

Purdue University Press Monograph Series of Books in Comparative Cultural Studies

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<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>> &
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Series Editor: Steven Tötösy de Zepetnek <<http://docs.lib.purdue.edu/clcweblibrary/totosycv>>

The Purdue University Press monograph series of Books in Comparative Cultural Studies publishes single-authored and thematic collected volumes of new scholarship. Manuscripts of books are invited for publication in the series in fields of the study of culture, literature, the arts, media studies, communication studies, the history of ideas and related disciplines of the humanities and social sciences to the series editor in a word attachment via email at <clcweb@purdue.edu>. Comparative cultural studies is a contextual approach in the study of culture in a global and intercultural context and work with a plurality of methods and approaches; the theoretical and methodological framework of comparative cultural studies is built on tenets borrowed from the disciplines of comparative literature and cultural studies and from a range of thought including literary and culture theory, (radical) constructivism, communication theories, and systems theories; in comparative cultural studies focus is on theory and method as well as application. Manuscripts submitted to the series are peer reviewed followed by the usual standards of editing, copy editing, marketing, and distribution. The series is affiliated with *CLCWeb: Comparative Literature and Culture* (ISSN 1481-4374) <<http://docs.lib.purdue.edu/clcweb>>, the peer-reviewed, full-text, and open-access quarterly in the humanities and social sciences published by Purdue University Press ©Purdue University, and selected papers from the journal are published in the series in thematic annuals.

1) aims and scope 2) procedures of ms submission 3) style guide of the series 4) list of volumes in the series

1) Aims & scope of the Purdue University Press Monograph Series of Books in Comparative Cultural Studies <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>> & <<http://docs.lib.purdue.edu/clcweblibrary/seriespurdueccs>>

The Purdue University Press monograph series of Books in Comparative Cultural Studies publishes single-authored and thematic collected volumes of new scholarship. Manuscripts are invited for publication in the series in fields of the study of culture, literature, the arts, media studies, communication studies, the history of ideas, etc., and related disciplines of the humanities and social sciences to the series editor via email at <clcweb@purdue.edu>. Manuscripts submitted to the series are peer reviewed followed by the usual standards of editing, copy editing, marketing, and distribution. Comparative cultural studies is a contextual approach in the study of culture in a global and intercultural context and work with a plurality of methods and approaches; the theoretical and methodological framework of comparative cultural studies is built on tenets borrowed from the disciplines of cultural studies and comparative literature and from a range of thought including literary and culture theory, (radical) constructivism, communication theories, and systems theories; in comparative cultural studies focus is on theory and method as well as application; comparative cultural studies favors data-oriented research based on tenets of the systemic and empirical approach in the study of culture; in comparative cultural studies metaphorical description and argumentation is discouraged: for more detail about the intellectual trajectory and conceptualization of comparative cultural studies consult the volumes published in the series and the aims and scope of *CLCWeb: Comparative Literature and Culture* (ISSN 1481-4374) <<http://docs.lib.purdue.edu/clcweb>>. Fields of interest in the series include new work in comparative cultural studies in literary, critical, and culture theory and methods / comparative literature / cultural studies / media studies / communication studies / audience studies / the comparison of primary texts across languages and cultures / the history of ideas / translation studies / diasporic, exile, (im)migrant, and ethnic minority writing / processes of cultural production / gender theory and criticism / feminist theory and criticism / gay and lesbian writing / interculturalism / popular culture / film and other media / lesser-known literatures in a comparative context / inter- and cross-disciplinary studies where culture incl. literary texts and literary problems are examined with the use of sociological, economic, psychological, historical, etc., frameworks and methods / the history of publishing, the book, and writing / new media and culture / pedagogy and culture incl. literature / studies of new trends in the study of literature and culture / and the introduction of new works and authors in a comparative context.

2) Procedures of Manuscript Submission and Procedures of Publication in the Purdue

University Press Monograph Series of Books in Comparative Cultural Studies

<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>> &
<<http://docs.lib.purdue.edu/clcweblibrary/seriespurdueccs>>

2.1 Manuscripts are submitted electronically in a word file in one attachment, single spaced, without headers or footers, and without page numbers to the editor of the series at <clcweb@purdue.edu>; the editing process including correspondence between the series editor, the copy editor, and the author(s) is via e-mail only;

2.2 The submission of a manuscript parallel to two or more publishers is contrary to standards of academic publishing;

2.3 The length of evaluation of a manuscript is up to four months; the series editor evaluates the manuscript's suitability for the series followed by the evaluation of the manuscript by two expert readers selected by the series editor and compensated by Purdue University Press; in the case of dissenting evaluations the series editor decides to publish or not to publish and/or sends the manuscript to a third reader;

2.4 Upon acceptance of a manuscript for publication in the series, the series editor issues preliminary and tentative acceptance of the manuscript for publication followed by submission of the manuscript to the Press for approval by its Editorial Board;

2.5 After the editing of the text by the series editor in consultation with the author and before the text's copy editing by the Press, the author codes the text for the volume's index (the coding is for a names and subject index); the index is generated after copy editing and type setting by the copy editor;

2.6 Upon approval of the manuscript for publication by the Board of Purdue University Press, the Press issues a contract of publication to the author(s) of the manuscript;

2.7 The author of the manuscript accepted for publication is required to complete a marketing questionnaire supplied by the Press;

2.8 Timelines: from the date of submission of the edited manuscript by the series editor to the Press, the length of copy editing and typesetting of the manuscript is up to one to two calendar years; upon completion of the text's copy editing and typesetting authors receive proofs in pdf via e-mail in an attachment; publication of volumes in the series is two times per calendar year, in the Spring (first quarter) and in the Fall (second quarter); publication of books in the series is in a print run of 150-200 copies and pending sales followed by a second print run and/or subsequent publication in the print-on-demand program of the Press;

2.9 The Purdue monograph series of Books in Comparative Cultural Studies is affiliated with *CLCWeb: Comparative Literature and Culture* (ISSN 1481-4373) <<http://docs.lib.purdue.edu/clcweb>>, the peer-reviewed, full-text, and open-access quarterly in the humanities and social sciences published by Purdue University Press ©Purdue University and authors of book-length manuscripts accepted for publication in the series are required to publish in the journal an article based on the text of the accepted manuscript prior to the publication of the volume in the series; for the style guide of the journal consult <<http://docs.lib.purdue.edu/clcweblibrary/clcwebstyleguide>>.

3) Style Guide for Books in the Purdue University Press Monograph Series in Comparative Cultural Studies (see also <<http://docs.lib.purdue.edu/clcweblibrary/seriespurduestyleguide>>)

3.1 Publications in the Purdue University Press monograph series of Books in Comparative Cultural Studies follow the current *MLA: Modern Language Association of America Style Manual and Guide to Scholarly Publishing*, with some exceptions: exceptions for the series are marked with an *asterisk. A 200-word abstract of the manuscript and a 200-word bioprofile of the author(s) (also of translator) is required; articles in edited volumes have abstracts and authors' bioprofiles; Edited volumes are of thematic cohesion and include an introduction with the abstracts of the articles and a selected bibliography on the topic of the volume.

