A WORD FROM THE EDITORS

As the calendar year draws to its close, this issue of our Newsletter aims at celebrating the renewed energy and the many accomplishments that our Association owes to its outgoing Chair. To Annalisa Oboe go our most sincere thanks for being an incredible dynamo of innovation, scholarship and teamwork. The AISCLI she helped us establish in the past six years is ready for the challenges that the field of postcolonial studies, in Italy and abroad, is facing; and our network with other Italian and European associations as well as with Italian postcolonialists all around the world has made our group stronger, more united, and our scholarly mission more defined.

As editors, we could not be happier to give space, in this issue, to many reports from AISCLI sponsored events, from the well-known AISCLI Summer School in Turin to the Mediterranean Fractures symposium in Malta, as well as to reports from other important Italian and European academic associations such as AIA, ANDA and PSA, all of which speaks to the culture of collaboration that surrounds our Association today.

It is with this enthusiasm that we look forward to what promises to be a wonderful conference in Bologna, on 14th and 15th January 2016, which has taken up the challenge to look not at postcolonial studies as it has been defined up to now, but at what the field can and should become tomorrow. During the conference, a new Board of Directors will be elected and, for this reason, the presence of as many members as possible is all the more important.

We wish all of AISCLI members and friends a fruitful and peaceful New Year, and we hope to see many of you in Bologna in January.

Alessandra Di Maio, Marta Cariello, and Simona Bertacco
Newsletter Editors
Xiaolu Guo is our guest writer at the upcoming conference in Bologna and we feel very honoured she accepted our invitation. I have asked her to share an excerpt from her latest novel I AM CHINA (Penguin Random House, 2014) for our Newsletter and she has generously come up with the perfect suggestion in no time. Thanks Xiaolu, we are all looking forward to a conversation with you.

Annalisa Oboe

A LETTER TO THE QUEEN

From: Kublai Jian
Lincolnshire Psychiatric Hospital
2 Brocklehurst Crescent
Grantham NG31
England, UK

To: The Queen
Buckingham Palace
London SW1A 1AA

Dear Queen,

My name is Kublai Jian, but they usually call me Jian, it means strong and vigorous. I'm writing to you from a mad house in Lincolnshire. I'm sure you know your English towns very well as you know how many toes you have and how many nails are attached to your toes. You may think I am not sober, like the people in this mad house. But I promise you that at this very moment, I am more sober and steady than anyone else here.

I believe you understand the justice of this world, and a powerful person like you can really help me out. In China we say if you can talk to the boss then don't talk to the boss's secretary, and if you can talk to the boss's wife then no need to talk to the boss. So dear Queen you are the boss lady, you are the top one!

I lived all my life in China. Well, up until a few weeks ago. I arrived in London in the end of December, and ended up in a wet and pokey flat near Mile End station. It was quite depressing to live on a rotten carpet all day, but that was nothing comparing with what came afterwards. One morning I was downstairs eating two oily sausages, I found a letter from the UK Home Office and they had turned down my asylum application. I called my father and mother and grandmother and his great-great-uncle. He then immediately sent me to another doctor which specializes on brain but not body. I was so angry and impatient that I hit the brain doctor on his face and smashed his glasses.

Right after that three security guards seized me and put me in a van, two hours later I found myself in some ugly suburb with occasional sheep walking in the fields. I arrived in a very lonely town that looked like an old people's retirement village, and only several hours later I found out this is a Psychiatric Hospital! They asked me to remove my own clothes and to change into regulation striped pajamas, they said I should rest. Next morning a 'Consultant Psychiatrist' called me into an office and told me that I wasn't well enough to leave. 'It would be best for you to stay here,' he said. I argued with him and told him they got me wrong: I was being thrown on a truck blindly and drove to a mad house like a pig being sent to a slaughterhouse. But he said all patients claimed such things when they first arrived. 'Soon you'll get used to being here,' he padded on my shoulder like I was one of his distant cousins. They tell me I have 'borderline personality' and 'schizoaffective disorder'.

