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## CALL FOR PAPERS. Words Into Pictures Pictures: E. E. Cummings' Art Across Borders

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## CALL FOR PAPERS

### Words Into Pictures

E. E. Cummings' Art Across Borders

Jiří Flajšar and Zénó Vernyik eds.

In his 1996 collection of essays on the American poet and artist E. E. Cummings, entitled *(Re)valuing Cummings: Further Essays on the Poet, 1962-1993*, Norman Friedman refers the reader to the introduction of Guy Rotella's *E. E. Cummings: A Reference Guide* (1979). He argues that certain areas of work are still left unexplored by Cummings criticism. Rotella's "useful list of things remaining to be done" (Friedman 1996, 101) in Friedman's reading includes the following: "a selective edition of the best poems, a complete collection of letters, a concordance, a study of Cummings' use of irony and ambivalence, of his personal sign system, of his treatment of death, his use of the city, his alleged solipsism, and his use of nature" (Ibid). In the years that have passed since Rotella's 1979 statement of gaps in Cummings criticism, some – indeed very important – work has emerged. An inconclusive, introductory list might contain Martin Heusser's analysis of some of the cardinal signs in Cummings' sign system, as well as his tackling with the issue of death, both in his *I Am My Writing: The Poetry of E. E. Cummings* (1997); Teresa González Mínguez's essay on his city, and Taimi Olsen's book that dealt with the architectural in his works; and some essays by Michael Webster, Milton A. Cohen and other contributors to *Spring: The Journal of the E. E. Cummings Society* on his irony, solipsism and his use of nature.

However important these works might be, as steps toward the analysis of these aspects, further work in these fields remains to be done. The aim of this volume, to be published by Cambridge Scholars Press, is thus to collect new essays that explore the mentioned topics, as well as other approaches that may be equally intriguing and important.

Although it is, indeed, our aim to encourage multidisciplinary and a healthy sense of eclecticism in approach, it nevertheless seems important to introduce a certain guiding principle in organizing the upcoming volume. All essays should fall under the general label "crossing borders." Therefore, proposed areas include, but are not limited to:

- *adaptation* (crossing the borders of genres and media: Cummings and film, e.g. George Lucas' 1967 short "anyone lived in a pretty how town"; setting Cummings to music, e.g. the work of Björk, Peter Dinklage, Eric Whitacre, Marshall Bialosky, Steve Heitzeg, Vincent Persichetti, Jere Hutcheson, and others),
- *translation and reception* (Cummings' reception and influence in non-English speaking countries, e.g. Cummings and the 1956 Revolution in Hungary, Cummings and the poetry of Dezső Tandori; the translatability of Cummings),

- crossing the boundaries of *sacred and profane*,
- Cummings' use of *intermediality*,
- problematizing *the self and the other*,
- recharting the boundaries of *the body*,
- Cummings *across movements* of his and our time (Bauhaus, Post-Modernism, Absurd),
- redrawing the borders between public and personal,
- recharting *space*.

Please submit the title and a 350-word abstract of the proposed paper, and a CV by September 30, 2006 to Zénó Vernyik. Digital submissions through e-mail in OpenDocument (.odt), Rich Text (.rtf) or Microsoft Word (.doc) format are preferred, however, traditional mail submissions are also accepted. In the latter case, please enclose the files on a CD with the hard copy of the text. Please do not send floppies. The minimum length for final essays is 2000 words, while the maximum is 10,000 words. Further details about the required style are sent to authors of accepted proposals.

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