CFP for *Textures*

Phantoms in Rites, Myths, and Discourse

The academic journal, *Textures*, plans to publish a special issue in hauntology. This project aims at collecting articles in literature and/or history that reflect the multicultural and multilingual approach of the Foreign Literatures and Civilisations (LCE) Research Laboratory at Lumière Lyon 2 University.

https://publications-prairial.fr/textures/

A survey published in 2009 by the Pew Research Centre claims that 18% of Americans are sure that they have already seen a ghost once and that 51% of them truly believe that ghosts exist[1]. Hence, at a time when the United States were entering a new technological age, pushing cognitive and medical frontiers in the race towards augmented humanity, more than half of Americans disregarded the scientific discourse which states that the dead do not exist alongside the living. Even the most sceptical of us, fed by positivist ideas, rarely tempt the devil, and disturb the dead. As Lady du Deffand would wittily say: "Do I believe in ghosts? No, but I'm afraid of them[2]".

Ambivalent figures as they remain in a spatial and temporal in-between which questions the frontier of what is real and what is not, ghosts represent an irreconcilable meeting between a presence and an absence, which enables them to only exist as an experience occurring in people's minds, in fiction, and in mythology while having political, literary, religious, and/or psychic consequences. Often cursed (i.e. the crew on phantom ships are condemned to roam the seas *ad vitam aeternam*[3]), sometimes revered as ancestors, and sometimes vengeful spirits, ghosts always have something to mend or transmit to the world they have left behind, and where they do not intend to be forgotten. What is at stake is not so much the (im)possibility that they exist than the way they choose to appear. Invisible and inaudible, how do ghosts (literally and figuratively) appear from a spatial and temporal beyond via a voice, a discourse, a picture, and/or one's imagination?

Only those who are gone can be ghosts, but if ghosts can be people, they can also be that of an idea, a text, or a discourse. They represent a surviving state in front of death, disappearance,

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[2] Jean Bazin, « Les fantômes de Mme du Deffand : Exercices sur la croyance », *in* J. Bazin, *Des clous dans La Joconde. L'anthropologie autrement*, Toulouse, Anacharsis, 2008 [1991], p. 381-406.

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and oblivion. A ghost can be a spectre, a soul, a spirit[4], or even a fantasy[5]. Are they natural or supernatural? Do they symbolise the human condition or are they a human invention? Were they born out of fear or out of need? The fascination ghosts have triggered in every society can be felt in these unanswerable questions, which are however repeatedly solved by sciences, philosophy, art, and religion.

Ghosts are, by definition, out of time, and yet it seems that they have been overexploited in the past few years. Several bingeable TV series, such as *The Hunting of Hill House*[6] and *The Leftovers*[7], have recently reinvented this character. Ghost films like *La Llorona*[8] and *The Others*[9] are well-known, but even cartoons like *Coco*[10] or *Soul*[11] borrow its figure. Ghosts are one of the greatest heroes of contemporary literature, as in *Beloved* (1987) by Toni Morrison. Ghosts seem to have an infinite power of metaphors. Derrida's hauntology has especially opened a whole new field for spectral studies. Hence, in contemporary literary theory, ghosts work as vivid metaphors to express intertextual and/or metatextual readings[12]. The spectral metaphor is also called for to talk about translations and history[13].

In this special issue, we invite scholars to write articles reflecting various disciplines belonging to human sciences and various geographical and cultural areas to study the figure of the ghost under its variegated forms, appearances, and representations (whether they are anthropological, artistic, political, linguistic, or else), from ghosts that we ourselves fashion to ghosts who fashion who we are. Indeed, ghosts take shape in the realm of fiction and in people's minds while shaping and strengthening beliefs, as well as social, political, and artistic practices.

Proposals will reflect ghost practices performed from the mid-18th century – which roughly corresponds to the advent of the Gothic novel in the West, from Horace Walpole to Mary Shelley – until today. Although the temporal frontiers that were chosen reflect a timeframe based on a Western reading of social, political, and literary history, this special issue, by welcoming non-European viewpoints, also aims at decentring and deconstructing, enriching,

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[4] Jorge Luis Borges, *Historia de la eternidad*, Buenos Aires, Viau y zona, 1936.

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and contrasting a Western conception of ghosting that is deeply linked to the way Westerners conceive humans' relationship with death.

