinary boundaries of indigenous, postcolonial, and settler colonial studies, bringing together histories and cultures that have rarely been considered alongside one another. But what, if any, is the relationship between these cultures? What is to be gained from studying, ostensibly at least, disparate literatures and societies in the same frame?

This special issue seeks to explore this new direction of Indigenous Studies, focusing on the significance of Native American, First Nations, and Indigenous American narratives in a global arena. We invite work that engages with historical or cultural narratives, spanning literature, art, film, or other modes of cultural production. Bringing together scholars researching Native American narratives in relation to diverse geographical and historical contexts, we hope to

interrogate questions surrounding what comparative indigenous studies might look like and what potential it holds for transnational exchange on a global scale.

We particularly welcome submissions that engage with the following topics:-

- * Comparative perspectives on Native American narratives in relation to (settler) colonial and postcolonial contexts.
- * Comparative perspectives on Native American experiences in relation to other global experiences with genocide or colonial violence.
- * Case studies that focus on Native American writing, artwork or other forms of cultural production that foreground cross-cultural movement or exchange.
- * Conceptual work that explores trans-indigenous studies as an emerging field of scholarship.
- * The benefits and/or limitations of comparative indigenous critique.
- * Comparative perspectives that challenge traditional understandings of indigeneity or post-coloniality.
- * The contemporary relevance of Native American narratives in a global context.
- * The benefits and/or limitations of teaching Native histories, cultures or literatures within a comparative frame.
- * Transnational activism and decolonial movements around Indigenous struggles.
- * Anti-colonial and Indigenous critiques of globalization, neoliberalism, and the modern nation-state.
- * The potential for decolonization through cross-cultural exchange or fostering of global connections, literary or otherwise.

Abstracts (up to 300 words) and brief author CV to be sent to Guest Editors:

Rebecca Macklin, University of Leeds (r.macklin@leeds.ac.uk) and Eman Ghanayem, University of Illinois at Urbana-Champaign (ghanaye2@illinois.edu) by **1st October 2017**. Hybrid or creative pieces are welcomed.

Clio: A Journal of Literature, History, and the Philosophy of History
Special issue on “Resistance in Arts and Literature: Learning from the Past”
Deadline: October 30, 2017

We are seeking scholarly essays and “short takes” for a special issue on “resistance in art and literature.” Stable URL for the call for papers here: <https://goo.gl/bVBAEE>.

Resistance is on everyone’s minds, but at *Clio: A Journal of Literature, History, and the Philosophy of History*, we’re also thinking about history and its lessons. What can the literature (and art) of political resistance in other times and places teach us? Can we theorize, taxonomize, or otherwise generalize lessons about political resistance from individuals’ artistic efforts to intervene in specific historical moments that are not our own? Resistance to political figures, ideas, policies, prevailing moral codes, and religious hegemony can appear in, among other forms:

- Satire
- Parody
- Complaint
- Allegory (including allegorical productions of plays, or film versions of fictional works, that originally had no such topical significance)
- *Romans à clef*
- Polemical works of fiction
- Performance art

We are looking for two types of submissions for this special issue:

Scholarly essays: *Clio*, an interdisciplinary peer-reviewed journal, publishes research at the intersections of the disciplines of literary studies, history, and philosophy of history, but for this special issue, we are expanding our focus to allow for attention to visual and performing arts as well. Essays should present well-focused, thoroughly researched arguments of 5000-9000 words, following *The Chicago Manual of Style* for citations and footnotes.

“Short Takes”: This section includes shorter (1500-2000 words), less formal essays targeting the same audience as scholarly articles in the journal, that is, scholars in the humanities with a strong interest in the connections between history and arts and literature. Whereas the full-length articles for this special issue will offer researched arguments on specific moments of literary or artistic resistance, “Short Takes” essays for the special issue will be more personal, focused on how historical reading you are doing for “your own work” is informing, complicating, or inspiring your reactions to the historical moment we are living in.

Please send your submission as an email attachment (in Word or rich text format) to clio@ipfw.edu by Monday, **October 30, 2017**. For more information about the journal, see ipfw.edu/clio.

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

Deadline: November 1, 2017

Contact email: bjorn.sundmark@mah.se

Bookbird: A Journal of International Children's Literature seeks contributions for a special issue on the translation and transmediation of children's literatures and cultures. Mediation – whether in the form of adaptation, translation or remediation – allows for a reevaluation of a variety of notions ranging from authenticity, textuality, authorship, audience agency, age appropriateness, creativity, and storytelling. Henry Jenkins' definition of "transmedia storytelling," in particular, encapsulates the worldbuilding strategies of most of today's popular children's literary/cultural products. The lure of Alice in Wonderland, Harry Potter, or the Moomins is considerably enhanced by the plethora of interconnected media platforms – novel, film, animation, computer game, fanfiction, cosplay, collectibles, etc – all of which maximize audience engagement by unfolding an increasingly elaborate fictional reality. The way in which each media "adds a new cultural layer, supporting more diverse ways of communicating, thinking, feeling, and creating than existed before" (Jenkins, Clinton, McWilliams) resonates with how translation as an inventive "act of both inter-cultural and inter-temporal communication" (Bassnett) allows us to see in different ways the original text that always already "bears in itself all possible translations and gets richer with each additional reading-rewriting," as Walter Benjamin put it. Topics for papers might include, but are not limited to:

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

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

Special issue of *New Global Studies*: "Thinking the Global with Literature"

Deadline: November 30, 2017

For this literary-focussed issue of the *New Global Studies* journal we invite proposals for essays on any aspect of literature's engagement with ideas of the global, from the ways in which literature's conceptual reach may help us to think the possibilities of the planetary, to how the global literary marketplace can act as a barometer for shifting cultural norms.

The central question that this special issue poses is: how does literature help us to conceptualize the global? Secondary to this, the issue asks how literature, literary theory, and literary movements and networks may help us to shape, observe, and define what Bruce Mazlish called the 'emerging global civil society'.

Topics that essays might engage with include, but are no means restricted to, the following:

- literary modes of thinking through the planetary (past and present)
- literary engagements with thinking the environment on a global scale
- paradigms of 'global' as opposed to 'world' literature(s)
- the effects of a global consciousness on the ways we write and read literature
- travelling forms/genres in literature: how the literary work adapts to globalization

- the (im)possibility of a literature without borders: comparative literary studies in a global context
- modes of translinguistic, transnational, and transcultural mediation in literary works
- literature in the global marketplace (translation, adaptation, anthologization, censorship...)
- the effect of world literary prizes / organizations and the movement of cultural capital

Please send abstracts of 500 words and a brief bio-note, as well as any initial queries, to the issue editor, Dr. Heather H. Yeung (h.yeung@dundee.ac.uk) by **30 November 2017**.

Notification of acceptance will be no later than end December 2017. If accepted, full essays (of 7000 to 9000 words) will be due by 15 June 2018.

Review-essays, event reports, and interviews pertinent to the special issue are also of interest. Please contact the issue editor on h.yeung@dundee.ac.uk to enquire about possibilities here, and include a brief synopsis of the prospective review/report/interview with your enquiry.

Special issue of *Adaptation*: “Adaptations and History”

Deadline: December 1, 2017

Contact: djc@dmu.ac.uk

Submissions are invited for a special issue of *Adaptation*; ‘Adaptations and History’. These might include: the history of adaptations, adapting history, biopics and adaptations, adaptation as historical appropriation, adaptations and period drama or heritage adaptations. The recent Association of Adaptation Studies conference on this theme - held at St. Anne’s College, Oxford in September 2016 – highlighted the great diversity of work being pursued by scholars examining the many ways in which these key terms intersect across the media landscape. We look forward to a special issue that will bring together the most exciting and innovative ideas in this dynamic convergence of fields.