3.2 Abbreviations: Acronyms = Write the full name -- for example, United States Air Force (USAF) -- in the first instance, followed by the acronym in parentheses, then use the acronym in subsequent mentions; No periods or spaces are needed for acronyms; Author names = When an author is mentioned for the first time in an article, use the first and last names, thereafter use the surname only unless there are two or more authors with the same surname; Where there is a passing reference to someone like Shakespeare or Goethe, there is no need to include a first name: this rule does not apply to character names; Common abbreviations = Abbreviations such as e.g. (for example), i.e. (that is), viz. (namely), or vs. (versus) are written out when used in running text; Abbreviations are

used inside parenthetical comments; *Initials in names = Unlike the MLA style, do not use a space between initials in names: J.R.R. Tolkien.

3.3 Capitalization: University = The word university should be capitalized in instances where it stands in place of the full name of a particular university: for example, Several famous astronauts have graduated from the University, but: Purdue is a land-grant university.

3.4 Formatting: *Block quotes = Quotations over eight lines are formatted as a block quote; *Ellipses and parentheses = Do not follow the MLA style of bracketing ellipses to indicate that you -- rather than the original author -- have inserted ellipses into a quote; Ellipses are typed with one space between, before, and after; *Footnotes/Endnotes = No footnotes or endnotes are used in the books of the series; In-text citations = Following the MLA style, sources in the text are cited by the surname of the author followed by a comma followed by a short title (e.g., *Maven for Maven in Blue Jeans*; "Jewish Role" for "A Jewish Role in American Life") followed by the page numbers of the quotation or reference, e.g., (Frye, *Educated Imagination* 53) or (Frye, "The Code" 25); If the author or work is mentioned in-text, include the missing citation information in the parenthetical citation only; Page numbers in hundreds are 112-45 (and not 112-145); *In-text translations= In quotations from non-English sources, the English translation is placed first, followed by the original text of the quotation; both sources are listed in the Works Cited; Do not follow the MLA style where the first quote is in double quotes and the translation immediately follows in single quotes, instead, place the translation within parentheses with double quotes around it and include page citations for both works when required; Note that no parenthetical comment is needed if the translation is your own: if a translation citation is not given, it is assumed that you translated, for example: Expressions such as the Italian "non mi viene la parola" ("the word does not come to me") partake of language's dynamism..., "It is as if that which is to be heard," wrote Heidegger, "is compelled to suffer violence" (*Off the Beaten Track* 234; "Gleich als leide das, was hier zu hören und zu sagen ist, notwending Gewalt"; *Holzwege* 328); For translations set off as block quotes no quotation marks are needed; Write the English version first, then ending punctuation and then the parenthetical citation, followed by a line space, followed by the original language version with ending punctuation, followed by the parenthetical citation; In-text author references = References to authors are made with full first and last name when first referred to by surname only in subsequent mentions; *Academic ranks and titles are not used; Italics = Do not italicize words for emphasis, Do not italicize common foreign abbreviations (vice versa, a priori), Do italicize the titles of books, the introduction of new terms and labels (the first time only), words and phrases used as linguistic examples and letters used as statistical symbols; If text within a quote is changed to italics for emphasis, "emphasis added" should be included in the parenthetical citation after the quote, e.g., (Frye, "The Code" 25; emphasis added), always use "emphasis added" rather than "emphasis my own" or some other phrase when some text within a quote is altered to italics and never include "emphasis in the original": this phrase is unnecessary, since the assumption is that unless noted otherwise, the text being quoted has been reproduced exactly as it appears in the original, "emphasis added" is included within the parenthetical citation of the quotation; Section numbering = Do not number chapter or article sections and subsections; Use descriptive titles (but no subtitles).

3.5 Hyphenation: Use a hyphen (not a slash) to join coequal nouns (writer-critic, scholar-athlete); Do not use a hyphen with prefixes such as anti, co, extra, inter, intra, multi, non, over, post, pre, pro, re, semi, socio, sub, trans, un, under, but: do hyphenate if two like vowels are juxtaposed (semi-invalid), or readability is in question, or if the second element is a number or is capitalized (post-1960s, anti-Semitic); Do not use a hyphen with the suffix like (warlike); Do hyphenate compound adjectives when they precede the noun, including those ending with the present or the past participle and those beginning with an adverb such as better, best, ill, lower, little, or well (stench-loving doggie, ill-conceived plan, short-term effect) and if a compound adjective follows the noun it modifies, do not hyphenate (The plan is ill conceived); Use a hyphen in a compound adjective including ordinals (second-semester courses, early-thirteenth-century fashions); Do not hyphenate a compound made up of an adverb and an adjective -- highly developed plan, for instance -- and do not hyphenate compounds beginning with too, very, or much -- much maligned editorial assistant, for instance, the hyphenation of the names of ethnic US-American groups is a vexing (and often controversial) issue: Native American is never hyphenated, even when it appears as a compound adjective, as in the phrase "Native American culture," following this practice, Purdue University Press does not hyphenate African American, Asian American, Jewish American, or Latin American, etc., even when these group names are used as adjectives; *US-American: When using the adjectival form for someone or something from the United States, use US-American rather than American.

3.6 Index: *Index = In the series, it is the author's or editor's contractual task to code the ms for its index. The coding occurs after the ms has been edited by the series editor and before it is submitted to the Press for copy editing and typesetting; the coding is performed for a name and subject index in one index.

3.7 Language: Gendered pronouns = Avoid using they as a singular pronoun in place of he or she. You can use he and she alternately throughout the text, or change singulars to plurals. For example: A wise person does not count their chickens before they are hatched. Change to: Wise people do not count their chickens before they are hatched.

3.8 *Quotations, epigraphs, mottos: Epigraphs, mottos, or quotations at the beginning of books or chapters or in articles in collected volumes are not used.

3.9 Text references in present tense: Generally, discuss quotes or information from other texts in the present tense. For example: In *Deerbrook*, Harriet Martineau writes, "Maria Young lost her nankins"; George Orwell argues, in *Road to Wigan Pier*, that...; In some cases you will need to follow the tense of nearby verbs, as in Whitman was just a clerk in the Attorney General's office, but he said, "I celebrate myself."

3.10 *Titles: The title of the book and chapters should be self-explanatory: metaphorical titles and subtitles are not used: the clarity of the book's, chapter's, or article's title in collected volumes with regard to the content of the book, chapter, or article is to optimize searches on the internet.

3.11 *Spelling conventions: Spelling should be consistent whether US-American (e.g., center or neighbor) or British, Canadian, Australian, etc. (e.g., centre or neighbour). For US-American spelling, use the preferred (first listed) spelling in *Merriam-Webster's Collegiate Dictionary*. This dictionary is available online at <<http://www.m-w.com>>.

