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【论文征集】中国文学与比较文学国际学会年会

来源：复旦大学中华文明国际研究中心

关于 ACCL（中国文学与比较文学国际学会）

中国文学与比较文学国际学会是以在北美地区的中国文学学者为主体组成的一个学术同仁组织，成立于上世纪八十年代，每两年举办一次年会。现有成员四百余人，遍布欧美与亚洲地区。为促进海外与国内学者的交流，最近几届学会年会都在亚洲召开，上届由台北“中央研究院”承办。2015年的会议将由复旦大学中华文明国际研究中心承办。相关学术领域为中国文学研究，比较文学研究，兼跨电影、艺术史与文化研究等。

会议日期：2015年6月18-20日

会议主题：“旅行的文本、影像与媒介”

论文提交方式 icsccfd@126.com（截止日期：2014年12月10日）

此系公开申请的方式，论文中文、英文均可。有三种提交论文方式：

- 1) 提交独立的论文提要。大多数朋友会采用这种方式，大会组织者会将单篇论文按照题目的相关性组成panel。遴选主要基于论文提要的质量以及论题与大会主旨的相关性。
- 2) 提交整个panel的方式。提交三到四篇论文提要，并附有一篇panel主题的综合描述，各篇论文题目之间有连贯性。不设评议人，主持人(Chair)由大会统一安排。
- 3) 提交论文提要，申请加入三组讨论会中的一组。

请将论文提要发到 icsccfd@126.com，同时用邮件方式发给该系列的召集人。此种方式将会增加论文被接受的概率。如果该系列的召集人不接受您的论文，您的论文仍有可能以单篇论文的方式被大会接受。

Call for Paper Proposals

Traveling Text/Image/Media: The Association of Chinese and Comparative Literature Conference

June 18-20, 2015

Fudan University, Shanghai, China

Hosted by:

The International Center for Studies of Chinese Civilization at Fudan University

Co-sponsored by:

The International Center for Studies of Chinese Civilization at Fudan University

最新公告

- 关于基层团组织信息报送工作开展的情况反馈（2014年11月）
- 欢迎参加法治中国下的战略环境评价学术研讨会
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- 关于2014年复旦大学下半年志愿无偿献血工作的通知
- 复旦高研院2015年度主题“转型中国的法治”学术工作坊暨长三角地区驻院研究员招聘启事
- 欢迎参加第六届上海国际肿瘤局部与靶向治疗会议
- 复旦大学邯郸校区文科图书馆后花园休读点改造工程招标公告
- “鲜得味”杯2014复旦首届乐跑赛参赛名单正式发布
- Doing Business in China: New Developments in Intellectual Property Law and Enforcement
- 关于复旦大学学生参加2015年度城镇居民医保的通知
- 2014复旦大学首届乐跑赛报名须知
- 2015年度报刊订征通知
- 浦江论坛开幕在即 我校将主办未来科学分论坛
- 关于开展社会主义核心价值观微视频和脚本征集活动的通知

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Co-organized by:

Shengqing WU (The Hong Kong University of Science and Technology)

Yinchi CHEN (Fudan University)

Email address for submission

icsccfd@126.com (open now until Dec. 10, 2014)

In conjunction with the International Center for Studies of Chinese Civilization at Fudan University, the biannual conference of the Association of Chinese and Comparative Literature (ACCL) will be held on June 18-20, 2015 in Shanghai. Integrating literary, visual, and historical studies, this conference will be centered around the theme of “traveling text/image/media.” Echoing many critical concerns of traveling theory put forth in the past decades, we will treat “travel” in its literal and metaphorical senses as complex literary and cultural practices, striking across geopolitical, temporal, and media boundaries. We also understand “travel” as a form of inquiry or method to interrogate and articulate different geopolitical mapping and cultural imaginaries, moving beyond dualistic divisions between home and abroad, and center and margins in political, cultural and linguistic terms. Prospective presenters are invited to address broadly such topics as the interaction between literature and different visual or digital media, space, and time travel, the issues of appropriation, translation and cultural encounter, and ideas of multilingualism and multiculturalism. Questions that might be asked in framing papers and panels for the conference might include, but are not restricted to, the following: how the cultural and technological encounters between China and its various “Others” led to new forms of cultural representation; how pre-modern stories, genres and language have left their enduring legacy on modern and contemporary culture; how new space/time is represented through movement and imagination; how humankind’s relationship to our surroundings has been redefined and evolved with different environments and animals into our present day situation; how the dynamics of word/image/media contributed to configuring cultural and media landscapes amidst a mass consumer market and the global flow of cultural products; and so on. While itinerary, displacement, and instability will be emphasized, we are also questioning how concepts such as home, boundary, identity, and the relationship between the local and the global/planetary are reconfigured in this process. We will particularly welcome empirical-based studies of previously unexamined cases on crossroads, conflicts, or interfaces that were enacted in specific socio-historical contexts, where distinct Chinese-speaking worlds served as locales of departure and arrival.

Given the nature of this conference, we are hoping to make it inclusive and broad enough to address diverse critical concerns, making it a fruitful occasion to establish bridges and to network. Further, we are also planning to invite a few well-known Chinese writers to participate in the conference. Details will become available later this fall. In accordance with the association’s established practice, this conference will be composed of participants based on an open call for proposals and panel presentations either in Chinese or English. We will endeavor to strike on a balance between scholars of literature and visual/cinematic cultures, pre-modern and modern literary studies, and scholars from different geopolitical regions and language. With the support of the Division of Humanities at the HKUST, we are pleased to announce

e that we will be able to offer small travel grants for graduate students, in addition to four nights of free hotel accommodation. The reimbursement figure for a round-trip ticket will be decided on an individual basis. A maximum of \$500USD will be offered for international travel. For graduate students who wish to receive travel subsidies, please include one short paragraph (either in Chinese or English) about your academic background when submitting your paper proposal.

