

CALL FOR PAPERS

eLyra #19
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Title: Voices of the Prose Poem

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The prose poem, and prose poetry in more general terms, seems to fall into an inescapable conceptual paradox by being located at the intersection of poetry and prose and associated with modes of literary discourse traditionally understood as contrasting: the narrative and the lyric. It is insistently redefined by literary criticism and theory as a pseudo-genre in a state of permanent reformulation and based on hybridity, an anomaly, or a “metonymic exploration of incompleteness” (Atherton and Hetherington 2016: 22). In short, the form of the prose poem seems to evoke *deformity* as a founding idea and fundamental characteristic, suggesting that it is an inherently or at least a potentially disruptive, experimental, and nonconforming object that oscillates between the two poles of “destructive anarchy” and “artistic organization” (Bernard 1978: 444).

This issue of *eLyra* seeks to explore and reframe the prose poem, and/or works of prose poetry or poetic prose, by welcoming investigations centered on the voice, without delimitations regarding time frame, language, or literary tradition. The focus on voice promotes studies that reconsider the commonplace notion of a formal clash associated with the prose poem, in light of new understandings of it as a problematic form of literary expression. Associated with both the narrator and the poetic self, or dissociated from both entities, the prose poem enables specific interrogations, by means of its narrative structuring or its lyrical dimension, regarding *who* or *what* speaks in it (Kjerkegaard 2014: 188). For this reason, and by also exploring the “elastic moment” that coordinates its own temporality (Munden 2017), that is, its registering of stories and its insertion in History, the prose poem is a privileged locus for the manifestation of alternative and peripheral subjectivities (feminist, queer, postcolonial), and, also, non-human subjectivities (the object, the thing, the animal).

Starting from the idea of narrative as friction within poetry, as well as from the idea of the lyrical as friction within prose, we welcome studies on the correlation between voice and the prose poem, or prose poetry, in two senses: 1. the voices *of* the prose poem (i.e., the multiplicity of historical and current manifestations of this genre, or of literary works that claim its designation) and 2. the voices *in* the prose poem (i.e., the many subjects to whom the word has been given through this hybrid form).

Topics we hope to explore in this issue include:

- convergences and/or divergences between prose poetry and poetic prose;
- the materiality and mediality of the prose poem: writing, orality, digital;
- the poem and the book/magazine/screen, or texts and contexts of the prose poem;
- the literary market and pragmatic and theoretical categorizations;
- the prose poem in the context of eco-poetry, ecocriticism, and animal studies;
- tensions with other short forms, such as the poem, the short story, the song, or the short film;
- locating the prose poem in gender studies and gender theory;
- the minor, queer, feminist, or uncategorizable voices of the prose poem;
- the prose poem and modernist and avant-garde poetics;
- the place of the prose poem in traditional narratology and current narrative studies.

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Issue 19 of *eLyra* welcomes original essays written in Portuguese, French and English, submitted by **15 May 2022**.

Full manuscripts must be sent to: revistaelyra@gmail.com.

Submitted manuscripts **must adhere to the formatting and bibliographic requirements** of *eLyra*, outlined in the [Author Guidelines](#) under "Submissions". Accepted essays will undergo double-blind peer review.