3.12 Punctuation: Apostrophes/Possessives = Add 's to the singular form of the word, even if it ends in -s: James's hat; Add 's to the plural forms that do not end in -s: the geese's honking; Add ' to the end of plural nouns that end in -s: three friends' letters; Add 's to the last noun to show joint possession of an object: Tim and Andrae's apartment; Commas = Use serial commas in a list, that is, the comma preceding the and before the last element, for example: Life in medieval times was nasty, brutish, and short; Dashes: Always use an em dash with no spaces on either side, not an en dash or double hyphens; Exclamation points: Avoid using exclamation points, even if the book or article is written in an informal style.

3.13 Scare quotes: Avoid the use of scare quotes, which indicate that a word or phrase is being used ironically or in a nonstandard sense, scare quotes should use double rather than single quotation marks.

3.14 Works Cited: *Unlike the MLA, in the case where multiple works by one author are listed, write out the author's name in each instance (i.e., do not use three hyphens in place of the author's name); Alphabetize according to MLA rules, i.e., alphabetically by author and then by title of work. Sample MLA references (from the current *MLA Style Manual and Guide to Scholarly Publishing*): Book, one author = Johnson, Roberta. *Gender and Nation in the Spanish Modernist Novel*. Nashville: Vanderbilt UP, 2003.; Book, two or more authors = Gilman, Sander, Helen King, Roy Porter, George Rousseau, and Elaine Showalter. *Hysteria beyond Freud*. Berkeley: U of California P, 1993. *Unlike the MLA, do not use *et al.* for three or more authors; Book, edited: Shell, Marc, ed. *American Babel: Literatures of the United States from Abnaki to Zuni*. Cambridge: Harvard UP, 2002, *Unlike the MLA, do not use *et al.* for three or more authors; Book, translated: Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996.; Journal article: Hernández-Reguant, Ariana. "Copyrighting Che: Art and Authorship under Cuban Late Socialism." *Public Culture* 16.1 (2004): 1-29; *For publications with acronyms, such as *PMLA*, write out the full name, e.g., *PMLA: Publications of the Modern Language Association of America*; article in online journal = Landauer, Michelle. "Images of Virtue: Reading, Reformation, and the Visualization of Culture in Rousseau's *La Nouvelle Héloïse*." *Romanticism and Victorianism on the Net* 46.1 (2007): <<http://www.ron.umontreal.ca>> *unlike the MLA style, do not provide the date of access for online sources and *unlike the MLA, do provide the URL, however, provide the URL for the main page of the online journal; Film or DVD = *Like Water for Chocolate (Como agua para chocolate)*. Dir. Alfonso Arau. Hollywood: Miramax, 1993.; *Rashomon*. Dir. Akira Kurosawa. 1950. New York: Home Vision, 2001 (i.e., provide the location of the production company of the film or DVD).

4) List of volumes in the Purdue University Press Monograph Series of Books in Comparative Cultural Studies

<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>> &
<<http://docs.lib.purdue.edu/clcweblibrary/seriespurdueccs>> [the timeline of forthcoming volumes is tentative pending approval by the Board of the Press and the publication schedule of the Press]

4.1 manuscripts tentatively accepted for publication in the series and pending approval by the board of the press
4.2 manuscripts accepted and approved for publication by the press
4.3 published volumes

4.1 Manuscripts tentatively accepted for publication in the series and pending approval by the Board of Purdue University Press

- Terrence O'Keeffe, *The Posthumous Lives of Colonel Redl*.
- Julian Vigo, *Race, Gender, and Modernity in Latin America and the Maghreb*.
- *Racial Narratives in Children's Literature*. Ed. C. Richard King. Annual 6 of *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>>.
- Sheng-mei Ma, *Death Rehearsal and East-West Modernity*.
- Hui Zou, *The Jing Line-Method and a Jesuit Garden in Beijing*.
- Irene Marques, *Transnational Discourses on Class, Gender, and Cultural Identity*.
- *Culture and Ambiguity*. Ed. Paolo Bartoloni and Anthony Stephens.
- Agata Anna Lisiak, *Communication, Media, and Urban Identities in Post-1989 Central Europe*.
- *Comparative Hungarian Cultural Studies*. Ed. Steven Tötösy de Zepetnek and Louise O. Vasvári.

The volume includes articles in Part One: History, Theory, and Methodology for Comparative Hungarian Cultural Studies with articles by András Kiséry, "Literacy, Culture, and History in the Work of Thienemann and Hajnal," David Mandler, "Vámbéry, Victorian Culture, and Stoker's *Dracula*," Steven Jobbitt, "Memory and Modernity in Fodor's *A magyar lét földrajza* (Geography of Being Hungarian)," Mária Farkas, "*The Hungarian Quarterly* between the Two World Wars," Alexander Maxwell, "Masculinity, Nobility, and Nationality in Nineteenth-century Hungary," and Louise O. Vasvári, "The Fragmented (Cultural) Body in Polcz's *Asszony a fronton* (*Woman on the Front*)," Part Two: Comparative Hungarian Cultural Studies of Literature and Culture articles by Györgyi Horváth, "Contemporary Hungarian Literary Criticism and the Memory of the Socialist Past," Endre Kukorelly, "Literary Education in Contemporary Hungary," Lilla Tőke, "The Absurd as a Form of Realism in Hungarian Literature," Zsuzsanna Ozsváth, "Visions of Catastrophe in the Poetry of Radnóti," Peter Sherwood, "On the German and English Versions of Márai's *A gyertyák csonkig égnek*, *Die Glut and Embers*," Eeva Haverinen, "Márai and Truth," Ilana Rosen, "Exile, Homeland, and Milieu in Carpatho-Jewish Oral Literature," and Gergely Tóth, "Bilingual Experience in the Hungarian and German Immigrant Communities of the San Francisco Bay Area," Part Three: Comparative Hungarian Cultural Studies and the Other Arts with articles by Eva Federmayer, "Race, Class, and Gender in the Ragtime Culture of Millennial Budapest," Ivan Sanders, "Jewish (Over)tones in Viennese and Budapest Operetta," Catherine Portuges, "Curtiz and European Jewish Emigré(e)s in Hollywood," Debra Pfister, "Lost Dreams and Sacred Visions in the Art of Ámos," Megan Brandow-Faller, "Art Nouveau and Hungarian Cultural Nationalism in Art, Architecture, and Design," Katalin Medvedev, "The Cold War, Fashion, and Resistance in 1950s Hungary," Part Four: Comparative Hungarian Cultural Studies and Gender Studies with articles by Erzsébet Barát, "(Hilary) Clinton, Hungarian Posters, and the (Im)possibility of Political Drag," Louise O. Vasvári, "Hungarian Ballads of Cunning Adulterous Wives and the European Tradition," Anna Borgos, "Sándor-Sarolta Vay, a Conventional Gender Bender in *fin-de-siècle* Hungary," and Nora Schleicher, "Women Managers Communicating Gender in Hungary," Part Five: Comparative Hungarian Cultural Studies of Contemporary Hungary with articles by Lajos Császi and Mary Gluck, "The Budapest Cow Parade and the Construction of Cultural Citizenship," John Cash, "Commemoration and Contestation of the 1956 Revolution in Hungary," Agata Anna Lisiak, "Urbanities of Budapest and Prague as Communicated in New Media," Erika Sólyom, "Linguistic Address Systems in Post-1989 Hungarian Urban Discourse," Kata Zsófia Vincze, "Contested Ethnic Jewish Renaissance in Contemporary Hungary," László Kürti, "About Images of Roma in Post-1989 Hungarian Media," and Steven Tötösy de Zepetnek, "About Jews and Roma in Post-1989 Austria and Hungary," and in Part Six a "Bibliography for Work in Comparative Hungarian Cultural Studies" by Louise O. Vasvári and Steven Tötösy de Zepetnek.