Possible Research Themes:

Living with the Dead

Ghosts are members of our societies, living next to the living in a shared space[14]. Because they are physically unsubstantial, ghosts inhabit a place or a receptacle. They haunt houses, some are crossroads' spirits like Papa Legba[15], and some mischievous spirits possess innocent souls. More generally, loved ones and lost ones still haunt our dreams and our minds. Ghosts are thus part of rituals and beliefs that are specific to each society, whether they appeared in the past or nowadays. Widely studied under the angle of anthropology (especially structuralist anthropology[16]) and of works on animism[17], ghosts appear to be central – if not founding – elements of social constructions (and their cohesion). Reawakened by esoterism, they question our relationship with the present, the environment, the past, and the unexplainable.

Cohabitation seems to be the heart of the matter when the following question is raised: where are ghosts situated in our heads and in our societies? The very act of "haunting", stemming from an Old Norse word "heimta", originally meant "to often go somewhere", before it took its current meaning in the 18th century, probably due to the influence of the English word "haunt" following the European crave for famous gothic novels. A haunted place is first and foremost a visited place, and its visitors come from everywhere and enter via different doors. Ghosts hide in reflections and mirrors. Spirits are liberated by a witch board. The living dead emerge from the ground. Spectres float above the living, and phantoms come back as though they never left in the first place. A place can be a ghost place itself when it is abandoned. Ghost towns, such as Hashima in Japan, Bodie in California, *salitreras* in northern Chile, Winnipeg in Canada, testify to an extractivist past and to economic recessions. Ghost metro stations in Paris, Madrid, Berlin, etc. also have their own aesthetics. A source of worry and dread, these places, left behind by the living, become the habitat of erring beings and favourite places for urban exploration.

World religions have almost always had the task of providing an answer to what happens after death, beyond life. *In fine*, after the fear of death, nothing is greater than the fear of what comes after death. This obsession to find a solution to the human condition crystallised in the

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[14] Edgar Morin, *L'Homme et la Mort*, Paris, Seuil, 1976.

[15] Voodoo spirit from the ancient kingdom of Dahomey (today Benin).

[16] Claude Lévi-Strauss, *La pensée sauvage*, Paris, Seuil, 2003 [1962].

[17] Philippe Descola, *Par-delà nature et culture*, Gallimard, Paris, 2005.

figure of the ghost (whatever the shape it shifts into, from its trace to its resurrection). An ontological questioning and a principle of social organisation, ghosts also taunt their representativity in painting[18], the cinema[19], literature[20], and even in music[21]. Indeed, how can we represent what is unrepresentable? How can we represent what haunts when it exists no more? How do some genres like ghost stories develop and how do they deal with this element? How can some spaces, like cemeteries, be presented both as sacred spaces connecting the living with the dead and as spaces where people can fancy a ghostly presence?

Fighting or Calling the Ghosts from the Past

In a positive axiology, societies produce their own ghosts via the re-appropriation of major figures, major characters, as well as elements stemming from founding myths and national narratives[22]. They also produce them in a negative axiology. Ghosts as spectral entities are then what is feared, what roams like a threat. The recycling, creation, or calling of a ghost then becomes a political strategy which fashions discourses and the collective imagination, gathering people around one figure, or against it. Ghosts are then bound to their spectral forms which haunt memories, dangerously roaming above people, for real or in their fantasy[23].

In front of a marketing overexploitation, ghosts can also be perceived as what is missing, what is lacking in a society, as though they had disappeared without a trace. They also bear the marks of social conflicts. We cannot but think of war casualties, and of all those who disappear in camps, in dictatorial regimes, or during conflicts caused by the cartels or the mobs, affecting families and societies alike. Investigating cold cases, like shedding light on colonised people who have been rendered invisible in their own countries, rewrites past narratives that have been left incomplete. This retelling brings erased figures back in historical narratives, while highlighting how history is written in the first place. These figures reappear like spooks. Themselves wanted, they are an annoying presence as they bear witness to what is often unsayable and impossible to admit[24]. The presence of spooks, or the paradoxical existence of ghosts, become a symptom of a society and of its power.

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[18] i.e. Japanese painting, such as the works by Fuyuko Matsu or Tsukioka Yoshitoshi.

[19] i.e. *Atlantique*, Mati Diop, France, 2019, 1h45min.

[20] Amidst the numerous ghosts appearing in literature, from Greek tragedies to Shakespeare's to Murakami's work, we can take the examples of *Pedro Páramo* (1955) by Juan Rulfo, or, more recently, the autobiographical novel by Piedad Bonnett, *Lo que no tiene nombre* (2013) on an impossible and unnameable grief. This phenomenon has so often appeared in fiction since the 18th century that it even became a literary genre, ghost stories, which is a subgenre of fantastic literature.

