

CFP

DINING OUT

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Double blind peer reviewed

The biannual journal *Global Humanities* (ISSN: 2199-3939) issued by Edizioni Museo Pasqualino, the publishing house of the Museo Internazionale delle Marionette Antonio Pasqualino, Italy, in print and open access, looks for proposals for its forthcoming issue (Spring 2023).

The journal continues its attempt to strengthen interdisciplinary research in Humanities in relation to its topical issues. For the spring 2023, volume 11 is planned to deal with the topic “Dining out”.

A famous line from *When Harry met Sally* (1989) ironically remarks that “restaurants are to people in the 80’s what theatres were to people in the 60’s”. Dining out – be it for a lunch-break, a business dinner, a romantic meeting or a solitary resolution – may be considered as a social ritual filled with significance. The celebration of which may, through this path, be enquired as a moment of self-exposure where the social limen among public and private, individual and collective identity are constantly negotiated. Such a socializing practice of daily life reveals its power through aesthetic means: endorsing a determined regime of good manners by choosing who to eat with, how to behave and dress, when and what to eat and where to dine out results into a sensitive and intrinsically political asset, outcome of specific choices still at hand of the individual.

It’s not a case that huge social challenges such as sustainability, ecologism, social justice, cultural heritage recognition and many others pass by the preference we might or might not accord to an actual diner. By showing ourselves eating in public, more generally, we take a position in respect of essential dichotomies such as the already mentioned Individual *vs* Collective, Public *vs* Private and, henceforth, Identity *vs* Alterity, *Gemeinschaft* (community) *vs* *Gesellschaft* (society), Cosmopolitanism *vs* Localism, Social Commitment *vs* Disengagement, Fast *vs* Slow and many others. Dining out, however, is also a way to mark temporality, exposing it to the collective: festivities, celebrations, marriage engagements, funerals are all events which are not unusual being celebrated outdoors at convivial spots.

In their essence, the minimal political choices which construct the experience of dining out are volatile, elusive and unseizable. They generally combine up to conform into a certain *je ne sais quoi*, proper atmospheres (see Griffero [2010] 2016) whose formal mechanisms are difficult to catch but yet full of consequences. These atmospheres happen, therefore, to solidify into actual ambiances, settings, buildings, streets, districts, so called *foodscapes* (see Giannitrapani 2021), continuously reshaping the city, marking its essence and, in a way, even its stereotype: what would remain of Paris without its celebrated and fancy atmosphere celebrated in the diners all over?

Media play an essential role on such processes, by disambiguating what is innately elusive for the mere fact of attesting it into a certain text: reviews, advertising, novels, movies, social media streams, may, in this sense, be considered as textual patterns targeted to give substance to the sense of dining out, in a great conversation which calls to participation. And, of course, a proper “army” of interpreters are usually entitled to intercede in such a mission: critics, intellectuals, writers, owners and clients...

The editors of GH ask scholars at any step of their academic career to submit paper proposals related to analyses of actual (or fictional) eateries around the world which they consider special. Following this sentiment, they are asked to embed these dining-out ventures into a theoretical frame: why are they so special? How do they work as a social machine? How do their location, their spaces, their clients, their settings make sense? How does such meaning get acknowledged in the public sphere?

The forthcoming issue (Spring 2023) is expected to provide insights into places around the world which are questioned for their social accountability, revealing their usually undisputed and mostly silent role as constructors of daily life.

With regard to time period and theoretical approach, this call for papers is totally open.

Please send your paper proposals (max. 300 words and a short biographical note) to Francesco Mangiapane (francesco.mangiapane@unipa.it) and Frank Jacob (frank.jacob@nord.no) by October 15, 2022.

Papers are due by December 31, 2022 and should have a length of 6,000-8,000 words.

A style sheet will be provided together with a decision about the proposals by October 25.

Minimal reference list

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