4.1.21 Yi Zheng, *Burke, Wordsworth, Guo Moruo, and Transformations of the Modern Sublime*. Purdue Books in Comparative Cultural Studies 21
<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, forthcoming. This book is a historical-aesthetic study of the modern transformation

of the aesthetics of the sublime in different temporal and geographic locations. Zheng examines the movement of the sublime aesthetics when it was reformulated in Europe from the late eighteenth to the mid-nineteenth centuries and the role it subsequently plays in the formation of modern Chinese poetics in the early twentieth century. The study sets up the former and the latter as distinct but historically intertwined and discursively analogous moments. It argues that both the European Romantic reinvention of the sublime and its later Chinese transformation are movements dependent upon the excessive and capacious nature of this aesthetic property, as well as on the historical situation at the moments of their figuration. The book suggests through critical analysis of Edmund Burke's *Inquiry into the Origins of Our Ideas of the Sublime and Beautiful*, William Wordsworth's *Prelude*, and Guo Moruo's experimental poem "Fenghuang Niepan" ("Nirvana of the Phoenix") and verse drama *Qu Yuan* that the turn of the modern aesthetic is a deliberate historical hyperbolization of literary agency. Such an agency is in turn constructed imaginatively and affectively as a means to redress different cultures' traumatic encounter with the modern moment. It demonstrates that as a project of affective and moral transformation, the reinvention of the modern sublime across temporal and spatial locations promulgates not only a different aesthetic ideal but also a different social function for literary culture at moments of historical crisis. Yi Zheng teaches literature at the University of Sydney. Her recent publications include *Civility and Class in Contemporary Chinese Print Media* (2010), "Wenrenjingshen yu houshehuizuyiqingqu: sanwen wenhua piping" ("Literati Spirit and Post-socialist Taste: A Critique of Contemporary Essay Culture"), *Zhongguowenxue: chuantong yu xiandai de duihua* (Chinese Literature: Dialogue between Tradition and Modernity), Ed. Qian Nanxiu and Zhang (2007), "A La Mode: The Provincial Cosmopolitan," *Branding Cities: Cosmopolitanism, Parochialism, and Social Change*, Ed. S.H. Donald and E. Kofman (2008), with S.H. Donald, "A Taste of Class: Manuals for Becoming Woman," *positions: east asia cultures critique* (2009); and with S.H. Donald, "Modernisms in China," *Oxford Handbook of Modernisms*, Ed. Peter Nicholls (2010).

4.2 Manuscripts accepted for publication in the series and approved for publication by the Board of Purdue University Press

4.2.20 *Representing Humanity in an Age of Terror*. Ed. Sophia A. McClennen and Henry James Morello. Purdue Books in Comparative Cultural Studies 20. West Lafayette: Purdue University Press, forthcoming. 300 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Annual 5 of *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>>. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The volume's papers are about politics, power, and representation and questions regarding the relationship between the particular and the universal. Articles in the volume are by Gabeba Baderoon, "Reading South African Media Representations of Islam after 11 September 2001"; Ariel Dorfman, "Globalizing Compassion, Photography, and the Challenge of Terror"; Tom Engelhardt, "Collateral Damage and the 'Incident' at Haditha"; Henry A. Giroux, "Democracy's Promise and the Politics of Worldliness in the Age of Terror"; Sam Hamill, "A Monk's Tale"; Barbara Harlow, "'No Short Cuts' Landmines, HIV/Aids and Africa's New Generation"; Julie Gerk Hernandez, "The Tortured Body, the Photograph, and the U.S. War on Terror"; Li-Chun Hsiao, "Barely Life, the Slave, the Black Body, and Representations of the (In)human"; Nicholas Manganas, "Mass-Mediated Social Terror in Spain"; Jonathan H. Marks, "Al Qaeda through the 'Terrorscope' and the Logic and Language of Torture"; Elaine Martin, "The Global Phenomenon of 'Humanizing' Terrorism in Literature and Cinema"; Sophia A. McClennen, "The Humanities, Human Rights, and the Comparative Imagination"; Michael McIrvin, "Poetry and the Aesthetic of Morality"; Bill Nichols, "The Terrorist Event"; Alicia Partnoy, "Textual Strategies to Resist Disappearance and the Mothers of Plaza de Mayo"; Carolina Rocha, "Bearing Witness through Fiction"; David Schroeder, "Ariel Dorfman, Franz Schubert, and *Death and the Maiden*"; Joseph Slaughter, "A Question of Narration and the Voice in International Human Rights Law"; Barbara Trent, "Media in a Capitalist Culture"; and Howard Zinn, "Artists in Times of War." The volume includes a "Selected Bibliography of Comparative Studies on Human Rights Culture" by Henry James Morello.

4.2.19 Michael Goddard, *Gombrowicz, Polish Modernism, and the Subversion of Form*. Purdue Books in Comparative Cultural Studies 19. West Lafayette: Purdue University Press, 2009. ISBN 978-1-55753-8 200 pages, bibliography, index. 6x9 Paperback US\$ 35.00. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In his book *Gombrowicz, Polish Modernism,*

and the Subversion of Form Michael Goddard examines the writing of the Polish modernist author Witold Gombrowicz in the contexts of the aesthetic practices that took place in "Independent Poland" (1919-39) and his later experience of post-war exile in Argentina and Europe. While the primary focus of the book is on Gombrowicz, Goddard relates his analysis modernists Bruno Schulz and Stanisław Witkiewicz who interrogate similarly the concept of form with practices of artistic invention across multiple genres and media. Goddard's analysis demonstrates that the work of Gombrowicz and his contemporaries is characterized by a singular and profound engagement with the concept of form, which in the case of Gombrowicz is radically subverted. By shifting the domain of form from aesthetics and literature to everyday life, Gombrowicz uses form as a method for the composition of works of art that act as singular critical symptomatology of modernity. In turn, this entails an account of the unique socio-historical situation of Independent Poland, as well as the detailed examination of Gombrowicz's major literary and theatrical work, showing how his conception of form evolved -- particularly in the post-World War II period -- into a theatrical and performative one, highly resonant with contemporary postmodern theories of identity. Goddard teaches media and cultural studies at the University of Salford.