Now, dearest Queen, let me be direct – why I'm writing to you? I need you to lift your finger. I cannot think the second person can get me out of this mad house. You may think I am a trouble maker. But I am not. I was being thrown on a truck blindly and drove to a mad house like a pig being sent to a slaughterhouse. But he said all patients claimed such things when they first arrived. 'Soon you'll get used to being here,' he padded on my shoulder like I was one of his distant cousins. They tell me I have 'borderline personality' and 'schizoaffective disorder'.

Now, dearest Queen, let me be direct – why I'm writing to you? I need you to lift your finger. I cannot think the second person can get me out of this mad house. You may think I am a trouble maker. But I am not. I grew up in Beijing, an ideology rigid city. That's where my struggle began. In Beijing I was a punk musician. But I must explain, being Chinese punk is very different from you country's youth. You may think we are not decent boys, swearing and spitting, burning his guitar or taking out his genital from his jeans on the stage. No, we are not like that at all. We are disciplined, well-educated, and sing about politics and art. But it is not always easy to rage against the government. I think you might like my music so I'm enclosing our most famous album with the leading song: 'Long March Into The Night'.

Excuse me being wordy, but I do hope you can get me out of here!

Yours sincerely, Kublai Jian
REMINDER TO AISCLI MEMBERS

We need your support! By renewing your annual membership, which we kept at a minimum in these times of crisis, you will:

- be an active part of the Members Assembly
- participate in all AISCLI activities: symposia, meetings, conferences
- receive information on initiatives, events, CfPs, and national and international publications in our field of study through the mailing list
- circulate information and news on your research and events
- receive two Newsletters per year
- receive a € 5 bonus when you join EACLALS (European Association for Commonwealth Literature and Language Studies)

We would like to encourage all current members to inform colleagues, students and all friends interested in Postcolonial Studies about AISCLI, and to direct them to our webpage:

http://www.aiscli.it/iscrizioni.php

AISCLI MEMBERSHIP FORM
available online:
http://www.aiscli.it/iscrizioni.php

You can submit it online or mail it to:
Prof. Maria Paola Guarducci
Università Roma Tre
Dipartimento di Lingue, Letterature e Culture Straniere, Via Valco S. Paolo 19
Roma
e-mail: mariapaola.guarducci@uniroma3.it

NB: receipts available upon request

PERSONAL DETAILS
Surname:
Name:
Position:
Institution:
Department:
Contact address:
Tel:
E-mail:

MEMBERSHIP RATES
ORDINARY € 36
REDUCED € 18
(student/post-docs and non-tenured/unwaged)

PAYMENT
money transfer to the AISCLI bank account:
IBAN: IT91I033590160010000074010
(please remember to add your name and “2016 AISCLI membership fee”
Organised by the Mediterranean Institute in collaboration with the Centre for Postcolonial Research (University of Kent) and AISCLI, this two-day symposium was conceived as the second step of a joint project inaugurated in Canterbury in May 2014 with the first Mediterranean Fractures symposium (“Postcolonial Displacements, Political Insurgencies”). In the charming location surrounded by the architectural beauties of La Valletta city centre, the symposium was opened by Abdulrazak Gurnah’s plenary address “The Two Seas”, on the trajectories connecting the Mediterranean and the Indian Ocean; his reflections spanned from 15th-century world maps to Amitav Ghosh’s *In an Antique Land*, including some touching personal memories of his own childhood in Zanzibar. In the other plenaries, Stephanos Stephanides presented a lyrical route through homecoming and the fluid nature of identity, focusing especially on Cavafy’s poetry; Iain Chambers traced some unlinear chronologies related to the Mediterranean and the openness of its archives; finally Hisham Matar (via Skype) read from his forthcoming book some passages centred on the figure of his father.

Beside literary studies, the panel sessions touched on a wide variety of fields, such as cinema, refugee/immigrant/exile/diaspora studies, tourism, gender, art, music, cartography, history, linguistics and pedagogy. Geographically speaking, interested areas were just as numerous: Northern Africa, the Middle East, Cyprus, Italy and Malta. In this stimulating context, the Cypriot group of participants proved particularly enlivening and ready for debate.