[21] i.e. *Symphony no.5 'Hydriotaphia'* (1973) by William Alwyn, inspired by a text written by Sir Thomas Browne.

[22] Anne-Marie Thiesse, *La création des identités nationales*, Paris, Seuil, 1999.

[23] Jacques Derrida, *Spectres de Marx*, Paris, Galilée, 1993.

[24] Levi Primo, *Si c'est un homme*, Paris, Julliard, 1987.

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Ghosts thus seem to be part and parcel of a given society, haunting people's speech patterns, in a cultural and historical manner. They are what we cling to, what is feared, for real or in fantasy. What should we do then of ghosts from the past? How do they appear in our speech and in space? How are they talked about and how are they called upon? How much space do they take in the present time and in modern times? What do they say of our contemporary world? The presence of these ghosts, moreover, implies that several temporal phases are juxtaposed one upon the other, from the mythical era to the present, crystallising in our imagination and our memories. Their sparse presence can also resurface during events or commemorations, in specific places, during demonstrations, such as those marches honouring "the disappeared" in Latino-American dictatorships, when their photos – when they exist – are shown to the public, like remnants of who they used to be[25]. A specific time and place then seem to mark their disappearance, inscribing their presence in a straightforward or indirect way via a representation or an allusion. Monuments for example stamp this absence while making it visible. Sometimes, this absence is marked in a paradoxical way, as in *2146 Stones – Monument against Racism* (1993), which is composed of cobblestones where the names of the German Jewish cemeteries existing in 1939 are engraved on the hidden side of the stones[26].

Voices and Images from Beyond

Ghosts rarely speak like us, and yet they communicate with us. Hence, speaking with the dead has become an obsession for some scientists and artists, whether they are sceptical or believers. Parapsychology has been examining traces of verbal and non-verbal messages in the nooks and crannies of our unconscious, our sleep, and our hallucinations. In a perspective that is far less mysterious but way more fascinating, the languages that we speak and the images that surround us can be regarded as messages left by those who are now gone. A speaker usually regards the language they speak and understand as the unique and stable state of this language. Yet, the state of a language is never more than a phase in its history as a language varies in time and space. When do we consider that a language is dead and that a new one is born? Thinking a language diachronically invites us to observe it alongside its phantoms from the past, with its lost forms, and its forgotten borrowings. A language dies and is born again *ad infinitum*. When did the Latin language become ancient? When did the word "weekend" become a French word, and not a mere borrowing from the English language? Every language carries with them the traces of their history. In discourse analysis, the enunciative act is defined as the product of a polyphony, multiplying points of views[27]. In a

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[25] i.e. la Marcha del Silencio in Uruguay.

[26] Jochen Gerz, *2146 pierres*, *Monument contre le racisme*, 1993, studied in ZEVI Adachiara, *Monuments par défaut. Architecture et mémoire depuis la Shoah*, Éditions de la revue Conférence, 2018.

[27] Mikhaïl Bakhtin, *Problèmes de la poétique de Dostoïevski*, Paris, Seuil, 1970 [1929] for the first use of the term "polyphony" by Bakhtin, then Oswald Ducrot, *Le Dire et le Dit*, 1980 for the recycling of a Bakhtinian concept in the field of enunciative linguistics.

text, intertextual echoes make us hear and read texts and voices which exist behind a text[28]. In a translation, the absent text, present between the lines of the present text, behaves like a spectre[29], just like any translator is a ghost themselves, a kind of ghost writer, rendered invisible and yet never transparent[30]. How and why should we find the traces of our languages and of our (past) discourses back?

Observing and taking photos of ghosts have also been a popular challenge for ghost hunters for more than a century now. The work of Simon Marsden is especially well-known for its photos of haunted places[31]. However, isn't taking pictures already, by essence, putting an end to a fleeting moment of time? Roland Barthes wrote that "photography has something to do with the power of resurrecting[32]". Conversely, the birth of photography or the intrusion of cameras in societies where the latter is not often practiced also triggers fear, that of losing one's mind in the stolen picture.

The following questions can be tackled (although the list is non-exhaustive):

- Anthropology, sociology, theology, history of thought and representations:
  - Revival of beliefs and modernity
  - Connections – and coexistence - between the living and the dead in the construction of societies
  - Folklores, legacy, and popular culture
  - The spirit or ghost as a figure that tells the truth at times when nothing makes sense
  - Questioning the frontiers of the real, rationality, and sanity in an intercultural approach
  - Spectrality and phenomenology
- Literature, art history, iconography, and visual arts:
  - Ghost stories and ghosts in literature

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[28] Tiphaine Samoyault, *L'intertextualité. Mémoire de littérature*, Paris, Nathan Université, 2001.