4.2.18 *Gustav Shpet's Contribution to Philosophy and Cultural Theory.* Ed. Galin Tihanov. Purdue Books in Comparative Cultural Studies 18. West Lafayette: Purdue University Press, 2009. ISBN 978-1-55753-525-2 200 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The collected volume *Gustav Shpet's Contribution to Philosophy and Cultural Theory* edited by Galin Tihanov presents Russian scholar Gustav Shpet's multifaceted work to the attention of Western and the English-speaking scholarly community. Contributors to the volume working in France, Germany, Russia, the United Kingdom, and the US present studies on the central areas of Shpet's work -- phenomenology, philosophy of language, cultural theory, and aesthetics -- and take forward the current state of knowledge and debates on Shpet's contribution to these fields of enquiry. The volume also contains, for the first time in English translation, the most seminal portions of Shpet's book-length study on hermeneutics with articles by Peter Steiner, "*tropos logicos* and Shpet's Philosophy of History"; Robert Bird, "Shpet's Aesthetics in Context"; Vladimir Zinchenko and James V. Wertsch, "Shpet's Influence on Psychology"; Galin Tihanov, "Shpet's Literary and Theatre Affiliations"; James P. Scanlan, "Shpet's Studies in the History of Russian Thought"; Steven Cassedy, "Shpet and Phenomenology in an Orthodox Key"; Maryse Dennes, "Solovev and the Legacy of Russian Religious Thought in the Works of Shpet"; Thomas Nemeth, "Shpet's Departure from Husserl"; George L. Kline, "Shpet as Translator of Hegel's *Phänomenologie des Geistes*"; Ulrich Schmid, "Shpet's Synthesis of Hegel, Cieszkowski, Herzen, and Husserl"; Alexander Haardt, "Shpet's *Aesthetic Fragments* and Sartre's Literary Theory"; Thomas Seifrid, "Sign and/vs. Essence in Shpet"; Craig Brandist, "Problems of Sense, Significance, and Validity in the Work of Shpet and the Bakhtin Circle"; Dusan Radunović, "Semiotics in Voloshinov and Shpet"; extracts of Gustav Shpet, "*Hermeneutics and Its Problems*," Trans. Erika Frieberger-Sheikholeslami; and Gustav Shpet, "On the Limits of Scientific Literary Scholarship," Trans. Dusan Radunović. The volume also includes bibliographies compiled by Galin Tihanov.

4.2.17 *Shakespeare in Hollywood, Asia, and Cyberspace.* Ed. Alexander C.Y. Huang and Charles S. Ross. Purdue monograph series of Books in Comparative Cultural Studies. West Lafayette: Purdue University Press, 2009. ISBN 978-1-55753-529-0 300 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Annual 4 of *CLCWeb: Comparative Literature and Culture*

<<http://docs.lib.purdue.edu/clcweb>>. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. Hollywood films, creative ventures in cyberspace, and a century of Asian readings of Shakespeare's plays are now making a world of difference to how we experience Shakespeare. Articles in the volume *Shakespeare in Hollywood, Asia, and Cyberspace* show how the combination of Asian, Anglo-European, and digital modes of representation are determining the future of Shakespeare's afterlife. The volume is with Part One: Shakespeare in Hollywood with articles by Mei Zhu "Shakespeare's *Taming of the Shrew* and Screwball Comedy," Peirui Su, "Method Acting and Pacino's *Looking for Richard*," Charles S. Ross, "Underwater Women in Shakespeare on Film," and Xianfeng Mou, "Cultural Anxiety and the Female Body in Zeffirelli's *Hamlet*," Part Two: Shakespeare in Asia with articles by David Bevington, "Imagining the East and Shakespeare's Asia," Yuwen Hsiung, "Kurosawa's *Throne of Blood* and East Asia's *Macbeth*," Jin Lei, Silence and Sound in Kurosawa's *Throne of Blood*," Alexander C.Y. Huang, "The Visualization of Metaphor in Two Chinese Versions of *Macbeth*," Daniel Gallimore, "Shakespeare in Contemporary Japan," Michiko Suematsu, "The Tokyo Globe Years 1988-2002," Meewon Lee, "*Hamlet* in Korea," Nurul Farhana Low bt Abdullah, "Bangsawan Shakespeare in Colonial Malaya," Masae Suzuki, "Shakespeare, Noh, Kyōgen, and Okinawan Shibai," Kevin J. Wetmore, Jr., "*Samritechak* and Intercultural Shakespeare in Cambodia," Evan Darwin Winet, "Spectres of *Hamlet* in Colonial and Postcolonial Indonesia," Elizabeth Wichmann-Walczak, "*King Lear* at the Shanghai Jingju Company," and Adele Lee, "*One Husband Too Many* and the Problem of Postcolonial Hong Kong," Part Three: Shakespeare in Cyberspace with articles by Lucian Ghita, "Aesthetics of Fragmentation in Taymor's *Titus*," Simone Caroti, "Science Fiction, *Forbidden Planet*, and Shakespeare's *The Tempest*," Richard Burt, "Mobilizing Foreign Shakespeares in Media," Christy Desmet and Sujata Iyengar, "Appropriation and the Design of an Online Shakespeare Journal," Peter Holland, "Performing Shakespeare for the Web Community," and Part Four: Chronology and Selected Bibliography with work by Alexander C.Y. Huang, "A Chronology of Shakespeare in Hollywood, Asia, and Cyberspace" and Lucian Ghita and Alexander C.Y. Huang, "Selected Bibliography of Shakespeare in Hollywood, Asia, and Cyberspace."

