

Fear, Risk and Safety: Post-Millennial Cultures of Fear in Literature

Collection Editors: Mustafa Kirca and Adelheid Rundholz

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Description:

In an essay on Karl Kraus, Walter Benjamin wrote in 1931 about the press being an instrument of power, which acquires its value through the character of the power that it serves. The proliferation of (social) media and available venues to circulate information in our times has created partisan cultures in which each side creates a narrative in which the other side, overtly or covertly, is dismissed, belittled, discredited, or demonized. Examples of such discursive polarizations include 9/11, Trumpism (MAGA), climate change, and the COVID-19 pandemic.

The divided, inimical discursive environment invites a focus on risk, safety, and fear. It is a common human behavior to try to avoid risks to stay safe. When discourses underscore how making the wrong (political, social, or environmental) choice will increase risk and minimize safety, the element of fear is added and complicates matters.

The words “risk,” “safety,” and “fear” have been used to define our contemporary age and they have also been construed as a valid narrative in the human sciences against which most other narratives, imaginative or otherwise, can be read. This volume will bring together original articles studying cultures of fear in literature with a specific emphasis on post-millennial texts and will investigate such subtopics and fields as post-millennial political fiction, post-postmodern rewritings, “the culture of fear,” “world risk theory,” the postcolonial novel, post-humanist writing, trauma narratives, literary disaster discourses, environmental literature, apocalyptic scenarios, and personal apocalypse writing in the 21st century.

What Should the Submitted Chapters Consider?

The Editors invite submissions that consider risk and safety in the context of fear and are particularly interested in post-millennial literature. Theoretical and methodological approaches can be grounded in risk theory, postcolonial theory, trauma narratives, disaster discourses, or (personal) apocalypse writing.

About the Editors:

Mustafa Kirca is Assistant Professor of English in the Department of Translation and Interpreting Studies at Çankaya University, Turkey. He holds an MA and PhD in English literature from Middle East Technical University, Turkey. He conducts research on translation and comparative studies, the contemporary novel, translation theory and postcolonial criticism. He co-edited *Multicultural Narratives: Traces and Perspectives*



(2018), and *Mapping Cultural Identities and Intersections: Imagological Readings* (2019).

Adelheid Rundholz holds a PhD in Comparative Literature and in Romance Languages and Literatures (French) from Washington University in St. Louis, Missouri. Her research interests are literature of migration, the novel genre, literary theory, world literature, aesthetics and language, comparative literature, and translation. She is the author of numerous publications, including articles on the graphic novel and cinema. She is co-editor of a forthcoming book on contemporary Lithuanian literature and participates in many conferences both in the USA and in Europe.

Submission Requirements:

Contributions should be between 8,000 and 11,000 words in length and include an extended abstract of 600-800 words and at least 5 keywords.

All submissions should conform to the grammar and formatting guidelines provided by Cambridge Scholars Publishing, which can be viewed here:

<https://www.cambridgescholars.com/pages/forms-guidelines>.

Unless agreed with the Editors prior to submission, referencing should be in Chicago style.

Any work submitted for publication should be free of copyright restrictions, and a statement should be submitted in support of this.

Contributions should be scholarly based, rather than anecdotal or unverifiable.

Contributions must be wholly in English, excluding footnotes, appendices, and short extracts for translation.

While we will perform pre-press evaluations on the collection, we do not provide full copyediting services, so we ask that works are submitted to us in their final, 'ready-to-go' form.

How to Submit?

You should submit to the Editors a completed proposal form, alongside a copy of your work for their review. This submission should be made directly to the address at the top of this page.

If you have any questions about the collection, prior to your submission, please contact the Editors.

Timeline:

All works should be submitted to the Editors, at the address provided at the top of this document.



The Editors ask for an extended abstract of your proposed chapter by 31 October, 2022 and for the completed chapter by 28 February, 2023.

The Editors will review these personally to consider their inclusion in the work. Should the Editors approve the chapters, you will then be asked to complete an agreement for the publication of these chapters. **It is essential that this agreement is completed in order for your work to be printed.**

Once the Editors have approved the chapter, and have received your contributor agreement, these will then be sent to Cambridge Scholars as a complete collection for pre-press reviews and publication. **As such, it is essential that the work you submit to the Editors is finalized and has been thoroughly proofread.**

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