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COMPARATIVE LITERATURE/  
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# NEWSLETTER

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EDITED BY / ÉDITÉ PAR RÓBERT GÁFRIK

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

## The Planetary Space. Humanities at the Crossroad of the Local and the Post-Global

October 17-18-19, 2019, Babes-Bolyai University, Cluj-Napoca, Romania

A collaboration between *Phantasma Center* and the *Center for Literary and Cultural Studies on Planetaryity* (CELCP)

Co-presidents: Laura T. Ilea, Corin Braga, Simon Harel, Heike Härting

The international conference to be held between 17 and 19 October 2019 in Cluj, Romania, will focus on the necessity to radically redefine the transgressiveness that characterizes the current global space: transgressiveness in terms of large migrations of populations, refugees, diasporic or economic displacements, as well as in terms of connected presences, due to the pre-eminence of digital reason at a time of the post-image. This highlights the fluidity of space rather than the stable presence as well as the porosity of borders, while the threshold between the real and the fictional is subverted by the current political geographies. We would like to ask for contributions that explore the ways in which the planetary supersedes, develops, and limits older notions of space, diaspora, psychologies of displacement and (un)belonging, and border thinking. The planetary is a conceptual category that needs to be interrogated for its critical potential. Therefore, the conference seeks to explore topics that address the planetary in innovative ways.

It will investigate the intersection between the geography of stable national identities - with their connotations of traditional, barbaric, zombies and ghosts of the past (eg. ghost towns) - and planetary geography. Starting from the so-called national societies, it is necessary to draw the fracture lines, where the planetary emerges, in a kind of "spectrography of the territory" (N. Clitandre). It will be interrogated the way in which the humanities (nuclear, digital, geocritics, and world literature) are reformulated in a post-global perspective.

In this context we want to explore the planet – as different from “the globe” —as a concept that lacks hierarchy and promises a heterarchy (D.Hofstadter), a desecrated hierarchy from which any idea of priority withdraws. Thus, we would like to address the question of how does the reading of the planet as an ontological and critical category differ from earlier postmodern notions of diversity, difference and alterity? How does such an understanding of the planetary accommodate and trouble the resurgence of heterodoxies within radically heterogeneous spaces, as, for example, amplified in the contemporary context of the *archive of the cold war* that resurfaces in the current geopolitical landscape and has long been neglected?

How do cultural and literary representations of radical “alterity” (Spivak) and emerging concepts of planetary space and time configure planetary subjects? How do we understand, aesthetically and politically, alterity as a mode of subject formation? This conference will specifically investigate the relationship between concepts of planetaryity and micro-local in anachronistically national localities that are marked by the traumas provoked by the communist censorship of tradition and representation of the body, as well as by the strategies of surveillance and repression, in an era where nomadic music, ancestral traditions, feminism and

Roma activism (*Giuvlipen*), as well as "barbarism" (R. Jude) resurge. It will also focus on reinvesting the past, on questioning the co-presence of ancestral cultures, as well as on the challenges of multiculturalism and radical otherness (the refugee, the homosexual, the gypsy).

Keywords and topics to be addressed but not limited to:

1. Urban myths and ghost towns
2. Geocritics
3. Nomad cartographies, literary and planetary geographies
4. Nuclear humanities
5. Performativity in the creation of the public space
6. The territory in the post-image era
7. *Cold war* archives and planetary thinking
8. Barbarians, monsters, zombies and ghosts (in the context of capitalism, planetarity, and neo-liberalism)
9. Perception of refugees and planetary imaginaries
10. Neuroses and psychopathies of history in the post-cold war era
11. Radical subjectivities
12. Autochthonous feminism and planetary subalternity.

**Deadline** for all submissions: **May 15, 2019.**

Submission Guidelines:

Please submit abstracts of up to 300 words for 20-minute-long papers that address any of the issues or questions listed above. Abstract and papers may respectively be written and given in English or French. We also invite proposals for collaborative panels that take an innovative approach to the received conference format, individual performances, films, videos, short plays, or/and poster presentations. For collaborative panels we ask that a designated chair of the panel submit an abstract/rational for the panel as a whole and attach the abstracts of the individual panelists.

Please submit your abstract via email and as a Word document attachment. Please do not include your name and institutional address on the abstract and use "PlanetarySpace.2019-Abstract" as the subject heading.

