

ICLA Research Development Committee
Report to the Executive Council
July 2024

Membership of the Committee: Prof Matthew Reynolds (Chair – Oxford University); Prof Sowon Park (Secretary – University of California, Santa Barbara); Dr Baba Badji (ISGRJ, Rutgers, Early Career Member); Prof. Rosinka Chaudhuri (Centre for Studies in Social Sciences, Calcutta); Prof. Anne Duprat (Université de Picardie Jules Verne); Prof. Toshiko Ellis (University of Tokyo) Prof. Alessandro Grilli (Università di Pisa); Prof. May Hawas (University of Cambridge); Prof. Paolo Horta (NYU Abu Dhabi); Prof. Marko Juvan (Research Centre of the Slovenian Academy of Arts and Sciences); Dr Eugenia Kelbert-Rudan (Institute of World Literature, Slovak Academy of Sciences, and University of East Anglia, Early Career Member); Prof. Tong King Lee (University of Hong Kong); Prof. Wen-Chin Ouyang (SOAS, University of London).

Report

1. Short-Term Research Committees: Proposal to form a new committee on ‘Digital Comparative Literature’

The proposal is attached as Appendix (i)

RDC welcomed the ambition, scope and timeliness of the proposal. We noted that the range of research activities mentioned is large, and would suggest that the committee consider identifying a narrower focus for its initial phase of work. We also saw no need for the number of members to be capped at 30.

Action: RDC Recommends the establishment of this new short-term committee on Digital Comparative Literature.

2. Short-Term Research Committees: Proposal to form a new committee on ‘Language Contact in Literature: Europe’

The proposal is attached as Appendix (ii)

RDC welcomed the timeliness, interest and conceptual rigour of the proposal. In its initial form, the title omitted the word ‘Europe’, but RDC noted that the focus of the planned work and the expertise of the members listed were almost entirely European. It was agreed with the proposers that the addition of ‘Europe’ would provide a necessary clarification; the title can always evolve if the committee seeks renewal in later years and its scope has shifted or grown.

Action: RDC Recommends the establishment of this new short-term committee on Language Contact in Literature: Europe.

3. Short-Term Research Committees: Renewal of the Committee on Literature, Arts and Media (CLAM) for a third term

The application is attached as Appendix (iii)

RDC noted the committee’s impressive record of activities and publications, and especially welcomed its aim to involve more early career colleagues.

Action: RDC recommends that CLAM be renewed for a third term.

4. Conversion of the short-term Committee on Religion, Ethics and Literature to a Standing Committee

The application is attached as Appendix (iv)

RDC congratulates this committee on its many achievements, including especially its support for early-career and precariously employed colleagues, and its clearly articulated intellectual purpose.

Action: RDC Recommends that the Committee on Religion, Ethics and Literature convert to a Standing Committee.

5. Formation of a New Standing Committee on 'Arabic Comparative Literature'

The proposal is attached as Appendix (v)

RDC welcomed the clear plans and interesting agenda outlined in the proposal, as well as the evident importance of the issues addressed. We noted that there appeared to be a contradiction between the title 'Perpetual Members' on p. 1 and the statement in the By-Laws that members have a maximum term of 6 years: we would suggest that 'Perpetual Members' be changed to 'Founding Members'; we also saw no reason for membership of the committee to be capped at 20. Short CVs were not included with the proposal, so we were unable to be sure whether one third of the members are early career academics as required by the criteria for forming a Standing Committee; however we note the desire expressed on p. 5 to include early career academics and postgraduate students as active members and look forward to seeing this happen.

Action: RDC Recommends the establishment of this new Standing Committee on Arabic Comparative Literature.

6. Short-Term and Standing Research Committees: Current Status

The current status of the research committees not mentioned above is as follows:

Short-Term Research Committees

Comparative African Literatures [approved 2019; in 2022 EC agreed that the official start date for this committee should be that of its first meeting; however RDC does not know whether a first meeting has yet occurred as, once approved, Research Committees report directly to EC]

Literary History

ICLA website states: 'the establishment of this Committee was approved in 2018. Information will follow soon'

Standing Research Committees

The Coordinating Committee for the Comparative History of Literatures in European Languages Series (CHLEL) [founded 1967]

The Research Committee on Literary Theory [founded 1985]

The Comparative Gender Studies Research Committee [founded 2004]

The ICLA Standing Research Committee on South Asian Literatures and Cultures [founded 2016]. It continues the work of the former, time-limited Research Committee on Literary and Cultural Interrelationships Between India, Its Neighboring Countries and the World [2011]

Scriptural Reasoning and Comparative Studies [converted from a short-term committee 2021]. Continues the work of the short-term committee of the same name, founded in 2011.

Translation Studies [founded 2012]

Comparative History of East Asian Literatures [founded 2014]

Comics Studies and Graphic Narrative [converted from short-term committee 2022]

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“Digital Comparative Literature”

Proposal for the constitution of a new ICLA Short-term Research Committee

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1. Short description

In his 2015 article published in *Comparative Literature*, Matthew Wilkens notes that comparative literature is quite reticent about the growing field of digital humanities. He suggests overcoming this reluctance by testing computer tools for the needs of comparative literature: text mining, network analysis, sociology of literature, clustering, and mapping. Recently, various applications of computational analysis of text corpora and big data (on publication, translation, media resonance, etc.) have been gaining ground in comparative literature. The Stanford Literary Lab, for example, has mapped out the terrain of computerized distant reading, but has yet to test its tools on multilingual corpora.

Admittedly, macro- and micro-analysis (to use Matthew Jockers's terms) is still struggling to overcome linguistic bias. Computer tools and algorithms have been developed through machine learning using corpora in English and other hyper- or super-central languages. However, some recent attempts, such as the COST *Action Distant Reading for European Literary History*, are looking for solutions on how to create multilingual corpora as a necessary condition for comparative distant reading. Despite these difficulties, bibliographic and other statistical metadata on individual literary fields, interliterary communities, cultural regions, and the global space open up new perspectives for a comparative study of transnational literary traffic and networks with their spatial nodes, centers and border zones – both in a synchronic and diachronic dimension. In addition, computerized distant reading makes it possible to classify and examine literary forms and genres based on their thematic, stylistic and time- or author-related clustering.

Following the relatively sparse responses to the challenges posed to the humanities by the advent of the Internet and digital media voiced by early birds of our discipline (e.g. Steven Tötösy de Zepetnek's work since 1995), comparative literature needs to rethink its methods and ask itself whether computer-assisted methods can be a viable alternative or a welcome complement to the methods that characterize the disciplinary tradition. Finally, the recent outbreak of computer-generated texts, translations and other achievements of artificial intelligence once again raises the question of the role of the author and other actors in the literary field. Artificial intelligence is not only a problem or a literary topic that should be studied in a comparative perspective, but can also serve as a tool for comparative literary studies.

As outlined above, a short-term research committee on digital comparative studies is an urgent desideratum of ICLA/AILC and would foster international collaboration in this thriving field. The

closest opportunity to begin our collaboration is the upcoming ICLA Congress (Seoul, 2025), entitled *Comparative Literature and Technology*.

The Research Committee on Digital Comparative Literature aims to organize panels and workshops, publish papers and special issues to explore the following topics:

- Distant reading techniques and computational literary studies
- Multilingual literary archives and the digitization of texts in different languages and writing systems
- The transformation of the book and reading in the post-digital age; born-digital literature
- Geographic information systems, data visualization and comparative literary studies
- Machine translation, artificial intelligence, language models and comparative literature

2. Detailed description

The objective of the proposed Short-term Research Committee on “Digital Comparative Literature” (DCL) is that of addressing a double challenge: the one posed by the growing research field of Digital Humanities (Schreibman, Siemens, and Unsworth 2004; Jannidis, Kohle, and Rehbein 2017) to the discipline of Comparative Literary Studies (Tötösy de Zepetnek 1995; 1996; 2013; 2017; Li 2022; Eve 2022), together with the one—complementary and equally enriching—posed by Comparative Literature to Digital Humanities. In fact, while on the one hand the development of techniques like computer-assisted distant reading and the digitization of large textual archives have opened new perspectives for the study of literature, the terrain of Comparative Literary Studies remains one of the roughest for digital research. Suffice it to mention the issue of multilingualism, as computational analysis tools are still mainly tailored for the English language and multilingual literary corpora are still hard to find (with the only, still isolated exceptions of the *Eltec* collection and the *DraCor* corpora).

To face this double challenge, DCL will leverage the complementary research paths of its members, all active in between comparative literary studies and digital humanities, focusing on different aspects of their intersection.

Overall, five main areas of research can be identified to describe the range of action of DCL. First are **distant reading techniques and computational literary studies**. One of the most stimulating debates in the Humanities, but perhaps more crucial in the field of Literary Studies, concerns the usefulness (and legitimacy) of computational methods of text analysis or computer-assisted reading (Wilkins 2015). What could be seen as a serious threat to a certain order of knowledge, can offer new opportunities for the renewal of humanistic methods, helping to empirically compare working hypotheses with the data collected and taking into account not only the literary works themselves, but also the intellectual and historical context in which they emerged. For this reason, computer-aided analysis should be viewed not as a replacement, but as a natural extension of traditional humanistic approaches. However, it seems important to develop a more dense theoretical discussion on the epistemological implications of using computational tools to process large collections of texts and data (e.g. Jockers 2013), calling on contributions from various academic perspectives, without losing sight of the evaluation of case studies that can help to rethink the access to the archive and enrich the analysis of literary and cultural texts. By allowing a considerable amount of data to be gathered, by mobilizing computational tools and also by proposing new ways of processing information through statistical or algorithmic methods and

visualization strategies, this interdisciplinary field can bring significant changes in terms of the assumptions, methods and objectives of literary and cultural research.

While some skepticism still persists, we firmly believe that it can be overcome through the implementation of a paradigm allowing the coexistence of traditional and computational methods. Recent projects like the *Distant Reading for European Literary History* COST Action, together with the works of authors like Andrew Piper, Katherine Bode, Hoyt Long, Richard Jean So, Alan Liu, Ted Underwood, among many others, increasingly point to these convergence efforts.

A second area of research concerns the **possibilities and limitations in the creation and usage of large digital archives** (see for example the discussion following studies like Michel et al. 2011). Today, it is no longer possible to rethink the scope of Comparative Literary Studies without a deep discussion about the broader implications of structural and content diversity in digital archives (Villanueva and Shiri 2021), and without considering the relevance of metadata standards, user engagement, and the impact of archives on preserving and disseminating cultural heritage (Dahlgren and Hansson 2020). The advent of digital technologies has revolutionized archival practices, so the aim is to generate new approaches and identify new research problems in various areas of knowledge, namely at the literary, artistic and cultural level, from a computational and data-driven perspective, highlighting the way in which codification, algorithmization and narratives of transferability are capable of revealing new dimensions in the experience of the archive. To deal with highly complex environments such as contemporary digital environments, whether due to the amount of data they move or the heterogeneity of practices they call upon, has brought to the forefront the debate on the relevance of using digital technologies for a more sophisticated approach (therefore qualitatively better and not just impressive from a quantitative point of view) of cultural phenomena.

At the present moment, we face issues that cannot be resolved using technology alone and this fact requires a decisive contribution from humanistic culture. Some of the new questions that permeate our technological world are, in reality, old questions, albeit with different formulations and other implications, which have been at the center of human concerns for a long time. In this sense, seeking to reduce the mission of Digital Humanities to the mere application of digital tools and resources is a simplistic attitude, as the way in which most researchers who recognize themselves as agents (and certainly also as builders) of this field are committed to debating and testing new models of understanding culture and the world.

A third subject we will explore concerns the **transformations of books and reading in a postdigital context**. Some of the most relevant literary and cultural issues and practices in today's society are not linked exclusively to printed textuality, but rather arise associated with technologies

and configurations of digital media, with emphasis on multimodal properties (Kress and Leeuwen 2001; Kress 2003). With the advent of digital media and the development of multimedia and hypermedia languages, new practices of literary inscription have emerged, which is why it is necessary to reflect on the impact that such changes have had on the notion of textuality, the profile of technological mediation and modes of reading. For example, by allowing multiple crossings between objects in the physical environment and virtual content, projects using Virtual, Mixed and Augmented Reality allowed the configuration of hypertextual, non-linear reading proposals, requiring a considerable level of ergodic participation and overcoming limitations inherent to the printed book. Also, the success of the Web 2.0 has supported the development of phenomena like Digital Social Reading (Rebora et al. 2021), where (w)readers take a more active role in the so-called Digital Literary Sphere (Murray 2018), producing an unprecedented amount of data about literary reception (ranging from comments and reviews to multimedia products). The complexity of such a landscape inevitably calls for an interdisciplinary effort in the research, which needs to bring together not only Literary Studies and Digital Humanities, but also disciplines such as Psychology and Social Science.

A fourth area of research concerns **data visualization (network analysis, mapping, etc.) and comparative literature**. As noted on multiple occasions, the practise of distant reading implies the substitution of close reading with an analysis of computer-generated visualizations (Jänicke et al. 2015), which sometimes possess “emerging” qualities, revealing aspects of the text that cannot be identified without their support (Moretti 2005; 2011). Besides, visualizations can provide insights into intertextual and intratextual connections and similarities across genre, time and even language boundaries.

