**CFP Call for Papers**

**Influences and Transfers Between le World of Francophone BD and the World of German-speaking comics (19th to 21st cent.)**

Comics are a genuinely transnational medium (Denson/Meyer/Stein 2014). They are not merely products of uniform national or linguistic communities, but they are shaped by cross-border relations, transfers and circulations. This applies in particular to French- and German-speaking graphic storytelling. If we consider that BD/comics started in the 19th C. (either with Töpffer—Francophone Swiss with an obviously German name who sought Goethe’s support in 1830, or with the Yellow Kids and other “comics trips” around 1890s), why not start its history with Wilhelm Busch (in the 1860s)? Even if the German tradition does not have the same continuity or the same broadness than the ones of the three big traditions [American, Japanese and Franco-Belgian], Busch had a considerable influence on comics including in Francophone countries. But what about the other less famous German-speaking comics and their influences on the francophone countries? Reciprocally, what about the Franco-Belgian tradition in the Germanophone nations or regions? We know that Astérix was sold well in Germany (and in Austria?), but quid of the other BDs? Other genres? Of other francophone authors?

The goal of this special issue is to study Franco-German relations in the world of comics/BD. A huge corpus on the study of these relations exists already but mostly, if not exclusively, in the field of high culture. Using the concept of transfer, which was developed in the field of comparative literature between these two linguistic zones by researchers like Michel Espagne and Hans-Jürgen Lüsebrink, we want to study how these transfers happened in the world of BD/Comics. Is it simply through the reading of others’ works? Which role did/do translations play? Or is it through personal contacts between authors, publishers’ initiatives, fortuitous meetings during festivals, or still through official and institutional programmes fostering exchanges between the Germano-francophone countries? Have the actors, forms and frequency/intensity of transfer changed over time? And if so, which developments are to be noticed?

The following ideas are simple suggestions and are not exhaustive:

-Was Busch’s work read in France (and in Belgium, Switzerland?) in Germany? and which translations, legal or not, circulated in French?

-Was *Vater und Sohn* d’e.o.plauen in the 1930s read in Alsace-Lorraine and how was it interpreted?

-Some Germanophone comic artists (e.g., Schultheiss) emigrated to France and/or Belgium to publish their BD. Who are these “emigrants”? and can we find common points among these Francophile comics artists?

-Both France and Germany experienced periods of anti-Americanism. Did this influence the reception and image of Franco-Belgian and German comics respectively?

-what is the story of the translation of Astérix in German-speaking countries? (by the publisher Kauka; and in Austria? In East Germany?)

-Was there/what was the influence of the French ‘avantgardiste’ comics group around l’Association on the German-speaking Comic Worlds?

-Was there a difference between the reception of francophone comics in East and West Germany?

-Were East German comic artists welcomed differently than the ones from West Germany?

-What to say about comics exhibitions in the Goethe-Institute in France? Did Germany and/or Austria organize expositions on francophone BDs (Where? When? Why? What was shown and what was not?)

-Does German-language research on comics/BD have regular or institutional contact with research in France and other francophone countries? What types?

-Zep had an enormous success in France. What about in Germany? Was/Has he been more successful in Switzerland because he is Swiss?

-Which French-language BD were published in German journals? Were some issues translated and published in France? And which German comics were translated into French and why?

Please send a 300-word proposal including your methodological-theoretical perspective, and a 100-word bio-bibliography to: Bettina Egger (bettina.egger@gmail.com), Sylvia Kesper-Biermann (sylvia.kesper-biermann@uni-hamburg.de), et Chris Reyns-Chikuma (reynschi@ualberta.ca).

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Deadlines:

-Send proposals Dec. 15, 2021

-Reply acceptance: Dec. 30

-Full article: Mid-May

-Evaluation and feedback end of May

-Finished version end of August 2022

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