4.3 Published volumes in the Purdue University Press Monograph Series of Books in Comparative Cultural Studies <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>> & <<http://docs.lib.purdue.edu/clcweblibrary/seriespurdueccs>>

4.2.16 *Comparative Central European Holocaust Studies*. Ed. Louise O. Vasvári and Steven Tötösy de Zepetnek. Purdue Books in Comparative Cultural Studies 16 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2009. ISBN 978-1-55753-526-9 213 pages, bibliography, index. 6x9 Paperback US\$ 35.00. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The volume presents work in Holocaust studies with focus on texts in the context of Central Europe with a foreword "Europe's Oppressive Legacy" by Imre Kertész, an introduction to the volume by Steven Tötösy de Zepetnek and Louise O. Vasvári, and Part One: Historical Representations of the Holocaust in Central Europe with articles by Ruth G. Biró, "Representations of Budapest 1944-1945 in Holocaust Literature," Tamás Kisantal, "The Holocaust as a Paradigm for Ethical Thinking and Representation," Magdalena Marsovszky, "About Antisemitism in Post-1989 Hungary," and Andrea Pető, "About the Narratives of a Blood Libel Case in Post-Shoah Hungary," Part Two: Holocaust Testimony and Narratives with articles by Anna Richardson, "Mapping the Lines of Fact and Fiction in Holocaust Testimonial Novels" and Ilana Rosen, "Rescue Narratives by Central European Holocaust Survivors from Carpatho-Russia," Part Three: Kertész in Central European Holocaust Studies with articles by Marko Čudić, "On the Serbian Translation of Kertész's *Sorstalanság* (*Fatelessness*)," Esther Faye, "Kertész and the Problem of Guilt in Unfinished Mourning," Sándor Radnóti, "Polyphony in Kertész's *Kaddish a meg nem született gyermekért* (*Kaddish for an Unborn Child*)," and Mihály Szilágyi-Gál, "Arendt and Kertész on the Banality of Evil," and Part Four: The Holocaust and Central European Women's Life Writing with articles by Iris Milner, "Towards a New Reading of Fink's *The Journey*," Louise O. Vasvári, "Emigrée Central European Women's Holocaust Life Writing," and Louise O. Vasvári, "Introduction to and Bibliography of Central European Women's Holocaust Life Writing in English."

4.2.15 Marko Juvan, *History and Poetics of Intertextuality*. Trans. Timothy Pogacar. Purdue Books in Comparative Cultural Studies 15 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue

University Press, 2009. ISBN 978-1-55753-503-0 215 pages, bibliography, index. 6x9 Paperback US\$39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. Marko Juvan's *History and Poetics of Intertextuality* is a revised and updated translation of his 2000 book *Intertekstualnost* (Intertextuality). In his book, Juvan argues that while intertextuality is constitutive of all textuality it may be foregrounded in certain literary works, genres, or styles (e.g., parody or allusion as forms of citationality). He surveys the field in order to ground the poetics of intertextuality in the history of its idea from Kristeva to New Historicism and citationality from Genette's late structuralism to text theory. In humanities scholarship literary studies have transformed the notion of intertextuality from its transgressive content into a detailed descriptive methodology. However, by bringing citationality into focus, they also stressed that literature is an autopoietic system, living on cultural memory, and interacting with other social discourses. The poetics of intertextuality, based mainly on semiotics, elucidates factors determining the socio-historically elusive border between general intertextuality and citationality (encyclopaedic literary competence, paratext, etc.) and explores modes of intertextual representation, stressing that pre-texts evoked or re-written in post-texts figure as interpretants of the latter and vice versa. Intertextual derivations and references, which have become common in literary culture, are finally explained as intertextual figures and genres. Marko Juvan is researcher at the Scientific Research Center of the Slovenian Academy of Sciences and Arts and he teaches literary theory at the University of Ljubljana. His publications include literary and cultural theory, European romanticism, and twentieth-century Slovene literature. His recent book publications include *Intertekstualnost* (Intertextuality), *Vezi besedila* (Textual Ties), *Literarna veda v rekonstrukciji* (Literary Studies in Reconstruction), and with Darko Dolinar, *Writing Literary History*.

4.2.14 Thomas O. Beebee, *Nation and Region in Modern American and European Fiction*. Purdue Books in Comparative Cultural Studies 14 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2008. ISBN 978-1-55753-498-9 200 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In *Nation and Region in Modern American and European Fiction* Thomas O. Beebee analyzes fictional texts as "discursive territoriality" that shape readers' notions of (and ambivalence about) national and regional belonging. Beebee postulates that several canonical works of literary fiction contain verbal/mental maps that in their depictions of boundary spaces construct indirect images of national territory and geography and thus analyzes texts by Goethe, competing geographies of Russia and its Empire in the works of Gogol and Turgenev, da Cunha's ambivalent nomination of the *sertanejo* (backlander) as the "bedrock of the Brazilian race," Faulkner's and Lins do Rego's cultural memories of the plantation, Arguedas's novelistic ethnogeographies of Andean culture, Benet's construction of *région* as both metaphor and metonym for Francoist Spain, and the "u-topian" American desert landscapes in texts by Austin, Brossard, and Harjo. Thomas O. Beebee teaches comparative literature and German studies at The Pennsylvania State University. In his research and teaching Beebee is interested in criticism and theory, eighteenth century literature, translation studies, and law and literature. Beebee has published widely in these fields and his book publications include *Clarissa on the Continent*, *The Ideology of Genre*, and *Epistolary Fiction in Europe*.

4.2.13 Paolo Bartoloni, *On the Cultures of Exile, Writing, and Translation*. Purdue Books in Comparative Cultural Studies 13 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2008. ISBN 978-1-55753-368-5 166 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The hypothesis of Paolo Bartoloni's book *On the Cultures of Exile, Writing, and Translation* is based on the proposition that a substantial and innovative discussion of the philosophical notions of immanence and potentiality is not only overdue but also necessary to address the social, political, cultural, and ethical aporia confronting us today. The phenomenon of globalization with its countless sub-narratives such as mobility, migration, security, authenticity, and inauthenticity can be thought and contextualized through a close reading and articulation of immanence and potentiality. The author's aim is threefold: 1) to provide a tangible and workable philosophical and cultural discourse within which to present an alternative understanding of subjectivity. This will be achieved by engaging in a theoretical discussion with the philosophical discourse on potentiality and immanence, of which the writings of Gilles Deleuze and Félix Guattari and Giorgio Agamben are among the most advanced and innovative examples to date, 2) to provide a virtual insight into the potential immanent subject and

community through presenting a radically new interpretation of exile, translation, and temporality, and 3) to show how the experience of potentiality and immanence, and their ontological status have been explored and realized in literature through a close reading and articulation of a series of selected texts, especially works by Giorgio Caproni and Maurice Blanchot. The methodology of the study is interdisciplinary, ranging across literary theory, postmodern cultural analysis, hermeneutics, and comparative culture analysis. Paolo Bartoloni teaches comparative literature and Italian studies at the University of Sydney. His interests in scholarship range from contemporary Italian literature and culture to comparative studies to translation theory. Bartoloni has published widely on literary and cultural topics in journals and his recent books include *Writing: Calvino, Caproni, Sereni and Svevo* (2003). He also translated Robert Dessaix's novel *Night Letters* to Italian (*Lettere di notte*, 1998).