Since the publication of Moretti’s *Graphs, Maps, Trees* (2005), naming three types of visualisations, a number of visual methods have been put forward in Literary Studies (Scrivner and Davis 2017), also by adopting many applications developed in other disciplines. Methods for the automated extraction of network data (Named Entity Recognition, coreference resolution) and their evaluation are of particular importance (Fischer et al. 2017). The application of network analysis methods, usually representing character networks, and geographic information systems for mapping literary texts data (Juvan 2015) has even developed into an independent field of research within digital literary studies. In addition, tag clouds, heat maps, timelines, summary plots, clusters, etc., are among the most common data visualization methods for literary analysis. Still, visualizations can also prove misleading, and a deep understanding of their working logic, together with the implications in their usage, is necessary in research (Drucker 2016). At the integration of

text analysis and visualization techniques, close interaction between a reader and a text remains essential to literary scholars.

A last subject we will explore is **machine translation, AI, language models and comparative literature**. For the past 20 years, we have been discussing the untranslatability across the East/West divide from the perspective of the act of cultural translation. Our assumption is: when the reader/writer performs an act of cultural translation, the transculturally encoded hybridized literary texts of double vision will lay bare their truths. When translating from one language to another culturally and linguistically, translators have witnessed that blocked meanings in the contact zone or border zone of untranslatable original language became the residues remaining to be transgressed, transmigrated, transplanted, transported, and translated (Kim 2018). One needs the unblocking technique to reach the authorial “unintended” intention of the original language. The only possible way to overcome the wall of untranslatability across languages and cultures seems to be via a magic door of Wonderland to be opened by the strange Other which emerges in the 21st century.

Cognitive neuroscience and artificial intelligence have undergone revolutionary changes in the past decades, and they now foreground the embodied and environmentally embedded nature of intelligent action. Via computer and information technology, posthumanism has been able to articulate the retreat of the human agent into a larger ecological environment. The current predicament for human agency involves “the sublimation of matter into the digital.” In this age of “postmodern sublime,” the domain of comparative literature is preoccupied with the subject of machine translation, which is intricately linked to artificial intelligence and language models.

In this context, the relationship between machine learning and deep learning in AI is intriguing. Machine translation is a practical implementation of deep learning and machine learning that entails the generation of a text in the target language automatically from the source language. Deep learning, artificial intelligence, and machine learning are all components of contemporary machine translation. By observing and capturing the translation problems and their solutions in the translation units stored in translation memories and other parallel corpora, data-driven machine translation (statistical machine translation) provides the training data from which modern machine translation systems learn. 2015 marked a turning point in digital comparative literature with the introduction of a Stanford University-developed transformative neural machine translation (NMT) system that learned “idiomatic expressions and metaphors” and “the cultural equivalent in another language.” A deep neural network, an artificial neural network comprising numerous layers that incorporate “word embeddings,” has transformed multilingual translation models from magic to the real (Kenny 2022; Viola and Spence 2023).

The implementation of the research will begin with a proposed panel at the XXIV International ICLA Congress in Seoul, Korea, 28 July – 1 August 2025 (the local organizers have already been contacted). A selection of the presented papers will be published in 2026. Activities will be also carried out in the Digital Humanities community, with a proposed workshop at the International DH2026 conference (in collaboration with the “Digital Literary Stylistics” Special Interest Group, chaired by Simone Rebora, which profits from preferential acceptance of events at the annual ADHO conference). As a result of this workshop, we envision the publication of a multi-author paper in 2027, which will present the first results of the three-year work of the DCL Short-Term Research Committee. In parallel, we will propose training activities in the main Comparative Literature and Digital Humanities summer institutes, like the Institute of World Literature, the European Summer University “Culture & Technology” (Babeş-Bolyai University, Romania), and the Digital Humanities Summer Institute (University of Victoria, Canada).

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3. Members

The DCL Committee is currently composed by 26 members, 9 of whom are early-career academics. The chairperson is Simone Rebora, assisted in the management by Youngmin Kim (co-chair) and Yina Cao (secretary). See the following Table for a synthetic overview of the Committee composition (short CVs are available in Annex 1).

	Surname	Name	Pronouns	Academic position	Affiliation	Country
1	Rebora	Simone	he/him	Associate Professor of Comparative Literature	University of Verona	IT
2	Kim	Youngmin	he/him	Distinguished Research Professor Emeritus of English & Comparative Literature	College of the Humanities, Dongguk University / Linnaeus Universit	KR / SE
3	Cao	Yina	she/her	Associate Professor	Faculty of School of Foreign Languages, Sichuan University	CN
4	Berggren	Elliot	he/him	PhD student*	Linnaeus University	SE
5	Dennerlein	Katrin	she/her	PostDoc*	Julius-Maximilians-Unive rsität Würzburg	DE
6	Francois	Pieter	he/him	Associate Professor in Cultural Evolution	University of Oxford	UK
7	Huang-Kokina	Alexandra	she/her	PostDoc*	University of Edinburgh	UK
8	Jannidis	Fotis	he/him	Professor for literary computing	Julius-Maximilians-Unive rsität Würzburg	DE
9	Juvan	Marko	he/him	Principal Research Associate, Professor	Research Centre of the Slovenian Academy of Sciences and Arts / University of Ljubljana	SI
10	Kim	Heejin	he/him	Assistant Professor*	Department of English Language and Literature at Kyungpook National University, Daegu, Korea	KR
11	Lehmann	Marina	she/her	PhD student*	University of Mainz	DE
12	Mandić	Lucija	she/her	Research Assistant, PhD student*	Research Centre of the Slovenian Academy of	SI

				Sciences and Arts	
13	Marinescu	Luiza Catrinel	she/her	Romanian language lecturer	Romanian Language Institute Bucharest / University St Kliment Ohridsky, Sofia RO
14	Ming	Yu (Mia)	she/her	Phd student*	SCU Jiang'an Campus, Chuanda Road, Shuangliu District, Chengdu CN
15	Patras	Roxana	she/her	Principal Senior Researcher, Professor	Institute for Interdisciplinary Research, "Alexandru Ioan Cuza" University of Iasi RO
16	Pereira	Paulo Silva	he/him	Associate Professor in the Department of Languages, Literatures and Cultures	School of Arts and Humanities, the University of Coimbra PT
17	Salgaro	Massimo	he/him	Associate Professor of German Studies	University of Verona IT
18	Schöch	Christof	he/him	Professor of Digital Humanities; Scientific Co-Director of the Trier Center for Digital Humanities	Trier University DE
19	Tabata	Tomoji	he/him	Professor of Digital Humanities	Graduate School of Humanities, University of Osaka, Japan JA
20	Totosy de Zepetnek	Steven	he/him	PhD, Professor	Toronto / Sichuan University CAN / CN
21	van Dalen-Oskam	Karina	she/her	Professor Computational Literary Studies, Head of the Computational literary studies research group	Universiteit van Amsterdam / Huygens Instituut NL
22	Vezzani	Gabriele	he/him	PhD student*	University of Verona / RWTH Aachen University) IT/DE
23	Vitali	Giovanni Pietro	he/him	Associate Professor in Digital Humanities	Université de Versailles Saint Quentin en Yvelines FR

24	Wilkins	Matthew	he/him	Associate Professor of Information Science		US
25	Žejn	Andrejka	she/her	Research Associate	Research Centre of the Slovenian Academy of Sciences and Arts	SI
26	Zhang	Hongfan	he/him	PhD student*	Sichuan University	CN

Table 1. Initial composition of the DCL Committee (* early-career academics)

4. Bylaws

Preamble (The foundation, the intention and the purpose)

The DCL Committee was established following its inaugural online meeting on April 15, 2024 and approval by the ICLA Research Development Committee. The purpose of the Committee is to promote the development and use of digital tools (such as distant reading, multilingual text corpora, GIS mapping, and data visualization) for the comparative study of literature

Article 1 (Position within ICLA, responsibilities, annual reports)

The DCL Committee is accountable to the ICLA Executive Council and submits an annual formal report on its activities.

Article 2 (Composition: minimum and maximum number)

The DCL Committee shall consist of eight to thirty members and shall strive for a balanced representation in terms of region, gender, ethnicity and professional development.

Article 3 (Membership: nomination, election, term of office, mandate)

The Committee shall consider any participant on a sponsored panel at ACLA, ICLA or ESCL as a member of the Research Committee if they so wish. Additional members may join the Committee based on their profile, CV, references and letter of commitment. New memberships are approved by a majority vote of the existing members. Membership is valid until the end of the three-year term of the DCL Committee.

Article 4 (Chairperson, Co-chairs, and Secretary)

The Chairperson and the Secretary (who can also be supported by up to two Co-chairs) shall be elected for three years. Their election is subject to ratification by the ICLA Executive Council.

Article 5 (Business meetings of the Committee)

The DCL Committee shall meet in person or online as necessary (at least once per year); in any case, it should meet prior to the General Assembly at the ICLA International Congresses.

Article 6 (Voting)

Votes shall be decided by a simple majority of the members present. The quorum shall consist of half of the Committee members present or represented plus one member. A vote on an urgent matter or on a matter arising between Committee meetings may be conducted electronically by e-mail.

Article 7 (Responsibilities of Chairperson, Co-chairs, and Secretary)

The Chairperson, the Co-chairs, and the Secretary shall lead the discussion on the mission and vision of the Committee and shall ensure that it is preserved throughout its existence, they shall oversee its membership and liaise with the ICLA Executive Council.

Finally, they shall be jointly responsible for the finances. They shall draw up the budget, which must be approved by the Committee. They propose applications for grants and their use to the Committee. They examine and approve the financial reports of those who have received the funds granted.

The Committee is free to receive grants from private, regional, national or international organizations, provided that the acceptance of such grants does not conflict with the ICLA Constitution and is approved by the Committee.

Article 8 (Funding)

Available funds shall be deposited in one of the ICLA accounts maintained by the Treasurer of ICLA.

Article 9 (Activities, research, dissemination)

The activities of the DCL Committee include the convening of conferences and workshops, the publication of articles, the creation of text corpora, the development of applications for computer-assisted analysis of literary texts in different languages, and the management of the Committee's website.

Members are expected to participate in the activities of the Committee in the following ways:

- Attend annual meetings/workshops of the Committee, normally at least 2 during the 3-year term.
- Constructively contribute to the ongoing business of the Committee outside of the annual meetings, in support of the Chairperson, Co-chairs, and Secretary.

Article 10 (Amendments to the Statutes)

A motion to amend these Statutes must be made by at least two members of the Committee and submitted to all members of the Committee at least one month prior to the date of the next meeting. Voting on the Rules shall be in accordance with the provisions of Article 6.

Any amendment to the Statutes must be approved by the ICLA Executive Council.

5. Participation

Participation in the work of the committee for members who are unable to travel to physical meetings will be facilitated via the use of videoconferencing tools. Currently, the chair of the committee (Simone Rebora) owns a professional Zoom account through his University, allowing for the organization of unlimited meetings.

6. Links with institutions

In addition to the affiliations of the Committee members (linking with a total of 21 Universities, from 14 different countries), DCL will be built upon a complex network of relationships with international DH associations and infrastructures.

First among the **associations**, is the Alliance of Digital Humanities Organizations (ADHO), which currently has three DCL members sitting in governance positions: Christof Schöch, in the role of President of the Constituent Organizations Board; Youngmin Kim, in the role of Chair-elect of the Conference Coordinating Committee; and Simone Rebora, in the role of Special Interest Groups (SIG) Liaison (and chair of the “Digital Literary Stylistics” SIG). Links with national organizations are also not lacking, with Tomoji Tabata being president of the Japanese Association for Digital Humanities (JADH); Youngmin Kim being advisor (and former chair) of the Korean Association for Digital Humanities (KADH); and Simone Rebora being a member of the board of the Italian DH association (AIUCD).

In terms of **infrastructure**, one important international connection is with the CLS-Infra project (“Computational Literary Studies Infrastructure”), funded by the European Commission, which involves the contributions of Karina van Dalen-Oskam and Christof Schöch (in the role of chairs of two Work Packages). Other relevant connections are with the “Computational Literary Studies (CLS)” priority programme of the German Research Foundation (DFG), coordinated by Fotis Jannidis, with the Digital Humanities Laboratory at the University of Iași, coordinated by Roxana Patras, and with the Marie Skłodowska-Curie Joint Doctoral Program on “Empirical Literary Studies” (ELIT), coordinated by Massimo Salgaro.

7. Dissemination

Dissemination will be performed through multiple actions, which will all run in parallel:

1. Dissemination to the general public via a **dedicated website**. Profiting from the expertise of the Committee members, a website will be created, which will constitute the main means of communication for the DCL Committee. To this end, we will apply to the Hypotheses platform (<https://en.hypotheses.org/about-hypotheses>), which offers free hosting spaces to create Wordpress blogs and websites.
2. Dissemination to the wider public via **social media**. Multiple profiles will be created to represent the DCL Committee in the main social media platforms. Visibility of the profiles will be enhanced via networking with the already-existing profiles of DH associations and institutions.
3. Dissemination to the scientific community via **open-access** publications. As an outcome of the organized seminars and workshops, special issue or dossier proposals will be sent to renowned international journals which adopt an open-access policy without requesting publication fees, like the *Journal of Cultural Analytics* or *Digital Humanities Quarterly*. This will allow maximum diffusion of the research results by reducing costs to a minimum.

To guarantee the implementation of these actions, dedicated management teams (composed by one to three individuals) will be created from among the members of the DCL Committee.

Annex 1

Short CVs of the DCL Committee Members

Simone Rebora is an associate professor of comparative literature at the University of Verona. He holds a PhD in Foreign Literatures and Literary Studies (University of Verona, 2016) and a BSc in Electronic Engineering (Polytechnic University of Torino, 2005). As a postdoc, he worked at the Universities of Mainz, Bielefeld, Göttingen, and Basel. Between 2020 and 2022, he was assistant coordinator of the European Network ELIT (Empirical Study of Literature Training Network). Currently, he is a member of the board of two Digital Humanities associations: AIUCD (Italian Association for Digital Humanities) and ADHO (Alliance of Digital Humanities Organizations, in the quality of Special Interest Group Liaison). He is also chair of the ADHO Special Interest Group in Digital Literary Stylistics (SIG-DLS) and member of the editorial team of the "Umanistica Digitale" Scientific Journal.