Please send a separate document including a brief academic biography (100-150 words).

Submission address: [celcp.info@gmail.com](mailto:celcp.info@gmail.com); [airarle@yahoo.com](mailto:airarle@yahoo.com)

## Literature in the World: Material Networks of Books to and from Goethe's Weimar

St John's College, Oxford 7-8 November 2019

Goethe's concept of *Weltliteratur*, developed in the 1820s, was sparked by an intense exchange with authors, publishers, and booksellers across Europe and North America. While the idea of World Literature has found renewed interest in the wake of globalization, there has been little research into the systemic nature underlying Goethe's productive engagement with these foreign literatures in his own time. The

Forschungsverbund Marbach-Weimar-Wolfenbüttel project “Autorenbibliotheken” has unearthed new material sources which enable us to reconstruct and better understand Goethe’s place within this transnational network of authors, publishers, translators, booksellers, and libraries. This enables us to view *Weltliteratur* not simply as an idealistic concept of cosmopolitan literary communication but rather also as a product of material practices in and with books. The books themselves are not simply ‘dumb’ artefacts: their procurement, paths of transmission and exchange, binding and typography, as well as the inscriptions, dedications, annotations, and marks of readings in them, all provide valuable sources of information about the conditions under which Goethe’s *Weltliteratur* was developed on the basis of literature’s existence in the world.

Goethe developed his earliest articulations of the *Weltliteratur* based on international and intercultural transfer of materials *and* concepts, most notably with Britain, but also with other European and non-European locations. Following on from the productive reception of German literature in Edinburgh by Scott and Carlyle, Goethe in turn became a mediator who re-introduced the cultural artefacts developed at this initial stage back into German literary discourse. Just as Scott practiced in his criticism, Goethe suggested that in a *Weltliteratur* “die Nationen [nicht] überein denken [sollen], sondern sie sollen nur einander gewahr werden, sich begreifen, und [...] dulden lernen”. If the material dispersal of Goethe’s own books is considered alongside the dissemination and transformation of his concept of *Weltliteratur*/World Literature, both in his own time and thereafter, the importance of non-European locations and contexts becomes equally notable, with analytical methods developed within the framework of the Digital Humanities pointing towards locations as far afield as Jakarta and the Americas. In our proposed symposium, we aim to investigate these relations and practices both by traditional hermeneutic methods and by means of digital macroanalysis and visualization, bringing together traditional Goethe scholarship and the current DH projects currently underway in Weimar.

In the light of the historical and contemporary importance of the material networks of books in academic debates about *Weltliteratur*, we hope to address some of the following issues:

- Transformations and Translations: it is a commonplace of academics to quote Goethe as a point of origin for the conceptual framework of “World Literature”, but many accounts have tended to elide differences between Goethe’s conceptual framework and contemporary articulations of World Literature within the socio-economic frameworks of globalization and digitalization. This encourages consideration of the modifications to Goethe’s concept, on the one hand, but also of the translations and transformations of Goethe’s own literary works (e.g. *West-östlicher Divan*, *Faust*, the case of the *Bildungsroman*) that underlie these reconceptualizations and actualizations.
- Material Genealogies: given the importance of Goethe’s exchange with literary partners and agents in Britain, an investigation of the material conditions and reasons for their mutual interest in each other is of importance for any attempt to trace the genealogy of *Weltliteratur*. While the focus on relations with Goethe’s British “trading partners” – authors, publishers, translators, and booksellers – in Britain is central to any account, it does not preclude reconstructions of links with other locations in France, Germany, and further afield. We are interested in detailed *Fallbeispiele*/case studies based around individual books, works, or networks that can help to underpin the conceptual and ideational dimensions of both historical and current discourses on World Literature.
- Books in the World: methods developed within the Digital Humanities have assisted the “Autorenbibliothek”-Project to track (for example) the material dispersal and exchange of books between libraries in Weimar, the entry and dissemination of books into and out of Goethe’s own personal library, but also the dissemination of Goethe’s own publications across the globe. A consideration of how methods such as stylometrics or practices of distant reading may help both to reconstruct the genesis of *Weltliteratur* around 1800 or the position of Goethe within contemporary

discourses of World Literature today is fundamental to understanding the material conditions of Goethe's literature in the world.