[29] Javier Marías, *Literatura y fantasma*, Madrid, Alfaragua, 1993.

[30] Lawrence Venuti, *The Translator's invisibility*, New York, Routledge, 1995.

[31] Simon Marsden, *The Haunted Realm: Ghosts, Witches and Other Strange Tales,* Little, Brown and Company, 1986

[32] Roland Barthes, *La chambre claire*, Paris, Gallimard, 1980, p. 167.

- Ghosts on screen (in movies and documentaries)
- Representations of ghosts and spectres in paintings
- Photos and ghosts

- History, political sciences, and memory studies:
  - Creating ghosts as a discursive strategy to narrate a nation
  - The character of the ghost citizen
  - Memory as a structuring element or the bearer of divisions
  - Creating overwhelming threats for political purposes
  - The disappeared as both presence and absence, as affective and political substitutes

- Language studies, discourse analysis, textual linguistics, and translation studies:
  - Intertextuality and textual memory
  - In/visible translators
  - Translated texts, between present and absent texts
  - Voices, narrators, and viewpoints in the narrative
  - Traces and clues of past discourses in today's language

We invite you to send an abstract in French, English, or Spanish, along with a short biography by **September 1, 2024** to Marine Berthiot (mcberthiot.recherche@proton.me), Valentine Piéplu (valentine.pieplu@sorbonne-nouvelle.fr), and Marie Schaeverbeke (marie.schaeverbeke@univ-lyon2.fr).

The articles will be published in the peer-reviewed journal, *Textures* (the academic journal of the LCE research laboratory at Lumière Lyon 2 University). The deadline to submit your full article is **January 15, 2025.** Writers' guidelines are accessible on the website: https://publications-prairial.fr/textures/index.php?id=327

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Living with the Dead

Ghosts are members of our societies, living next to the living in a shared space[46]. Because they are physically unsubstantial, ghosts inhabit a place or a receptacle. They haunt houses, some are crossroads' spirits like Papa Legba[47], and some mischievous spirits possess innocent souls. More generally, loved ones and lost ones still haunt our dreams and our minds. Ghosts are thus part of rituals and beliefs that are specific to each society, whether they appeared in the past or nowadays. Widely studied under the angle of anthropology (especially structuralist anthropology[48]) and of works on animism[49], ghosts appear to be central – if not founding – elements of social constructions (and their cohesion). Reawakened by esoterism, they question our relationship with the present, the environment, the past, and the unexplainable.

Cohabitation seems to be the heart of the matter when the following question is raised: where are ghosts situated in our heads and in our societies? The very act of "haunting", stemming from an Old Norse word "heimta", originally meant "to often go somewhere", before it took its current meaning in the 18th century, probably due to the influence of the English word "haunt" following the European crave for famous gothic novels. A haunted place is first and foremost a visited place, and its visitors come from everywhere and enter via different doors. Ghosts hide in reflections and mirrors. Spirits are liberated by a witch board. The living dead emerge from the ground. Spectres float above the living, and phantoms come back as though they never left in the first place. A place can be a ghost place itself when it is abandoned. Ghost towns, such as Hashima in Japan, Bodie in California, *salitreras* in northern Chile, Winnipeg in Canada, testify to an extractivist past and to economic recessions. Ghost metro stations in Paris, Madrid, Berlin, etc. also have their own aesthetics. A source of worry and dread, these places, left behind by the living, become the habitat of erring beings and favourite places for urban exploration.

World religions have almost always had the task of providing an answer to what happens after death, beyond life. *In fine*, after the fear of death, nothing is greater than the fear of what comes after death. This obsession to find a solution to the human condition crystallised in the figure of the ghost (whatever the shape it shifts into, from its trace to its resurrection). An ontological questioning and a principle of social organisation, ghosts also taunt their representativity in painting[50], the cinema[51], literature[52], and even in music[53]. Indeed, how can

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[46] Edgar Morin, *L'Homme et la Mort*, Paris, Seuil, 1976.

[47] Voodoo spirit from the ancient kingdom of Dahomey (today Benin).

[48] Claude Lévi-Strauss, *La pensée sauvage*, Paris, Seuil, 2003 [1962].