Themes might include:

- the history of adaptations
- adapting history
- biopics and adaptations
- adaptation as historical appropriation
- adaptations and period drama or heritage adaptations.

Guest Editor: Jeremy Strong, Professor of Literature and Film, University of West London.

[Notes for contributors](#) and [online paper submission](#).

Cultural Changes in Egypt at the turn of the Millennium

Special issue *CLCWeb: Comparative Literature and Culture*

Ed. Marie-Thérèse Abdelmessih

Deadline: 20 December 2017

At the turn of the millennium, drastic local and global economic and cultural changes have had their impact on the cultural production in Egypt. The Call for papers inviting contributions covering Cultural Changes in Egypt at the Turn of the Millennium, a Special issue of *CLCWeb: Comparative Literature and Culture* <http://docs.lib.purdue.edu/clcweb/> looks at these changes in all forms of visual, verbal, digital and aural cultural productions. The objective is to find how creativity has ceased to be considered as mere speculative detachment, becoming a mode of engagement, disrupting conventional divisions between creator and collective authorship and transgressing disciplinary boundaries. It is also in our interest to map worldwide repercussions of these local cultural productions.

Since the early nineties uncertainty has prevailed as a result of a series of political and economic crises. The “political” in cultural production came to signify the subversion of all fixities in meaning, previously marketed by state policies and social mores. The need to deal with contradictory everyday situations, brought about what has come to be known as “the new writing.” Dissent created a space where subalterns and intellectuals can meet up with all forms of subalternity. With the growing interest in the history from below, creative productions dealing with minority and gender issues flourished, challenging exclusions of mainstream narratives, as well as the canonical heritage.

The spread of technoculture spurred new modes of experimentation. Bloggers turned into fiction writers, while bookbound hypertexts burgeoned with the prevalence of the digital environment. Graphic poetry and fiction, multimodal products intermediating text and image generated a new readership. Creative productions transgressed all boundaries dividing genres, the use of digital technology gave a boost to theater and film that had been greatly impacted by the

decline of state subsidies. Underground filmmakers and theater-makers displaying greater freedom in technique and content developed new media spaces to screen and stage their works.

Intermediality immersing/implicating readers, viewers and spectators allowed for contesting narratives, expanding vistas on multiple pasts and the present, as verified by creative cultural products released in new media. Receptions, adaptations, and interchanges ensuing among Egyptian creators and their peers in the Arab region and the global South remains largely unexplored.

We seek a diverse range of original papers from scholars of literary and cultural studies as well as related fields such as gender studies, visual studies in film, digital and print media. Comparative and transdisciplinary approaches are encouraged. Please send your 250-300 words proposal in English with a brief CV to Marie Thérèse Abdelmessih (marie.abdelmessih@ku.edu.kw) by **December 20, 2017**.

CLCWeb: Comparative Literature and Culture <http://docs.lib.purdue.edu/clcweb/> is a peer-reviewed, full-text, and open-access quarterly in the humanities and social sciences. It is affiliated with the Purdue UP print and ebooks monograph series of Books in Comparative and Cultural Studies.

Marie Thérèse Abdelmessih is Professor of English and Comparative Literature at Cairo (CU) University and Kuwait University (KU), and Director of the MA Program in Comparative Literary and Cultural Studies, College of Graduate Studies, (KU). She is member of the International Advisory Board of *CLCWeb: Comparative Literature and Culture* <http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1006&context=clcweblibrary>, and member of the Executive Committee, International Comparative Literature Association (ICLA) <http://www.aicl-icla.org/site/organization/>, and the Editorial Board of the *Arab Journal of Humanities (AJH)* affiliated with Kuwait UP.

The Velvet Light Trap

Issue 83 - Politics of Space and Place

Deadline: January 15, 2018

At the outset of *Space and Place: The Perspective of Experience*, Yi-Fu Tuan observes, "Space and place are basic components of the lived world; we take them for granted. When we think about them, however, they may assume unexpected meanings and raise questions we have not thought to ask." Power relations are often negotiated through space and embedded in place, and these dynamics resonate through and within media. As such, media studies stands to offer an important contribution to the critical study of space and place, just as this important area of study may help us to reorient and reimagine foundational premises and concerns within our field.

Studies of space and place, both real and represented, have developed across multiple areas of inquiry within media studies, from theory to history to criticism and analysis. The turn toward transnationalism within the examination of national cinemas has reorganized ongoing investments in understandings of nation, borders, and cultural identities. Scholarship at the intersection of urban studies and media studies has analyzed media texts alongside the history of architecture and of urban development. Following foundational work on movie theaters and living rooms, recent work in media studies has considered the video store, the arcade, and airplanes as spaces of media consumption. Scholars have shown how public policy not only shapes access to media but its very content -- fundamental concerns for conceptions of local, regional, and national media as well as the identities of its producers and consumers. This interdisciplinary and innovative scholarship inspires the next issue of *The Velvet Light Trap*, which seeks articles that offer generative case studies in media history, theory, or analysis while also advancing the various avenues of spatial inquiry in media studies.

We seek original scholarship of 6,000-7,500 words that engages with the politics of space and place, either real or represented. What areas have gone understudied in the current work in the field? What value may be found in studying differences in the rural, the urban, the local, the regional, the national -- and all other designations of place -- within media narratives, production, distribution, and consumption? How might studies of space decenter or revise established notions of authorship, genre, textuality, and industry?

Possible areas of inquiry include but are not limited to:

- Mobility, migration, and borders
- Spaces and places of exhibition
- Architecture, cultural geography, or public policy in media studies
- Performance and space
- (Re)constructing place in film and television
- Space and/in genre

- Locative media and the technologies of space/place
- Local and/or regional media
- Identity, belonging, and place
- Questions of accessing media(ted) spaces
- Place and affect, memory, and nostalgia
- Spaces of media(ted) protests

Submission Guidelines

Submissions should be between 6,000 and 7,500 words, formatted in Chicago Style. Please submit an electronic copy of the paper, along with a separate one-page abstract, both saved as a Microsoft Word file. Remove any identifying information so that the submission is suitable for anonymous review. Quotations not in English should be accompanied by translations. Send electronic manuscripts and/or any questions to vlctfp@gmail.com by January 15, 2018.

About the Journal

TVLT is a scholarly, peer-reviewed journal of film, television, and new media. The journal draws on a variety of theoretical and historiographical approaches from the humanities and social sciences and welcomes any effort that will help foster the ongoing processes of evaluation and negotiation in media history and criticism. While *TVLT* maintains its traditional commitment to the study of American film, it also expands its scope to television and other media, to adjacent institutions, and to other nations' media. The journal encourages both approaches and objects of study that have been neglected or excluded in past scholarship.

Graduate students at the University of Wisconsin at Madison and the University of Texas at Austin coordinate issues in alternation, and each issue is devoted to a particular theme. *TVLT*'s Editorial Advisory Board includes such notable scholars as Charles Acland, Richard Allen, Hector Amaya, Ben Aslinger, Caetlin Benson-Allott, Mark Betz, Michael Curtin, Kay Dickinson, Lisa Dombrowski, Bambi Haggins, Daniel Herbert, Scott Higgins, Mary Celeste Kearney, Lucas Hilderbrand, Roberta Pearson, Avi Santo, Jacob Smith, Jonathan Sterne. *TVLT*'s graduate student editors are assisted by their local faculty advisors: Mary Beltrán, Ben Brewster, Jonathan Gray, Lea Jacobs, Derek Johnson, Vance Kepley, Shanti Kumar, Charles Ramírez Berg, Thomas Schatz, and Janet Staiger.