This symposium is a cooperation of the English Goethe Society, the Faculty of Medieval and Modern Languages, University of Oxford, the Forschungsverbund Marbach-Weimar-Wolfenbüttel, and St John's College. The English Goethe Society has kindly sponsored bursaries for doctoral students worth a total of £500 and we welcome proposals/participation by such colleagues in particular. The papers will be published – subject to peer review – in a special edition of the *Proceedings of the English Goethe Society* (PEGS) for publication in early 2021. We welcome proposals of 350 words in length for papers lasting 30 minutes by 15 May 2019 to the email addresses listed below; please include a short biographical note (no longer than 150 words) with your proposal. We will notify potential speakers by late-May whether their applications have been successful or not.

PD Dr Stefan Höppner (Weimar) and Assoc. Prof. Dr Barry Murnane (Oxford)  
[Stefan.Hoepfner@klassik-stiftung.de](mailto:Stefan.Hoepfner@klassik-stiftung.de); [barry.murnane@mod-langs.ox.ac.uk](mailto:barry.murnane@mod-langs.ox.ac.uk)

## Out of Place. Migration, Memory and Emotions

Centro de Estudos Comparatistas, Faculty of Arts and Humanities, University of Lisbon  
November 14th, 15th

Throughout the 20th and 21st century, political and economic disruptions, wars, voluntary or enforced migrations, colonization and post-coloniality experienced by large communities all over the world have aroused feelings of loss and displacement. In face of new places and realities, people have been obliged to continuous translation or redefinition of their cultural identity, and they often had to deal with the aftermath of ideological and ethnic violence. Even when communities have found a new homeland elsewhere, the sense of dislocation, strangeness or restlessness remains. Its artistic expression may enable displaced subjects to overcome the loss of home and language in the new setting and to cope with the emotions triggered by that uprooting. It may in fact organize emotions, feelings and ways of thinking, which are initially distinct from those of the host culture. In recent years, literature and the other arts have focussed on the positive overcoming of displacement and on welcome cross-pollinations and transcultural interactions. The phenomenon of transculturality, understood as the formation of multifaceted, fluid identities resulting from diverse cultural encounters or possible disencounters, must be taken into account. This conference seeks to foster critical reflection on the emotions and memories of migrants, refugees and expatriates, as represented in literature, the arts and cultural practices, considering the political social and cultural contexts within which they take place.

We welcome contributions across the domains of migration, cultural, literary, film, art, and memory studies as well as other relevant fields.

Keynote Speaker: Birgit Neumann, Heinrich-Heine Universität Düsseldorf

The scope of the conference includes but is not limited to the following topics:

Fractured identities

Gendered experiences of migration

The refugee experience

Displacement and trauma

Xenophobia and otherness  
The postmigrant condition  
Culture conflicts, problematizing integration, ghettoization  
Entangled memories  
Walls, borders and thresholds  
Memories of return, longing to return, longing to belong  
Regarding/narrating the pain of displacement  
Imagined communities

Please send your proposals (300 words) to [outofplace2019@gmail.com](mailto:outofplace2019@gmail.com) until the **17th of May 2019**.

Notification of acceptance: 14th of June

Registration fee: 100 euros general public / 50 euros students (early bird until 14th July 2019); 150 euros / 70 euros after July 14th

## The 41st Conference of the Association for Contemporary Iberian Studies (ACIS)

The Association for Contemporary Iberian Studies (ACIS) will hold its 41st Conference, organized by the CEC-Centro de Estudos Comparatistas, Faculdade de Letras da Universidade de Lisboa, in collaboration with the CHAM-Centro de Humanidades, Universidade Nova de Lisboa, from **4-6 September 2019**.

Confirmed keynote speakers include the writer Isaac Rosa and the scholars Begoña Soto (Universidad Rey Juan Carlos, Madrid) and João Luís Lisboa (Universidade Nova de Lisboa).

You are cordially invited to offer a **paper, panel, or workshop** presentation. Proposals for individual papers as well as panels on specific themes (max. four papers per panel) are encouraged. Proposals will be accepted in any of the following languages: **English, Spanish or Portuguese**.

Please send your proposal to the Programme Convenors at the email address: [ACIS2019LISBON@gmail.com](mailto:ACIS2019LISBON@gmail.com) by **Friday 17th May 2019**.