The paper proposals can be submitted in THREE possible formats: 1) an individual paper proposal; 2) a joint panel of three to four papers with one overall panel abstract; 3) a paper proposal submitted to one of proposed seminars. For each paper, please submit an abstract of up to 500 English words or up to 800 Chinese characters. In addition to the range of independent papers and plenary sessions that are usually offered, this conference will partially adopt the structure used by the American Comparative Literature Association's (ACLA) annual conferences. That is, eight people will be formed into groups to conduct seminars over the course of two to three days to engage in extended conversations. Our colleagues (Charles Laughlin, Zhange Ni, Wen Jin, Yurou Zhong and Richard Jean So) have graciously agreed to be in charge of three mini-series of panels. Brief descriptions of their proposed series are included at the end of this call for papers. We are very grateful for their willingness to take the initiative in this matter. For those who wish to be considered for inclusion in one of the mini-series, please submit a paper proposal to icsccfd@126.com AND the organizers of that particular series. For those who are willing to participate in the seminars, the chance of acceptance will be significantly increased. The deadline for submission is Dec. 10, 2014. Notification of acceptance will be sent out by the end of January 2015. To ensure the quality of the dialogues, we request that each presenter submit a short paper (8 pages double-spaced in English or 5 pages double-spaced paper in Chinese is the minimum requirement) by the end of May 2015. Should you have any questions or concerns, please be in touch with Shengqing Wu (hmswu@ust.hk).

1. Modern Chinese Culture and the Uncanny: "Superstition" as a Critique of Enlightenment

Charles A. Laughlin, University of Virginia (charleslaughlin@virginia.edu)

Zhange NI, Virginia Tech (nizhange@vt.edu).

There has been a bias toward Enlightenment in both the formation and study of modern Chinese culture: from the May Fourth Movement to the successive movements and revolutions of the twentieth century, all that has been considered "progressive" is scientific and opposed to superstition, which is defined as the most intolerable legacy of traditional Chinese culture. Those who study and learn about modern Chinese culture in varying degrees take on this bias, and yet spiritual, uncanny and supernatural phenomena continue to appear in even revolutionary and realist cultural forms, not to mention popular culture. The uncanny is not limited to overtly mystical genres like ghost stories, science fiction and fantasy, though these are increasingly receiving the serious critical attention they deserve. We also see shades of the unknown in the works of so-called realists like Lu Xun, Xu Dishan and Mao Dun, modernists from the New Perceptionists of the 1930s to the avant-garde and Root-Seekers of the 1980s, and even traditionalist aficionados of *biji* and *xiaopin wen* prose. At the same time, as can be documented in late Qing fiction, early 20th-century photography and elsewhere, there were trends of spiritualism and mesmerism in China as elsewhere in East Asia only now beginning to be explored, having been repressed by a century

y of Enlightenment discourse. The purpose of this stream is to move beyond the familiar tendency to dismiss such content and phenomena as a regressive residue of pre-modern ignorance and superstition, and instead study how they may be reinterpreted as a powerful (although often unconscious) critique of Enlightenment the binary opposition of East/West and science/superstition, and all the attendant concepts of nation, progress, development, and knowledge. In so doing we hope to create the conditions for new ways of reading modern Chinese culture that gives as much discursive agency to the uncanny as to the scientific.

2. What is a Chinese “Novel” ?

Wen JIN, Fudan University (wenjinenglish@gmail.com)

The “novel,” as a distinctively modern form in western contexts, signals a mixed genre underlined by conflicting impulses: it builds on but also breaks from the medieval romance, attentive to both the real and the narrative techniques through which it is represented. How does the history of Chinese xiaoshuo echo and complicate the Euro-centric narrative of the rise of the novel? This panel series seeks papers on Chinese novels or studies of Chinese novels that entail a global or comparative perspective. How did Chinese xiaoshuo emerge and how did it become “modern” in thematic and stylistic terms, over what historical periods? How does this process relate to the evolution of print culture and the reading public in China? How do we compare Chinese and foreign novels? What research models can we drawn upon or revise?

3. Chinese Mediascapes: Premodern to Contemporary

Yurou ZHONG, University of Toronto (yurou.zhong@utoronto.ca)

Richard Jean SO, University of Chicago (richardjeanso@gmail.com)

“The medium is the message.” From the invention of the first moveable types to the advent of Internet literature, Chinese literary writing has assumed multiple forms of media and experienced countless technological innovations. By way of Marshall McLuhan’s famous aphorism, this panel stream examines the dynamic relationship between Chinese “mediascapes” and the production of Chinese literature. How do different forms of media convey different kinds of “messages?” How do different forms of media condition the production, circulation, and consumption of Chinese literary texts? How do ostensibly “modern” forms of media, such as film or the record player, intersect and transform older forms of print media? We invite papers that explore the development and impact of media, old and new, as well as theories of communications and information, on Chinese literary practices. Topics are not limited by period and may include (but are not constrained to): print capitalism, media history, writing as technology, theories of communication/information, cultural nationalism and transnationalism.

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