Colloquia Comparativa Litterarum

Deadline for submissions: January 31, 2018

Colloquia Comparativa Litterarum, scholarly review of Sofia University, Bulgaria, publishes double blind peer-reviewed studies in Comparative Literature with an emphasis on European literatures, in particular on Balkan issues, and mainly regarding the period from the 18th century onward.

Colloquia Comparativa Litterarum is indexed at CEEOL: <https://www.ceeol.com/search/journal-detail?id=1280>

Papers for the journal's upcoming issue will be accepted until January 31, 2018.

Please send your submissions in English, French or Bulgarian by e-mail to: colloquiacl@gmail.com

Studies in the Humanities

Thematic issue: GLOBAL EAST ASIAN CINEMA: ABJECTION AND AGENCY

Deadline: March 31, 2018

This thematic double issue of *Studies in the Humanities* addresses globalization as a blossoming of inclusive systems of transnational capitalism, multicultural traffic, and networking technology, which has also generated symptoms of exclusion related to migration/refuge, precarious life, and various catastrophes that debunk the holistic universality of one rainbow global village. Political dialectics has turned into the absolute antagonism between the 'soft' ethical inclusion of differences in the whole and the 'hard' ethical backlash from its excluded remnants. Multiculturalism and terrorism, neoliberalism and fundamentalism, compassion and hate, human rights and bare life interlock like two sides of the same coin. The more connection, the more contamination. And now, as Brexit and Trumpism show, within the integrated global whole itself emerges the weird fusion of far-right and far-left mindsets against the status quo of problematic global capitalism and malfunctioning liberal democracy.

Then how does cinema address today's global life? This special double issue proposes this question in the frame of 'global East Asia,' with its Asian identity taking on a sort of compatible locality that is not absolutely confined in Asian particularity. Locality is less the essentialist mark of a specific time-space than a contingent springboard for global performativity. Here, a traditional community gives way to a permeable, malleable network, and subjectivity as fixed

identity changes into agency for contingently adaptable modulation. 'Global East Asian cinema' could then be termed for critical engagement with global phenomena and their influences on the notions of community and subjectivity as reflected or allegorized in the East Asian context. What is especially interesting is the theme of abjection: once characters lose their sociopolitical subjectivity, cast out of their community, they struggle to regain their original identity or gain new subjectivity. They become agents in the sense of acting to fulfill a mission which can be not only homecoming but also revenge or a terroristic attack, sacrifice or a gift-giving of themselves. This narrative structure is prevalent in films with the motifs of journey, migration, bare life, coming-of-age, midlife crisis, secret agency, networking, cyborg, and disaster, more or less resonating with global conditions of connected yet vulnerable life.

This issue thus hopes to be an intriguing selection of articles centering on abjection in the broadest sense of the term. Catastrophic events, natural or industrial, from earthquake and tsunami to zombification and nuclear crisis, could be an easy window to start with, since the cinema of catastrophe often symptomatizes a political deadlock of the current global world, the impossible utopian change in various forms of catastrophic imagination. But this cinema can also draw attention to an alternative potential direction of ethics irreducible to collective politics, when biopolitical abject figures become contingent agents of new relations through commonality without community, solidarity without unity. Abject agency would then inspire us to challenge commonsensical global ethics on hospitality, tolerance, pity or hate and violence through concrete films, opening room for networking on the edge of the global regime beyond the problematic 'soft/hard' ethical frame.

For the consistency of the cinematic corpus and the limited space, this special double issue focuses on narrative features made after 2000 that are to some extent globally circulated or available in the mainstream market or film festivals. The scope is, however, not limited to the following items:

- Films on actual disasters such as the Great Sichuan Earthquake, Typhoon Haiyan in the Philippines, and the Fukushima nuclear accident
- Films with apocalyptic settings; horror movies with networked contagion
- Road movies on coming-of-age, midlife crises, life-changing experience; films on journey or with the motif of migration/deracination
- Films on (cognitive) capitalism, casual labor, precarious life
- Films on (war on) terror, control/militancy, secret agency, vengeance mission
- Recommendable directors include Jia Zhangke, Xu Zheng, Vicky Zhao, Peter Chan, Tsui Hark, Xue Xialou, Li Luo, Pema Tsenden, Zhou Hao, Wu Wenguang, Zou Xueping; Zhang Lu, Bong Joon-ho, Park Chan-wook, Yeon Sang-ho; Kurosawa Kiyoshi, Sono Sion, even in animators like Kon Satoshi, Otomo Katsuhiko.

The double issue of *Studies in The Humanities* on the subject of global East Asian Cinema, is guest edited by Seung-hoon Jeong, Assistant Professor of Cinema Studies at New York University Abu Dhabi. He wrote *Cinematic Interfaces: Film Theory After New Media* (Routledge, 2013), co-translated Jacques Derrida's *Acts of Literature* in Korean (Moonji, 2013), and co-edited *The Global Auteur: The Politics of Authorship in 21st Century Cinema* (Bloomsbury, 2016). He is currently working on global cinema related to multiculturalism, terrorism, networks, and catastrophes.

The special double issue is scheduled to be out in June, 2018. Articles and essays are invited by March 31st, 2018. The manuscript (7,500 words in length), double-spaced, in 12-pt. Times New Roman font using Chicago style of documentation. Essays as well as enquiries regarding possible essay topics should be electronically submitted to seunghoon.jeong@nyu.edu. Please do not include your name anywhere on your manuscript. Place it in a separate attachment. Also please do not use embedded endnotes or footnotes. Footnotes should be at the end of the essay with no page division between them and the text or the Works Cited list that should follow it. You can find more information at the MLA Directory of Periodicals, where our acceptance rate is listed as 16%-25%. This peer-viewed journal is indexed in the annual *MLA Bibliography*, the *Film Literature Index*, the *American Humanities Index*, *An Index to Book Reviews in the Humanities*, and the *Journal of Abstracts of English Studies*. Full text of the journal is available online in multiple GALE and EBSCO databases.

Polysèmes

<http://polysemes.revues.org>

Open call

Polysèmes est une revue semestrielle spécialisée dans les études intertextuelles et intermédiaires. Fondée par la SAIT (Société Angliciste : Arts, Images, Textes) en 1989, elle s'intéresse aux échos qui renvoient d'une œuvre à une autre,

d'un art à un autre, de l'écriture à la peinture, de la musique à la littérature. Le pouvoir visuel d'un texte peut susciter la présence d'un tableau, la musique sait recourir à la parole. Les textes parlent et se répondent. Verbaux, visuels, sonores, les signes mis en œuvre dans tous les arts se font écho. Un livre peut en nommer ou en dissimuler plusieurs autres. Il contient des tableaux qu'il ne peut peindre, des musiques qu'il ne peut faire entendre.

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

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

Instructions aux auteurs [ici](#).

Central Asian Literatures in Translation

Call for Proposals and New Book Series

Academic Studies Press (Boston, MA)

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

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

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

The editorial board comprises the following scholars and translators:

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

Professor Erdağ Göknaç (Duke University) a poet, literary translator, and scholar whose research focuses on the intersection of politics and culture in the Middle East; specifically, the late Ottoman Empire and modern Turkey. He is

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

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

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

3. PUBLICATIONS AND DOCTORAL THESES

Books

The Maelstrom of Postmodernity: Language, Aesthetics and Imagination

Aba-Carina Pärlog.