His main research interests are theory and history of literary historiography, reader response studies, and computational literary studies. He presented 62 papers in international conferences and scientific meetings, he taught in 24 training schools, and organized 13 workshops and conferences. He published 29 essays (in journals such as "PLOS ONE", "Digital Scholarship in the Humanities", and "Modern Language Notes"), 16 book chapters, 11 conference papers, and 17 reviews. In Italian, he published the monographs *Claudio Magris* (2015) and *History/Historie e Digital Humanities* (2018).

Youngmin Kim is Distinguished Research Professor Emeritus at Dongguk University, and Qiangtang Scholar/Chair Professor at College of International Education, Hangzhou Normal University, China/Visiting Professor, Department of Film and Literature, Linnaeus University, Sweden. He has served as Executive Council Member of ICLA (2019-2025), President of ICLA Translation Committee (2022-2025); Vice President of IAELC (International Association of Ethical Literary Criticism (2012-2025); Editor-in-Chief of *Journal of English Language and Literature* (2013-2021), and currently as Editor-in-Chief of *Korea Journal of East-West Comparative Literature* (2022-2027). He is the chair of the organizing committee of the 2025 ICLA Congress at Dongguk University, Seoul, Korea. He has obtained research grants, a.o. from the Korea Research Foundation for projects on “Trans Media, Digital Humanities, World Literature, and AI” (2017-2024). His research expertise includes: Yeats, Hopkins, Pound, Modern Irish, British, and American Poetry, Comparative Literature, transnationalism, cultural translation, world literature, digital humanities, AI and new techno humanities. Among his recent publications: “Introduction: Aesthetics of new technological humanities,” *Journal of New Techno Humanities* (March 2024); “Human consciousness and prosthetic temporality: On the way to new technological humanities,” *Journal of New Techno Humanities* (November 2022); “Beyond the Nation: Yeats and Cross-Cultural Nationalism.” *Foreign Literature Studies* 43.6 (December 2021); “Tranductive Convergence of Digital Humanities/Trans Media Art/World Literature and Ethical Representation of Transcultural Poetics in World Literature.” *Forum for World Literature Studies* 13.4. (December 2021); “The Poetics of AI and Posthumanism,” *Forum for World Literature Studies* 12.1 (Spring 2020); “Poetry and Psychoanalysis: The Ethics of Desire in W. B. Yeats’s Poetic Discourse,” *Interdisciplinary Studies of Literature* 4.2 (Summer 2020); “Yeats’s noh and world drama: foreign form in tandem with local materials,” *Neohelicon* 46.1 (June 2019); “Cultural Translation and World Literature in Korea,” *Comparative Literature Studies* 54.1 (Spring 2017).

Yina Cao is an associate professor at the College of Foreign Languages and Cultures, Sichuan University. She earned her Ph.D. in Journalism from Sichuan University in 2019 and holds a Master's degree in Teaching English as a Second Language from Arizona State University. Prof. Cao has served as a visiting scholar at the University of Cambridge from 2022 to 2023.

Her research primarily focuses on cross-cultural communication, media ethics, and the integration of traditional and digital media. She has presented her work at various international conferences and has been an integral part of academic networks, contributing to the advancement of media studies and journalism.

Prof. Cao is also involved in academic service, holding positions such as the deputy director of the Canadian Studies Center at Sichuan University and director of the Canadian Studies Branch at the China Society for World Ethnology.

Elliott Berggren

elliott.berggren@lnu.se | +46 733 812 684

teaching assistant, linnaeus university, växjö, sweden

november 2023, department of Languages

· Taught a module on the People's Home, the Swedish Welfare state, and nationalist nostalgia in the MA course "Nordic Nostalgia"

ESSAY SUPERVISOR

2024, department of Languages

· Essay supervisor for BA students in English Literature

Ma in English literature, linnaeus university, växjö, sweden

2021

ba in language, culture and communication in english, linnaeus university, växjö, sweden

2019

doctoral student in english literature, linnaeus university, växjö, sweden

2022-present, department of languages, lnuc concurrences

Dissertation title: "World-Literature, World-Ecology, World-Grotesque: Capital Crises and Climate Emergencies"

Supervisors: Johan Höglund, Rebecca Dunca

SEMINAR ADMINISTRATOR, linnaeus university, växjö, sweden

2023-present, department of FILM AND LITERATURE

· Organizes, schedules, and occasionally hosts seminars for the Department of Film and Literature's seminar series.

"At the End of Summer: Death, Nostalgia and End of Life in Tove Jansson's 'August'", Memory, Melancholy and Nostalgia. Online/Gdansk, Poland. 2020

"Does He Feel like Home to You?": Navigating Mourning and Nostalgia through Horror in Ari Aster's *Midsommar*", Memory, Melancholy and Nostalgia. Online/Gdansk, Poland. 2021.

"Exploring the Environmental Grotesque: American Indigenous Speculative Fiction and its Potentials" Environmental Emergencies Across Media. Kalmar, Sweden. 2023

"What a Terror a Body Must Live Through": the Threat of the Trans Body in Catherine Lacey's *Pew*", The Biennial Conference of the Nordic Association for American Studies. Uppsala, Sweden. 2023

"This House is No Home: Zombie Ants, Fungal Infestations, and the Gothic Manor in the World-Ecology", Undead Tropes – New Directions in Gothic Studies. Berlin, Germany. 2024

PD Dr. Katrin Dennerlein,
 07/09/1977
 (born as Katrin Fischer)
 divorced

Curriculum Vitae

since 06/2023	lecturer at the University of Würzburg (Bavaria), Germany
04/2020-03/2023	project leader <i>Emotions in Drama</i> at the University of Würzburg (Bavaria), Germany
04/2018–03/2020	Professor for German literature (stand in) at the University of Würzburg (Bavaria), Germany
04/2009–03/2019	research assistant at the University of Würzburg (Bavaria), German Literary Studies
04/2004–03/2009	research assistant at the University of Darmstadt (Bavaria), German Literary Studies
10/1998–03/2004	Julius-Maximilians-University Munich, Université Sorbonne Paris IV, German Literary Studies, Sociology, Theatre Studies; Diploma: Magister Artium (with distinction)
09/1988–08/1997	highschool (Gymnasium) Hans-Sachs-Gymnasium Nürnberg (Bavaria), Germany, diploma (Abitur) 1997
09/1984–08/1988	elementary school, Grundschule Heroldsberger Weg (Bavaria), Germany
07/09/1977	born in Nürnberg, Bavaria, Germany

Pieter Francois

Current position

Associate Professor in Cultural Evolution, University of Oxford

- Deputy Director of the Centre for the Study of Social Cohesion
- Senior Research Fellow and Theme Lead for the Arts and Humanities, Alan Turing Institute
- Senior Fellow, Centre for the Resolution of Intractable Conflict
- Tutorial Fellow for Human Sciences, Regent's Park College
- Founding Director of the Seshat Global History Databank project

Major Research Projects as PI, Co-I, or named researcher

1. 2023-2025: Data/Culture. Building sustainable communities around Arts and Humanities datasets and software, AHRC. (**Principal Investigator**, £1.6M).
2. 2023-2025: Multilingual Literature Research (MLR) Database Development, SPARC. (**International Principal Investigator** with Indian Principal Investigator Nirmala Menon; £83k)
3. 2023-2024: Quantitative analysis skills to bring together literary and demographic datasets, British Academy (Co-Investigator, with Dr Helen Kingstone, RHUL, as PI; £10k)
4. 2023: AI for Arts, Humanities, and Heritage, Alan Turing Institute core funding (**Principal Investigator**; £150k)
5. 2022-2023: Accelerating AI for the Arts and Humanities, EPSRC (**Principal Investigator**; £300k)
6. 2021-2022: Consequences of Crisis. Tipping the Scales of Societal Dynamics Towards Less Catastrophic Outcomes from Major Global Stressors (\$250,000; Co-Investigator)
7. 2019 – 2023: UK Aid Connect Grant: Freedom of Religion or Belief Leadership Network (**Principal Investigator**; £5.6 million)
8. 2018-2022: Distant Reading for European Literary History, Cost Action CA16204, Management Committee member (budget of approx. 350,000 euro)
9. 2016 – 2021: Divergent Modes of ritual, social cohesion, prosociality, and conflict, ERC Advanced Grant (Senior Researcher & Co-Investigator; € 2.5 million)
10. 2015 – 2018: ALIGNED quality-centric, software and data engineering, Horizon2020 (**Co-Principal Investigator**; € 4 million)
11. 2014 – 2017: Axial-Age Religions and the Z-curve of Human Egalitarianism, John Templeton Foundation (consultant; US\$ 1 million)
12. 2014-2016: Big Data in the Humanities, Santander Partnership grant (**Principal Investigator**; £5000)
13. 2013-2014: Sample Generator for Digitized Texts. British Library Labs/Andrew Mellon Foundation grant (**Principal Investigator**; approx. £7000)
14. 2011 – 2017: Ritual, Community and Conflict project, ESRC Large Grant (Co-Investigator; £ 3.2 million)
15. 2004-2009: Cliohres.net, European Science Foundation grant (Senior Member and Ghent University coordinator; € 5 million).

Select publications

- Radak T, Burnard L, Francois P, Hilger A, Jannidis F, Palkó G, Patras R, Preminger M, Santos D, Schöch C. Towards a computational history of modernism in European literary history: Mapping the Inner Lives of Characters in the European Novel (1840-1920). *Open Res Eur.* 2023 Aug 23;3:128. doi: 10.12688/openreseurope.16290.1. PMID: 38021478;
- Primorac, Antonija, Rosario Arias, Pieter Francois, Roxana Patras, Eva Eglaja-Kristone, Karina van Dalen-Okam, Berenike Hermann, Christof Schoch. 'Distant Reading Two Decades on; Reflections on the Digital Turn in the Study of Literature', *Digital Studies*, 13.1, 2023.
- Pieter Francois. *'A Little Britain on the Continent'. British Perceptions of Belgium, 1830-1870.* Pisa, Pisa University Press, 2010, xi + 179 p. [Cliohres.net book series, European Union funded network of excellence of European History]

Alexandra Huang-Kokina (PhD, AFHEA)

Contact: Alexandra.huang@ed.ac.uk; Alexandra.huang@sas.ac.uk; +44 (0) 7545999073

My professional website here; Digital Humanities blog: Dancing with Numbers

Early-career researcher in Intermediality & Digital Humanities focusing on literature, music & humanistic AI studies

Education

- The University of Edinburgh: Doctor of Philosophy (PhD), Comparative Literature · (2019 – 2023)
- Royal Conservatoire of Scotland: Master of Arts (MA), Music Performance (Piano) · (2019 - 2020)
- The University of Edinburgh: Master of Science (MSc), Literature and Modernity · (2017- 2018)
- National Taiwan University: Bachelor of Arts (Hons), Languages, Literatures and Cultures · (2011 - 2015)

Research Positions & Postdoctoral Visits

- Stipendiary Visiting Research Fellow, Linnaeus University (Feb 2024 – Present; Växjö, Sweden)
 - o Spearheading / developing the research project, ‘Enhancing Opera Experiences: AI Innovations and Audience Participation in 21st -century digitally-mediated theatre’; invited speaker at 4 research seminars on digital humanities and Emotion AI at the seminar series at the Centre for Intermedial & Multimodal Studies and Department of Film & Literature; Program committee for the 3rd annual International Symposium on Digital Transformation; Coordinated/ designed / performed in multimedia AI concert series, blending live classical music with generative AI, as part of my practice-led project.
- Visiting Research Fellow, Institute of Languages, Cultures and Societies (ILCS), the School of Advanced Studies at the University of London (Sep 2023 – Present; London, U.K.)
 - o Contributed to the scholarly activities of the Institute via a programme of research (seminar presentation, research publication, impact & public engagement events) centred on my first academic book project, *The Musical Performativity of Twentieth-Century Piano Novels (forthcoming 2025)*.
 - o Organiser of the academic conference, ‘Critical & Creative Digital Dynamics: A Symposium on AI & Digital Innovations for Inter-art Chamber Music Practices’
- Postdoctoral Researcher in Residence (Digital Humanities), Digital Research Services Department, The University of Edinburgh (Apr 2023 – Jul 2023; Edinburgh, U.K.)
 - o Demonstrating best practice via independent research activities, highlighting using Digital Humanities techniques throughout the research lifecycle; Developing digital research learning materials tailored for students and researchers in Arts & Humanities disciplines; planning outreach events on digital research skills
- Postdoctoral Researcher in the History of Art (Environmental Humanities), Edinburgh College of Art, The University of Edinburgh (Mar 2023 – Jul 2023; Edinburgh, U.K.)
- Research Associate / Academic Developer in Curriculum Transformation Strategic Change Unit, The University of Edinburgh (Jan 2022 – Present; Edinburgh, U.K.)
- Academic Research Assistant (Principal Teaching Award Scheme Project), the School of History, Classics, and Archaeology, The University of Edinburgh (Sep 2021 – Jan 2022; Edinburgh, U.K.)
- Research Assistant in Interdisciplinary Music Research, Creative Informatics U.K. & The University of Edinburgh (Jul 2021 – Sep 2021; Edinburgh, United Kingdom)
- University Teaching Positions
 - University Guest Lecturer, Linnaeus University (Mar 2024 – Present; Växjö, Sweden)
 - Graduate/ Postgraduate Teaching Assistant, Edinburgh Futures Institute and the Department The University of Edinburgh (Sep 2021 – Jul 2023; Edinburgh, U.K.)
 - SLICCs (Student-led, Individually-created Courses) Tutor The University of Edinburgh (Jun 2022 – Aug 2023; Edinburgh, United Kingdom)
 - Coach for Student as Change Agents, The University of Edinburgh (Feb – Apr 2023; Edinburgh, U.K.)
 - Course Tutor / Facilitator for PhD Research Development, Institute for Academic Development, the University of Edinburgh (Oct 2022 – Nov 2022; Edinburgh, United Kingdom)

Research Contributions

- Publications: 6 publications (1 monograph, 2 journal articles under review; 3 published articles)
- Seminars: 6 invited research seminar presentations / lectures, including 4 recent talks on Digital Humanities
- Creative / Performance Outputs: 15+ outputs, including my latest multimedia concert series, ‘Creative Digital Dynamics’ (Sweden & U.K.), blending live classical music with generative AI & digital media
- Conference Papers: 20+ conference papers since 2019, including 4 recent papers on digital literary & art studies
- Conference Organisation: 2 conference organised, as main coordinator and programme committee member
- Fellowship: Associate Fellow at the Higher Education Academy (AFHEA), accredited by UK Advance HE
- Research Grants / 3 rd -Party Funds: Awarded grants of £60,000+ and £153,000 pending, generously supported by international funding bodies in Europe and East Asia

Name: **Fotis Jannidis**. ORCID 0000-0001-6944-6113

Born in Frankfurt/Main (Germany), he has studied German and English in Trier and Munich. In Munich he also received his PhD in 1995. From 2003 until 2009 he was professor for German Literature at the Technische Universität Darmstadt. He is now Full Professor for Digital Literary Studies and German Literary History at the Julius-Maximilians-Universität Würzburg. His main area of expertise are Computational Literary Studies.