Thanks to this atmosphere supported by the organizer Norbert Bugeja’s tireless energy, other forthcoming projects emerged: everybody obviously welcomed the idea of a third step for this project, and Bugeja announced the launch of a Postcolonial Mediterranean Research Network for both critical and creative works (more about this soon, from our AISCLI mailing list).

The two days were concluded, and further enriched, by a creative session. Alev Adil recited from her collection of poems *Venus Infer**, and the same did Norbert Bugeja from his *South of the Kasbah*, Stephanos Stephanides from his *The Wind under My Lips* and Adrian Grima from his *Deciphered Lips* (including one mesmerizing poem in Maltese). Prose readings were offered by Aydin Mehmet Ali, from her volume *Forbidden Zones*, by Abdulrazak Gurnah, from his celebrated *By the Sea*; and by Lou Drofenik, from her forthcoming novel *The Confectioner’s Daughter*. The audience could also enjoy the recording of a Cypriot popular song chanted by the literary scholar and musicologist Nicoletta Demetriou.

Pietro Deandrea
*University of Turin*

AISCLI SUMMER SCHOOL
21-26 SEPTEMBER 2015
UNIVERSITY OF TURIN

We have gathered anonymous comments and suggestions from all the students who took part in the 2014 edition of the Summer School. Below is a brief selection of what the students had to say.
First comment
The AISCLI Summer School is a yearly appointment that should not be missed. It can be considered a sort of hub, a meeting point for scholars in the field of postcolonial studies as well as humanities and students inclined to widen their personal perspectives and knowledge. If on the one hand, it is an intensive week that requires the effort to set aside personal commitments for the entire period, on the other hand, eventually, the will to engage with the topics and materials generously rewards the attendants.

With the intention of bringing culture outside the walls of academia, this year AISCLI Summer School was involved in "La note dei ricercatori" and one lecture was given at the department booth in piazza Castello. Watching bystanders pause and listen to for a while just out of curiosity was encouraging.

Hopefully, the interest in postcolonial studies and the humanities will increase in the students, similarly, academics should be willing in sharing their research or latest works.

Second comment
AISCLI Summer School was a great chance to enable people from different academic backgrounds to take a deeper and at the same time broader insight into postcolonial issues, such as the current theme of “double” identity of people who leave their country, and the controversial economic growth of Asia. The School’s bottom-up and analytical approach allows students to draw their own conclusions (or non-conclusions) about what is discussed. I was really pleased with being guided into textual critical analyses of various authors (Arundhati Roy, Kazuo Ishiguro...), and with having the chance to make comparisons between different approaches to story-telling. I strongly recommend this School to all those who are interested in enhancing their capabilities of going beyond their usual paths when reasoning on the complexity of nowadays challenging and multi-faceted contemporary issues.

Third comment
I attended the AISCLI Summer School in September 2015 in Turin, where I’m a student of the MA in Translation. I have studied English for many years and have always been interested in English culture, but after attending a course on post-colonial literature, during my first year in Turin, I was particularly interested in opening my perspective on English by looking at the different cultures around the world that were influenced by British colonialism.

I can recommend AISCLI to any student interested in the English language and in English-speaking cultures. The course is very intensive and maybe six days are not enough to cover all the very complex and interesting topics discussed during the school. The short and intense program, however, has the great advantage of providing the students with inspiration and countless starting points and ideas for their future research, all in one week.

What I appreciated most of the Summer School was the variety of academic offer: we talked not only about literature and history, but also about cinema, linguistics, translation studies, natural disasters, psychiatry...

What I found very effective was that the different topics, all very engaging, that seemed, at first, unrelated, were discussed and debated in groups, so that we could discover together the deep connections among them. Thanks to the many and varied perspectives we were offered,
the School could provide us with a vast cultural
panorama on post-colonialism, globalization and
neo-colonialism.

