

# FORUM FOR MODERN LANGUAGE STUDIES

Forthcoming Special Issue

## *Perspectives on Africa*

Call for articles

As a complement to the April 2009 Special Issue on *Global Francophone Africa*, this number will bring together views from outside the continent. In the half-century since the accession to independence of most of the former European colonies south of the Sahara, African Studies have come a long way, both in specific subject areas and in interdisciplinary work. Now that there at last seems to be some hope of convergence between the disciplines of Postcolonial Studies and what may be called Non-Metropolitan Studies (Francophone, Lusophone, Hispanophone, etc.), it is timely to ask what has been achieved, and what are the most important issues to be tackled. Contributors to the Issue are invited to reflect on any or all of four main themes, as follows.

One focus of this Special Issue will be the question of scholarly resources. How have libraries, archives, research centres and web-based resources evolved to meet the needs of the researcher? How significant have the various specialised series and journals been in which the bulk of the research has been published (in various different countries)? How healthy is the domination of the North American academic culture?

A second focus will be historical. Are we now in a position to understand and evaluate the development of African literature, film, philosophy, ethnology, music, sport, and so on, and analyse the contribution of the key figures in those fields? Can any of the European travellers or administrators who wrote about Africa be seen as prophetic despite their culture-bound perspective?

A third focus will be contemporary. What are the significant trends in both the underlying culture and the scholarly discourse that is used to discuss it? How far are European and North American intellectual fashions relevant to the African situation? Does it make sense to privilege the idea of the “Black Atlantic” and emphasise links with the Caribbean or Latin America?

A fourth focus will be pan-African. While the French and British Empires embraced the majority of present-day African nations, there were important Portuguese and Belgian territories as well which have given rise to significant cultural productions, and the traces of German, Spanish and Italian influence also remain. Are there countries whose culture is insufficiently appreciated by scholars working in a narrow linguistic field inherited from the colonial era? Can the cultures of the Maghreb, or North-East Africa, or South Africa, be helpfully compared with those of Sub-Saharan and Central Africa?

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Papers should be no longer than 6,000 words including endnotes, and must conform to the *FMLS* stylesheet, which is available upon request. All necessary copyright permissions must be arranged by individual authors in advance of publication. The timescale for contributions is as follows: a detailed proposal by 31 March 2008; a first draft by 15 November 2008; the definitive version by 31 March 2009. Proposals for papers should be sent to the editor of the Special Issue: Dr Toby Garfitt, Magdalen College, Oxford. Telephone: 01865 276076; e-mail: [toby.garfitt@magd.ox.ac.uk](mailto:toby.garfitt@magd.ox.ac.uk). Articles which do not find a place in the Special Issue will be considered for inclusion in general issues of *FMLS*.

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## *Shakespeare And . . .*

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This Special Issue will consist of eight or nine articles of medium length that will combine scholarship, lightly worn, and criticism, boldly expressed. All titles will begin "Shakespeare and" but will end as variously as possible. "Shakespeare and the Irish Question", "Shakespeare and Central Park" and "Shakespeare and Bloomsbury" are titles that have already been mooted. This call is for other interesting linkages. The only restriction, to create some measure of unity within diversity, is that all of the essays should investigate some aspect of Shakespeare's impact on, or interaction with, the modern world, loosely defined as stretching between 1890 and the present day.

Prospective contributors are invited to send proposals for articles in the form of a 300-word abstract as soon as possible and in any event before 1 May 2008. (Early submission of abstracts is strongly advised so as to ease the task of planning this volume.) If their abstract is taken up, they will be asked to submit articles in final form by 31 June 2009, at the latest, to allow publication in April 2010. Unless special permission is given, articles should be no longer than 5,000 words, including endnotes, and they must conform to the *FMLS* stylesheet, which is available on request from the General Editors. All other communications should be addressed by e-mail to the guest editor, Dr Philip Parry, of the School of English in the University of St Andrews, at [php@st-andrews.ac.uk](mailto:php@st-andrews.ac.uk). Informal enquiries are welcome and Dr Parry will be

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Writing on dance as theatre/performance art is inseparable from ideological, institutional and commercial contexts. The value judgements made by professional critics, academics and other writers are inevitably bound up with prevalent discourses in the Foucauldian sense, in which power and knowledge are conjoined. This Special Issue will seek to elucidate how writing on dance across a variety of genres (journalistic, academic, literary), cultures and historical periods is shaped by and/or challenges these discursive parameters. Questions to be addressed may include (but are not limited to) the following:

- What connections can be made between writing on dance and dominant value systems?
- To what extent do genre and type of publication shape the writing?
- How is writing on dance shaped by national contexts and cultural traditions?
- How has writing on dance evolved in different historical periods?
- What is distinctive about choreographers' writing on their own practice, and how should we deal with the issue of authorial intention in such writing?
- How does writing on dance relate to writing on other art forms in the same time/place?
- How has globalisation affected responses to dance, and what can be revealed by comparing critical responses to dance pieces performed in different cultural/national contexts?
- To what extent is writing on dance shaped by the financial/institutional contexts within which the choreographers/dancers/companies are operating?

Prospective contributors are invited to send a 500-word outline by email to the Special Issue editor, Dee Reynolds, [Dee.Reynolds@manchester.ac.uk](mailto:Dee.Reynolds@manchester.ac.uk), by 1 February 2009. Articles chosen for further consideration must be submitted in draft by 15 November 2009 and the definitive version by 15 March 2010. Texts should be no longer than 5,000–6,000 words, including endnotes. They must conform to the *FMLS* stylesheet, which is available upon request. All necessary copyright permissions must be arranged by individual authors in advance of publication. Inquiries are most welcome, and should be addressed by email to the Special Issue editor. Articles which do not find a place in the Special Issue will be considered for inclusion in general issues of *FMLS*.

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