4.2.12 Justyna Sempruch, *Fantasies of Gender and the Witch in Feminist Theory and Literature*. Purdue Books in Comparative Cultural Studies 12 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2008. ISBN 978-1-55753-491-0 190 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In *Fantasies of Gender and the Witch in Feminist Theory and Literature*, Justyna Sempruch analyzes contemporary representations of the "witch" as a locus for the cultural negotiation of genders. In her study Sempruch revisits some of the most prominent traits in past and current perceptions in feminist scholarship of exclusion and difference. She examines a selection of twentieth-century US-American, Canadian, and European narratives to reveal the continued political relevance of metaphors sustained in the archetype of the "witch" widely thought to belong to pop-cultural or folkloristic formulations of the past. Through a critical re-reading of the feminist texts engaging with these metaphors, Sempruch develops a new concept of the witch, one that challenges traditional gender-biased theories linking it either to a malevolent "hag" on the margins of culture or to unrestrained "feminine" sexual desire. Sempruch turns, instead, to the causes for radical feminist critique of "feminine" sexuality as a fabrication of logocentric thinking and shows that the problematic conversion of the "hag" into a "superwoman" can be interpreted today as a therapeutic performance translating fixed identity into a site of continuous negotiation of the subject in process. Tracing the development of feminist constructs of the witch from 1970s radical texts to the present, Sempruch explores the early psychoanalytical writings of Cixous, Kristeva, and Irigaray, and feminist reformulations of identity by Butler and Braidotti together with fictional texts from different political and cultural contexts. Justyna Sempruch teaches women's studies at Queen's University. She has published numerous articles on philosophical and socio-political intersections of gender, nationality, and ethnicity, as well as on the literature of cultural diaspora and nomadism.

4.3.11 Kimberly Chabot Davis, *Postmodern Texts and Emotional Audiences*. Purdue Books in Comparative Cultural Studies 11 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2007. ISBN 978-1-55753-479-8. pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In *Postmodern Texts and Emotional Audiences*, Kimberly Chabot Davis analyzes contemporary texts that yoke together two seemingly antithetical sensibilities: the sentimental and the postmodern. Ranging across multiple media and offering a methodological union of textual analysis and reception study, Chabot Davis presents case studies of audience responses to *The Piano* (film), *Kiss of the Spider Woman* (novel, film, and musical), and *Northern Exposure* (television series). Emerging in the late-1980s and 1990s amidst public debates about identity politics and multiculturalism, these texts encouraged critical thinking about the political stakes of identity construction and resonated with audiences grappling with the postmodern critique of essentialist conceptions of the self. Chabot Davis argues that sentimental postmodernism deepened leftist political engagement by moving audiences to identify emotionally with people across the divisions of gender, sexual identity, race, and ethnicity. By focusing on postmodern melodramas that foster cross-group empathy and encourage utopian desires for a pluralistic society, this study questions the critical equation of postmodernism with apocalyptic nihilism and political apathy. The book also challenges the assumption that sentimentality and sympathy are inherently conservative and imperialistic. While identification is often viewed as a retrograde tool of popular culture, Chabot Davis's comparative cultural and ethnographic study uncovers the capacity of identification to unmoor people from fixed and limiting identities and to work

as an agent of social change. Kimberly Chabot Davis teaches twentieth-century U.S. literature and film at Bridgewater State College. Chabot Davis's articles on contemporary culture have been published in *Twentieth Century Literature*, *International Journal of Cultural Studies*, *Journal for the Psychoanalysis of Culture and Society*, *South Atlantic Review*, *Politics and Culture*, and *Modern Fiction Studies*.

4.3.10 Philippe Codde, *The Jewish American Novel*. Purdue Books in Comparative Cultural Studies 10 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2007. ISBN 978-1-55753-437-8 279 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. Philippe Codde provides in his book *The Jewish American Novel* a comparative cultural analysis of the so-called Jewish Renaissance -- the unprecedented success of the Jewish novel in postwar US -- by situating the process and event in the context of three closely-related US-American cultural movements: The popularity in the US of French philosophical and literary existentialism, the increasing visibility of the Holocaust in US-American life, and the advent of radical (death-of-God) theology. Codde argues provocatively that the literary repertoire of the postwar Jewish novel in the US -- analyzed from 1944 to 1969 -- consists of an amalgam of cultural elements that were making their mark in the political, religious, and philosophical systems of the US after the Second World War. Codde proposes that this amalgam explains -- in part -- the Jewish novel's sweeping success in the US-American literary system. In his book, Codde traces for the first time this intriguing thematic admixture in the works of some well-known and some forgotten but fascinating Jewish American novelists: Saul Bellow, Bernard Malamud, Edward Lewis Wallant, Isaac Rosenfeld, Daniel Stern, Jonathan Baumbach, and Norma Rosen. In its displacement of canonical barriers and its inclusive thematic movement, the book addresses and resolves a double lacuna in US-American literary historiography. Philippe Codde teaches in the Department of English at Ghent University. Codde has published widely on Jewish American literature, existentialism, trauma theory, and polysystem theory in edited volumes and journals including *Studies in American Fiction*, *Partial Answers: Journal of Literature and the History of Ideas*, *Yiddish (Modern Jewish Studies)*, *Poetics Today*, *English Language Notes*, *Saul Bellow Journal*, and *"Lost on the Map of the World": Jewish-American Women's Quest for Home in Essays and Memoirs, 1890-Present*. Ed. Phillipa Kafka (2001).

4.3.9 Deborah Streifford Reisinger, *Crime and Media in Contemporary France*. Purdue Books in Comparative Cultural Studies 9 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2007. ISBN 978-1-55753-433-0 153 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. Deborah Streifford Reisinger examines in her book *Crime and Media in Contemporary France* contemporary French society's relationship with violence in an era of increased media dominance. The study's innovative and interdisciplinary approach integrates media, cinema, and literary studies to analyze how crime news (*faits divers*) function as a site of discursive struggle. Reisinger focuses on the sensational Paulin and Succo affairs that became mobile signifiers about crime, insecurity, and the Other in France in the 1980s. By situating these crime stories in a larger historical and political context, she analyzes how media and politicians use the crime story as a tool for upholding dominant ideology. Yet, rather than conclude that the crime story has become an absolute banality, as Jean Baudrillard has maintained, Reisinger shows how these crime stories attest to the public's renewed fascination with violence. Her analysis of the artistic rewritings of these stories reveal alternative, complex readings of the *fait divers* that subvert the media's sensationalized discourse on crime effectively. Through an analysis of the complex processes of production, reception, and re-articulation that contribute to the representation of crime in media and on the stage, the study concludes that the *fait divers* is an important location of social and political resistance for readers and artists alike in contemporary France. Deborah Streifford Reisinger teaches French literature and cultural studies at Duke University where she also directs the Duke in Paris French Language Program. Reisinger's interests in research include contemporary French literature, media, crime and popular culture, and applications of technology in pedagogy, and she has published papers in various journals in these areas.