LINCOM Studies in Language and Literature 16, 2017. ISBN: 9783862887873

The present book deals with the problem of chaos, as dealt with by Samuel Beckett in his *Trilogy*, by V. S. Naipaul in *In a Free State* and *Half a Life* and by Salman Rushdie in his *Midnight's Children*. It also discusses manipulation and irrationality in Lawrence Durrell's *The Alexandria Quartet*, William Golding's *Lord of the Flies* and Peter Ackroyd's *Hawksmoor*.

The first chapter starts with Beckett's original approach to ambiguity detailing the relative nature of identity, the uncertain story line and the open-ended narrative. Then, it focuses on Naipaul's interest in immigration, adaptation and identity transformation. The last subchapter is based on the concept of post-humanism, as part of the chaotic effect of the narrative.

The second chapter begins with Durrell's subversive perspective and fragmentary discourse viewed in terms of the features of the Vorticist art trend. It continues with an emphasis on the topic of conflict, as developed by Golding, the fluctuation between the presence of the transcendent, its absence and the immanent (Hassan, 2016). The last subchapter concentrates on Ackroyd's perspective upon the city of London, its change with the passing of time and its heterogeneity analysed according to his *London Under* (2012).

More information [here](#).

Urdu and Indo-Persian Thought, Poetics, and Belles Lettres

Edited by Alireza Korangy

Brill, 2017. ISBN: 9789004251885

Urdu and Indo-Persian Thought, Poetics, and Belles Lettres, is a collection on the subject of Urdu poetics, Dastan, translation studies in Urdu, and Indo-Persian. The essays employ interdisciplinary perspectives for exploring the dynamic literary landscape of the South Asian subcontinent since the sixteenth century.

The individual topics in the collection depict a plausible picture of how the development of Urdu and Indo-Persian thoughts and poetics have influenced one another for centuries.

Contributors are: Satya Hedge, Prashant Keshavmurthy, Pasha M. Khan, Mehr Afshan Faruqi, David Lelyveld, Natalia Prigarina, Carla Petievich, Christina Oesterheld, Baidar Bakht, Frances Pritchett, Gail Minault, Ludmila Vassilieva.

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Transcultural Lyricism: Translation, Intertextuality, and the Rise of Emotion in Modern Chinese Love Fiction, 1899–1925

Jane Qian Liu

Brill, 2017. ISBN: 9789004301313

In *Transcultural Lyricism: Translation, Intertextuality, and the Rise of Emotion in Modern Chinese Love Fiction, 1899–1925*, Jane Qian Liu examines the profound transformation of emotional expression in Chinese fiction between the years 1899 and 1925. While modern Chinese literature is known to have absorbed narrative modes of Western literatures, it also learned radically new ways to convey emotions.

Drawn from an interdisciplinary mixture of literary, cultural and translation studies, Jane Qian Liu brings fresh insights into the study of intercultural literary interpretation and influence. She convincingly proves that Chinese writer-translators in early twentieth century were able to find new channels and modes to express emotional content through new combinations of traditional Chinese and Western techniques.

Fatal Fictions: Crime and Investigation in Law and Literature

Edited by Alison L. LaCroix, Richard H. McAdams, and Martha C. Nussbaum

Oxford University Press, 2017. ISBN: 9780190610784.

Writers of fiction have always confronted topics of crime and punishment. This age-old fascination with crime on the part of both authors and readers is not surprising, given that criminal justice touches on so many political and psychological themes essential to literature, and comes equipped with a trial process that contains its own dramatic structure.

This volume explores this profound and enduring literary engagement with crime, investigation, and criminal justice. The collected essays explore three themes that connect the world of law with that of fiction. First, defining and punishing crime is one of the fundamental purposes of government, along with the protection of victims by the prevention of crime. And yet criminal punishment remains one of the most abused and terrifying forms of political power. Second, crime is intensely psychological and therefore an important subject by which a writer can develop and explore character. A third connection between criminal justice and fiction involves the inherently dramatic nature of the legal system itself, particularly the trial. Moreover, the ongoing public conversation about crime and punishment suggests that the time is ripe for collaboration between law and literature in this troubled domain.

The essays in this collection span a wide array of genres, including tragic drama, science fiction, lyric poetry, autobiography, and mystery novels. The works discussed include works as old as fifth-century BCE Greek tragedy and as recent as contemporary novels, memoirs, and mystery novels. The cumulative result is arresting: there are "killer wives" and crimes against trees; a government bureaucrat who sends political adversaries to their death for treason before falling to the same fate himself; a convicted murderer who doesn't die when hanged; a psychopathological collector whose quite sane kidnapping victim nevertheless also collects; Justice Thomas' reading and misreading of *Bigger*; a man who forgives his son's murderer and one who cannot forgive his wife's non-existent adultery; fictional detectives who draw on historical analysis to solve murders. These essays begin a conversation, and they illustrate the great depth and power of crime in literature.

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Classical Traditions in Modern Fantasy

Edited by Brett M. Rogers and Benjamin Eldon Stevens

Oxford University Press, 2017. ISBN: 9780190610067.

Classical Traditions in Modern Fantasy is the first collection of essays in English focusing on how fantasy draws deeply on ancient Greek and Roman mythology, philosophy, literature, history, art, and cult practice. Presenting fifteen all-new essays intended for both scholars and other readers of fantasy, this volume explores many of the most significant examples of the modern genre—including the works of H. P. Lovecraft, J. R. R. Tolkien's *The Hobbit*, C. S. Lewis's *Chronicles of Narnia*, J. K. Rowling's *Harry Potter* series, George R. R. Martin's *Game of Thrones* series, and more – in relation to important ancient texts such as Aeschylus' *Oresteia*, Aristotle's *Poetics*, Virgil's *Aeneid*, and Apuleius' *The Golden Ass*. These varied studies raise fascinating questions about genre, literary and artistic histories, and the suspension of disbelief required not only of readers of fantasy but also of students of antiquity. Ranging from harpies to hobbits, from Cyclopes to Cthulhu, and all manner of monster and myth in-between, this comparative study of Classics

and fantasy reveals deep similarities between ancient and modern ways of imagining the world. Although antiquity and the present day differ in many ways, at its base, ancient literature resonates deeply with modern fantasy's image of worlds in flux and bodies in motion.

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New Directions in Law and Literature

Edited by Elizabeth S. Anker and Edited by Bernadette Meyler
Oxford University Press, 2017. ISBN: 9780190456375

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

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

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

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Without God: Michel Houellebecq and Materialist Horror

Louis Betty
Penn State University Press, 2016. ISBN: 978-0-271-07409-2

Michel Houellebecq is France's most famous and controversial living novelist. Since his first novel in 1994, Houellebecq's work has been called pornographic, racist, sexist, Islamophobic, and vulgar. His caricature appeared on the cover of the French satirical weekly *Charlie Hebdo* on January 7, 2015, the day that Islamist militants killed twelve people in an attack on their offices and also the day that his most recent novel, *Soumission*—the story of France in 2022 under a Muslim president—appeared in bookstores. *Without God* uses religion as a lens to examine how Houellebecq gives voice to the underside of the progressive ethos that has animated French and Western social, political, and religious thought since the 1960s.

Focusing on Houellebecq's complicated relationship with religion, Louis Betty shows that the novelist, who is at best agnostic, "is a deeply and unavoidably religious writer." In exploring the religious, theological, and philosophical aspects of Houellebecq's work, Betty situates the author within the broader context of a French and Anglo-American history of ideas—ideas such as utopian socialism, the sociology of secularization, and quantum physics. Materialism, Betty contends, is the true destroyer of human intimacy and spirituality in Houellebecq's work; the prevailing worldview it conveys is one of nihilism and hedonism in a postmodern, post-Christian Europe. In Betty's analysis, "materialist horror" emerges as a philosophical and aesthetic concept that describes and amplifies contemporary moral and social decadence in Houellebecq's fiction.