Fourth comment
I found the summer school very interesting. I
had the opportunity to explore some aspects of
the English literature that usually are not
negotiated at the university. I discovered many
remarkable authors and fascinating books from
extra European countries like India, Nigeria and
Australia. I got some good hints that I’m trying
to follow right now. I appreciated a lot the
lectures. It was a nice experience listening to
academics from different universities and
countries. The summer school organized by
AISCLI represents definitely a useful tool in the
academic career.

AIA, XXVII Annual Conference
University of Naples Federico II
University of Naples “L’Orientale”
10-12 September 2015

The XXVII annual conference of the Italian
Association of English Studies (XXVII
Convegno Nazionale AIA) was held in Naples
between 10 and 12 September and was
organized with the joint effort of the Università
di Napoli Federico II and the Università degli
Studi di Napoli “L’Orientale”. The title chosen
by the organizers - Transnational Subjects:
Linguistic, Literary and Cultural Encounters –
identified a definite focus on the issue of identity
and its linguistic, literary and cultural
representations within the current transnational
contexts. The theme was explored and tackled
both synchronically and diachronically.
The interest of the topic elicited an amazing
number of responses, that resulted in a variety of
panels (31) and 3 keynote lectures. Within the
frame of current critical theories, delegates
explored the relationship between English &
Engishes, some current revisions and media
adaptations of Romantic and Victorian
narratives, the issues of race and ideology in
colonial and postcolonial discourse, new media
and their impact on linguistics, literary studies
and cultural studies.
The three keynote lectures were held by Bill
Ahscroft (University of New South Wales),
Susan Bassnett (University of Warwick), and
Michael Rossington (Newcastle University).
Quite meaningfully, the threshold to the
conference was Ashcroft’s reflection on
transnationalism) and on how this notion is to
be tackled in connection with the concept of
nation-state and its crisis, henceforth necessarily
implying a revision of the national space into
transnational space (“Transnation. The
Transnationalism Within”). More specifically
related to translation studies was Susan
Bassnett’s lecture, that posited translation as a
primary tool to build a cultural English canon
that is transnational right from the beginning
(“English Connections”). More focussed on the
literary tradition was Michael Rossington’s
lecture on early-nineteenth century literature and
the notion of transnationalism: choosing Percy
Bysshes Shelley and Mary Wollstonecraft as his
main case studies, Rossington worked on their
reception and how it changed through time
(“Recovering the 'transnational' in early
nineteenth-century literature”).
The conference was attended not only by
academics & researchers, but also by a number
of students and independent scholars who were
interested in the topics approached. The
conference was concluded by the election of the
new AIA Board, that is now formed by
Giovanni Iamartino (President), Rossella Giocca
(Deputy President), Gioia Angeletti, Fernando
Cioni, Franca Poppi, Nicoletta Vallorani.
In conclusion, within the frame of the most multicultural cities in Italy, Transnational Subjects: Linguistic, Literary and Cultural Encounters suggested new interdisciplinary possibilities and collaborations resolutely related to the contemporary postcolonial world but never forgetting the roots of this world in the literary, linguistic and cultural tradition.

Nicoletta Vallorani
University of Milan

ANZA (Associazione Nazionale dei Docenti di Anglistica)
Fifth International Conference:
“Interrogating the Representations of Peace and War in English Literature/s: Theory, Texts, History and Social Practices”
19-20 June 2015
University of Salento in Lecce

Marking the centenary of World War I, and in consideration of contemporary international conflicts which alarmingly are creating new battlefields and exacerbating a tense climate of militaristic engagement, the conference’s aim was to encourage a reflection on the crucial contribution that culture in general, and creative writing specifically, offers to the complex and intricate processes of peacemaking and peacekeeping. National and international scholars who participated explored ways and forms of representation of peace and war in the history of English literature/s, examining the issue within diverse times and places while underlining the substantial correlation with historical-political dynamics and social practices. In response to a climate of disrepute of the humanities and literature that has developed within a society and academia that are increasingly marked by technocracy and a cult of efficiency and productivity, the contributors’ papers on the whole emphasized the role that culture and creative writing play within the growth of a critical awareness and of humanitas in the context of conflict. The papers highlighted the contribution of such awareness in fostering processes of pacification and reconciliation aimed at building a society in which peace is not simply the absence of war and conflict, but an expression of societas ruled by adherence to shared laws, and characterized by mutual respect and social justice. As Edward Said reminds us, peace cannot exist without equality (Humanism and Democratic Criticism, 2007).

