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**CALL FOR PAPERS
CONFERENCE:
New Experiments in Contemporary Literature
2- 4 March 2017**

Fortuitously even after the decline of the metanarrative, a new crop of micronarratives have appeared in the years since the publication of *The Postmodern Condition* (Jean Francois Lyotard 1979) that have allayed fears that knowledge will only exist to be bought and sold. The award of the Nobel Prize for literature to the musical icon Bob Dylan has given a new cultural currency to the field. For some time now literary critics have commented on the vigour of art forms that have perforated sacrosanct disciplinary boundaries with writing now appearing in formats like installations, architecture (Holocaust Memorial Vienna), spoken dance forms and of course music and film.

This porosity of borders implies a detachment from disciplines, the non specificity of cultural fields, and a general “disbelonging” which has often led to a quizzical reception by the reader and spectator of these new cultural products. In *The Emancipated Spectator*, Jacques Ranciere (2010) has commented that the trend is to connect the known with the unknown and artists who use mediums alien to those in which they have been trained also position themselves as spectators in a new context. Erstwhile gurus and established dogma are thus dislodged from their strongholds and this leads to a micronarrative of non specific knowledge. (Florencia Garramuño). The subject as well as the place of enunciation is displaced and an expanded community that transcends essentialized collectivities is created.

In literature this hospitality to other art forms like photographs, blogs, newspaper articles has led to the text becoming a chain of associations. Prose and poetry have converged and the novel form has turned unstructured and inchoate. “Literariness” is now a quality to be sought and is not predefined. Collaborative texts are being devised between writers and photographers, film makers, sculptors and more. This heterogeneity of contributors to literature is also a bid to align the field with contemporary experience and stave off notions of independence and autonomy from the surrounding world.

Proposals are invited to discuss the instability and mutations of so called “literariness” in literature and the ways that it has reneged from being a closed space to an open ended evolving form. Writers have always innovated with styles within literature but we also look forward to paper presentations on the imbrications of the novel and poetry with other art forms such as painting, photography, music, sculpture and architecture as well as with multimedia and social networks such as blogs and twitter handles. Is making literature more “relevant” a confirmation of Lyotard’s dire prognosis? Do new and unsuspected art forms enrich not just the way in which something is said but also the message? To discuss these and related we invite abstracts of 200-300 words by the 30th of January 2017.