



**Call for papers for the second issue of the online journal  
Revista Épicas dedicated to "Epic and modernity"**

**Coordination number:**

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**Thematic dossier: “Epic and modernity”**

The thematic dossier of the second issue of Revista Épicas will be dedicated to the relationships between the epic and modernity. A great number of works challenge the classic statement – constantly repeated but not verified – that the epic is a dead genre. These works show the modern and contemporary epic productions’ vitality, diversity and interest. In this issue, we aim at reviewing the problem under two perspectives: the first considers the transformation of the epic since the beginning of the modern epoch and the other focuses on the investment of other genres by the epic.

In order to extend these works and contribute to their development, we propose the formulation of two types of questions:

**1. Transmission and transformation Which theoretical perspectives shall be adopted in order to account for the mutation of the genre?**

A. Vasconcelos da Silva proposes a theory of an epic discourse that is characterized by its “hybrid nature”, which gives it a double stance of enunciation – narrative and lyrical – each of which may prevail over the other, according to the author and his time; in this way, the modern epic model is characterized by the prevalence of the lyrical stance rather than the narrative one. Which theoretical contributions allow us to understand and conceptualize modern epic poetry? Which methodological instruments enable us to read this corpus more finely? This is the case of studying, commenting and contextualizing texts, taking into consideration their “dynamic process of generic reconfiguration” (S. Neiva), of which the transformation and transmission of the generic codes of the epic are inseparable.

## **2. Beyond generic borders**

A genre which talks about a collective past, allowing us to reflect about history without the aid of “fixed concepts” (F. Goyet), the epic is also characterized by its capacity of representing simultaneity, which the theater does not seem to have. (Poetics, 1459b 26-27). These two elements explain partially the role of synthesis of all other genres, which was attributed to it for a long time in the West. They also allow us to understand the recurrence with which, in the modern era, other genres establish relationships with the epic through different processes of imitation and reappropriation. The film *Mahabharata* (1991), by Peter Brook, illustrates such relationship very well. His cinematographic adaptation constitutes a kind of culmination of a process which also involves the rewriting in prose of the poem by Jean-Claude Carrière and its theatrical montage. In the modern era, then, the cinema, the opera, the comics – but also the theatre – establish a dialogue with the epic, rewriting the classical repertoire or borrowing their typical formal expedients.

The deadline for submitting proposals of articles ([revistaepicas@gmail.com](mailto:revistaepicas@gmail.com)), in one of the CIMEEP languages, is June, 30th, 2017. The limit is of 40.000 characters including spaces. The texts shall contain a summary in English and another in the language in which the article is written. We thank you for following and respecting the norms of publication, which can be found in our website: [www.revistaepicas.com](http://www.revistaepicas.com).

The Editorial Board’s evaluation will be sent to all authors by September 30th, 2017. This publication is scheduled for December 15th, 2017.