Further information is available at the conference website:  
<https://acisconference2019.weebly.com/cfp.html>

## Loneliness. International Colloquium

**University of Lisbon – 13./14. February 2020**  
**Organisation: Centre for Comparative Studies (University of Lisbon)**

Languages: Portuguese / English

Confirmed Keynote Speaker: Jochen Hörisch (Mannheim): "We walk hand in hand - The role of a romantic programme against loneliness in the digital age".

The Lisbon Comparative Colloquium on Loneliness aims to trace this topos in its various artistic manifestations from the times of Romanticism to the Digital Age. In the latter, loneliness is understood as a new “mass disease” that is responsible for physical and mental suffering and the most frequent cause of death in the western world (Manfred Spitzer *Einsamkeit. Die unerkannte Krankheit*, 2018). Western societies have started to react to the problem, for example, the British Government created a “Ministry for Loneliness” in January 2018, in order to fight the “real and diagnosable scourge” of loneliness that particularly affects teenagers, the elderly and the disabled (<https://www.gov.uk/government/news/pm-launches-governments-first-loneliness-strategy>).

The notion of loneliness, however, is not restricted to the 21st Century but can be found in almost all epochs and artistic forms. In the tradition of Jean-Jacques Rousseau’s *Les Rêveries du promeneur solitaire* (published 1782), the phenomenon of *Waldeinsamkeit* develops as a central literary motif through Ludwig Tieck’s *Der blonde Eckbert* (1797). In the works of Friedrich Wilhelm Joseph Schelling, loneliness functions as a productive creative space, in which the distinction between the mind and nature can be suspended. At the turn of the 20th Century, the partially positive Romantic idea of loneliness is replaced by existential abandonment, as it is evident from Friedrich Nietzsche’s dictum “Gott ist tot” or Georg Lukács’ notion of the “transzendente Obdachlosigkeit” (“transcendental homelessness”; *Theorie des Romans*, 1916). Furthermore, the repercussions of the Industrial Revolution found expression in a form of Social Darwinism that corrodes social bonds and leads to a fragmented society. The rapid technological developments and urbanisation created new forms of isolation in modernity. For the inhabitants of the Digital Age, new forms of loneliness emerge despite worldwide connectivity and the tendency towards dissolution of the private sphere by social media (Sherry Turkle *Alone Together*, 2011).

We welcome contributions from the disciplines of literary, visual, musical and cultural studies as well as philosophy and anthropology. Please send your proposals (approximately 300 words) until **15 June 2019** to [lisemotions@gmail.com](mailto:lisemotions@gmail.com)

Topics that might be considered include, but are not limited to:

- Loneliness and *Waldeinsamkeit* in literature, painting and music
- The praise of loneliness
- Digital Isolation
- Inner Emigration
- Loneliness and gender (e.g. lonely women such as Anna Karenina, Effi Briest or Madame Bovary and lonely men such as Stoner, Homo Faber, Meursault or Philipp Marlowe)
- Puppets, Automata and machines
- Loneliness as narrative experiment (e.g.. Marlen Haushofer’s *Die Wand* (1963) or Thomas Glavinic’s *Die Arbeit der Nacht* (2006); particularly also in films such as *All is Lost* (2013), *Gravity* (2013), *Locke* (2013) or *The Martian* (2015))
- Demographic dimensions of loneliness (e.g. Ageing and Old Style vs. Young Adult Fiction)
- Narratological perspectives on loneliness (e.g. comparisons between the genres of the novel, film, theatre, etc.)
- Loneliness and (abandoned) places (monasteries, prisons, space, abandoned cities and landscapes)
- The loneliness of the greats (Kafka, Pessoa)
- The loneliness of the reader/observer

**Conference Fee: 100 € (normal rate) and 40 € (reduced rate for students)**

## Calls for Contributions / Appels à contribution

### The Research Project and Web Portal Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben

<http://www.polyphonie.at>

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

This international research project investigates the many and diverse connections between multilingualism and creativity in writing systematically and from an interdisciplinary perspective. The aim of the project is to explore the more or less close relationship between individual/social multilingualism and creativity in general, and in particular literary creativity.