Table of contents and sample chapter [here](#).

Memory and Forgetting in the Post-Holocaust Era: The Ethics of Never Again

Baer, Alejandro and Natan Sznajder
London/ New York: Routledge, 2016. ISBN: 9781472448941

To forget after Auschwitz is considered barbaric. Baer and Sznajder question this assumption not only in regard to the Holocaust but to other political crimes as well. The duties of memory surrounding the Holocaust have spread around the globe and interacted with other narratives of victimization that demand equal treatment. Are there crimes that must be forgotten and others that should be remembered?

In this book the authors examine the effects of a globalized Holocaust culture on the ways in which individuals and groups understand the moral and political significance of their respective histories of extreme political violence. Do such transnational memories facilitate or hamper the task of coming to terms with and overcoming divisive pasts? Taking Argentina, Spain and a number of sites in post-communist Europe as test cases, this book illustrates the transformation from a nationally oriented ethics to a trans-national one. The authors look at media, scholarly discourse, NGOs dealing with human rights and memory, museums and memorial sites, and examine how a new generation of memory activists revisits the past to construct a new future. Baer and Sznajder follow these attempts to manoeuvre between the duties of remembrance and the benefits of forgetting. This, the authors argue, is the "ethics of Never Again."

Transmedial Narratology and Contemporary Media Culture

Jan-Noël Thon

Lincoln/London: University of Nebraska Press, 2016. ISBN: 9780803277205

It has become something of a cliché within the field of narratology to assert the commercial, aesthetic, and sociocultural relevance of narrative representations, but the fact remains that narratives are everywhere. Whenever we read a novel or a comic, watch a film or an episode of our favorite television series, or play the latest video game, we are likely to engage with narrative media. Similarly, the intermedial adaptations and transmedial entertainment franchises that have become increasingly visible during the past few decades are, at their core, narrative forms. Since a significant part of contemporary media culture is defined by the narratives we tell each other via various media, the media studies discipline needs a genuinely transmedial narratology.

Transmedial Narratology and Contemporary Media Culture focuses on the intersubjective construction of storyworlds as well as on prototypical forms of narratorial and subjective representation. It provides not only a method for the analysis of salient transmedial strategies of narrative representation in contemporary films, comics, and video games but also a theoretical frame within which medium-specific approaches from literary and film narratology, from comics studies and game studies, and from various other strands of media and cultural studies may be employed to further our understanding of narratives across media.

Journals / Thematic Issues

The Wenshan Review

Special Issue: "Longing and Belonging" (produced in collaboration with the European Network for Comparative Literary Studies)

Click [here](#) for the table of contents and free download of the issue.

ISSN: 2077-1290

Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée

Special section: Environmental Ethics and Activism in Indigenous Literature and Film

Ed. and introd. Isabelle St-Amand and Warren Cariou

44.1 (2017): 7-81.

Special issue of *Revue de Littérature Comparée*: Comparatismes à travers le monde II

Pageaux, Daniel-Henri (ed. and introd.)

Apr-June 2017; 2: 131-255.

Poetics Today: Situated Cognition and the Study of Culture

Volume 38, Number 2, June 2017

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ISLE: Interdisciplinary Studies in Literature and the Environment

Editor: Scott Slovic

Volume 24, Issue 2, Spring 2017

ISSN: 1076-0962

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Open-call issues for *Journal of World Literature*

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

Articles / Book Chapters

- Bongie, Chris. "Aesthetics, Politics, and the Return of Negritude." *Comparative Literature* 69.2 (2017): 238-249.
- Burt, E.S. "The Hands and Eyes of the Allegorist: The Crisis of Perception in Walter Benjamin." *Comparative Literature* 69.2 (2017): 181-200.
- El-Nowieemy, Magda. "The Use of Knowledge in Relations of History and Culture Between Egypt and Greece and Future Prospects", in: *Proceedings of the 8th International Forum Humanitas on "The Use of Knowledge"*. Pissanos Int, Greece, 2017, pp. 127-130.
- Gleibman, Shlomo. "Same-Sex Desire and Jewish Community: Queering Biblical Texts in Canadian and American Jewish Literature." *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* 44.2 (2017): 249-267.
- Mehl, Scott. "Styles of Reasoning in Dostoevsky's *Notes from Underground* and Sōseki's *Kokoro*." *Comparative Literature Studies* 54.3 (2017): 489-517.
- Murphy, Amanda. "Ecouter – voir – sentir – lire Katalin Molnár et Raymond Federman : le corps à l'épreuve." *TRANS* 2017. Article complet [ici](#).
- Rousselet, Cécile. "À l'ombre des cerisiers en fleurs. La réception du haïku en Russie post-soviétique." *Revue de la littérature comparée* 1.361 (2017): 21-35. Résumé [ici](#).
- Shoutong, Zhu. "The Essence of Literature as the Symbol of Life Pain: Comparative Analysis of Travel Literature in Chinese." *Comparative Literature Studies* 54.1 (2017): 70-88.

Doctoral theses (2017)

Université Paris IV (France): Carole Trévisse, "De l'anthropologie à la littérature: le schème sacrificiel dans l'œuvre romanesque de Balzac et Barbey d'Aurevilly." (sous la direction de Pierre Glaudes et de Jean-Godefroy Bidima).

École Normale Supérieure de Lyon (France): Jérôme Bastick, "Étude comparative de la construction littéraire du personnage dans le roman grec de l'Antiquité et le roman byzantin du XIIe siècle." (sous la direction de Christophe Cusset et de Corinne Jouanno).

Université Sorbonne Paris Cité (France): Kalbassi, Elahe, "L'impact du Nouveau Roman sur la Littérature Persane, étude sur la nouveauté romanesque chez Houshang Golshiri." (sous la direction de Philippe Daros).

4. FUNDING ALERTS / ANNONCES DE FINANCEMENT DE RECHERCHE

Research Fellowships

University of Cambridge

Deadline: 18 September 2017

The Governing Body of Peterhouse, applying the benefactions of the late William Stone, former Scholar of the College, and others, intends to elect a number of Research Fellows, who will enter upon their tenure on 1 October 2018. Candidates must, by 1 October 2018, have passed all examinations required for a first degree at a university and would be expected to have gained at least a 2.i classification or equivalent. They should be capable of performing unsupervised post-graduate research. Candidature is also restricted to those who commenced full-time research work on a Ph.D. degree no earlier than 1 October 2014. Furthermore, candidates must be graduates of, or current students at, universities in the UK or the Republic of Ireland.

The electors will make a shortlist of candidates who will be invited to submit dissertations or other written work. Some of these candidates will subsequently be invited for interview.

The annual remuneration of a Research Fellow is at present £23,891 (non-resident in College) or £21,153 (resident), with an annual research allowance of up to £1,349. Stipends will be subject to deductions in consideration of emoluments from other sources. In the case of a Research Fellow who has not yet taken the Ph.D., the College may pay certain approved University fees. Research Fellows are expected to engage in full time research, but may be permitted to teach for up to six hours a week and will be paid for this. All Research Fellows are allowed seven free meals a week at the Common Table. There is an entertainment allowance in kind. The tenure is three years and in certain circumstances may be renewed. Up to one year's absence may be granted. Full details of the salary, benefits and applications procedure can be found [here](#). The closing date for receipt of electronic applications is Monday **18 September 2017**.