2007-2021 he was coeditor of the *Journal for Literary Theory* (De Gruyter) and he is co-editor of the series *Narratologia* (De Gruyter) since 2003. Since 2020 he is the coordinator of the DFG priority program *Computational Literary Studies* (until 2025).

He is co-editor of an introduction into Digital Humanities (Jannidis, Kohle, Rehbein 2017), has edited together with Julia Flanders a volume on data modeling in the Digital Humanities (Flanders and Jannidis 2018) and was one of the editors of the Computational Humanities Research Conference 2023 (Sela, Jannidis, Romanowska 2023).

Recent publications:

- Leonard Konle, Agnes Hilger, Fotis Jannidis: On Character Perception and Plot Structure of German Romance Novel. In: Artjoms Šela, Fotis Jannidis, Iza Romanowska (eds.): Proceedings of the Computational Humanities Research Conference 2023, Paris, France, December 6-8, 2023. CEUR Workshop Proceedings 3558, p. 592-615.
- Anton Ehrmanntraut, Thora Hagen, Fotis Jannidis, Leonard Konle, Merten Kröncke, Simone Winko (2022) Modeling and Measuring Short Text Similarities. On the Multi-Dimensional Differences between German Poetry of Realism and Modernism. In: Journal of Computational Literary Studies 1(1). doi: <https://doi.org/10.48694/jcls.116>
- Leonard Konle, Fotis Jannidis: Modeling Plots of Narrative Texts as Temporal Graphs. In: Folger Karsdorp, Alie Lassche, Kristoffer Nielbo (eds.): Computational Humanities Research 2022. Proceedings of the Computational Humanities Research Conference 2022. Antwerp, Belgium, December 12-14, 2022.
- Leonard Konle, Merten Kröncke, Fotis Jannidis, & Simone Winko (2023). Factors of Literary History: The Case of German-language Poetry (1850–1920). Digital Humanities 2023. Collaboration as Opportunity (DH2023), Graz, Austria. <https://doi.org/10.5281/zenodo.8107594>

Marko Juvan, born in 1960, member of Academia Europaea, is Senior Researcher at the ZRC SAZU Institute of Slovenian Literature and Literary Studies, Professor of Literary Theory at the University of Ljubljana, and member of the ICLA/AILC Executive Committee. His publications on poetics, discourse theory, intertextuality, literary geography, world literature, romanticism, modernism and neo-avant-gardes include single authored books *History and Poetics of Intertextuality* (Purdue University Press, 2008), *Literary Studies in Reconstruction* (Peter Lang, 2011), *Hibridni žanri* (Hybrid Genres, Ljubljana, 2017), *Worlding a Peripheral Literature* (Palgrave Macmillan, 2019), and *Zadnja sezona modernizma in maj '68* (The Last Season of Modernism and May '68, Ljubljana, 2023) as well as edited volumes such as *Writing Literary History* (co-editor Darko Dolinar, P. Lang, 2006), *World Literatures from the Nineteenth to the twenty-first century*, CLCWeb 15.5, Purdue University, 2013), and *Prostori slovenske književnosti* (The Spaces of Slovenian Literature, Ljubljana, 2016).

[Heejin Kim](#) is an Assistant Professor in the Department of English Language and Literature at Kyungpook National University. Previously, he served as Teaching Faculty at Florida State University and as a Lecturer at Seoul National University. His research spans Digital Humanities, Artificial Intelligence, Shakespeare, and Early Modern Literature. He is actively engaged in projects such as the paper “Artificial Intelligence in Shakespeare Studies: Experiments in Early Modern Text Classification” for the 2024 British Shakespeare Association Conference and is editing a Digital Humanities textbook. His recent publications include “Shakespearean Character Network Analysis: Remnant Dramatic Structures of Medieval Touring Companies and Neoclassical Unity” (*In/Out* 56) “The Proliferation of Artificial Intelligence and Its Impact on the ‘Workly’ Character of Writing” (*In/Out* 55), “Visualizing Textual Similarity of Shakespearean Suspect Texts: An Examination of The *Henry VI* Plays” (*Digital Scholarship in the Humanities* 36.4), “The Memorial Reconstruction Theory and Chronicles: The *Henry VI* Plays” (*Shakespeare* 15.4), and “Revision and Duplication in Early Modern Plays: A Re-evaluation of the ‘Minus’ Hypothesis” (*The Papers of the Bibliographical Society of America* 117.3).

Contact: hkim1596@knu.ac.kr

Marina Lehmann is currently working on her PhD at the department of Book and Reading Studies at the University of Mainz (JGU). She is involved in the DFG-funded project *CHYLSA* on Sentiment Analysis of children's and young adult literature. Before joining the department of Book Studies, she was employed at the Academy of Sciences and Literature | Mainz working in different Digital Humanities projects. Her academic education includes degrees in Book Studies and Digital Humanities from the University of Mainz (M.A) as well as Comparative Literature and English/American Studies from the University of Tübingen (B.A). During her Bachelor studies, she spent a year abroad at the University of Lisbon.

Lucija Mandić

Research Centre of the Slovenian Academy of Sciences and Arts

Novi trg 2, 1000 Ljubljana, Slovenia

Institute for World Literature of Slovak Academy of Sciences

Dúbravská cesta 9, 841 04 Bratislava, Slovak Republic

E-mail: lucija.mandic@zrc-sazu.si / lucija.mandic@savba.sk

Phone: 00386 31 850 898 / 00386 1 470 63 08

EDUCATION

- 2020– Postgraduate School ZRC SAZU
 PhD candidate, Comparative Studies of Ideas and Cultures, Literature in Context
 Dissertation title: *A Distant Reading of Slovene Narrative Prose of the Long 19th Century in the Context of Socio-Cultural Processes*
 Supervisors: Andrejka Žejn, PhD; Monika Deželak Trojar, PhD
- 2017–2020 Faculty of Arts, University of Ljubljana
 Master of Arts, Slovene Studies and Comparative Literature and Literary Theory
- 2014–2017 Faculty of Arts, University of Ljubljana
 Bachelor of Arts, Slovene Studies and Comparative literature and literary Theory

WORKING EXPERIENCE

- 2024– Research Assistant at the Institute for World Literature of Slovak Academy of Sciences
- 2020– Research Assistant at the Institute of Slovenian Literature and Literary Studies, Research Centre of the Slovenian Academy of Sciences and Arts
- 2019–2022 Teacher of Slovene language at the Centre for Slovene as a Second and Foreign Language, University of Ljubljana

PROJECTS

- 2024–2027 World War Literature: Historicizing the Debate on World Literature as a Debate on World War (research project at the Research Centre of the Slovenian Academy of Sciences and Arts, funded by the Slovenian Research and Innovation Agency, principal investigator: Jernej Habjan, PhD)
- 2020–2021 May '68 in Literature and Theory: The Last Season of Modernism in France, Slovenia, and the World (research project at the Research Centre of the Slovenian Academy of Sciences and Arts, funded by the Slovenian Research and Innovation Agency, principal investigator: Prof. Marko Juvan)

FELLOWSHIP

- October 2022 Josef Dobrovský Fellowship, Institute for Czech Literature, Czech Academy of Sciences

Luiza Catrinel Marinescu

Curriculum Vitae Europass

Personal information

First name / Surname

Email address:

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Occupation or position held

Main activities and responsibilities

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Dates:

Occupation or position held

Name and address of employer

Education and training

Dates

Title of qualification awarded

Principal subjects

Name and type of organisation providing education and training

Level in national or international classification

Dates

Title of qualification awarded

Name and type of organisation providing education and training

Other Relevant Information:

Dates

Title of qualification awarded

Principal subjects

Name and type of organisation providing education and training

LUIZA CATRINEL MARINESCU

luiza.marinescu@hotmail.com

University St Kliment Ohridsky, Sofia Bulgaria/ Romanian Language Institute, Bucharest, Romania

2020- onwards

Associate Professor/ Romanian lecturer for Foreign Students

University Spiru Haret , Bucharest, January 2006 – 2020

- Associate Professor

- Teaching and designing History of Romanian Literature (Premodern and Modern)

“Spiru Haret” University, Bucharest

1999 - 2006

- lecturer; teaching and designing History of Romanian Literature

- University *Spiru Haret*, Bucharest;

01/10/1994- 10/07/1998

- lecturer comparative literature; American Studies ; Romanian literature

- University of Bucharest;

1999 – 2003

- lecturer: English language for economics and law

- Teaching and designing English for Marketing and Management

- University Dimitrie Cantemir Bucharest;

1996-1999

- lecturer ; English for Business communication

- University Fortuna, Bucharest;

1994-1995

- Teaching and designing English for Marketing and Management

- Academy for Economic Studies, Bucharest

1994 1999

- Romanian literature and language teacher (titular national exam)

- St. Joseph High School, Bucharest

1990 – 1994

- Romanian literature and language teacher (titular national exam)

- Tudor Vladimirescu High School, Bucharest

1985 -1990

- Primary school teacher

- School no. 28, Bucharest

1994- 1998

PhD in Philology

American Literature postmodernism; Universal and Compared literature, semiotics of language; Italian language and literature.

The University of Bucharest, The Doctoral Studies Department

Postgraduate Studies (Doctoral level)

1988 – 1999

- First degree exam for teacher: titular as a teacher of Romanian language and literature (1999)

- Second degree exam for teacher: titular as a teacher of Romanian language and literature (1992)

- Titular as a teacher of Romanian language and literature (1990)

- Titular as a primary school teacher (19885)

- The University of Bucharest, The Faculty of Letters (diploma, head of promotion, magna cum laudae, 1990)

- Ministry of Education (diploma, studies certificates)

- Pedagogic High School, Bucharest (diploma, head of promotion, magna cum laudae, 1985)

- English Language Translator Certified by The Ministry of Justice

01/10/1985 - 03/07/1990

BA in Romanian and English Philology

Major Subject: English; Subsidiary Subject: Romanian

The University of Bucharest, The Faculty of Letters

Major Subject Romanian;; Subsidiary Subject: English

Ming Yu's (1997) research focuses on comparative literature including cross-cultural and interdisciplinary studies of ancient Chinese literature and poetic, the translation and dissemination of ancient Chinese literature in the English-speaking world, interdisciplinary studies of literature and images, cultural exchange between East and West during the Renaissance. Currently she is a PhD student in the College of Literature and Journalism at Sichuan University (Chengdu, China).

Contact: mingyu@stu.scu.edu.cn

Dr. Roxana Patras is currently a Senior Researcher I (CS I) at the Institute for Interdisciplinary Research, “Alexandru Ioan Cuza” University of Iași (Romania) and coordinator of the infrastructure *Digital Humanities Laboratory*. Awarded PhD (Philology) in 2012, director and member of several grants funded by national and international offices, her current research interests focus on modern Romanian and European literature (long 19th century), digital/ computational literary studies, literary theory, and customization/ testing/ development of researcher-friendly tools for lesser-resourced languages (critical editions, dictionaries, anthologies, digital literary corpora). Dr. Roxana Patras has been an enthusiast supporter of digital humanities and computational literary studies in Romania; thus her research strategy has been focused on the digitization and on raising the visibility of Romanian literary heritage: 1. creation of open-access, machine-readable resources (corpora, archives and repositories); 2. testing textometry tools on Romanian language; 3. training entry-level literature researchers for basic computational tasks (digital editing, literary text and image annotation, discourse analysis, sentiment analysis, data visualization, TEI and so forth).

Committed to supplement the existing resources for the computational study of literature and to document methodological experiments, Dr. Patras is also interested in restoring the materiality of books that have been included in various literary corpora (e.g. ELTeC, HAIRO). The reconsideration of the original artefact is timely and necessary in CLS: the textualism's legacy made text-processing prevail over image processing/ insertion. This interest was spurred by the ascertainment that lesser resourced languages (Romanian, for instance) are difficult to integrate in multilingual investigations unless they address *universalia*, that is, concepts that can be operationalized across cultures and languages.

