



The Anatomy of Inscription

Guest Editor:

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Deadline for manuscript
submissions:

closed (1 September 2018)

Message from the Guest Editor

How do the material properties of writing feed back into its semantic sense, differing when engraved in stone or tattooed on skin? Are inscriptions in paintings — which are sometimes indecipherable — fundamentally different from text in film? The recent material, object-oriented, and affective approaches to criticism have all sounded the death knell for the linguistic turn's methodological dominance. While theorists have analysed how bodies are inscribed and encoded, less attention has been devoted to the agential potential of inscription itself. Beyond bibliographic considerations of material culture, how does a body of text impact biological bodies? And how do literature, film, and the visual arts reimagine the boundaries between these two kinds of corpora?

This special issue of Humanities takes an expanded sense of inscription as its starting point, inviting a variety of approaches. I particularly welcome articles that consider: nonhuman writing, filmic and painterly text, new accounts of gesture and ornament, the history of the alphabet, and how metaphors of information storage play out on different scales (genetic, geological, historical).

Dr. Hunter Dukes
Guest Editor





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Message from the Editor-in-Chief

We welcome contributions that address fundamental issues in the Humanities from any meaningful perspective, combining past and present concerns in order to blaze a path toward the future. Interdisciplinary approaches are particularly welcome. All submissions will be critically reviewed by peers, aiming for the highest possible scholarly level. Being an online journal, the published papers will reach their desired audiences faster, more reliably, and much more easily than traditional print versions, while upholding the same, if not even higher, scholarly standards.

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