Further, the occasion of Italian participation in the World War I led to reflection during the conference on forms of conflict among civilizations and cultures. Such conflict today has reached alarming levels, exacerbating, within the international sphere, a climate of belligerence and suspicion towards old and new enemies, real enemies, and enemies forged in the collective consciousness by dominant discourses, the consequence of artificial constructions caused by fear and widespread prejudices.

Conflicts in their most diverse forms were discussed during the course of the conference. This was done through analyses of their literary representations and, specifically, ways in which those representations, in various historical-geographical contexts, are aimed at
deconstructing the founding myths of a warmongering discourse. Presenters proposed ways out from the state of conflict, denouncing the insanity, incurable wounds, and the perverse forms of exploitation by those who have and manage the power, and the concomitant consequences on private and public lives from the heavy burden of a past which cannot be forgotten and which is renewed in today conflicts. If it is true, as conference papers indicated, that a trend of so to speak “pacifist writing” does not exist within English literature and literatures in English, it is possible as well to clearly identify the attention by writers over the centuries not only towards the states of conflict which have characterized human history from its early times, but above-all towards the modalities of resolving and overcoming conflict itself.

In a world in which new and improbable euphemisms are adapted to reassure and justify the “rightness” of war – we can think about “friendly fire”, “smart bombs”, “operations of humanitarian war”, places of extermination and massacres which are transformed in “theatres of war” – literature answers with an “other” story through a respectful, aware and creative use of language, which calls into question commonplaces, certainties codified and taken for indisputable. To peace and war as pageants of immediate and uncritical consumption – as often proposed by mass media and in other forms of communication – literature offers the alternative of a slow time of reflection and critical investigation. As articulated in many papers, literature can contribute to the creation of a growing, democratic, critical order of socialization in which culture affects and determines the structure of institutions which should be at the service of their society.

The conference closed with a roundtable and debate with active participation by the audience (including numerous students) and which focused on important and current issues related to the methods of teaching literature and its strict link with doing research.

The papers given at the Conference will be published in the online journal *Le Simplegadi*.

Caterina Colomba
*University of Salento*

---

**POSTCOLONIAL STUDIES ASSOCIATION CONVENTION: “DIASPORAS”**

7-9 SEPTEMBER 2015

**UNIVERSITY OF LEICESTER**

On the welcoming and well-equipped premises of College Court, the University of Leicester (in association with the Leicester Migration Network) organised its first ever convention, focused on the topic of Diasporas. The centrality of the issue of refugees and migrations that had dominated the preceding months contributed to render this conference a lively place of debate on an extremely relevant matter.

Keynote speakers included top names in the field: Paul Gilroy's speech (“Europe Otherwise: Mare Nostrum and the Banality of Good”) tackled precisely the abovementioned issue, questioning the limits of academic anti-humanism in the face of contemporary forms of fascism and ultimately expressing a call to “refresh demotic initiative”; Gayatri Gopinath reflected on the “Aesthetic Practices of Queer Diaspora” moving from their alternative archives and performative acts; John McLeod delved into the relevance of non-biological family affiliations and interrogated hierarchies between biological and behavioural in his “Against Biocentrism: Adoption, Writing, Diaspora”.

The three conference days were filled with stimulating paper sessions where more than one hundred speakers discussed a wide range of topics (related to all postcolonial geographical areas, from Black Britain to post-communist Eastern Europe) around diasporic theories, such as citizenship, difference, agency and resistance, contemporary politics and human rights, gender,
genre (like crime fiction, sci-fi and graphic novels), borders, Islam, cinema, performance and the body, indigeneity and blackness, spectrality, labour, new technologies and the post-human.

On the whole, the conference was clear evidence of how well-established and active the Postcolonial Studies Association is today, also thanks to its solid partnership with the influential *Journal of Postcolonial Writing* (Taylor and Francis), as presented by Janet Wilson; the journal celebrated its 10th year by sponsoring Gilroy's plenary lecture.