Dr. Roxana Patras is/ has been involved in national and international projects such as *Pop-Lite*, *Hai-Ro*, *Women Writers in History*, *Distant Reading for European Literary History*, *Digilibero*, *Smart Diaspora/ Inovare la intersecția dintre Prelucrarea Limbajului Natural și Digital Humanities: aplicabilitate pentru studii de limbă și literatură română*, *FONLIT*, as well as in several university-funded projects such as *Dicționarul Limbajului Poetic Eminescian - DLPE* (2007-2016). All these projects, as well as several other informal experiments, integrate DH tools, various levels of quantitative analysis and diverse resource assemblages. For instance, the model of transliteration for the Romanian Transition Alphabet, trained on Transkribus (<https://readcoop.eu/model/romanian-transition-alphabet/>), was necessary for automating the transliteration of 6 novels included in ELTEC-rom, one of them being also available in paperback version (C.D. Aricescu, *Misterele căsătoriei. Bărbatul predestinat. Bărbatul diplomat. Bărbatul desilusionat*, 2020); then, the series of articles and conferences on the comments elicited by the “Colectiv” fire (*Power to the People: mythical thought and figural language in online comments about the “Colectiv” case*, 2017; *Mirrors of Anger: the “Colectiv” case reflected in a Romanian Virtual Community (“Gândul”)*, 2016) was based on data extracted with AntConc, checked and pivoted according to research aims; *Dicționarul Limbajului Poetic Eminescian* (2007-2016), which should be regarded as one of the pioneering computational literary projects in Romania, was also grounded on data retrieved from automatically extracted concordances.

Dr. Roxana Patras was a visiting researcher in Digital Humanities hubs and centers from the following universities: University Sorbonne Nouvelle (Paris 3) - Laboratoire LATTICE, France (2019, 2020, 2022); Department of Knowledge Technologies, Jožef Stefan Institute, Slovenia (2021); PORTICUS Fellowship - New Europe College, Romania (2021); University of Antwerp, Antwerp Center for Digital Humanities and Literary Criticism, Belgium (2019); The Trier Center for Digital Humanities, Germany (2018, 2023). The PI is also a member of scientific boards or review committees of several open-access, digital humanities journals: “*Studia Digitalia*” (2017-); “*Journal of Computational Literary Studies*” (2020-).

Based on versatile input as well as on a keen interest in new paradigms of knowledge production as far as literary studies are concerned (e.g. convertible formats, corpus-composition criteria, comparability for multilingual corpora), Dr. Patras's contribution to the field of European DH has been acknowledged by international partners who have already included Romanian language and literature in multilingual exploits (e.g. periodizing modernity: Tamara Radak *et al*, *Towards a computational history of modernism in European literary history: Mapping the Inner Lives of Characters in the European Novel (1840–1920)*, *Open Research Europe: Digital Humanities*, 2023) or are ready to test already-established approaches on the existing Romanian digital literary corpora: *Romanian Novel Collection (ELTeC-rom)*, 2022, *HAIRO: corpus de romane haiducești (1850-1950)*, 2020, and *Pop-Lite*, 2024 (forthcoming).

Dr. Patras was actively involved in the organization of training schools (Budapest, Wurzburg, Galway), and participated in conferences and workshops (as keynote speaker or presenter) with DH-related papers on topics such as open access, reusability of data, annotation of spatial entities, stylometry for lesser-resourced language, sampling for literary corpora, digital tools for traditional/ analogue humanities: *Multilingual data in ELTeC: enacting European literary traditions*, in *Disrupting Digital Monolingualism workshop* (King's College, London, 2020); *Titles in ELTeC: “thresholds” to “the great unread”. An exploration of the ELTeC paratext* (University of Malaga, 2020); *PARTHENOS Workshop for CEE countries: Corpus Design Principles and Challenges in the COST Action 'Distant Reading for European Literary History*, *Lecture* (University Kliment Ohridinsky, Sofia, Bulgaria), *Réunion CAHIER: L'Annotation des entités spatiales dans les romans à Hajdouks* (2019, Paris, France); *Instrumental Pertinence in Computer Literary Studies: what tools for heritage literary corpora?* (University of Malaga, 2023); *Digital Romania in 2021: theoretical background, policies, higher education programs, infrastructure, and strategies of institutional integration* (University of St. Gallen, Switzerland, 2021); *Gândire critică și prototip în studiile literare computaționale: spre un prototip al romanului de consum* (USM, Republica Moldova, 2022); *Ce mai vor imaginile de la noi? O reflecție asupra imaginilor generate de AI pe baza unor eșantioane de romane românești* (Universitatea Ovidius din Constanța, Romania, 2023); *Patrimoniu și inovație. Patrimoniu și inovație în HAIRO/ ELTEC/ POPLITE* (UVT, Romania, 2023); *Despre nerăbdarea culturală în lungul secol al XIX-lea: spre un prototip al romanului de consum românesc* (Cluj-Napoca, Romania, 2023); *Din nou în lumea lui Eminescu: probleme de editare digitală* (Cluj-Napoca, Romania, 2023); *In Search of the Lost Author: A Stylometric Analysis of 185 Romanian Novels Published Between 1850-1920* (UVT, Romania, 2023); *Annotating spatial entities in Romanian Novels* (Ottawa, Canada, 2020).

In line with the EU regulations on immaterial heritage, Dr. Patras's recent scientific outputs reflect the complementarity of the projects implemented at the Digital Humanities Laboratory (UAIC) and the agenda of DH centers from European universities (Paris, Trier, Antwerp, Malaga, Wurzburg, Oslo, Galway). We are currently discussing the conditions for the participation of Digital Humanities Laboratory (UAIC) in the new consortium ARIANE (<https://cst-ariane.huma-num.fr/>), as well as in the hands-on training sessions organized by LATTICE. Albeit robust, the collaboration among Romanian and European digital humanities hubs needs to be strengthened through the transfer of good practices.

Paulo Silva Pereira is Associate Professor in the Department of Languages, Literatures and Cultures at the School of Arts and Humanities, at the University of Coimbra, and member of the Centre for Portuguese Literature (CLP). He holds a PhD by the University of Coimbra, and he teaches in the areas of Portuguese Literature (16th to 18th centuries); Interart Studies; Theory of Literature; Literature, Memory and History (PhD in Portuguese Language Literature); Interdisciplinary Seminars (PhD in Information Science); Food History Sources (PhD in Food Heritage: Cultures and Identities), Literature, Arts and Media (PhD in Materialities of Literature). He has published several works on Portuguese literature and culture, in national and international journals, and several monographs, including: *Metamorfoses do espelho. O estatuto do protagonista e a lógica da representação ficcional na trilogia de Rodrigues Lobo* (Lisboa, IN-CM, 2003). With J. E. Franco, he edited the volumes *Revisiting Vieira in the 21st century: Political Culture and Current Affairs* and *Revisiting Vieira in the 21st century: The Power of the Word – Writings, Arts and Teaching of Vieira*, Coimbra University Press, 2020. He participated in the research project “No Problem Has a Solution: A Digital Archive of the Book of Disquiet” and was a member of the European COST Action Distant Reading for European Literary History. In 2015, he co-edited the issue “Arts, Media, and Digital Culture” of *MATLIT: Materialities of Literature*, and has been working in the area of Digital Humanities, Intermedia and Digital Media. He coordinates the PhD Programme in Portuguese Language Literature, at the University of Coimbra, and the project “Ex Machina: Inscription and Literature” at CLP (<https://www.uc.pt/fluc/clp/inv/proj/meddig/exmach>). He is also General Editor of *MATLIT: Materialities of Literature/Materialidades da Literatura*, an online, peer-reviewed and open access journal, published by the University of Coimbra Press and the Center for Portuguese Literature (<https://impactum-journals.uc.pt/matlit/about>)

Massimo Salgaro is the Coordinator of ELIT, Empirical Study of Literature Training Network (<https://www.elitnetwork.eu>). Over the past 10 years he has been collaborating with the major institutions involved in empirical research on reading: from 2014-2018 he was working group coordinator of EREAD, in 2016 he was Fellow at the Max-Planck-Institute for Empirical Aesthetics in Frankfurt. Among others, he has been a visiting fellow at the Institute for Advanced Study in Paris (2018), Tongji University of Shanghai (2015), University of Göttingen (Humboldt-Fellow), and Columbia University (2009).

Christof Schöch is Professor of Digital Humanities at the University of Trier, Germany, and scientific Co-Director of the Trier Center for Digital Humanities. He is vice president of the Digital Humanities Association for the German-speaking area (DHd), president of the Constituent Organization Board (COB) of the Alliance of Digital Humanities Organizations (ADHO) and co-editor of the Journal of Computational Literary Studies (JCLS). Christof Schöch studied Romance languages, English and Psychology in Freiburg and Tours. He received his Ph.D. degree in 2008, jointly from Sorbonne University, France, and Kassel University, Germany. After positions at the universities of Kassel and Würzburg, he received the offer to join Trier University in 2017. Christof Schöch's interests in research and teaching are located at the confluence of French literary studies and Digital Humanities. His methodological focus is on Computational Literary Studies (corpus building, text mining, statistical analysis, linked open data). He pleads for open forms of scholarly publishing and collaboration and is interested in legal concerns and reproducibility. Find out more at his website <https://christof-schoech.de/en>.

Tomoji Tabata is Professor of Digital Humanities at the Graduate School of Humanities, the University of Osaka, Japan. He is primarily interested in using natural language processing techniques to investigate the stylistics of 18th and 19th century British fiction, with a focus on Charles Dickens. His research areas include corpus linguistics, computational authorship attribution, and forensic text analysis. He has led collaborative digital humanities projects with King's College London, UK (on stylometric studies of the Nineteenth Century Serials Edition), the Digital Humanities research group of the University of Würzburg, Germany (on computational approaches to complexity in literary texts), and the Japanese Institute of Statistical Mathematics (on text mining for digital humanities research).

He co-edited the book *English Corpora Under Japanese Eyes* (with Junsaku Nakamura and Nagayuki Inoue in 2004) and *Stylistic Studies of Literature: In Honor of Dr. Hiroyuki Ito* (with Masahiro Hori and Sadahiro Kumamoto in 2009). Other notable publications include a book chapter on stylometry of Dickens's language in the book *Advancing Digital Humanities: Research, Methods, Theories* (Arthur, P. and Bode, K. (eds.), 2015), *Corpora and English Stylistics* (in Japanese, 2016), *Mapping Dickens's Novels in a Network of Words, Topics, and Texts: Topic Modelling of a Corpus of Classic Fiction* (2017), and *Stylometric Approaches to Textual Features* (in Japanese, 2020)

He is one of the founders of the Japanese Association for Digital Humanities and currently serves as its President.

[Steven Tötösy de Zepetnek](#)'s (1950) research, teaching, and publications are in comparative literature, comparative cultural studies, and media and communication studies including postcolonial studies, (im)migration & ethnic minority studies, feminist & gender studies, film & literature, digital humanities, education & cultural policy, readership & audience studies, Holocaust studies, online course design in the humanities, editing & publishing in print & digital, conflict management & diversity training, history (genealogy and heraldry). Currently, he is Yangtze River Scholar and Distinguished Professor in the Department of Comparative Literature and World Literature at Sichuan University (P.R. of China). 1984-2016 he had appointments at the universities of Alberta, Halle-Wittenberg, Purdue, and Northeastern and he retired from Purdue University in 2016. His publications include 6 single-authored books, 253 articles, bibliographies, book reviews, research resources, 35 edited volumes & guest-edited issues of learned journals. 1998-2016 he was editor (founding) of [CLCWeb: Comparative Literature and Culture](#) (AHCI indexed) and editor of a monograph series published by Purdue University Press. Tötösy de Zepetnek's work is also published in Chinese, French, German, Greek, Hungarian, Italian, Macedonian, Mahrati, Polish, Portuguese, and Spanish translation. Contact: totosy.steven@scu.edu.cn

[Karina van Dalen-Oskam](#) is head of the research group Computational literary studies at [Huygens Institute](#), an institute of the Royal Netherlands Academy of Arts and Sciences, and professor of Computational Literary Studies at the University of Amsterdam. Her research focuses on methods and techniques for the stylistic analysis of modern Dutch and English novels. She applies these methods to analyze stylistic differences in texts, oeuvres, genres, time periods, and cultures or languages. She was project leader of “The Riddle of Literary Quality” (2012–2019) and is author of the monograph [The Riddle of Literary Quality: A Computational Approach](#), which was published in 2023 in open access with Amsterdam University Press.

