

## Call for papers for Volume 26 (2022)

The editors of *EJES* are issuing calls for papers for the three issues of the journal to be published in 2022. Potential contributors are reminded that *EJES* operates a two-stage review process. The first is based on the submission of detailed proposals (up to 1,000 words) and results in invitations to submit full essays from which a final selection is then made. **The deadline for essay proposals for this volume is 30 November 2020, with delivery of completed essays in the spring of 2021 and publication in Volume 26 (2022).**

### Procedure

*EJES* operates a two-stage review process.

1. Contributors are invited to submit proposals for essays on the topic in question by 30 November 2020.
2. Following review of the proposals by the editorial board panel, informed by external specialists as appropriate, the guest editors will invite the authors of short-listed proposals to submit full-length essays for review with a spring 2021 deadline.
3. The full-length essays undergo another round of review, and a final selection as well as suggestions for revisions are made. Selected essays are then revised and resubmitted to the guest editors in late 2021 for publication in 2022.

*EJES* employs Chicago Style ([T&F Chicago AD](#)) and British English conventions for spelling.

### Going Viral: Chronotopes of Disaster in Film and Visual Media

*Guest editors:* Sotirios Bampatzimopoulos (Ankara University) and Geli Mademli (University of Amsterdam)

In her seminal text *Illness as Metaphor* (1978), Susan Sontag approaches the discourses around contagious diseases as systems of power and control over civil disobedience and difference. The text poignantly foreshadows the “treatment” of the HIV outbreak by Western public health providers and in the cultural imagination alike. The recent outbreak of the coronavirus around the world prompts us to revisit Sontag’s suggestion in the context of the expanding global crisis. In globalized media, a universally perceptible iconography of catastrophe and annihilation is constantly (re)produced. However, narratives of contamination and epidemics in film and television have been flourishing in the past two decades. It is in these times that we consider it essential to examine these narratives, as they offer a vital space to reflect on the (post-)human, on conflicting modes of physical and virtual interaction, the permeability of all physical borders, the normalization of bodily vulnerability, the legitimization of authoritarian politics in states of emergency, and the biopolitical use of science and technology.

Surprisingly, there has been very little research in English Studies on the audiovisual experience of the “virus” as a laboratory for our perception of disorder. Implementing mechanisms of empathy, testing the pandemic effect of synaesthesia, and constantly challenging the way we make meaning through our

encounter with crisis landscape, cinema, TV series, virtual reality films or even video art and net.art construct what Luciana Parisi defines as an architecture of infection: “an experiential mutation between the abstract and the concrete.” At the same time, the multiplicity of these audiovisual narratives and our overexposure to them create a chaotic, nondirectional effect where meaning is contaminated and the medium becomes a “pharmakon” (Derrida): a poison that contains the cure, a critical tool for dissecting *virus as a language* (to reverse William Burroughs’s famous quote). Understanding virus as a complex system and addressing the need to explore its mechanisms in the language of visual media, we invite contributors from across Europe to submit papers related to the representation of virus in contemporary cinema and visual media in all its possible facets. Research can touch upon, yet is not limited to, one of the following topics:

- Experiencing the post-human / Designing the post-social
- Gamification of disaster
- Overexposure to crisis (in Europe and beyond)
- Disease and Public Space: sharing an environment of emergency
- Trauma and victimhood
- Gendered “troubles”
- Contagiousness of representation
- Viral hypes
- Damage and error as an emotion (or affect)

Detailed proposals (up to 1,000 words) for full essays (7,500 words), as well as a short biography (max. 100 words) should be sent to the editors by 30 November 2020: Sotirios Bampatzimopoulos ([sotirios@ankara.edu.tr](mailto:sotirios@ankara.edu.tr)) and Geli Mademli ([geli.mademli@gmail.com](mailto:geli.mademli@gmail.com)).