

## The Artist on Stage in Anglophone Drama

*HJEAS (Hungarian Journal of English and American Studies)* seeks essay submissions for a thematic section on “**The Artist on Stage in Anglophone Drama.**”

*HJEAS* is a peer-reviewed journal of the Institute of English and American Studies, University of Debrecen, Hungary, publishing critical articles and book reviews in the fields of American, British, Canadian, and Irish literature, history, and culture, and is available from JSTOR and ProQuest. ([www.hjeas.hu](http://www.hjeas.hu))

*HJEAS* invites essays on the centrality of an artist protagonist and/or a (fictional) work of art within drama that contributes not only to enhancing the self-reflexivity of art, but also offers new dimensions to the spectators’/audiences’ understanding of relations between art and artist/life/community/and the world. Being a composite art, the theatre is a most appropriate place for the confluence and intersection of various art forms which reinforce and transcend their own means of expression by entering into dialogue with one another on stage to create more nuanced meanings.

*HJEAS* welcomes essays that discuss how late twentieth- and twenty-first-century Anglophone (e.g. American, Canadian, English, Irish, Scottish, South-African) dramatic works revise and revitalise the long-established generic patterns of *Künstlerdrama*, a widespread subgenre with origins in the European Romantic era. The submission should explore the multiplicity of issues related to the portrayal of artist protagonists and the dramatic treatment of various forms of art—visual, aural, kinetic, and literary—included in the selected works. Contributions may address these subjects from a contemporary as well as a historical perspective. Papers may refer but are not limited to the following topics:

- revisions of the thematic patterns and compositional designs of *Künstlerdrama*
- exposure of the logic of stereotypes, the ideological semiotics of artists and art works
- artist as an Other and a vehicle of deconstructing the pleasures of sexist and racist spectatorship
- underlying reasons for the scarcity/abundance of artist characters and art works in a particular dramatic oeuvre or in a certain period of an individual nation’s/country’s drama history
- questions about the poetics and politics of artists and art on stage
- the *myse-en-abyme* effect of art-within-art on stage
- considerations of race, gender, and ethnicity in *Künstlerdrama*
- comparative approaches to *Künstlerdrama* in different cultural and geopolitical contexts
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Completed manuscripts must be 5000-7000 words in length and must follow MLA parenthetical citation with Works Cited. Please follow the *HJEAS* Style Sheet available at <http://www.hjeas.unideb.hu/submitting-manuscripts.html>

**Proposals** of 500 words with a 100-150 bio are due by **November 15, 2016**; Final **papers** are due by **May 31, 2017**.

Please send the submissions and all inquiries to the editor, Lenke Németh at [nemeth.lenke@arts.unideb.hu](mailto:nemeth.lenke@arts.unideb.hu)