Personally, I was amazed at the organisational skills and energy shown by the group of young and promising scholars leading the PSA, such as Anshuman Mondal (Chair) and Alberto Fernández Carbajal, to mention but two. During the PSA general meeting, too, members discussed a number of interesting initiatives and projects for the future, like the establishment of connections with other similar associations - including AISCLI.

Pietro Deandrea
University of Turin

**Black Portraiture[s] II: Imaging the Black Body and Re-staging Histories**

**28-31 MAY**

**FLORENCE**

In three beautiful late Spring days in May of this year, the conference *Black Portraiture: Imaging the Black Body and Re-staging Histories* took place in Florence. Organized by New York University, the foundation for the organization of the conference was laid in 1994. It was in that year that *Villa La Pietra*, a villa in the Northern part of Florence, together with the surrounding gardens and *vill*, were bequeathed to NYU. The arriving NYU staff were struck by the many ‘ornamental’ ‘Blackamoors’ that were part of the art collection of the villa (see image), and wondered about their place in history and the meaning of this. The *Black Portraiture* conference was a result of the questions they asked back then.

As as a sequel to five conferences held over the past six years, organized by Deborah Willis, Ellyn Toscano, Henry Louis Gates, Jr., and others, the conference was designed to ‘offer comparative perspectives on the historical and contemporary role played by photography, art, film, literature, and music in referencing the image of the black body in the West’.

An accompanying multi-media art exhibition formed an essential part of the project. Organized by Awam Amkpa and held at Museo Bardini, Villa la Pietra and Fondazione Biagiotti Progetto Arte between 30 May and 9 November 2015, the exhibition *ReSignifications* re-interpreted the ‘Blackamoor’ trope in Western culture. Creating an artistic dialogue through discussing, deconstructing and reconfiguring images of the Black body, works of contemporary artists such as Fred Wilson, Mickaline Thomas, Carrie Mae Weems, Zanele Muholi, Patrizia Maimouna Guerresi, Omar Diop, Peju Alatise, and Mary Sibande, offered a counter-narrative to the one-sided imagery of the dominating narrative of the Western history of art.

Conference papers varied from musical analyses and singing performances (panel ‘Out of Body: Composing Blackness through Sound, Music, and (Performance) Art’, with a remarkable performance by Imani Uzuri) to presentations of
scholarly research (panel ‘The Sweetest Taboo: Theorizing Black Female Pleasure, Agency and Desire within Black Feminism’) to accounts of activism and life style (panel ‘Sister Outsider: Black American Women, Identity and Global Travel’) and presentations of films and works of art (panel ‘The Black Body in Translation’). There was no artificial distinction made between the works of photographers, sculptors, filmmakers, musicians, designers, choreographers, historians and cultural theorists, as their works all formed part of the same dialogue. In this sense, the conference papers were another art form and mode of communication added to the already rich exhibition; the crossing between different forms of works and scholarly research was done so organically that the traditional distinction between the media faded away. As such, it became to be more a forum than a conventional conference.

One of the panels, called ‘Black Italia’, organized and chaired by Alessandra Di Maio, consisted of writers and scholars and focused on the specific case of Italian post-colonialism and racisms. Ubah Cristina Ali Farah, Shaul Bassi, Pap Khouma, Sandra Ponzanesi, Linde Luijnenburg and the chair, gave their accounts of and/or experiences of Black Portraiture in Italy. It was the only panel which specifically focussed on one nation, which in itself had a colonial (because, Euro-centric and nationalistic) flavor to it. Since the conference was organized by an American university and took place largely in an American institution, the emphasis during the conference was on African-American culture, which made the Black Italia panel seem out of place. It did, however, provide the conference members with information about the geographical context they found themselves in.

Discussing the position of people with a dark skin color in the Western society, the conference was naturally a significant and necessary event. In the light of recent happenings and political decisions, this seems to become an ever more pivotal discussion that, in this case, was held in distinguished and rich languages of different art forms.