Gabriele Vezzani

gabriele.vezzani@univr.it

Education

University of Verona / PhD in Digital Humanities

10/2022 – current

University of Bologna / Master's Degree in Comparative Literatures (110/110 cum laude)

16/03/2021

University of Bologna / Bachelor's Degree in Modern Literatures (110/110 cum laude)
20/07/2018**Academic Roles**

Post-doc Researcher in Digital Humanities at Aachen Center for Cognitive and Empirical Literary Studies (RWTH Aachen University)

2024 – current

PublicationsVezzani, G. (2024). "Il repertorio malinconico". *Allegoria*, 89 (in print).Vezzani, G., Salgaro, M. et al. (2024). "Theory of Mind in Fiction vs Non-Fiction reading. A test on ToM measurement tools in the literary field". *Nodes: Journal of Art and Neuroscience*, 21- 22.Vezzani, G., Rebora, S. (2024), "Empathic Engagement and Aesthetic Appreciation Between Readers' Ethnicity and Narratives' Literary Prestige". *Journal of the Digital Humanities Association of Southern Africa*, 5(1).**Conference Presentations**Gabriele Vezzani and Simone Rebora, *Empathic Engagement and Aesthetic Appreciation Between Readers' Ethnicity and Narratives' Literary Prestige*. Fourth Conference of the Digital Humanities Association of Southern Africa, "Digital Humanities for Inclusion" (DHASA 2023), 27/11/2023 – 01/12/2023.Gabriele Vezzani, Massimo Salgaro et al., *Theory of Mind in Fiction vs Non-Fiction reading. A test on ToM measurement tools in the literary field*. 19th Conference of the International Society for the Empirical Study of Literature (IGEL 2023), 28-30/09/2023.Gabriele Vezzani, *Consecration and its Effect on Style. A Case study on the Works of Emmanuel Carrère*. Annual Conference of the Alliance of Digital Humanities Organizations, "Collaboration as Opportunity" (DH2023), 10-14/07/2023.

Giovanni Pietro Vitali is Associate Professor in Digital Humanities at the Université de Versailles Saint-Quentin-en-Yvelines - Université Paris-Saclay and secretary in the board of Humanistica, the Francophone association for Digital Humanities. He was previously a Marie Curie Research Fellow at University College Cork in collaboration with University of Reading and New York University. His MSCA project, Last Letters from the World Wars: Forming Italian Language, Identity and Memory in Texts of Conflict, focused on the linguistic and thematic analysis of the last letters of those condemned to death during the First and Second World Wars. From 2014 to 2018, he worked in France as a lecturer and researcher at Université de Lorraine and Université de Poitiers. Since 2018 he has been associate researcher at the University of Oxford where he is the Digital Humanities advisor of the Prismatic Translation project (<https://prismaticjaneeyre.org/>).

Giovanni holds a PhD in Linguistic Sciences from the University for Foreigners of Perugia and in Italian Literature from the Université de Lorraine, as part of an international doctoral thesis cotutorship programme. His thesis dealt with the analysis of proper names, particularly battle names, in the works of the partisan author Beppe Fenoglio. His main research interests focus on: Digital Humanities, Contemporary History, Linguistics, Onomastics, Contemporary Literature and Cultural Studies. In December 2020, he published a new monograph on the language and themes of Italian political music entitled *Voices of Dissent. Interdisciplinary Approaches to New Italian Popular and Political Music* for Peter Lang LTD. One of the main goals of his research activity is to analyse and describe contemporary perceptions of cultural and social heritage events

Matthew Wilkens

Cornell University
 Department of Information Science
 110C Gates Hall, 107 Hoy Road
 Ithaca, New York 14853

EDUCATION

Duke University, Program in Literature, Durham, NC
 PhD Literature, December 2006

SELECTED RECENT PUBLICATIONS**Books**

Gender and Literary Geography. Co-authored with Elizabeth Evans.
 Cambridge UP, forthcoming 2024.

[*Revolution: The Event in Postwar Fiction*](#). Baltimore: Johns Hopkins UP, 2016.

Digital Projects

“[AI for Humanists](#)” (aiforhumanists.org). PI. Tutorials, code, workshops, and other materials to help humanists and social scientists employ advanced natural language processing methods in their research. Funded by the National Endowment for the Humanities.

“[Textual Geographies](#)” (txtgeo.net). PI. A digital project that collates, maps, and explores the distribution of geographic usage in more than 10 million volumes held by the HathiTrust digital library. Funded by the NEH, ACLS, SSHRC, and the University of Notre Dame.

Journal Articles and Archival Papers

Wilkens, Matthew, Elizabeth F. Evans, SandeepSoni, David Bamman, and Andrew Piper. “Small Worlds: Measuring the mobility of characters in English-language fiction.” *Journal of Computational Literary Studies*, forthcoming 2024.

Antoniak, M., D. Mimno, R. Thalken, M. Walsh, Matthew Wilkens, and G. Yauney. “[The Afterlives of Shakespeare and Company in Online Social Readership](#).” *Modernism/Modernity* and *Journal of Cultural Analytics*, forthcoming 2024. (7,400 words)

Thalken, R., E. Stiglitz, D. Mimno, Matthew Wilkens. “[Modeling Legal Reasoning: LM Annotation at the Edge of Human Agreement](#).” The 2023 Conference on Empirical Methods in Natural Language Processing (EMNLP’23). Singapore, 7 December 2023.

Soni, S., A. Sihra, E. Evans, Matthew Wilkens, D. Bamman. “[Grounding Characters and Places in Narrative Texts](#).” 61st Annual Meeting of the Association for Computational Linguistics (ACL’23). Toronto, Canada. 11 July 2023.

Bjerring-Hansen, J. and Matthew Wilkens. “[Deep Distant Reading: The Rise of Realism in Scandinavian Literature](#).” *Orbis Litterarum* 78.5 (2023): 335-52.

“[Too isolated, too insular’: American Literature and the World](#).” *Journal of Cultural Analytics*. (2021). (10,000 words, 20% acceptance rate)

Evans, E. and Matthew Wilkens. “[Nation, Ethnicity, and the Geography of British Fiction, 1880-1940](#).” *Cultural Analytics* (2018). (14,500 words, 20% acceptance rate)

“[Genre, Computation, and the Varieties of Twentieth-Century U.S. Fiction](#).” *Cultural Analytics* (2016). (9,500 words, 20% acceptance rate)

Andrejka Žejn's (1977) research focuses on Slovenian narrative prose from its beginnings to the nineteenth century, including manuscript production. Her methodological approach to Slovenian literature is interdisciplinary and is based on linguistic methods and the analysis of the development of literature against the background of broader social, cultural and political factors. She incorporates methods from the digital humanities, in particular stylometry, corpus stylistics and digital textual criticism, into traditional literary research. Currently (since 2015) she is a research associate at the Institute of Slovenian Literature and Literary Studies, Research Centre of the Slovenian Academy of Sciences and Arts, and assistant professor at the Postgraduate School ZRC SAZU, Ljubljana, Slovenia. Previously, she was an assistant professor at the University of Nova Gorica, Slovenia (2004/2005), an associate at the Austrian Academy of Sciences (2005/2006), Austria, and a researcher at the Slovenian Research Institute in Vienna, Austria (2007–2011). She is author and/or co-author of 3 scientific monographs, over 30 articles and literary corpora, editor and reviewer. She is a member of the editorial board of the series of comprehensive critical editions "Collected Writings of Slovenian Poets and Writers" and a member of the ZRC SAZU working group "Digital Transition". She received the second prize in the category "Slovenes Abroad" for her dissertation (2016) and the Anton Ocvirk Prize for the best original book on comparative studies (2022) for a monograph on the foundations of Slovenian narrative prose.

Contact: andrejka.zejn@zrc-sazu.si

Hongfan Zhang's (1997) research direction is network and new media communication, Chinese culture communication, science fiction literature & ecocriticism. Currently, he is a doctoral student at the College of Literature and Journalism of Sichuan University. 2016-2023 he received his M.A. and B.A. degrees from Southwest Jiaotong University and Chengdu University of Technology. Previously, he took part in Sichuan University & Harvard University digital humanities workshop, learned the interaction between literature and science in the new context of digital humanities and successfully completed the course. And he has participated in the writing of relevant books, articles, and academic projects. Contact: zhanghongfan@stu.scu.edu.cn

ICLA Research Committee on Language Contact in Literature: Europe (LCL)

The ICLA Research Committee on Language Contact in Literature (LCL) was conceived by Eugenia Kelbert and Marianna Deganutti. The Committee actively works with the IMPULZ research project funded by the Slovak Academy of Sciences (2023-28) entitled “Translation and Cross-Lingual Stylistic Transfer: Towards a Theory of Language Contact in Literature” (https://www.sav.sk/?lang=en&doc=user-org-user&user_no=13747). Our aim is to draw on contact linguistics and related fields to reconsider translation, literary multilingualism and several other fields as sites of language contact and change in literature. It is clear to many scholars of comparative literature today that the legacy of national literatures as they have been studied until recently fails to account for multiple key aspects of the global nature of the literary process. This Committee’s work responds to what it sees as a pressing need for a unified ontology within comparative literature and a theoretical framework that may have the potential to bring together into a single conversation the distinct but increasingly interwoven fields of translation theory, literary multilingualism, world literature and several cognate discussions. Translation has been recently seen as “an instance of language contact between the source and the target language” (Malamatidou 2016; see also Ballard 2003; Kotze 2020; Hassan 2022). Literary works involving two or more languages (e.g. characterized by code-switching, code-mixing etc.), international literary movements, borderlands, influence of one writer on another across linguistic borders and other can also be considered, with the advantage of an added linguistic perspective, as sites of language contact in literature.

The Committee encourages dialogue/collaboration among scholars operating in translation studies, literary multilingualism, comparative literature and linguistics. It aims to stimulate and refine reflections on language contact in literature through AILC/ICLA congresses and other conventions (BLA, ESCL/SELC etc.), organizing online meetings/roundtables, an international conference (one is planned in Bratislava in 2026) and proceedings in journals and edited volumes. The Committee is open to anyone interested in language contact in literature. We especially welcome young researchers and plan to integrate them in our projects and in the informal peer review groups online planned as part of this Committee’s program of regular meetings.

A more detailed description of the proposed research, including sections on overview of the project field, project rationale, objectives and plan/timeline for implementation, covering the first three years of the committee’s work. 2000 words maximum.

Drawing from the core linguistic concept of language contact – the phenomenon wherein language forms used by individuals and communities interact, influencing one another – the Language Contact in Literature (LCL) project seeks to forge a novel theoretical and methodological framework within the realm of comparative literature. The goal of the project is to reconsider different fields such as translation, literary multilingualism, and several others as sites of language contact and change in literature.

The project stems from different needs. Until recently, the way national literatures/canons have been discussed has hindered an adequate understanding of the transnational and multilingual nature of literary processes. For a long time, the monolingual paradigm has indeed provided the perspective through which literary practices have been considered (Yildiz 2012, Gramling

2016). Recent approaches which have attempted to cope with the multiple challenges that emerge from the current global dynamics have also demonstrated some limitations. For instance, the notion of translation has been increasingly used by adjacent fields also in a metaphorical way, and there has been little discussion to account for the theoretical consequences of this shift (see Guldin 2016; Walkowitz 2015; Simon 2013; Apter 2006). Moreover, while the rapid growth of literary multilingualism as a field has provided new tools to investigate texts written in two or more languages, it has also disclosed a worrying and uncontrolled terminological ambiguity. This is mostly due to the fact that in many cases our understanding of translingual and multilingual writers and texts cannot be exhausted by a single factor/category but requires an adequate comprehension of multiple elements (practices, processes etc.). This terminological vagueness is exacerbated further by the fact that the very notion of language, and the very distinction between languages, has been questioned over the last decades (Pennycook 2014, Sakai 2009). The recent conceptualization of the notions of “linguaging” and “translinguaging” (Garcia and Wei 2014 etc.) has raised important concerns about the problematic legacies of the monolingual paradigm but also contributed to the process of language relativisation.

To understand this complexity, we propose to create an ontology that would identify and distinguish the different elements (linguistic and sociological factors, the techniques and processes, the aesthetic needs and motivations, just to mention a few) which come into play in literary language contact cases. A useful theoretical support will be provided by linguistics. Once we understand how many elements are involved and how these factors/practices relate to each other, we can appreciate how they come together and interact often within the same text.

This committee’s current expertise makes modern European literature a natural starting point for this discussion. However, as our approach draws on contact linguistics, a field that studies a wide range of geographical areas and historical situations, the proposed framework is likely to have a more general relevance and is conceived with that possibility in mind. We aim to forge dialogue with outside experts as well as to gradually expand our membership in order to hone and challenge this logical assumption.

Objectives:

- Start a more constructive dialogue between linguistics, literary multilingualism and translation (within the comparative literature framework more widely understood). In this light, we aim to reevaluate the productive but somewhat imprecise dialogue between multilingualism and translation studies.
- Structure a clear and carefully-tailored framework named “Language Contact in Literature” which will be broad enough to include multiple literary language contact cases but at the same time detailed enough to tackle the array of elements/factors involved in the framework and their modulations.
- Challenge the implicit assumption in the field that a writer’s linguistic background is irrelevant to literary analysis or secondary to considerations of biography or identity. In addition to that, we aim to give more relevance to the role played by the reader in the meaning-creating process. This aspect has been recently developed by scholars such as Grutman (2023), Hansen (2024) etc. but can be implemented further.

- Create a broad and interdisciplinary network and encourage the collaboration between well-established and early career researchers. Our aim is not just to put them in touch but also to create new opportunities for this conversation to happen in a fruitful way.
- Organize events (both in person and online) such as workshops, seminars, conferences devoted to the topic of Language Contact in Literature.

