

CALL FOR PAPERS

Col. *Cassiopeia* **(December 2024)**

Title: *Escrever com os Pardais: notas para uma zoopoética*

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Contemporary literature has explored multiple approaches to animal imagery, largely motivated by the current environmental crisis, and looking for new ways of interacting with the world. Exploring the relationships between the human and the non-human, new theoretical currents are developed, such as ecocriticism and animal studies, which cross different areas of human and natural sciences (biology, philosophy, psychology, sociology). These studies analyze the political, ethical, social and cultural status of non-humans, contributing to the development of critical approaches such as post-humanism and post-anthropocentrism. The term 'zoopoétique', proposed by Jacques Derrida in *L'Animal que donc je suis* (2002), presupposes a contract of contemplation between human and non-human animals, perceiving the Other as an open subject. Thus, zoopoetics investigates the agency of the animal in the literary phenomenon, recognizing it as a sensitive subject, capable of producing language and thought. Contrary to Martin Heidegger's theory (the animal is poor in the world due to its lack of language), Derrida states that only poetry can understand animal thought, going beyond conventional forms of thought: "For thinking concerning the animal, if there is such a thing, derives from poetry". Or, in the words of Aaron M. Moe, in *Zoopoetics animals and the making of poetry* (2014): "when [...] the poet discovers new gestures through his involvement with animals, the process of *poiesis* becomes a multispecies event." It is in this sense that Adília Lopes, in *Pardais* (2022), writes: "I would like my poems to be brown, modest, small, Lisbon-like sparrows and to have the sound of sparrows chirping", while learning how to write with the animal world.

This volume of the *Cassiopeia* collection aims, through the study of literature and other artistic practices, to deepen knowledge about animal representations in poetry and other arts, and contribute to the development of post-anthropocentric studies, motivating a better understanding of the world animal and the balance between human and non-human species.

Proposed thematic axes:

1. representations of the non-human animal in literature and other arts
2. narrative strategies: somatizations of the animal in literature
3. exploitation of hybrid and/or metamorphosed animals
4. archetypes and meanings of animals in different cultural contexts
5. deconstruction of the civilization/nature binomial
6. social, moral and ethical conflicts in the animal universe
7. reception and influence of zooliterature
8. impact of the digital age on the creation / analysis of animal imagery
9. violence, manipulation and extinction
10. contribution to raising awareness of animal and environmental causes

We invite submissions of works until **June 30, 2024**.

We accept complete and unpublished articles in Portuguese, English, French or Spanish. All texts will be subjected to an anonymous peer review process and must strictly comply with the publication standards corresponding to the journals of the Instituto de Literatura Comparada Margarida Losa, displayed in "[Submissions](#)" (or see attachment).

Articles must be sent to email: livrozoopoeica@gmail.com

For clarification of doubts or preliminary expressions of interest, please contact the organizers of the issue via email: livrozoopoeica@gmail.com

Instructions for Authors

Presentation of originals

1. All originals will be presented in their definitive version, on A4 pages, numbered, with side margins of 2.5 cm, top and bottom of 3 cm, spaced one and a half, size 12 Calibri.
2. The title of the original must be centered, in bold, 14 Calibri.
3. The name of the author (in bold) and the institution (in italics) are shown on the left.
4. All texts must be accompanied by a summary and keywords in two languages (English and another), as well as a biobibliographic note from the author (cca. 10 lines).
5. Articles must not exceed 25 pages, including notes and bibliography (a total of 60,000 characters, without spaces).
6. The published texts are the responsibility of the respective authors.
7. If the text contains images, these must be included in the body of the text, but they must also be sent in a separate folder, duly identified, with good resolution.

Titles

In the text, the title of publications will be written in italics, and that of articles will be placed in quotation marks.

Capital letters are used in the titles of books, periodicals and artistic productions of any kind (e.g. *A Cidade e as Serras*). It should be noted that, in these cases, the definite articles and invariable words are written with a lowercase initial. The subtitle must be separated from the title by a period, and in this case only the first letter is written in capital letters (ex. *O Labirinto da Saudade. Psic Análise mítica do destiny Portugêês*).

The titles of articles, chapters, poems, etc., must only be written with the first letter capitalized (e.g. “A reinvenção da leitura: breve ensaio crítico seguido de 19 textos visuais”).