On the web portal's publication platform contributions from the fields of biography studies, research on multilingualism, neurolinguistics, applied linguistics, translation studies, literary studies, comparative studies, media and communication studies and didactics of foreign languages are published. New contributions are being published twice a year, the platform is updated in June and December. Contributors are kindly invited to send their proposals for contributions for the issue to be published in December 2019. The contributions should comply with the web portal's research focus and correspond to one of the fields present on the web portal. Please send your abstract (500 words) together with your contact details and a short academic CV to the editors ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Contributions are welcome in English, French, German and Italian.

The final contribution should not exceed 7.000 words and should be introduced by an abstract (max. 100 words) in English.

Deadline for abstracts: May 15, 2019

Acknowledgement by the editors: May 24, 2019

Deadline for contributions: September 30, 2019

### Projet de recherche et portail internet Polyphonie. Mehrsprachigkeit\_Kreativität\_Schreiben

Les responsables Beate Baumann (Université de Catane), Michaela Bürger-Koftis (Université de Gênes) et Sandra Vlasta (Université Johannes Gutenberg Mayence) vous invitent à publier vos contributions sur le portail plurilingue Polyphonie.

Mehrsprachigkeit\_Kreativität\_Schreiben (<http://www.polyphonie.at>, ISSN 2304-7607).

Ce projet de recherche a comme objectif de faire des recherches, de manière systématique, sur la multiplicité des rapports entre plurilinguisme et créativité littéraire d'après une perspective interdisciplinaire dans le but d'analyser la relation plus ou moins organique qu'il y a entre un plurilinguisme individuel et collectif et la créativité dans l'écriture en général et, en particulier, dans celle littéraire.

Sur la plateforme de publication du portail internet, vous trouverez des contributions concernant la Recherche biographique, le Plurilinguisme, la Neurolinguistique, la Linguistique appliquée, la Science de la



Traduction, la Recherche Littéraire, les études Comparatives, la Science des Médias et de la Communication et la Didactiques des Langues.

La publication de nouvelles contributions aura lieu deux fois par an, la plateforme sera mise à jour en juin et en septembre.

Nous vous prions d'envoyer vos contributions pour l'édition prévue en décembre 2019. Elles doivent être inhérentes à la thématique générale du portail, ainsi qu'à l'un des domaines de recherche décrits. Il est indispensable de faire parvenir à nos directrices vos propositions sous forme de résumé (500 mots maximum) et votre CV académique ([webportalpolyphonie@gmail.com](mailto:webportalpolyphonie@gmail.com)). Les contributions en langue allemande, anglaise, française et italienne sont les bienvenues.

La contribution ne doit pas dépasser 7.000 mots et elle doit être introduite par un résumé en anglais (environ 100 mots).

Date limite pour envoyer les résumés : 15 mai 2019

Réponse négative ou positive de nos responsables : 24 mai 2019

Date limite pour envoyer les contributions : 30 septembre 2019

## Kremenets Comparative Studies

The Department of Humanities at Taras Shevchenko Regional Humanitarian Pedagogical Academy of Kremenets (Ukraine) invites you to submit a paper to the 9th annual scientific journal **Kremenets Comparative Studies**.

The aim of the scientific journal is to unite literary critics in order to exchange opinions on modern research of the literary phenomena in comparative aspect. During extra-mural discussion a wide range of current tendencies and conceptions are to be observed, in particular:

- Theoretical and Methodological Conceptions of Modern Comparative Literature and Linguistics.
- Comparative, Imagological, Postcolonial, Receptive and Intertextual Aspects of Comparative Literature.
- Interdisciplinary Approach in Comparative Literature and Linguistics.
- Contrastive Linguistics.
- General Literary Studies and Linguistics.
- Translation Studies.
- World Literatures: Poetics, Theory and History.

"Kremenets Comparative Studies" is indexed in **Index Copernicus International (ICV 2017: 58.62)** (<http://journals.indexcopernicus.com/++p24782122,3.html>), **CiteFactor**, **Research Bible**, **InfoBase Index**.

### DEADLINES:

01.06.2019. – submission of materials and applications.

15.07.2019. – notification of acceptance of the articles.

30.07.2019. – payment for printing the articles.

December, 2019. – postal distribution of the scientific journal to the authors and libraries.

Expected term of publishing – **November, 2019**.

## ARTICLE REQUIREMENTS

Text editor MS Word of any version, format A4; parameters of the page: all fields – 2,5 cm; type – **Times New Roman**, indentation retreat – 1,25 cm, line spacing – single, size of type of the report – **14**; in the right corner – **author's initials and surname**; in a line – the title typed with **capital letters in the center of the page**; in a line – main text of the article.