[49] Philippe Descola, *Par-delà nature et culture*, Gallimard, Paris, 2005.

[50] i.e. Japanese painting, such as the works by Fuyuko Matsu or Tsukioka Yoshitoshi.

we represent what is unrepresentable? How can we represent what haunts when it exists no more? How do some genres like ghost stories develop and how do they deal with this element? How can some spaces, like cemeteries, be presented both as sacred spaces connecting the living with the dead and as spaces where people can fancy a ghostly presence?

Fighting or Calling the Ghosts from the Past

In a positive axiology, societies produce their own ghosts via the re-appropriation of major figures, major characters, as well as elements stemming from founding myths and national narratives[54]. They also produce them in a negative axiology. Ghosts as spectral entities are then what is feared, what roams like a threat. The recycling, creation, or calling of a ghost then becomes a political strategy which fashions discourses and the collective imagination, gathering people around one figure, or against it. Ghosts are then bound to their spectral forms which haunt memories, dangerously roaming above people, for real or in their fantasy[55].

In front of a marketing overexploitation, ghosts can also be perceived as what is missing, what is lacking in a society, as though they had disappeared without a trace. They also bear the marks of social conflicts. We cannot but think of war casualties, and of all those who disappear in camps, in dictatorial regimes, or during conflicts caused by the cartels or the mobs, affecting families and societies alike. Investigating cold cases, like shedding light on colonised people who have been rendered invisible in their own countries, rewrites past narratives that have been left incomplete. This retelling brings erased figures back in historical narratives, while highlighting how history is written in the first place. These figures reappear like spooks. Themselves wanted, they are an annoying presence as they bear witness to what is often unsayable and impossible to admit[56]. The presence of spooks, or the paradoxical existence of ghosts, become a symptom of a society and of its power.

Ghosts thus seem to be part and parcel of a given society, haunting people's speech patterns in a cultural and historical manner. They are what we cling to, what is feared, for real or in

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[51] i.e. *Atlantique*, Mati Diop, France, 2019, 1h45min.

[52] Amidst the numerous ghosts appearing in literature, from Greek tragedies to Shakespeare's to Murakami's work, we can take the examples of *Pedro Páramo* (1955) by Juan Rulfo, or, more recently, the autobiographical novel by Piedad Bonnett, *Lo que no tiene nombre* (2013) on an impossible and unnameable grief. This phenomenon has so often appeared in fiction since the 18th century that it even became a literary genre, ghost stories, which is a subgenre of fantastic literature.

[53] i.e. *Symphony no.5 'Hydriotaphia'* (1973) by William Alwyn, inspired by a text written by Sir Thomas Browne.

[54] Anne-Marie Thiesse, *La création des identités nationales*, Paris, Seuil, 1999.

[55] Jacques Derrida, *Spectres de Marx*, Paris, Galilée, 1993.

[56] Levi Primo, *Si c'est un homme*, Paris, Julliard, 1987.

fantasy. What should we do then of ghosts from the past? How do they appear in our speech and in space? How are they talked about and how are they called upon? How much space do they take in the present time and in modern times? What do they say of our contemporary world? The presence of these ghosts, moreover, implies that several temporal phases are juxtaposed one upon the other, from the mythical era to the present, crystallising in our imagination and our memories. Their sparse presence can also resurface during events or commemorations, in specific places, during demonstrations, such as those marches honouring "the disappeared" in Latino-American dictatorships, when their photos – when they exist – are shown to the public, like remnants of who they used to be[57]. A specific time and place then seem to mark their disappearance, inscribing their presence in a straightforward or indirect way via a representation or an allusion. Monuments for example stamp this absence while making it visible. Sometimes, this absence is marked in a paradoxical way, as in *2146 Stones – Monument against Racism* (1993), which is composed of cobblestones where the names of the German Jewish cemeteries existing in 1939 are engraved on the hidden side of the stones[58].

Voices and Images from Beyond

Ghosts rarely speak like us, and yet they communicate with us. Hence, speaking with the dead has become an obsession for some scientists and artists, whether they are sceptical or believers. Parapsychology has been examining traces of verbal and non-verbal messages in the nooks and crannies of our unconscious, our sleep, and our hallucinations. In a perspective that is far less mysterious but way more fascinating, the languages that we speak and the images that surround us can be regarded as messages left by those who are now gone. A speaker usually regards the language they speak and understand as the unique and stable state of this language. Yet, the state of a language is never more than a phase in its history as a language varies in time and space. When do we consider that a language is dead and that a new one is born? Thinking a language diachronically invites us to observe it alongside its phantoms from the past, with its lost forms, and its forgotten borrowings. A language dies and is born again *ad infinitum*. When did the Latin language become ancient? When did the word "weekend" become a French word, and not a mere borrowing from the English language? Every language carries with them the traces of their history. In discourse analysis, the enunciative act is defined as the product of a polyphony, multiplying points of views[59]. In a text, intertextual echoes make us hear and read texts and voices which exist behind a text[60]. In a translation, the absent text, present between the lines of the present text, behaves like a

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[57] i.e. la Marcha del Silencio in Uruguay.