Plan/timeline for implementation, 2025-2027:

- Launch panel/s at the 2025 ICLA in Seoul
- Publish a Special issue dedicated to stylistic border crossings based on the proceedings of the 2023 Conference “Stylistic Border Crossings in and beyond Translation” (eds. Eugenia Kelbert and Marianna Deganutti)
- Organize regular meetings online and in person (Slovak Academy of Sciences seminars, UEA’s East Centre, LangueFlow’s Multeas and other events)
- Peer review (2025-27)
- Organize a 2-day conference on Language Contact in Literature at the Institute of World Literature, Slovak Academy of Sciences, Bratislava (2026)
- Publish an edited volume on translation and cross-lingual stylistic transfer (2027)
- Encourage publications by members, with the aim to establish an interdisciplinary dialogue
- We are also considering the possibility to establish a mentorship scheme within the committee and plan to put this to our members once the committee is established

Initial composition of the committee, including short CVs (one page maximum per committee-member)

The committee will be originally composed by the following members:

Riikka Ala-Risku (University of Helsinki)
 Marianna Deganutti (Institute of World Literature SAS)
 Till Dembeck (University of Luxembourg)
 Alessandra Dezi (University of Tartu)
 Johanna Domokos (University of Bielefeld and Gaspar Karoli University of the Reformed Church in Hungary)
 Miriam Finkelstein (University of Konstanz)
 Rainier Grutman (University of Ottawa)
 Julie Hansen (University of Uppsala)
 Eugenia Kelbert (Institute of World Literature SAS/University of East Anglia)
 Haidee Kotze (Utrecht University)
 Duncan Large (University of East Anglia)
 Julie Loison-Charles (Université de Lille)
 Lucija Mandić (Institute of Slovenian Literature and Literary Studies/Institute of World Literature SAS)
 Natasha Jane Kennedy (University of Brighton)
 Douglas Robinson (Chinese University of Hong Kong, Shenzhen)

Haun Saussy (University of Chicago)
Sandra Vlasta (University of Genoa)
Adrian Wanner (Pennsylvania State University)

The committee includes both young researchers and established scholars who boast expertise in relevant fields such as translation studies, literary multilingualism, linguistics and comparative literature.

Brief bylaws of the research committee, detailing in particular the procedures for agreeing or electing the Chair and any other officers of the committee, and the procedures by which AILC-ICLA members may join the committee.

The research committee will be composed by the following members: a President, a Vice President, a Chair, a Vice Chair and a Secretary. They will all be elected once every three years by all the members of the committee. If a member steps down, there will be no new election but the office will be filled by another member and approved by the President and there will be an internal reorganization if needed. All members will be encouraged to join the ongoing work of the committee.

The ICLA LCL Research Committee is open to anybody interested in language contact in literature. To become a member and participate in the activities of the Research Committee, aspiring members must send a statement containing a CV and a brief motivation letter.

A brief account of how participation in the work of the committee may be facilitated for members who are unable to travel to physical meetings.

In addition to the events (conferences, meetings, workshops) that will take place in person (AILC/ICLA conventions, BLA, ESCL/SELC, 2026 Bratislava conference), the committee will encourage online events. The ICLA LCL Research Committee strongly supports online activity in order to intensify the frequency of the meetings and a wider participation. Both of the organisers have extensive experience with online event organisation through LanguFlow meetings (all of them online) and other seminars. In addition to presentations, regular meetings will be organised to discuss collaborations and peer review of work in progress. For this reason, the research committee will provide a Zoom account for these online events, funded by the IMPULZ project in 2024-27. Other platforms could also be used.

Information regarding the links of the project with both local and international institutions.

Our aim is to link local institutions such as the Slovak Academy of Sciences and international ones such as ICLA, BLA, ESCL/SELC in order to facilitate their interactions. Some members of our committee have already developed broad networks of contacts that can be useful in this project. For instance, in 2010 Kelbert created the first network in the field of literary multilingualism/translingualism, the Google group Literary Translingualism, which includes over a hundred and fifty scholars. Deganutti and Domokos co-founded LanguFlow (<https://languflow.wordpress.com/>) a group of researchers working primarily on literary multilingualism, which also has a large network of contacts. Moreover, several members demonstrated active participation in the previous AILC/ICLA conventions and are planning

to attend the future ones. These dynamics will be further reinforced by the establishment of the ICLA committee.

Information regarding measures to disseminate the committee's research as widely as possible to ICLA members, including the use of open-access publication where possible, and to make the project visible to the wider intellectual community (media dissemination, outreach).

The research committee will always try to privilege open-access publications or at least publications accessible via institutional accounts (e.g. digital format on project Muse) and will actively encourage green open access practices among its members. The research committee aims to make the project as visible as possible. For this purpose, it will try to join forces and exploit pre-existing websites (e.g. the Slovak Academy IMPULZ, LangueFlow), networks (the translingual and multilingual literature mailing lists), institutional and personal accounts on X, Facebook (e.g. European Society of Comparative Literature ESCL) in order to reach a wider intellectual community. The website of the Committee will be hosted on the server of the Slovak Academy of Sciences.

ICLA Research Committee Triennial Renewal Request Template

CLAM

1. Please give a concise account of your committee's activities in the past three years.

(It is fine for this to duplicate your annual reports for the Executive Council)

Conferences and Sessions

In 2021, July 1-3, the committee organized an international conference: "Transcodification: Literature - Arts – Media." The conference was prepared online due to the last COVID wave. In 2022, CLAM members organised a session on «Forms, Genres, Media in Baroque and Neo-Baroque : Intermedial, Comparative, and Transhistoric» at the ICLA conference in Tbilisi. Massimo Fussilo, who organized both the conference and the session, was also editor of *Transcodification : Arts, Language, and Media* (De Gruyter, 2022).

Shared and Individual Publications:

Individual members of the committee have published relevant work on the topic of literature, arts, and media. Massimo Fussilo and Maria Grishakova published *The Gesamtkunstwerk as a Synergy of the Arts* (Peter Lang, 2022) ; Jørgen Bruhn co-edited *The Palgrave Handbook of Intermediality* (Palgrave, 2024) and in that same handbook Massimo Fussilo published a chapter on «The Age of Wonder and Entertainment : An Introduction to Intermedial Networks in Baroque Culture». Bruhn also co-edited with Beate Schirrmacher *Intermedial Studies. An Introduction to Meaning across Media* (2022). With Ida Bencke he co-edited *Multispecies Storytelling in Intermedial Practices* (2022) and Bruhn, Camilla Brudin Borg and Rikard Wingård gave out the Swedish anthology *Ekokritiska metoder* (2022) - the ecocritical volume will be edited and translated into English in 2024. Bruhn's most recent monograph related to CLAM is *Intermedial Ecocriticism. The Climate Crisis in Arts and Media* (monograph co-written with Niklas Salmose, 2023). Kiene Brillenburg Wurth co-edited a 1,5 special issue on creativity from an intermedial, interdisciplinary, and intercultural perspective for *The Minnesota Review (Mobilizing Creativity, 2023)*, while she also published articles on the sublime in an intermedial and intercultural perspective—"Easing into the Sublime: An Adornoian and Daoist Framework on Creative Work." In Vlad Glaveanu (ed.). *Journal of Possibility Studies* 1, 2023—and on Robert Walser- "Outsider Writing: The Healing Art of Robert Walser"—and the materiality of literature for a special issue of *Biography* 2022 (*Graphic Medicine*, ed. Erin LaCour, Anna Poletti). She also wrote the catalogue for the artist duo Heringa/vanKalsbeek, Area of Impact for the The Hague Art Museum, 2023.

2. What do you consider to be the most important aspects of your committee's work since its inception?

Bringing together scholars from different countries and cultures to explore and validate the diversity of literature beyond its dominant form: the novel and narrative form. Studying materialities and forms of literature, exploring the limits and margins of what is recognized as literature (as an art of letters) in the field contributes to the vibrancy and aliveness of that field: it attests to the changing nature of literature as a cultural medium. We also hope to diversify university- and school curriculums through our research.

3. Please give a brief account of your committee's plans for the coming three-year period.

The committee wants to attract more younger members. We have already engaged a few, including Dr. Kila van der Starre. Still, we want to consolidate a new committee during a CLAM symposium at Lund University in the academic year 2024-25.

4. Please outline your committee's governance procedures, including any processes for electing the Chair and other officers and for admitting new members to the committee.

Maria Grishakova has approached Kiene Brillenburg Wurth and Jørgen Bruhn to take on the task of Chair as of the academic year 2023-24. We consult the entire committee for the admission of new members. We feel the committee needs a larger share of fresh input.

5. Does your committee provide any opportunities for early-career academics and postgraduate students?

Yes, we try to attract more early- but also mid-career academics and postdocs.

6. Please describe how ICLA members can participate in or benefit from the work of your committee if they are unable to travel to physical meetings.

While we do not yet have enough funding available to accommodate traveling, such members can join the Symposium online.

ICLA Research Committee on Religion, Ethics, and Literature Request to Convert from a Short-Term Research Committee to a Standing Research Committee

1. Please give a brief account of your committee's activities in the past year.

(It is fine for this to duplicate your annual report for the Executive Council)

For 23-24, The committee sponsored a seminar for ACLA; held a conference, "Literature and Its 'Other' Traditions" at SF State University; sponsored a seminar on Comparative Jewish Literatures at American Jewish Studies (AJS) that linked to themes and papers presented at ACLA. Additionally, this year I will publish an edited book collection of papers expanding on the committee's conference themes as well as a special issue of "Humanities."

2. What do you consider to be the most important aspects of your committee's work since its inception?

(Research Development Committee will be able to see previous annual reports so please confine yourself to the headlines here)

Mentorship of early career scholars and providing stronger institutional and disciplinary ties to comparative literature for comparatists who now teach in other disciplines because of the vagaries of the job market. The committee constitutes for many scholars a social network of comparatists who are discipline-adjacent, but who no longer affiliate with the discipline.

3. A Standing Research Committee is not time-limited. Please explain the need for your committee to continue its work indefinitely.

Our committee is often the site for extensive interdisciplinary scholarship, linking comparative literature to the study of religion, ethics, and philosophy, as well as other related disciplines, and media. With close to 100 members, we have added new members every year since the committee's inception. Although prior to the pandemic, we saw an increase of 4-10 members every year, usually through ACLA, post-pandemic, we continue to add 2-4 members regularly. Our membership represents, furthermore, an array of linguistic and literary traditions as well as scholars in multiple disciplines whose research intersects with comparative literature. Our officers work in Arabic, Pashtun, Persian, Hebrew, Hungarian, German, English, Chinese, Spanish, Japanese and French; our membership extends this list to include Turkish, Greek, Yiddish, Ladino, Korean, Polish, Portuguese. This committee represents one place where comparative literature's relevance is measured in its ability to stimulate other disciplinary work in productive ways. What makes the committee special is how the committee's practitioners constantly reread the complementary disciplines of ethics and religion in relation to literature in order to ask fundamental questions about how comparative literature can shift the valences of these "other" disciplines, transforming them from epistemological structures in the service of a hegemony, to textual, dynamic, phenomenologies, extending what can be imagined and intuited by its members.

4. What are your committee's research plans for the next three years?

To open up more publication and network opportunities for researchers working globally. To that end, I'm editing a special issue of "Humanities" for several participants in the "Literature and its 'Other' Traditions," targeting specifically early career researchers. I'm projecting also two edited volumes for the committee, a collection of comparative literature essays from the conference (*Literature and its Other Traditions*) and a collection of essays focused on religion in literature (*The Sacred Profane*).

The committee hopes to expand as well its presence in Latin America and the Caribbean since several of its members are trained in literary traditions of the Americas.

4. Please outline your committee's governance procedures, including any processes for electing the Chair and other officers and for admitting new members to the committee.

Governance is by the officers of the committee. While the chair or president of the committee oversees most activities, vice presidents each have their own portfolio, one dedicated to advancing opportunities for contingent labor, one developing zoom events in East Asia and Southeast Asia, one developing themes for ACLA / ICLA seminars, and one developing workshops on the needs of early career researchers in the committee.

Elections are held every three years and are meant to correspond with the timelines of ICLA congresses. Our next elections are scheduled for the month after the Seoul Congress in 2025. My tenure as chair ends with that election. Officers are likewise elected; however, since a majority of our members are early career, post-graduate, independent scholars, and contingent labor, their lack of security of employment and resources that fully tenured full professors take for granted often undermines their participation in the committee. The committee is though committed to at least one officer position designated for early career and contingent labor respectively. Nominations for all officers are open to the committee via listserv. Any member who wishes to serve for any office can self nominate or can be nominated. Voting is done electronically through Qualtrics software. Officers serve three year terms and can be reelected to a second term if necessary. Although third terms are discouraged, if a global crisis occurs, term limits can be extended, but not indefinitely. We currently have 1 president (full professor), 4 vice-presidents (1 emeritus professor; 1 post-doc; 1 assistant professor; 1 doctoral student), for a committee of 92 people.

Anyone can become a member by requesting it via an email to the chair. Each request includes a biographical note or cv. We hold business meetings at each ACLA conference, the results of which are disseminated via the committee listserv. The committee listserv and soon to return website publish committee reports to the ICLA, the list of members, cfps, and status updates on publication projects. We also announce job postings, and placement of committee members in permanent positions. The committee consists primarily of comparative literature researchers, but as noted in question 2, many Ph.Ds in comparative literature have found themselves teaching in different disciplines. Thus the committee enables them to continue to participate in the discipline regardless of their institutional affiliation. The challenges of this committee are tied to its global membership and the uncertain career status or path of many of its members.

5. What opportunities does your committee provide for early-career academics and postgraduate students?

Periodic publication and annual conference visibility through committee panels. The committee sponsors at least one seminar in a national comparative literature organization every year. Members are also encouraged to suggest their own venues for committee events.

The following recap of our presence at international meetings indicates the committee's longstanding commitment to participation in multiple national organizations of comparative literature:

2014, Inaugural committee conference at SFSU (35 participants—15 graduate students, 3 contingent labor, 1 post-doc, 7 assistant professors, 3 associate professors, 6 full professors). **Publication:** *Faultlines of Modernity*. A collection of papers from the conference.

2015, CLAI invited the committee to present panels in the conference, with lodging covered for members (10 participated—3 were contingent labor, 7 all rank faculty).

