

# K A L Y P S O

*Journal for doom and gloom hermeneutics*



**Call for Papers**

**Issue #1**

## ***The Language of the apocalypse***

“Kalypso” is the name of the nymph who falls in love with Odysseus and promises him immortality if he stays with her. As he is determined to come back to his wife, Penelope, Odysseus declines the opportunity to live forever and decides, well, to remain finite. With the help of the gods, he sets away from (the Greek language would use the prefix *apo* for away or apart from) *Kalypso*...

...and nearing an end, as we are, is always—not just in times of climate catastrophe and a global pandemic—a very stressful situation. It has its effect on the way we think, on the decisions we make in life (what's the point in writing that PhD if the world is ending anyway?); along the way, we perceive ourselves as perishing beings and this affects our perception of time and language.

In this new journal, ironically named after a character from myth who promises ‘an end to the end’, we are seeking essays that offer a unique perspective on the Apocalypse as it is portrayed in literature, cinema, and art. From biblical scripture to modern-day Netflix satires, this is an open invitation to formulate your thoughts (any thoughts) on the end of the world (or worlds, any worlds) as reflected in any particular work.

### ***Why?***

Again, what's the point in this exercise if we're all done for?

How about: just because? Just because we need to talk about it. Just because it is what it is, and maybe, just maybe, if we talk about it in a different way, it could end up becoming something else.

Iris Murdoch said once that the human being is a species that first creates an image—then believes in it. When the pandemic started, long lines were formed in front of gun stores in the United States, unconsciously imitating apocalyptic images from cinema and literature. There is no doubt that, due to the human inclination to succumb to images evoked by artists throughout history, people already have many assumptions about what the apocalypse should look like. In our very anticipation of it, as a society, we already produce its aesthetic. This is also why we ask that you refer to one or more concrete works when sharing your thoughts of the apocalypse. Dig in, dig deep.

## ***What?***

Abstracts first. No longer than a page, please.

We also recommend that you don't write any longer essays until we've approved your proposal, otherwise, your work might be in vain. And when you do sit down to write, remember that your essays don't have to adhere to any academic standards or use any kind of academic 'style' (jargon, formulation, argumentation, etc). We do hope to reach a wider audience and we all know Gen-Z's don't go to the university. So let's get them kids! Let's talk to them in a language of an apocalypse they can understand!

Seriously though, part of the concept of this exercise is to demonstrate how language signifies or is a unifying aspect of apocalyptic writing. Since your essays are also a strand of reflective apocalyptic writing, we hope that this principle is reflected in the very way you express yourselves. Your essays could—and maybe even should—be artistic provocations in their own right, in their very form. Essays are, by definition, literary attempts—tries. It's the end of the world, people: by all means, try your hardest!

## ***When and how?***

Send your abstracts to **ApocalypseA2Z@gmail.com** by the **end of March 2022**

Once you get a green light to go ahead and write your essay, we will provide a more sufficient time frame. As we hope to have more than one edition, please don't be discouraged if your contribution is put on hold for the second or the third volume. Nobody remembers the first edition anyway.

And, of course, feel free to share this CfP and ask us questions publicly or in private messages.

Yours truly,

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