[58] Jochen Gerz, *2146 pierres*, *Monument contre le racisme*, 1993, studied in ZEVI Adachiara, *Monuments par défaut. Architecture et mémoire depuis la Shoah*, Éditions de la revue Conférence, 2018.

[59] Mikhaïl Bakhtin, *Problèmes de la poétique de Dostoïevski*, Paris, Seuil, 1970 [1929] for the first use of the term "polyphony" by Bakhtin, then Oswald Ducrot, *Le Dire et le Dit*, 1980 for the recycling of a Bakhtinian concept in the field of enunciative linguistics.

[60] Tiphaine Samoyault, *L'intertextualité. Mémoire de littérature*, Paris, Nathan Université, 2001.

spectre[61], just like any translator is a ghost themselves, a kind of ghost writer, rendered invisible and yet never transparent[62]. How and why should we find the traces of our languages and of our (past) discourses back?

Observing and taking photos of ghosts have also been a popular challenge for ghost hunters for more than a century now. The work of Simon Marsden is especially well-known for its photos of haunted places[63]. However, isn't taking pictures already, by essence, putting an end to a fleeting moment of time? Roland Barthes wrote that "photography has something to do with the power of resurrecting[64]". Conversely, the birth of photography or the intrusion of cameras in societies where the latter is not often practiced also triggers fear, that of losing one's mind in the stolen picture.

The following questions can be tackled (although the list is non-exhaustive):

- Anthropology, sociology, theology, history of thought and representations:
  - Revival of beliefs and modernity
  - Connections – and coexistence - between the living and the dead in the construction of societies
  - Folklores, legacy, and popular culture
  - The spirit or ghost as a figure that tells the truth at times when nothing makes sense
  - Questioning the frontiers of the real, rationality, and sanity in an intercultural approach
  - Spectrality and phenomenology
- Literature, art history, iconography, and visual arts:
  - Ghost stories and ghosts in literature
  - Ghosts on screen (in movies and documentaries)
  - Representations of ghosts and spectres in paintings

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[61] Javier Marías, *Literatura y fantasma*, Madrid, Alfaragua, 1993.

[62] Lawrence Venuti, *The Translator's invisibility*, New York, Routledge, 1995.

[63] Simon Marsden, *The Haunted Realm: Ghosts, Witches and Other Strange Tales,* Little, Brown and Company, 1986

[64] Roland Barthes, *La chambre claire*, Paris, Gallimard, 1980, p. 167.

- Photos and ghosts
- History, political sciences, and memory studies:
  - Creating ghosts as a discursive strategy to narrate a nation
  - The character of the ghost citizen
  - Memory as a structuring element or the bearer of divisions
  - Creating overwhelming threats for political purposes
  - The disappeared as both presence and absence, as affective and political substitutes
- Language studies, discourse analysis, textual linguistics, and translation studies:
  - Intertextuality and textual memory
  - In/visible translators
  - Translated texts, between present and absent texts
  - Voices, narrators, and viewpoints in the narrative
  - Traces and clues of past discourses in today's language

We invite you to send a 300-500 word abstract along with a short biography by **September 1, 2024**. The languages of the conference are French, English, and Spanish. Please send your abstract and mini-bio to Marine Berthiot (mcberthiot.recherche@proton.me), Valentine Piéplu (valentine.pieplu@sorbonne-nouvelle.fr), and Marie Schaeverbeke (marie.schaeverbeke@univ-lyon2.fr).

You will be notified by **mid-October 2024** on whether your proposal has been accepted.

The conference will be organised **from February 13 to February 14, 2025.** The papers presented will then be published in the peer-reviewed journal *Textures* (the academic journal of the LCE research laboratory at Lumière Lyon 2 University). Papers should not be longer than 25 minutes.

The deadline to submit the full articles for *Textures* is **January 15, 2025.** Writers' guidelines are accessible on the website: https://publications-prairial.fr/textures/index.php?id=327

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