



Metacritic Journal for Comparative Studies and Theory

volume 5, issue 1

July 2019

CFP: Subversive Art, Censorship, Reading against the Grain: Discourse and Power in the Globalization Era

issue editors: Alex Goldiș, Adrian Tătăran

Deadline proposals (5,000-7,000 words for articles, 2,000-3,000 words for book reviews): 10 January 2019

Acceptance notice: 15 January 2019

Deadline accepted full papers (5,000-7,000 words for articles, 2,000-3,000 words for book reviews): 1 April 2019

contact: metacriticjournal@gmail.com

website: <http://metacriticjournal.com/>

Metacritic Journal for Comparative Studies and Theory is an open-access, peer-review, online publication for academic research, published twice a year by the Faculty of Letters, Babes-Bolyai University of Cluj, Romania. It promotes free-access for academic work and it welcomes authors who want to share their research and resources with their peers. It encourages, recognizes and rewards intellectual excellence in interdisciplinary and intermedial approaches of literary culture, visual culture and theory. The journal welcomes papers in English (or, for regionally oriented topics, Romanian) from the following domains: comparative studies, including digital and posthuman studies; literary studies, cultural studies, including social and gender studies; media and film studies, literary criticism and theory, cultural poetics.

Over the past decades, censorship studies have revived due to several reasons. On the one hand, the decline of colonial powers and communist regimes permitted free access to a considerable amount of archival material, meant to shed new light on the relationship between state control and art production. On the other hand, the globalization context, in which institutional restrictions are no longer limited to national state policies, has triggered debates over the definition of *censorship* as such. The traditional

outlook, according to which the control of art production represents a state of exception, is challenged by what has been called 'new censorship'. In the theoretical aftermath of Foucault and Bourdieu, contemporary researchers tend to see regulation mechanisms as constitutive to any act of communication, implying that art production and censorship are 'dialectical forms of culture' (Nicole Moore). Our call for papers starts from the assumption that the homogenisation of the global space renders possible the account of divergent and often contradictory symptoms of artistic subversion. This is why the next issue of the **Metacritic Journal for Comparative Studies and Theory**, to be published July 2018, encourages contextual reflection on the tensions between art production (literature, film, theatre, visual arts) and institutional power, whether it is represented by state control or by capitalist mechanisms of regulation (consumerist ideology, publishing policies, distributors, libraries). Transdisciplinary accounts, systemic and comparative approaches, qualitative and quantitative analyses are all welcome. Articles should include, but not be limited to:

1. National censorship vs. transnational regulation mechanisms
2. Cultural dissidence under fascist/communist regimes
3. Colonial vs. communist control of discourse
4. Regulatory vs. constitutive censorship
5. Art function under totalitarian regimes
6. Transgressive art
7. Censorship in the age of electronic communication
8. Samizdat literature
9. Aesopic language, humour and subversive strategies
10. Contexts of the reception of subversive art

Please submit a 150-word original proposal that clearly explains how it will contribute to, revise, or depart from existing debates around the questions of censorship or regulatory mechanisms of disseminating art. Both proposals and final texts should be in English and should observe our guidelines as they appear on our website: <http://metacriticjournal.com/for-authors>

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

Further reading:

Francesca Billiani (ed.), *Modes of Censorship and Translation: National Contexts and Diverse Media*, Routledge, London and New York, 2014.

Pierre Bourdieu, *Language and Symbolic Power*. ed. John B. Thompson, trans. Gino Raymond and

Matthew Adamson, *Polity*, Oxford, 1992.

Robert Darnton, *Censors at Work: How States Shaped Literature*, W.W.. Norton, New York and London, 2014.

Simon During, *Against Democracy: Literary Experience in the Era of Emancipations*, Fordham University Press, New York, 2012.

Michael Holquist, *Corrupt Originals: The Paradox of Censorship*, in PMLA, 109 (1), 1994.

Lev Lossef, *On the Beneficence of Censorship. Aesopian Language in Modern Russian Literature*, Verlag Otto Sagner in Kommission, Munchen, 1984.

Nicole Moore (ed.), *Censorship and the Limits of the Literary. A Global View*, Bloomsbury Academic Press, New York-London-New Delhi-Sidney, 2015.

Beate Muller (ed.), *Censorship and Cultural Regulation in Modern Age*, Critical Studies vol. 22, Rodopi, Amsterdam, 2004.

Robert C. Post, *Censorship and Silencing. Practices of Cultural Regulation*. Ed. Robert C. Post, The Getty Research Institute, Los Angeles, 1998.