Writer in Residence

Victoria University of Wellington, New Zealand

Deadline: 30 September 2017

We invite applications for the Victoria University of Wellington/Creative New Zealand Writer in Residence 2018. Writers in all areas of literary activity, including drama, fiction and poetry, New Zealand art, biography, history, music, society and culture, are eligible to apply.

It has been created to foster New Zealand writing by providing the appointee with the opportunity to write full-time within an academic environment for the period of tenure. Applications are invited from writers in all areas of literary activity, including drama, fiction and poetry, New Zealand art, biography, history, music, society and culture, etc. Applicants should be authors of proven merit and must be either New Zealand citizens or hold permanent residency to be eligible for the role.

The Writer will have use of an office at the IIML. While there are no formal duties attached to the position, it is expected that the Writer will take part in the cultural life of the University.

The appointment will be for twelve months from 1 February 2018 to 31 January 2019, with a salary of NZ\$50,000.00, and will be made subject to Creative New Zealand funding.

Applications close on Saturday, 30 September 2017.

Victoria University of Wellington is an EEO employer and actively seeks to meet its obligations under the Treaty of Waitangi.

Please apply online at www.victoria.ac.nz/about/careers/current-vacancies

Research Fellowships

University of Cambridge, St John's College

Deadline: 2 October 2017

Applications are invited for Research Fellowships in Languages, Literature & Culture and related fields intended for outstanding researchers early in their careers. The Fellowships offer an opportunity to carry out independent research in a stimulating and supportive academic environment. Applications will be accepted from any graduate of a university within or outside the United Kingdom.

All candidates should note that these Research Fellowships are extremely competitive and typically less than one candidate in 100 is successful.

Successful candidates are expected to be either graduate students, probably in the latter stages of their research leading to a PhD, or post-doctoral researchers who have been awarded their PhD after 1 October 2016. Candidates who do not fulfil these criteria are unlikely to be considered.

For details please see <https://sjcamrf.flexigrant.com>

Applications must be submitted online and received by 14.00 BST on Monday 2 October 2017.

PhD positions in Humanities

Norwegian University of Science and Technology, Trondheim, Norway

Deadline: October 15, 2017

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

The positions are open to applicants from all academic research areas within the Faculty of Humanities. The applicant must detail the project's affiliation to existing research groups at the Faculty of Humanities, NTNU. The application must also contain the name of the intended main supervisor. The main supervisor must be employed at one of the Faculty's departments and fulfill the requirements for supervising at the doctoral level. We recommend that applicants get in touch with the research group and potential supervisors early in the process.

The successful applicants must complete their PhD studies within the period of the employment. The Faculty of Humanities hosts five PhD-programmes: Interdisciplinary Studies of Culture, Humanities and the Arts, Language and Linguistics, Historical and Cultural Studies and Audiovisual Media (joint degree with Inland Norway University of Applied Sciences). The programme description for the PhD-programmes details which disciplines are included in the different programmes: <https://www.ntnu.edu/hf/research/postgraduate>. Applicants must indicate which PhD programme they will be applying to, but shall not fill out an application to the programme.

The applicants must document high academic potential through the research proposal. The research proposal is a vital part of evaluating the applicants. It is important that the project is feasible within the nominal length of study, which is three years full time, with ½ year set aside for coursework.

Applicants must have completed at least five years of higher education including a master's degree (or equivalent degree), with a strong academic record. This includes a weighted average grade of B or higher in terms of NTNU's grading scale for the last two years of their master's. The completion time of the master's degree will also be taken into account. Strategic considerations will be an important part of the selection process.

Submit the application electronically through www.jobbnorge.no marked with HF-17-041, with the following attachments (preferably gathered in one attached pdf- document):

- Description of the research project to be carried out during the employment period (see the following guidelines for research proposals: www.ntnu.edu/hf/phd/project-description).
- Scanned copies of certificates (originals must be produced at the interview)
- List of publications

Please note: Applications that are not sent through www.jobbnorge.no or sent past application deadline will not be considered.

Applicants under consideration for the positions will be asked for references and invited to an interview.

Further details about the positions can be obtained from the Head of the Research Section Hanne Siri Sund (phone 73 59 66 30 or email hanne.siri.sund@ntnu.no). Academic questions may be directed to the Head of the related PhD-programme. See the programme's web pages for contact information.

The position is remunerated according to the Basic Collective Agreement for state employees code 1017, salary level 50 in the national salary scheme, gross NOK 436 900,- annually, of which 2 per cent is deducted for the State Pension scheme.

The appointments will be made in accordance with the current regulations for fellowship appointments at universities. A contract will be drawn up detailing the period of appointment and any required duties.

The successful applicants must comply with the current terms for government employees. The primary work place will be at one of the Faculty's departments. The employee must be present at and available for the institution.

The national labor force should reflect the total composition of the population as much as possible. It is therefore a matter of official policy to work towards a balanced work force with regard to gender and cultural diversity. People with an immigrant background are therefore specifically encouraged to apply for the positions.

The application deadline is **October 15, 2017**.

Public Spaces: Culture and Integration in Europe

AHRC

Deadline: 24 October 2017

[Website](#)

The Humanities in the European Research Area (HERA) Network has launched a new Joint Research Programme under the theme “Public Spaces: Culture and Integration in Europe” (HERA JRP PS). Humanities’ perspectives are crucial to understanding the issues and formulating successful policies in this area, on that basis we wish to invite transnational consortia to submit proposals for humanities-led research. Proposed research may draw upon insights and methodologies from a wide spectrum of arts and humanities disciplines. Although humanities-driven, consortia are able to involve contributions from other research domains where appropriate.

The HERA JRP PS wants to mobilize the wide range of multi-disciplinary perspectives necessary to understanding the relationships between “public space”, culture and other phenomena, such as European integration. The research is expected to give new insights that promote the full potential of citizens’ engagement with European public and cultural spaces; to stimulate public, political and scholarly debate about the future prospects of European integration, and to study new modes of interactive and reciprocal engagement between academics and various types of stakeholders including those working in the media, creative industries, and heritage sectors, as they have proved to be the true vehicles of European integration. The challenge for research is to identify how the relations between culture and integration within the context of public space(s) have been modelled and how they can be better understood in order to contribute to a better world.

The beneficiaries of this Call are eligible researchers located in the HERA JRP PS countries: **Austria, Belgium (Wallonia), Czech Republic, Croatia, Denmark, Estonia, Finland, France, Germany, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Slovakia, Slovenia, Spain, Sweden, Switzerland and United Kingdom**, irrespective of their nationality.

The HERA JRP PS is co-funded by humanities funding agencies in 24 participating countries and the European Commission, with the total budget amounting up to 20 M€. The Netherlands Organisation for Scientific Research (NWO) will act as the Handling Agency managing the call and selection process on behalf of the HERA funding partners. Proposals will be selected in a two-step process involving an independent international Review Panel.

Collaborative Research Projects (CRP) proposals can be submitted by balanced consortia involving **four** or more Principal Investigators eligible to HERA JRP PS funders from four or more **different** countries. Applicants are strongly encouraged to take equality and diversity dimension issues into consideration. Each CRP proposal can apply for research funding up to a maximum amount of 1 M€ (across all partners), should be between 24 and 36 months in duration and should commence by May 2019. All research teams will be urged to include non-academic stakeholders as associate partners in their consortiums. Applicants will be required to include an impact section in their proposal, specifying how their research results will be valorised and communicated to a wider public.