Following the nature of the conference, a beautiful webpage was made, together with an Instagram account, and a Facebook page. NYU Photography and Imaging put most of the panels online on Vimeo; click here to see the whole list and the Black Italia panel: https://vimeo.com/132246725.

For more information, see: http://www.blackportraits.info/.

Linde Luijnenburg
University of Warwick
Humour can be a very dangerous activity, especially if laughter works at downplaying minority groups. People will generally laugh at anything despite the fact that somebody – or some specific groups – may be insulted by being the butt of a joke. The biased image which tends to pass through humour construes LGBTI people within negative representations, encompassing illness and death, but also depicting them as sex maniacs or perverts. Through humour, these features are often taken for granted by the whole of society, constituting the origin of prejudices which are commonly based upon the rejection of the targeted group. The repetition of the very same biased representation can lead to the formation of accepted discourses in various societies bringing jaundiced ideological representations to the status of semiosis, therefore no longer visible as negative or exclusionary ideologies.

Focusing on the social function of humour in lesbian, gay, bisexual, transgender and intersex communities in postcolonial settings, we wish to posit that humour also has the power to constantly strengthen and re-interpret the social, cultural and legal exclusion of some fully-fledged members of society. Homosexuality in humorous discourses is a very hot topic. However, there has been very little systematic investigation into the relationship between humour and LGBTI people, and in particular, there is no consistent research about the issue in postcolonial contexts.
We invite original contributions on theoretical reflections, as well as analytical exploration into the language of jokes, stand-up comedians, internet blogs, films, TV series and other written and/or audiovisual materials connected with the themes identified and produced in English speaking countries. Intercultural and interdisciplinary approaches are most welcome.

For submissions and queries please write to us at degenere.journal@gmail.com

Deadline for abstract proposals (300 words and short bio): **30 January 2016**.

Articles will be due on **31 March 2016**.

For submission guidelines and further info please check our submissions page.

www.degenere-journal.it

**SPATIALITIES AND COLONIAL LEGACIES**

**LOCATIONS IN POSTCOLONIAL LITERATURE**

**SPECIAL ISSUE**

*Journal of Postcolonial Writing*

**Deadline 15 February 2016**

Space has been a central concern of postcolonial studies since the 1978 publication of Said’s *Orientalism* and its exposition of the ‘imaginative geographies’ of colonial conquest. As Said, citing Gaston Bachelard’s *The Poetics of Space*, writes, ‘space acquires emotional and even rational sense by a kind of poetic process, whereby the vacant or anonymous reaches of distance are converted into meaning for us here’ (54), indicating the potency of the imperial imaginary in the constitution of a broader conception of space in all of its workings. Despite this, the spatial turn in postcolonial studies has inadvertently perpetuated what Lefebvre, in *The Production of Space* (1974), calls the twinned myths of transparency and opacity.

Postcolonial inquiries into space have thus viewed spatiality as either metaphorical, following Bhabha’s conception of the ‘Third Space of enunciation’, or, following Said, as an ontologically-given backdrop to action. In both cases, the text remains a passive repository of alternately abstract and materialist visions of space which do not account for its full, lived complexity. It is precisely this dynamic and often-contradictory model of space which this special issue seeks to foreground, with a specific focus on the role of cultural production, particularly literature, in the production of space. Rather than viewing the literary text in passive terms, this special issue seeks contributions which highlight the ways in which literature is both constitutive of and constituted by the spatial structures of the postcolonial. This issue thus seeks to place space back at the centre of postcolonial inquiry, engaging with contemporary spatial theory (Soja, Lefebvre, Doel, Massey) in order to interrogate the extent to which the postcolonial is itself an inherently spatial formation.

Rather than encouraging contributions which subscribe to either a materialist or discursive orthodoxy in their conception of space, this issue seeks contributions which explore the production of space at the intersection of the political, aesthetic, economic and cultural. Comparative contributions are especially welcome, as are contributions in which geographers such as Harvey, Soja, Massey and Lefebvre stand alongside postcolonial critics such as Said, Bhabha, Mbembe and Huggan.