References in the text are to be in square brackets: **the number of a source** in the list, then the **cited page or page range**: [8, p. 56-57]. If you make references to several sources, their numbers are separated with a semi-colon: [1; 3]. Quotations from scientific articles, monographs and other sources are to be typed with double quotation marks. Notes (in the end of the page or after the main text) are not permitted. No pagination. Average volume of the article – not less than 15-20 thousand printing symbols (**7-10 pages**). Materials with less than 15.000 printing symbols are not to be considered by the editorial board.

**The list of bibliographic references** should be arranged alphabetically (in a line space after the article). References – **MLA style**. First give the literature in Cyrillic alphabet, then – Latin.

**Annotation** and keywords in English should be given in a line space after the list of bibliographic references (**size of type – 12**). An annotation should contain author's last name and initials, title of the article in full and its annotated content (200-250 words).

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

The articles (name the file with the last name of the first author) and author's information are to be sent to the e-mail: [comparative\\_studies@ukr.net](mailto:comparative_studies@ukr.net)

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

Publication fee (5 US dollars a page) should be paid **only after the editorial board considers the article** and sends the payment account.

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

Topic of the article should reveal current tendencies and conceptions. The article itself should contain research materials which **were not published** before.

All research articles undergo **double blind peer review process**. The Editorial Board may decline non-thematic articles with technical errors or those, which need considerable stylistic correction.

[www.kremenets-comparative-studies.webnode.com.ua](http://www.kremenets-comparative-studies.webnode.com.ua)

## The 45th Volume of Studia Rossica Posnaniensia

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

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

### REASON IN RUSSIAN CULTURAL SPACE

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

### РАЗУМ В ПРОСТРАНСТВЕ РУССКОЙ КУЛЬТУРЫ

Юбилей Университета им. Адама Мицкевича в Познани, полагаем, является подходящим моментом для компаративистской рефлексии над категорией разума в русском культурном пространстве. Семантическая вместительность данной идеи открывает возможность многоуровневой дискуссии между исследователями русской литературы, культуры и искусства разных эпох. Особенный статус апофатического мышления в интересующем нас пространстве позволяет в качестве плодотворного направления размышлений указать на оппозицию рационализма и правды веры/сердца, а также на основывающуюся на этой оппозиции полемику западников со славянофилами, успешно реконструируемую в литературе и искусстве. В числе поднимаемых вопросов может оказаться также феномен русской интеллигенции и его художественное восприятие, ибо в условиях ограниченных гражданских прав высокая интеллектуальная компетентность становится особой привилегией, расширяющей поле индивидуальной свободы, но одновременно обещающей неугасание чувства ответственности и заботы. В этом контексте стоит обратить внимание и на героев, одаренных особой способностью к (авто)рефлексии, желающих понять окружающий мир и создать цельное самосознание. В широком спектре заданной темы вышеприведенные области исследований являются лишь нашим предложением и мы открыты на другие трактовки проблематики разума в русском культурном пространстве.

## Publications and Doctoral Theses / Publications et thèses de doctorat

### Corin Braga: Pour une morphologie du genre utopique.

Paris : Classiques Garnier, 2018.

**Présentation :** Célébrant le demi-millénaire depuis la création de *L'Utopie* de Thomas More (1516-2015), Corin Braga essaie d'ordonner la masse alluvionnaire des récits utopiques en proposant une morphologie du genre. Le volume représente la suite des deux tomes publiés chez Classiques Garnier, *Du paradis perdu à l'antiutopie aux XVI-XVIII<sup>e</sup> siècles* (2010) et *Les antiutopies classiques* (2012), en doublant le panorama diachronique d'une taxinomie synoptique. À partir de certains procédés de construction des mondes fictionnels (sélection, projection, extrapolation, inversion, réduction à l'absurde), il systématise les variétés utopiques en quatre sous-genres, l'outopie, l'eutopie, la dystopie et l'antiutopie, qu'il illustre avec des corpus distincts de textes.

