

**Errata**  
***Janus Unbound: Journal of Critical Studies III.II***  
***Unthemed***

- p. 2 Change “(Alareer 2014, 537)” to “(Al-Areer 2014, 537)”
- p. 10 Change “specter” to “spectre”
- p. 39 Change “2000” to “2007”
- p. 44 Change “1997” to “1998”
- p. 83(a)-83(c) Page 84 is preceded by 3 pages of images making each page after 83 be on the wrong side of the journal
- p. 93 Change “but we currently” to “as we currently”
- p. 109 Change “an Israel settler” to “an Israeli settler” and change “chief Seattle” to “Chief Seattle”
- p. 122 Change “beautyfying” to “beautifying”.

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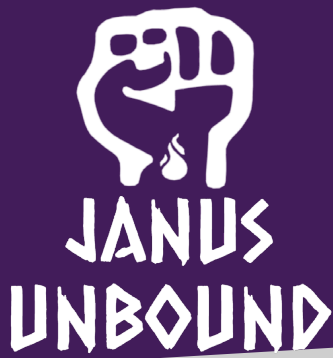
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# JANUS UNBOUND: JOURNAL OF CRITICAL STUDIES

CALL FOR PAPERS (EIGHTH EDITION)

## Abstract Deadline

30<sup>th</sup> March 2025

## Publication Date

Summer 2025

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*Janus Unbound: Journal of Critical Studies* is pleased to announce a call for papers for issue 4.2, scheduled for **publication** in Summer 2025. The abstract submission deadline has been extended to **30th March 2025**.

*The Theme*

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## CALL FOR PAPERS (NINTH EDITION)

### Abstract Deadline

30th December 2024

### Publication Date

Fall 2025

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*Janus Unbound: Journal of Critical Studies* is pleased to announce a call for papers for **5.1**, scheduled for **publication** in Winter 2025. The abstract submission deadline is **30 December 2024**.

This special guest issue is edited by **Sarmad Majeed Mohammed** at Tikrit University, and **Eman Fares Salman**, an Iraqi actor and director.

#### The Theme

## Women and Costumes in Contemporary Arab Theatre

We welcome contributions from diverse perspectives on a wide range of topics related to the aesthetic role of women's costumes in Contemporary Arab theatre. Articles can address the following ideas/themes and questions:

- Women's costumes in theatre-making.
- Women's costumes as a means of social and political resistance in Arab theatre.
- The role of women's costumes in reflecting social and cultural status in contemporary Arab theatre.
- The impact of political movements on women's costumes in contemporary Arab theatre performances.
- The impact of social and religious diversity on women's costumes in contemporary Arab theatre.

We welcome submissions that fit "traditional" academic essay ideas and encourage creative writing, personal narratives, and creative non-fiction.

#### Submission Guidelines

Submit a brief **abstract**, no longer than 300 words, that encapsulates your proposed paper. Alongside your abstract, please include a short biography of up to 100 words to help us get to know you better.

Once your abstract is accepted, you'll have the exciting opportunity to develop your ideas into a complete paper. The paper should be 4000 to 5000 words, including references and notes, providing sufficient space for thorough discussion. All submissions must be in English and adhere to the guidelines set by the Chicago Manual of Style (17th edition).

#### Schedule for the Special Issue

Deadline for abstract: December 30, 2024

Notification of acceptance: January 20, 2024

Deadline for the first draft: April 15, 2025

Deadline for full paper: July 10, 2025

Date of Publication: December 2025

#### Submission Process

Abstract and full papers should be submitted electronically to the guest editor, Sarmad Mohammed, at [sm231357ped@st.tu.edu.iq](mailto:sm231357ped@st.tu.edu.iq). Please include "Women and Costumes in Contemporary Arab Theatre" as the subject of your email.

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We always welcome non-themed submissions. JU invites original research articles, essays, review articles, critical notes, commentaries, book reviews, and poems, long and short. Multiple submissions are welcome. Poems should be original. We accept short films and videos. Please note that we do not consider work that has appeared elsewhere (including all websites and personal blogs) or is being considered for publication elsewhere. Interested parties should send their works to [info@janusunbound.com](mailto:info@janusunbound.com). Please include a brief bio and a cover letter explaining how your work fits the theme of this particular issue.

We value *excellence* and *originality*. We are particularly attracted to works that challenge prevailing views and established ideas, encouraging thought-provoking research topics and debate. With “**If not now, when?**” as our motto, we promote transdisciplinarity, engage in the ongoing reconfiguration of knowledge, and challenge established conceptual frameworks for the sake of (*positive*) *change*.

We look forward to receiving proposals or finished work in response to the call and are happy to respond to inquiries from interested parties.

Based on “**If not now, when?**” as a motto, we foster transdisciplinarity, participate in the ongoing reconfiguration of knowledge, and challenge received conceptual frames and perspectives for the sake of the power, health, and wealth of the multitude.

