

**10TH INTERNATIONAL CONFERENCE ORGANISED BY SACS AND THE FACULTY
OF PHILOLOGY OF THE UNIVERSITY OF BELGRADE**



**FROM OLD TO NEW: THE DEVELOPMENT OF LITERARY AND ARTISTIC GENRES
IN CANADA**

**BELGRADE,
17–18 MAY 2024**

Call for Papers

It is well known that in its formative period, the literary and visual arts in Canada first drew upon the parent traditions, i.e. upon English and American, and French artistic production respectively, whose patterns they tried to adapt and apply on the new territory. Nevertheless, during the 20th century, especially in its second half, new tendencies developed, which foregrounded modernity and both stressed the rhythm of life in contemporary society and the reflections that it necessarily had on literary endeavours. Postmodernism, which grew into prominence in Canada, stimulated the authors to rethink the matters of genre further on.

The concept of literary genre itself derives from classical antiquity, where Aristotle divided literary works in his *Poetics* and *Rhetoric* into genres, like living organisms; later on, Quintilian made his own division in *Institutio oratoria*. It was the traditional description of genre in the earlier paragons of the discipline that directed the content and style of writing in the course of art and literary history, so during the Middle Ages in Western Europe rhetoric was studied in Latin, and afterwards in the vulgar tongues; in the Renaissance, poetic disputes on the beautiful in the arts were frequent, whereas Classicism, especially in France, stipulated clear rules according to which literary works of diverse genres and types should be created so that art could appeal to the audiences, but could also touch their feelings. In the early Enlightenment age,

however, it was already commonplace to think that in the quarrel between the Ancients and the Moderns, it was modernity that should dominate: the age-old and often paraphrased phrase attributed to mediaeval author Bernard of Chartres (12th century) that we were “dwarfs standing on the shoulders of giants” (*nanos gigantum umeris insidentes*), so the younger generations might see further than the old ones, not owing to their size or their acute vision, but because they were elevated by the greatness of the preceding generations. Moreover, with the development of theory in the humanities, but also with the major sociological and anthropological phenomena (the industrial revolution, urbanisation), art assumed increasingly greater freedom and more intensive and creative communication with tradition (described in detail by Canadian theorist Linda Hutcheon in her texts on postmodernism), and thereby achieved ever more versatile literary and artistic production. With the age of postmodernism, frequent rethinking of the genres occurred, along with parody and pastiche, but also accompanied by agenericity or polygenericity. Thus, besides the classical literary genres and types, in Canadian context we find the poetry which joins the sphere of globally popular music (Leonard Cohen), as well as art related to social networks as the new media of communication (for example, *twitterature*). In Canadian context, we should also take into consideration the art that evades the European history of genres: it is the art of the First Nations, for example, the Inuit, predominantly oral art, which strives to show itself to the world through the translation into some of Canada’s official languages (like the poetry of Joséphine Bacon, published in Innu-aimun and French). Certainly, we also have to take into account the relation between tradition and modernity in the context of migrations, since Canada still welcomes the populations arriving from many different parts of the world and from many cultures. In addition, relevant Canadian theorists of literature and culture have discussed the matter of genres and form (Northrop Frye, Linda Hutcheon).

After re-examining the issues of diversity (2009), stereotypes, prejudices and authenticity (2011), innovations (2013), short stories (2015), film (2017) and postmodern migrations (2019), the Serbian Association for Canadian Studies will take its 2024 conference at the Faculty of Philology of the University of Belgrade as the locus to ask the questions about the development of literary and artistic genres and attempt to give answers to the following:

- specificities of the development of literary and artistic genres in Canada;
- tradition and innovation within genres;
- transmediality in the works of Canadian artists;

- art of the First Nations;
- migrancy and literary and artistic genres;
- literary and artistic genres and current sociological-anthropological topics: accelerated development, mental health, matters of gender...
- contemporary literary and artistic production as opposed to the classical ideas of artistic genres;
- new technologies and literary and artistic genres.

Contributions may come from the fields of film studies, art history, sociology, history, literature, psychology, economics, linguistics, geography, arts, architecture, social sciences, philosophy, journalism, etc.

Please send the proposals to 2024saks@gmail.com or marija.panic@filum.kg.ac.rs.

Deadline for submissions: May 1st, 2024.

Please submit your theme, a 200-word abstract, your affiliation and a five-line CV. Please find the registration form below.

We look forward to receiving your accounts of the development of literary and artistic genres in Canada and to an exciting program.

Cordially,



Marija Panić

President, SACS



Iva Draskić-Vičanović

Dean of the Faculty of Philology