Abstracts of no more than 500 words are due by **15 February 2016** and notification of selection will be made by **15 March 2016**. Final papers are due in February 2017 and will be subject to peer review. The guest editor encourages potential contributors to establish early contact via email to: madhu.krishnan@bristol.ac.uk

*Journal of Postcolonial Writing*

Affiliated to the Postcolonial Studies Association
The Battle of Algiers at 50: Legacies in Film and Literature
University of Sheffield
Date to be confirmed – May 2016

‘The Battle of Algiers at 50: Legacies in Film and Literature’ is a one-day symposium organised by postgraduate students from the University of Leeds and Sheffield from the fields of Francophone studies and Geography. The symposium will offer a transdisciplinary platform for bringing together researchers at all stages in their careers who are interested in transcultural politics, literature and film, with the specific objective of considering the legacy and the futures of the anti-Colonial epic The Battle of Algiers 50 years since its release in 1966.

The formative effect that The Battle of Algiers has had on cinema in North Africa cannot be underestimated. It has largely been celebrated as an accurate and balanced depiction of violence during the battle of Algiers, and by extension, the Algerian War for Independence (1954-62). However, The Battle of Algiers is a film that has led many afterlives which transcend national and cultural borders. Both celebrated as an anti-colonial epic and example of Algerian nationalist heroism, the film, conversely, has also been held up as a document of French military expertise. The Criterion Collection’s 2004 re-release of the film in the United States demonstrates the constantly shifting status of the film on the global stage, featuring commentary from contemporary directors such as Spike Lee, but also interviews with counterterrorist experts in ‘The Battle of Algiers: A Case Study’.

This symposium is a unique opportunity to consider how these various legacies of The Battle of Algiers continue to inform understandings of Algerian history, but also influence perspectives on political violence and national identity throughout North Africa and beyond. What does it mean to consider the film as a ‘case study’ in terrorist and counterterrorist activities? How can we think about film as an alternative historical narrative of decolonization? In what ways has Pontecorvo’s The Battle of Algiers influenced cinema and the arts in Algeria and beyond?

We particularly welcome proposals for papers which explore the following areas:
- The spectacle of political violence
- Colonial legacies in film and literature
- Memories of colonialism and anti-colonialism
- Postcolonial and/or transcultural cinema(s)
- ‘Accented’ cinema
- Transvergent filmmaking
- Gender in revolution
- Queer perspectives on the nation
- Alternative histories in the arts
- The screen as veil

Please send abstracts for papers (300 words) to Alex Hastie, Beatrice Ivey and Takfarinas Abdiouene at batalledalger50@gmail.com by the 15th January 2016.

While the principal language of the symposium will be English, the organisers welcome contributions in French and Arabic.
The aim of our interdisciplinary conference, co-organised by the Faculty of Philology and the Faculty of Sociology and History of the University of Rzeszów, including sessions both in English and in Polish, is to provide a wide forum for discussion upon the postcolonial reality and both current and emerging developments in the field of postcolonial studies. It will give an opportunity to discuss from the postcolonial perspective contemporary social, economic and cultural processes and phenomena, as well as to look back at older texts of culture, both those from the English-speaking countries and from the former Eastern Bloc, using the tools developed by within the field of postcolonial studies. We are inviting scholarly papers heralding from various fields – culture studies, history, political science, literary studies that will stimulate discussion.

Participants are invited to submit proposals for 20-minute presentations. Abstracts of no more than 300 words should be submitted by January 15, 2016, pasted into the registration form provided, to postkolonialna.ur@gmail.com.

All proposals will be reviewed by the organizing committee. Participants will be notified of acceptance by February 15, 2016.

For detailed Call for Papers, please see below or visit the conference website: http://www.postkolonializm.ur.edu.pl/en/

Full versions of the articles intended for publication should be submitted to the above address by July 31, 2016. Papers accepted for publication will appear in a reviewed volume published either by Peter Lang within Studies in the English Language and Anglophone Literature and Culture series or by Wydawnictwo Uniwersytetu Rzeszowskiego.