On the 7 September 2017 the AHRC held a webinar for potential applicants to discuss the application process and eligibility requirements. [You can download the event recording here.](#)

Details of the updated powerpoint presentation from the webinar can be [downloaded here. \(pptx file, 3.4MB\)](#)

Closing Dates

Closing Date: 24/10/2017

Outline Proposals must be submitted electronically by **Tuesday 24 October 2017, 14:00 CEST (Central European Summer Time)**. In February 2018, successful applicants will be invited to submit Full Proposals with the deadline in May 2018. Funded projects must start by May 2019 and end no later than May 2022.

How to make an application

Applications must be submitted by the Project Leader in the submission system Isaac, hosted by NWO. In order to submit a proposal, the Project Leader of the consortium must register as a user in [Isaac](#). We recommend registering as soon as possible. Please see the HERA JRP PS Call Documentation for a step-by-step instruction on how to submit an Outline Proposal.

Doctoral Researcher (PhD position), English Literature (Lists and the Novel, 18th-20th c.)

Freiburg Institute for Advanced Studies

Pay: 65% (TV-L 13)

Envisaged starting date: 1 April 2018

Duration: three years

Deadline: 31 October 2017

The ERC Project "LISTLIT: Lists in Literature and Culture: Towards a Listology" investigates the cultural practice of list making and its manifestations in literary texts from antiquity until the twenty-first century. Situated at the intersections between cultural history, literary history, and cognitive theory, LISTLIT scrutinizes how literature and list making as a cognitive tool and cultural practice are interrelated. The aim of the project is to establish a 'listology', that is, the systematic and diachronic study of lists and listing structures in cultural productions.

We are looking for a PhD student specialising in English Literature, as demonstrated by an excellent Master's degree. Expertise in another philology and comparative literature is desirable, as well as an emphasis on questions of theory (literary theory, narratology, media theory, intermedia studies).

The successful candidate is expected to develop and conduct a research project that focuses on lists and enumerations in the novel between the 18th and 20th centuries, set against the wider contexts of medial production as well as cultural and historical developments (e.g. expansionism, colonization, industrialization). The research should engage with (but is not restricted to) lists of things and practices of collecting / private and public collections. From a theoretical perspective, possible areas of investigation include the form and function of description and descriptions, as well as strategies of reading and influencing readers' responses. The exact scope and outline of the dissertation is to be defined by the PhD students in collaboration with the PI.

The project is situated at the Freiburg Institute for Advanced Studies (FRIAS) and closely associated with the Department of English at the University of Freiburg, which offers an intellectually stimulating and vibrant environment for research and scholarly exchange. We are looking for a person with great interpersonal skills who will engage actively in the discussions with the other members of the team, and who is excited by the prospect of diachronic and comparative work.

The doctoral researcher will carry out research under the supervision of the Principal Investigator, and will be required to contribute to the collaborative research project LISTLIT. In addition, the successful candidate will also be part of collaborative activities, present his/her research on national and international conferences, and co-organise workshops. A strong background and/or interest in interdisciplinary work is highly desirable.

Please submit the following documents as part of your application:

- Cover letter, outlining your motivation for applying and interest in the project
- CV, including list of publications (if applicable)
- (Copy of) your Master's degree and transcript of records
- 2 letters of reference
- Research proposal (2-5 pages)
- Writing sample (e.g. the introduction or a chapter from your Master's thesis; article)

Please send your application via e-mail to the Principal Investigator, Dr. Eva von Contzen (eva.voncontzen@frias.uni-freiburg.de).

Deadline: **31 October 2017**.

Interviews will be held in December 2017.

Short Term Research Fellowships in Cultural and Intellectual History

University of London

Deadline: 1 December 2017

The Warburg Institute is renowned across the world for the interdisciplinary study of cultural and intellectual history, particularly the role of images in culture. It is dedicated to research on the history of ideas, the dissemination and transformations of texts, ideas and images in society, and the relationship between images, art and their texts and subtexts. Its work is historical, philological and anthropological. The Institute houses a research Library of international importance, a photographic collection organised according to a unique iconographic classification system, and the archive of Aby Warburg, which also holds the papers of other major thinkers of the 20th century who were connected to the Institute. Situated in the heart of Bloomsbury, the Institute is a stone's throw from the British Library, the British Museum, the Wellcome Institute and the National Gallery, providing students with access to a wealth of academic and cultural resources.

The Institute is offering **several short-term Fellowships** of two, three or four months tenure during the academic year 2018-19:

- Brian Hewson Crawford Fellowship - two months
- Henri Frankfort Fellowship - two months
- Albin Salton Fellowship – two months
- Frances A. Yates Fellowships –two, three or four months

For full details about the subject areas for each Fellowship visit: <http://warburg.sas.ac.uk/research/short-term-research-fellowships>

Eligibility

The Fellowships will be awarded to candidates who are postdoctoral or have completed at least one year's research on their doctoral dissertation by the date of application.

Value of Short-term Fellowships

The Fellowship does not provide a stipend but gives financial support towards living and subsistence costs in London and towards travel expenses. The values of the fellowships (rates for: 2017/18) are: £2,800 for two months, £4,000 for three months, and £5,200 for four months. The amount of these payments is absolute; no additional costs will be paid.

How to apply

The application deadline is midnight on **Friday, 1 December 2017**. For full details about eligibility and how to apply (including the application form) visit: <http://warburg.sas.ac.uk/research/short-term-research-fellowships#How to apply>

The values of the fellowships (rates for: 2017/18) are: £2,800 for two months, £4,000 for three months, and £5,200 for four months.

Emmy Noether Programme

Deutsche Forschungsgemeinschaft (DFG)

Deadline: Open call

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

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

Purpose

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

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

Eligibility Requirements

Early career researchers from all disciplines

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

Foreign applicants are expected to continue their scientific career in Germany following completion of the funding period. This intent must be confirmed by the applicant and submitted with the proposal.

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

Proposal Requirements

Excellent research project

More information [here](#).

5. POSITIONS (TEACHING, RESEARCH, ETC.)

Assistant Professor, Liberal Arts

University of Nottingham, Cultures, Languages & Area Studies

Deadline: 13 September 2017

The Faculty of Arts is seeking an Assistant Professor to have specific responsibility for teaching the new Liberal Arts programme in the Faculty of Arts (first intake September 2018). The successful candidate will design and deliver modules at undergraduate and postgraduate level, provide students with pastoral care, bring innovation to teaching practices, and contribute as requested to the efficient and harmonious administration of the programme. Applications are welcome from candidates who wish to be wholly engaged in teaching (R&T: Teaching) or combine research and teaching (R&T: Research and Teaching).

Candidates must have a PhD or equivalent in a relevant subject area or demonstrate equivalent extensive professional experience. The successful candidate will have proven ability to teaching at a very high standard at undergraduate and/or graduate level, be able to contribute to teaching and curriculum design, have a track record of teaching innovation, a commitment to delivery of quality services to students, and experience of student recruitment activities. Applicants applying for the research and teaching post will also be able to demonstrate research dissemination in arts and humanities appropriate to stage of career and indicative of a strong REF return.

Candidates should provide a CV and a supporting letter as part of their application. Please also state whether applying for the teaching-focus post or research and teaching combined post.

Provisional interview date: 26/27 September 2017.

Informal enquiries may be addressed to Mark Bradley (tel: +44 115 951 4814 or email: mark.bradley@nottingham.ac.uk). Please note that applications sent directly to this email address will not be accepted.

Further details:

The University of Nottingham is an equal opportunities employer and welcomes applications from all sections of the community.