#### Sommaire :

Introduction

Concepts

Utopie et mode utopique

Utopie et autres genres littéraires

Mondes fictionnels et *topoi* du « lieu idéal »

Utopie / antiutopie

Procédés utopiques

*Mundus* et le système dual de l'utopie

Une taxinomie: *outopie*, *eutopie*, *dystopie* et *antiutopie*

Eutopies

*Utopia*, entre eutopie et outopie

Eutopies de la Renaissance

*Commonwealths* et pansophies anglaises

Eutopies et voyages extraordinaires

Eutopies de la Raison

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Dystopies  
Satires sociales  
Satires des mœurs sexuelles,  
Inversions satiriques  
Utopies échouées  
Dystopies contestant le progrès  
Dystopies sociales  
Dystopies antifascistes  
Dystopies anticommunistes  
Dystopies anticapitalistes  
Dystopies écologistes, antiracistes et anticoloniales  
Conclusion  
Antiutopies  
Antiutopie et Enfer  
Antiutopie et voyages imaginaires  
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Paraboles animalières  
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Antiutopies totalitaires  
Antiutopies d'anticipation et SF  
Antiutopies apocalyptiques et posthumaines  
Antiutopies critiques post-apocalyptiques  
Conclusion  
Conclusion générale  
Bibliographie principale  
Bibliographie critique  
Index des noms

## A. Montandon et S. Neiva (dir.): Anachronismes créateurs

Clermont-Ferrand : Presses Universitaires Blaise Pascal, 2018.

Considéré longtemps comme une grave faute, l'anachronisme a été réévalué pour en souligner les dimensions heuristiques. Acte délibéré ou involontaire, l'anachronisme peut ouvrir la voie aussi bien à une relecture du passé qu'à une réinterprétation du présent, nous permettant de repenser la « marche des temps » (Siegfried Kracauer) et de se pencher autrement sur les rapports que nous établissons à la fois avec le présent d'où écrit l'auteur, avec le passé que cet auteur réinvestit et avec le présent d'où nous lisons ses textes.

L'objet de cet ouvrage est une revalorisation de l'anachronisme dont nous montrons aussi bien le potentiel poïétique que la dimension heuristique et interprétative de l'anachronisme en littérature. Cervantès, Camões, Chateaubriand, Gautier, Flaubert, Rimbaud Laforgue, Queneau, Perrault, Peter Handke, Thiéfaïne, Pasolini, Jacques Demy, Kennely, Thomas Ostermeier, témoignent ici du potentiel poétique des « anachronismes créateurs ».

## James Thomson et Kristijonas Donelaitis: Les Saisons. Traduction et édition critique par Laurent Folliot, Nijolė Vaičiulėnaitė-Kašėlionienė et Caroline Paliulis

Paris : Classiques Garnier, 2018.

Les Saisons de l'Écossais James Thomson (1700-1748) sont l'une des expressions les plus éclatantes de l'optimisme cosmologique du XVIIIe siècle. Les Saisons de Donelaitis (1714-1780), grand classique de la littérature lituanienne, jamais traduit en français, présente ici une vision bien différente.

## Romantic Legacies: Transnational and Transdisciplinary Contexts, ed. by Shunliang Chao and John Michael Corrigan.

New York : Routledge, 2019.

<https://www.routledge.com/Romantic-Legacies-Transnational-and-Transdisciplinary-Contexts-1st-Edition/Chao-Corrigan/p/book/9780367076726>

The edited volume presents the most wide-ranging treatment of Romantic regenerations, covering the cross-pollination between the arts or between art and thought within or across of the borders of Germany, Britain, France, the US, Russia, India, China, and Japan. The volume contains 5 paradigms--Realist, Fin-de-Siècle, (Post)Modern, Environmental, and Oriental Romanticism--so as to show how the Romantic worldview has continued to resonate not only in the West but also in the East after the heyday of the Romantic Movement, roughly from the 1800s to 1850s, from *Frühromantik* to the American Renaissance. Each of the 16 chapters examines a legacy or afterlife in a comparative context to demonstrate ongoing Romantic legacies as fully as possible in their complexity and richness. The volume provides readers a lens through which to understand Romanticism not merely as an artistic heritage but as a dynamic site of intellectual engagement that crosses nations and time periods and entails no less than the shaping of our global cultural currents.

## Publications of CERCC at ENS Lyon, Centre d'Etudes et de Recherches Comparées sur la Création

Daniele Giglioli : "Critique de la victime", Hermann, Collection Echanges Littéraires, dirigée par Eric Dayre.