It should be noted that if a title of a publication or article is cited in the original, it must follow the rule of the language in which it is written (e.g. *As You Like It; Le Jeu de l'amour et du hasard*).

Quotes

1. Citations in a foreign language may be followed by the respective translation, in square brackets.

two. Quotations of up to 3 lines must be incorporated into the text, between quotation marks. Use the following signage: "..."; and in the case of quotation marks within quotation marks: "... '...' ...".

3. The longest quotations will be collected, in 10 Calibri, without quotation marks, aligned to the left by the paragraph indentation of the text (1.25 cm).

4. Interpolations will be identified by means of square brackets [] and omissions will be indicated by ellipses within the brackets [...].

5. The number referring to the note must be placed after the punctuation mark.

6. References will be indicated by the Latin expressions above, below, in italics and in full.

Epigraphs

The epigraphs, in italics and in 10 Calibri, must include the name of the author.

Grades

The notes must be in 10 Calibri and will appear at the end of the text, with the numbering followed. If they exceed 3 lines, citations within the notes must be highlighted in 9 Calibri.

Bibliographic references

Bibliographic references will always be made in the body of the text.

Examples:

A single author: (Lourenço 1987: 25).

Two authors: (Deleuze/Guattari 1980).

Three or more authors: (Buescu *et alii* 2001).

Indirect quote: (*apud* Mitchell 1994: 273).

Work repeatedly cited: (*idem*: 10), or (*ibidem*) if the same work is cited on the same page.

Bibliography

1. The complete list, in alphabetical order of authors' surnames, of the works referred to in the text will be included at the end, in 10 Calibri, under the title "Bibliography".

2. From the second entry onwards by the same author, two hyphens must be used in place of the name and, if the work is from the same year, the letters a, b, etc. must be added to the date.

3. The publisher and edition consulted must be indicated. When relevant, the date of the first edition must be indicated at the end of the reference, in square brackets, as should any other additional information. In the case of translations, the name of the translator will be mentioned.

Examples:

Books

Helder, Herberto (2009), *Ofício Cantante. Poesia completa*, Lisboa, Assírio & Alvim.

Lourenço, Eduardo (1987), *Tempo e Poesia*, Lisboa, Relógio d'Água [1974].

Whitman, Walt (1992), *Canto de Mim Mesmo*, edição bilingue, tradução de José Agostinho Baptista, Lisboa, Assírio & Alvim.

Books with two authors

Deleuze, Gilles / Félix Guattari (1980), *Mille plateaux - Capitalisme et schizophrénie 2*, Paris, Les Editions de Minuit.

Books with three or more authors

Buescu, Helena / João Ferreira Duarte / Manuel Gusmão (orgs.) (2001), *Floresta Encantada. Novos caminhos de literatura comparada*, Lisboa, Dom Quixote.

Several books by the same author

Derrida, Jacques (1998), *Demeure. Maurice Blanchot*, Paris, Galilée.

-- (2004) *Morada. Maurice Blanchot*, tradução de Silvina Rodrigues Lopes, Lisboa, Vendaval.

Chapter in a collective book

Bhabha, Homi K. (2007), “Ética e estética do globalismo: uma perspectiva pós-colonial”, in *A Urgência da Teoria*, Lisboa, Tinta da China: 21-44.

Articles in magazines

Martins, Fernando Cabral (2010), “Sobre o primeiro Mário Cesariny”, *Relâmpago*, nº 26, Fundação Luís Miguel Nava: 99-109.

Quignard, Pascal (2003), “Intimum”, *Sigila*, nº 12, Gris-France: 9-13.

Webographic references

Webographic references will be written in a similar way to bibliographic references, adding at the end the electronic address between the less than and greater than signs < >, followed by the date of last access in parentheses ().

Examples:

Web page

O’Reilly, Tim (2005), “What is Web 2.0”, <<http://oreilly.com/web2/archive/what-is-web-20.html>> (last accessed on 22/06/2012).

Article in electronic magazine:

Hasse, Fee-Alexander (2011), “Your Story is Told, Your Issue is Handled: The Myth of Social Activity Corporate Storytelling in English-Speaking Business Communication in the Age of Technically Mediated Orality”, *Prisma*, n.º 16, <<http://revistas.ua.pt/index.php/prisma.com/article/view/1315>> (last accessed on 22/06/2012).