Tenure Track Assistant Professor of Comparative Literature

Harvard University, Cambridge, Massachusetts

Deadline: 15 October 2017

The Department of Comparative Literature seeks to appoint a tenure-track assistant professor in comparative literature, with expertise in modern Asian, African, and/or Middle Eastern literatures. The appointment is expected to begin on July 1, 2018. The successful candidate will be responsible for teaching at the undergraduate and graduate levels, typically two courses per semester and including both required and elective courses. We are seeking an energetic colleague who will be committed to building our programs in literature and forging new directions in the humanities, one ready to share in advising students as well as participating fully in the intellectual life of the department and the university.

Preference will be given to applicants with training in comparative and/or world literary theory. We welcome as well applicants who are working in creative combinations of languages and literatures and/or film and digital media.

Basic Qualifications

Applicants must have received the doctorate or equivalent degree, or show clear evidence of planned receipt of the degree by the beginning of employment. Applicants must also demonstrate substantial work with original-language materials in at least three languages, including at least one Asian, African, or Middle Eastern language.

Additional Qualifications Special Instructions

Please submit the following materials through the ARieS portal (<http://academicpositions.harvard.edu>). All materials must be submitted by October 15, 2017:

- Cover letter
- Curriculum Vitae
- Teaching statement (approximately 500 words)
- Research statement (approximately 500 words)
- Dissertation Abstract and Table of Contents
- Sample of scholarship (25 pp. writing sample)

- Names and contact information of three referees, who will be asked by a system-generated e-mail to upload a letter of recommendation through the ARleS portal once the candidate's application has been submitted. All letters should be received no later than October 29, 2017.

Contact Information

Professor Karen Thornber, Search Committee Chair, Department of Comparative Literature, Faculty of Arts and Sciences, Harvard University, Dana Palmer House, 16 Quincy Street, Cambridge, MA 02138

Contact Email carden@fas.harvard.edu

Equal Opportunity Employer

We are an equal opportunity employer and all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability status, protected veteran status, or any other characteristic protected by law.

Minimum Number of References Required 3 Maximum Number of References Allowed 3 Supplemental Questions

Required fields are indicated with an asterisk (*).

Applicant Documents Required Documents

- Curriculum Vitae
- Cover Letter
- Statement of Teaching Philosophy
- Statement of Research
- Writing Sample 1
- Dissertation Abstract
- Dissertation Table of Contents

Lecturer in English Literature

Aston University, Birmingham, UK

Permanent, part-time

Deadline: 20 October 2017

The School of Languages and Social Sciences is an ambitious, expanding, multidisciplinary School with an established reputation in teaching and research. The English Department is seeking to make an appointment of a Lecturer in English Literature from 1st April 2018. This is to support the introduction of new undergraduate and research degree programmes in English Literature. Strong candidates in the areas of 20th century and/or contemporary literature with specialisms in corpus and other computational approaches to the study of literature and/or creative writing are particularly welcome.

Please visit our website <http://www.aston.ac.uk/jobs> for further information and to apply online. If you do not have access to the internet telephone 0121-204-4500 and leave your name and address quoting the reference number R170377.

Open-rank Faculty position in Modern Arabic Literature

American University of Beirut – Department of Arabic and Near Eastern Languages

Deadline: 31 October 2017

The Department of Arabic and Near Eastern Languages at the American University of Beirut seeks applicants for an open-rank position in the field of Modern Arabic Literature and Literary Theory, with special emphasis on modern Arabic poetic genres. The position will begin on August 15, 2018. The language of instruction in this department (and only in this department) is Standard Arabic (*fuṣḥā*), but mastery of English is an essential requirement. Applicants need to demonstrate firm grounding in modern Arabic and western poetic genres and theories in addition to familiarity with both Arabic and Western classical literary heritages. A reading knowledge of French and/or German is highly desirable. Applicants must have completed their PhD by August 2018.

In addition to teaching courses in their field of specialization, the successful candidate will be required to teach, in Arabic, humanities courses to native speakers of Arabic.

Interested applicants should submit a cover letter, a CV, a statement of current research projects and future trajectory, and a statement of teaching philosophy to as_dean@aub.edu.lb. In addition, applicants should arrange for three referees to directly send their recommendation letters to the same email address.

Applications will be accepted until the position is filled, but for best consideration, please submit all required credentials by October 31, 2017.

For more information on this position, please visit <http://www.aub.edu.lb/fas/pages/academic-employment.aspx>

The American University of Beirut is an Equal Opportunity Employer.

Tenure Track Professorships to ERC Starting Grantees

Ludwig-Maximilians-Universitaet Munich (LMU), Germany

Deadline: 31 October 2017

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

If you intend to submit (ERC-2018-StG) or have submitted (ERC-2017-StG) a proposal for a Starting Grant to the European Research Council and would be interested in joining LMU's research community, please contact the appropriate faculty member in your field of research as soon as possible.

Link to the open ERC-2018-StG call: <http://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/topics/erc-2018-stg.html>

Requirements for an ERC Starting Grant application:

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

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

LMU offers the option of appointment to a Tenure Track Professorship (W 2) to successful applicants for ERC Starting Grants (Calls ERC-2017-StG, ERC-2018-StG). The appointment requires the successful completion of a selection procedure (analogous to that for standard faculty appointments) by the respective Faculty at LMU and a successful application for an ERC Starting Grant with LMU as the host institution.

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

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

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

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

If you intend to apply with LMU for an ERC Starting Grant and are supported by a LMU faculty member, LMU can provide assistance for the preparation of your ERC grant proposal.

Contact:

Dr. Brigitte Weiss-Brummer

Unit VIII.2 International Research Funding Programs

Phone: +49 89 / 2180-72270

Email: researchservices@lmu.de

Assistant Professor, English Literature

Columbia University, New York

Open until filled, review of applications begins November 1, 2017

[Website](#)

The Department of English and Comparative Literature at Columbia University invites applications in the area of British Romanticism for a position as a beginning Assistant Professor, tenure track. Scholars working in any area around Romantic literature (including Transatlantic, Comparative, and Global perspectives) are encouraged to apply. Beyond teaching in the field of specialization, the successful candidate also will teach two courses a year in Columbia's core curriculum, typically Literature Humanities. Ph.D. must be awarded by July 1, 2018. The review of applications will begin **November 1, 2017** and continue until the position is filled.

Our criteria include, but are not limited to, scholarly promise and achievement, teaching potential, and appropriateness to our particular needs and current capabilities.

For inquiries about the RAPS application process, please email pbr2101@columbia.edu.

All applications must be made through Columbia University's Recruitment of Academic Personnel System (RAPS). Please upload the following required materials: cover letter, current CV, dissertation abstract, list of references and writing sample of no more than twenty-five pages. RAPS will accommodate uploads of maximum two (2) megabytes in size per document.

Before uploading documents, applicants first will be asked to input a name and valid email address for each reference provider. The application to this position requires a minimum of three (3) reference letters. The applicant may enable RAPS to generate an automatic email to the reference provider, politely requesting a letter of reference and offering a secure link to the RAPS website where a letter can be uploaded quickly and easily. Wherever possible, letters should be uploaded in the online system. If this is not possible, the applicant should refer the reference provider or dossier service to the following address: Prof. Branka Arsic, Chair, British Romanticism Search Committee, Department of English and Comparative Literature, 602 Philosophy Hall, Columbia University, MC 4927, 1150 Amsterdam Avenue, New York, NY 10027.

After completing the "Provide References" screens, the applicant will come to the "Attach Documents" screen and be asked to upload into RAPS the required application materials listed above. The completion of the application process in RAPS is indicated by a confirmation number, which the applicant should retain.

The new ENCLS website can now be found under <http://esocl.eu>. You are also invited to join us on [Facebook](#) for more and regular information on ENCLS activities and announcements!