2016 to present, ACLA seminars in which fifty percent at least are early career, graduate students, and contingent labor.

2016 to present, ICLA Congresses in which fifty percent remain early career, graduate student, and/or contingent labor

2017, DAVGL (German Comparative Literature Association), airfare and lodging covered for members (12 participated—11 were graduate students, early career or contingent labor).

2023, Linked seminars for ACLA and Association of Jewish Studies (AJS). The theme of the ACLA seminar was extended to AJS so that members of both seminars could participate. Gained several new members at both conferences. **Edited collection projected from these events.**

2024, “Literature and its ‘Other’ Traditions” committee conference at SF State (17 participants; 25% were early career and/or graduate students). **Two collections of essays are projected for publication from this year’s conference.**

We also have provided periodic peer group tutorials on how to apply for academic positions in different countries. For example, one of our vice-presidents, who holds a Ph.D in comparative literature, specializes in Pashtun, Arabic, and Persian literatures. She had been previously an adjunct lecturer in religious studies at New School in New York. When the pandemic caused layoffs, she applied for a temporary position in comparative literature in Shanghai, for which committee members helped her prepare. With mock interviews on Zoom, and peer review of her application materials by members in the region, she not only got the position, but her contract was recently converted to tenure track at the end of a year. Members have asked informally to continue these job-related workshops as well as to introduce a workshop on how to approach academic publishers.

6. What arrangements do you have in place to enable ICLA members to participate in and benefit from the work of your committee if they are unable to travel to physical meetings?

For physical meetings, hybrid links are regularly made available for members who cannot travel. Since many of its members are outside Europe, Britain, and the United States, the committee also provides intermittent zoom conferences.

ICLA Arabic Comparative Literature Standing Research Committee

Co-chairs: Fatiha Taib & Lobna Ismail

Members of the Research Committee

Honorary members

1. Dr. Said Allouch (Mohammed V University, Morocco).
2. Dr. Mary -Therese Abdelmessih (Cairo University, Egypt).

Perpetual members

1. Dr. Fatiha Taib, Chair (Mohammed V University, Morocco).
2. Dr. Lobna Ismail, Chair (Cairo University, Egypt).
3. Dr. Abdul Nabi Isstaif (Damascus University, Syria).
4. Dr. Wang YouYong (Shanghai International Studies University, China).
5. Dr. Gonzalo Fernandez Parilla (The Autonomous University of Madrid, Spain).
6. Dr. Monica Ruocco (Universita degli Studi di Napoli 'L'Orientale', Italy).
7. Dr. Nouri Gana (University of California, Los Angeles, United States).
8. Dr. Osama Madani (Pharos University, Alexandria, Egypt).
9. Dr. Baian Rayhanova (Sofia University, Bulgaria).
10. Dr. Darejan Gardavadze (Tbilisi State University, Georgia).
11. Dr. Mohamed-Salah Omri (University of Oxford, United Kingdom).
12. Dr. Bouthaina Khaldi (American University of Sharjah, United Arab Emirates).
13. Dr. Arturo Monaco (Sapienza University of Rome, Italy).
14. Dr. Zohra Lhioui (Moulay Ismaïl University + ENSAM, Morocco)
15. Dr. Mohamed Eid (Qatar University, Qatar).
16. Dr. Abderrahman Beggar (York University, Canada).
17. Dr. Ondr   Franti  ek (Charles University, Prague, Czechoslovakia)
18. Dr. Ana Gonz  lez Navarro (University of Zaragoza, Spain).
19. Dr. Nino Surmava (Tbilisi State University, Georgia).
20. Dr. Abd El-Rahman Nasser Essam El-Dein (Cairo University, Egypt).

Introduction

The Arabic cultural scene with its multifarious patterns and systems offers the realm of humanities and the inter-, cross-, and multidisciplinary horizon of comparative literature a rich body of artistic and literary works (classical, modern and contemporary) in various genres that have transformed and traveled across time and space brimming with influences and emitting their own specificity as they range outside the boundaries of culture and language. Multilayered as it is, that body is not only collectively produced in the Arabic language but also in the many national languages of different regions in the Arab world¹, the languages of the former colonizers, or those of the host countries wherein Arab writers migrate.

As a consequence of the aforementioned diversity, comparative literature studies manifest a variety of approaches in the Arabic cultural scene where Arabic - which comes on top of the list as the major tongue of production - is also accompanied by proliferating contributions in French, English, Spanish, German, Dutch, etc, especially during the third millennium. The latter witnessed great efforts exerted by Arabic comparatists to consolidate the literary-cultural dialectic via adopting the cultural turn of comparative literary studies which focuses on the democratization of human culture. The current dynamic nature of comparative literature in the Arab region, therefore, emerges from capitalizing on new cultural phenomena to expand the horizon of comparative research and to reequip the comparative literary stage which was founded in the second half of the last century, connecting the classical and modern heritage of Arabic culture (as in Arabic-Persian Studies, Moriscos in Arabic studies, Modern Arabic Renaissance and European Cultures) via the developments introduced by Arab comparatists in the various comparative spheres with the purpose of connecting national Arabic interests with those on the international arena, and establishing new comparative spheres that celebrate diversity and otherness while maintaining harmony and affinity.

Among the different fields of comparative literary studies that are being developed by Arab comparatists are the following:

- Translation studies, namely, repatriation and translation between two national languages and what these entail in relation to the binary of “the Self and the Other” which relies on traditional translation theory. traditional translation theory.

¹Tamazight in Morocco is a case in point.

- Comparative studies in the field of Francophone and Anglophone literature with a focus on the act of writing as a space ripe with confrontations and encounters among multifarious languages and cultures.
- Establishing the nexus between comparative literary studies and moving Arabic identities which provides literary productions that enrich not only Arabic cultural systems and structures but also those of non-Arab through which Arab writers (immigrants and diasporas) produce their art either in Arabic (or their original national language) or in the language of their adopted new cultural environment.

Within the inter-meshing frameworks of Comparative Literature and Moving Identities Studies in the post-colonial era, the phenomenon of Arab diaspora writers, namely, expatriates and the displaced, contributes, as a promising comparative project, to facilitating the negotiation and representation of Arabic comparative studies within and outside traditional academic circles at universities. It also provides a space for a viable encounter between Arabic and International comparative literatures (East and West); considering that the literature of immigration and diaspora is an academically and scholarly appealing topic for comparatists worldwide.

- Examples of newly developing academic Arabic comparative literature projects subsume the dialogue of literatures within the same culture (i.e., comparing Moroccan literature written in classical Arabic and Tamazight), and the project of establishing a link between Culture and Sustainable Development.

Overarching Objectives

1. The facilitation of dialogue between Arab and International researchers in the field of Comparative Literature via:

- a. The identification and introduction of Arabic contribution and achievement in the field of comparative literature in a collective critical work with both Arab and International contributors.
- b. The translation into English of appraised Arabic critical work and research in the field of comparative literature.

c. Holding a biennial conference in an Arabic or international university which provides a chance for exchange of ideas among Arab and international comparatists, and which deals with topics that pertain to the relation of Arabic Culture with various manifestations of human cultures.

d. Bolstering relations between Comparative Literature Departments at universities in the Arab world and other universities and academic institutions and universities worldwide where researchers are involved in studies related to modern and classic Arabic culture.

2. Promoting emerging critical approaches and methods in comparative literary studies that characterize the Arabic cultural scene, namely, transculturality : the dialogue of literatures across national borders (and within the same culture) and the literatures of moving identities (literature of migration and exile), the transregional and transhistorical flow/travel of ideas, concepts, theories, movements across languages and media, domestication and foreignization in Literary Translation Studies, and other cultivated, developing or emerging research interests generated by recent interaction with international updates in the critical and literary field like those related to cultural production/industry, mediality (the tourist imaginary, animation and comics, etc), discursivity, digital humanities.

A series of coordinated workshops and lectures dealing with the aforementioned are to be publicized and held online.

3. Publications will begin with a Newsletter (by November 2024), then, a Journal (January 2025). The peer-reviewed biannual journal will be dedicated to Arabic comparative literature, theory and practice, its multifarious encounters with world literature from an interdisciplinary perspective.

4. An online one-day colloquium will be announced in November 2024 (tentative) and held in March 2025.

5. A demo website will be launched by the end of this summer.

The ICLA Arabic Comparative Literature Standing Research Committee encourages early career academics and post-graduate students in Comparative Literature programs to become active members in the committee's research development plan (in-progress) for researchers who are working on comparative projects either individually or collaboratively.

As one of the ICLA Research Committees, the Arabic Comparative Literature Standing Research Group is concerned with developing, enhancing, and disseminating research in Arabic comparative studies ranging from the ranks of early career academics to professional scholars in the field.

The committee will dedicate a section of its website to address prospective/already involved students/researchers in Arabic comparative literary studies. The page will provide

- short texts/videos introducing ideas, concepts, thematic concerns, new grounds, key research questions, and gaps to be filled in the field of Arabic comparative studies, etc.
- Scholarly guidelines and tips for approaching and writing comparative research in the field.
- the process of contributing to the online monthly newsletter and biannual journal of Arabic Comparative Literature Standing Research Committee.

By-laws

Article 1

The Arabic Comparative Literature Research Committee aims at facilitating and enriching the dialogue between Arab and International researchers in the field of Comparative Literature.

Article 2

The Committee is accountable to the Executive Council of the ICLA and will provide a formal annual report about its activities. The Chairpersons of the Committee have the right to attend the meetings of the Executive Council of the ICLA and are endowed with the right to vote.

Article 3

The Committee shall comprise no more than twenty, and no less than six members, encompassing its two chairpersons. Any alteration in the number of members must be endorsed by the Executive Council, following a recommendation made by the Committee.

Article 4

Members of the Committee are elected for a maximum term of six years: They are elected for a three-year-term, then they can be re-elected for an extra three-year-term. As for the Chairpersons, they can be elected for up to two terms of three year each.

Membership of the Committee is subject to re-election every three to six years. Names of potential candidates are received and examined by a Nominating Commission, which is composed of the Chairperson and a third member chosen by the Committee.

The list of candidates approved by the Nominating Commission is submitted to the full Committee which elects by ballot as many names to fill the vacant seats.

The Chairpersons will be determined by ballot, and their terms are set to begin when these by-laws take effect.

Article 5

The Chairpersons are elected for three years. They may be re-elected for a maximum of three consecutive terms, but their terms on the Committee cannot exceed twelve years.

Their election is liable to endorsement by the Executive Council of the ICLA.

Article 6

The Chairpersons of the Committee is allowed to invite non-members to attend a Committee meeting.

Article 7

The Committee holds its meetings every four months (including a meeting just prior to the General Assembly at the international congresses of the ICLA).

Honorary and perpetual members participate in the work of the committee via online meetings (zoom) hosted by one or both chairpersons of the committee.

The committee's triannual online meetings will be preceded by an online poll for all participating members to vote on the most appropriate time of the meeting.

- An agenda will be sent to all participating members before the meeting for suggestions and requests for presentations during the meeting.
- Those who are unable to attend will be sent the minutes of the meeting and will be asked to give feedback and comments on the discussions and decisions suggested/agreed on during the meeting. Decisions will be drafted and emailed to all members for a final endorsement.
- The final version of the minutes will then be emailed to all members.

Article 8

Votes are taken by a simple majority of the 20 members present. The quorum shall be half of the members of the Committee present or represented, plus one.

By majority vote of the Committee, a vote on an urgent matter or on a matter arising between Committee meetings may be taken electronically by e-mail.

A member of the Committee who is unable to attend a meeting may appoint another member or a qualified person to act on his behalf, provided that the Chairman receives written notice of such appointment before the meeting. However, no decision of the Committee shall be valid unless at least one third of the elected members respond in writing via email through the committee's email group.

Article 9

The Chairpersons of the committee and the Treasurer of ICLA shall be jointly responsible for the finances.

They shall draw up a budget to be approved by the Committee. They propose applications for grants and their use to the Committee. They shall examine and approve the financial reports of those who have received the funds granted.

The Committee is free to accept grants from private, regional, national or international organizations, provided that the acceptance of such grants does not conflict with the Statutes of the ICLA and is approved by the Committee.

Article 10

The funds available shall be paid into one of the ICLA accounts held by the ICLA Treasurer. If the Treasurer is not a member of the Committee, he/she shall attend meetings as a non-voting member. The Treasurer shall report to the Committee at least once a year.

Article 11

The activities of the Committee shall include the convening of workshops/symposia/colloquia/conferences, the publication of scholarly works, and any other activities that further the purpose of the Committee as described in Article 1.

Members are expected to participate in the activities of the Committee in the following ways

- Attendance at the meetings/workshops of the Committee, at least twice during the 3-year term.
- Attendance at workshops/ symposia/colloquia/conferences means presenting a paper, acting as respondent and/or session chair as requested by the organizers, and contributing constructively to the discussion.
- Constructive contributions to the ongoing business of the Committee outside the triannual meetings, in support of the Chairpersons, which may include:
 - helping to shape future meetings.
 - contributing to the continuity of the Committee by nominating new members.
 - participating in e-mail discussions of Committee business.
 - helping to find a publisher and edit the proceedings.

Article 12

The Executive Council of the ICLA has the right to dissolve the Committee.

Article 13

A motion to change these by-laws must be made by at least two members of the Committee and be conveyed in writing, by the chairpersons to all members of the Committee at least one month before the date of the next meeting. Voting on the by-laws follows the provisions of Article 8.

Any change in the by-laws must be approved by the Executive Council of the ICLA.

Committee Chairpersons

Fatiha Taib & Lobna Ismail

June 25, 2024