Ouvrage collectif, sous la direction d'Anne-Christine Royère, Michèle Métail, "La Poésie en trois dimensions". Editions Presse du Réel.

M. Abbes et L. Dartigues, *Edward Saïd et les orientalismes*, Echanges Littéraires, Hermann.

Julien Nègre, *L'arpenteur vagabond, cartes et cartographies dans l'œuvre de Henry David Thoreau*, dans la collection Signes, ENS éditions.

Llewellyn Brown, *Beckett, Lacan and the Gaze*, Columbia University Press

Roland Béhar, Laurence Breysse-Chanet et Ina Salazar (éds.), *La Parole impossible. Regards croisés autour de la traduction de César Vallejo, de Marina Tsvetaeva et de Paul Celan*, Paris, Hermann, Collection Échanges Littéraires, 2019

Guillaume Artous-Bouvet, *"Inventio", Poésie et autorité*, Paris, Herman, Collection Échanges Littéraires, 2019.

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

### Lecturer in World Literature, Queen Mary University of London - School of English & Drama

**Location:** London  
**Salary:** £41,682 per annum incl. London allowance (grade 5).  
**Hours:** Full Time  
**Contract Type:** Fixed-Term/Contract  
**Placed On:** 15th April 2019  
**Closes:** 14th May 2019  
**Job Ref:** QMUL18502

#### Fixed-Term Appointment (11 Months)

Queen Mary, University of London is one of the UK's leading research-focused universities and a member of the Russell Group with an outstanding reputation in the humanities and social sciences. The English Department was ranked fifth in the last national Research Excellence Framework.

The Department wishes to appoint a fixed term lecturer in World Literature. Applicants should already have a credible research record and substantial plans for future work in the field. We are looking for a World Literature specialist who can teach specialist Middle East literature modules and who can also demonstrate that they have an innovative attitude towards the current state of Postcolonial/World Literatures. Modules to be taught may include: Postcolonial and Global Literatures, Iraqi Literature in English, Revolutions: Turbulent Times in Middle Eastern Writing and Reading the Middle East.

The post is full time for a period of 11 months, starting from 1 September 2019. Starting salary will be on the Academic and Education Grade 5 scale at £41,682 per annum inclusive of London Allowance. Benefits include 30 days annual leave, pension scheme and interest-free season ticket loan.

Candidates must be able to demonstrate their eligibility to work in the UK in accordance with the Immigration, Asylum and Nationality Act 2006. Where required this may include entry clearance or continued leave to remain under the Points Based Immigration Scheme.

Please note that this post is to cover staff working on a research project and, therefore, funding for the post depends on the continuance of the Leverhulme grant.

Informal enquiries should be addressed to Dr Rachael Gilmour, Head of English, at [r.h.gilmour@qmul.ac.uk](mailto:r.h.gilmour@qmul.ac.uk).

Details about the School of English and Drama can be found at [www.sed.qmul.ac.uk](http://www.sed.qmul.ac.uk).

Details about the English Department can be found at [www.english.qmul.ac.uk](http://www.english.qmul.ac.uk).

The closing date for applications is Tuesday 14 May 2019.

Interviews will take place late May, early June 2019.



## Funding Alerts / Recherche financement

### International FCT Doctoral Programme in Comparative Studies (PhD-COMP), at the University of Lisbon

Dear Colleagues,

I am pleased to inform that the International FCT Doctoral Programme in Comparative Studies (PhD-COMP), at the University of Lisbon, is accepting applications to fill 10 places for the academic year 2019/2020.

The programme offers **5 doctoral scholarships**, as stated in the call for applications:

<http://phdcomp.lettras.ulisboa.pt/call-for-applications-2019-2020/>

**Applications are open until 10th June, 2019.**

Detailed information concerning the application, the study plan and organisation of the PhD programme can be consulted at:

<http://phdcomp.lettras.ulisboa.pt>

Should candidates have any further doubts or questions, they can send them to the following address:

[phdcomp@lettras.ulisboa.pt](mailto:phdcomp@lettras.ulisboa.pt)

Please, circulate widely!

Very best wishes,

Ângela Fernandes

Professora Auxiliar | *Assistant Professor*

Departamento de Literaturas Românicas | *Department of Romance Literatures*

Centro de Estudos Comparatistas | *Centre for Comparative Studies*

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