4.3.8 Imre Kertész and *Holocaust Literature*. Ed. Louise O. Vasvári and Steven Tötösy de Zepetnek. Purdue Books in Comparative Cultural Studies 8 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue

University Press, 2005. ISBN 978-1-55753-396-8 335 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. *Imre Kertész and Holocaust Literature*, the first English-language volume on the work of the 2002 Nobel Laureate in Literature contains papers by scholars in Canada, Croatia, France, Germany, Hungary, New Zealand, and the USA, as well as historical papers about the background of the Holocaust in Hungary. Articles in the volume are "Imre Kertész and Hungarian Literature" by Enikő Molnár Basa, "Jewishness in Hungary, Imre Kertész, and the Choice of an Identity" by Sara Cohen, "The Aporia of Imre Kertész" by Robert Eaglestone, "Imre Kertész, Hegel, and the Philosophy of Reconciliation" by Amos Friedland, "Identities of the Jew and the Hungarian" by András Gerő, "Representing the Holocaust, Kertész's *Fatelessness*, and Benigni's *La vita è bella*" by Bettina von Jagow, "Imre Kertész's *Fatelessness* as Historical Fiction" by Julia Karolle, "Reading Imre Kertész in English" by Adrienne Kertzer, "Imre Kertész's *Fatelessness* and the Myth about Auschwitz in Hungary" by Kornélia Koltai, "The Historians' Debate about the Holocaust in Hungary" by András Kovács, "Imre Kertész and Hungary Today" by Magdalena Marsovszky, "Imre Kertész's Aesthetics of the Holocaust" by Sára Molnár, "The Dichotomy of Perspectives in the Work of Imre Kertész and Jorge Semprún" by Marie Peguy, "Imre Kertész and the Filming of *Sorstalanság (Fatelessness)*" by Catherine Portuges, "Danilo Kis, Imre Kertész, and the Myth of the Holocaust" by Rosana Ratković, "Imre Kertész's *Jegyzőkönyv (Sworn Statement)* and the Self Deprived of Itself" by Tamás Scheibner, "Imre Kertész's *Kaddish for an Unborn Child*" by Eluned Summers-Bremner, "Imre Kertész's Nobel Prize in Literature and the Print Media" by Steven Tötösy de Zepetnek, "Holocaust Literature and Imre Kertész" by Paul Várnai, "The Novelness of Imre Kertész's *Fatelessness*" by Louise O. Vasvári, and "The Media and Imre Kertész's Nobel Prize in Literature" by Judy Young. In addition to the papers about Kertész's work, the volume includes an as of yet in English unpublished text by Imre Kertész, "*Galley Boat-Log (Gályanapló): Excerpt(s)*" translated by Tim Wilkinson, a review article about books on Jewish identity and anti-Semitism Central Europe by Barbara Breysach, and a "A Bibliography of Imre Kertész's Oeuvre and Publications about His Work" by Steven Tötösy de Zepetnek.

4.3.7 Camilla Fojas, *Cosmopolitanism in the Americas*. Purdue Books in Comparative Cultural Studies 7 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2005. ISBN 1-55753-382-2 128 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. Camilla Fojas's *Cosmopolitanism in the Americas* is a study about the aporia between cosmopolitanism as a sign of justice and cosmopolitanism as the consumption and display of international luxury items and cultural production. Turn-of-the-century Pan-American cosmopolitanism described international aesthetic culture and fashion drawn from major world cities, but it was also implicitly political, it held a promise of justice in the acceptance and coexistence of difference. Although unrepentantly elitist, the cosmopolitanists transcended the genetic link between nationalisms and heteronormative versions of family often by turning to the classical model of a male homosocial. Fojas engages the work of Guatemalan Enrique Gómez Carrillo, the travel writings from the Chicago World's Fair of Cuban Aurelia Castillo de González, the Venezuelan journal *Cosmópolis*, and Rodó's infamous *Ariel*, all of which share a common principle of the practical application of cosmopolitanism. They revisit the failures of Eurocentric cosmopolitanism by rewriting them, recasting them for a new audience, and generally making use of them for their own purposes. But, above all, they grapple with cosmopolitanism, sometimes conceptualizing new models of hospitality and sometimes failing, nonetheless keeping the broken promise of utopic spaces and their imagined cities. These texts activate a cosmopolitan attitude by persuading the reader to be more open, more modern, and more amenable to difference. Camilla Fojas teaches Latin American and Latino Studies at DePaul University. Her areas of research include cultural, film, and media studies of the Americas within a comparative postcolonial frame of Latin America, the Caribbean, the United States, Hawai'i, and the Philippines. Fojas published her scholarship in *Comparative Urban and Community Research*, *Diálogo*, *Comparative Literature Studies*, *Aztlán*, and *CLCWeb: Comparative Literature and Culture*.

4.3.6 *Comparative Cultural Studies and Michael Ondaatje's Writing*. Ed. Steven Tötösy de Zepetnek. Purdue Books in Comparative Cultural Studies 6 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue

University Press, 2005. ISBN 1-55753-378-4 147 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Annual 3 of *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>>. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The papers in the volume *Comparative Cultural Studies and Michael Ondaatje's Writing* represent recent scholarship about Booker Prize Winner Michael Ondaatje's oeuvre by scholars working on English-Canadian literature and culture in Canada, England, Japan, New Zealand, and the USA. Papers in the volume are Victoria Cook, "Exploring Transnational Identities in Ondaatje's *Anil's Ghost*"; Beverley Curran, "Ondaatje's *The English Patient* and Altered States of Narrative"; Marlene Goldman, "Representations of Buddhism in Ondaatje's *Anil's Ghost*," Stephanie M. Hilger, "Ondaatje's *The English Patient* and Rewriting History"; Hsuan Hsu, "Post-Nationalism and the Cinematic Apparatus in Minghella's Adaptation of Ondaatje's *The English Patient*"; Glen Lowry, "The Representation of 'Race' in Ondaatje's *In the Skin of a Lion*"; Jon Saklofske, "The Motif of the Collector and Implications of Historical Appropriation in Ondaatje's Novels"; Sandeep Sanghera, "Touching the Language of Citizenship in Ondaatje's *Anil's Ghost*"; Eluned Summers-Bremner, "Reading Ondaatje's Poetry"; Winfried Siemerling, "Oral History and the Writing of the Other in Ondaatje's *In the Skin of a Lion*"; Steven Tötösy de Zepetnek, "Ondaatje's *The English Patient* and Questions of History"; Steven Tötösy de Zepetnek, "Selected Bibliography of Critical Work about Michael Ondaatje's Texts" and "A List of Michael Ondaatje's Works"; Bioprofiles of Contributors and Index.

4.3.5 Jin Feng, *The New Woman in Early Twentieth-century Chinese Fiction*. Purdue Books in Comparative Cultural Studies 5 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2004. ISBN 1-55753-330-X 232 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In *The New Woman in Early Twentieth-century Chinese Fiction* Jin Feng proposes that representation of the "new woman" in Chinese fiction was paradoxically one of the ways in which male writers of the era explored, negotiated, and laid claim to their own emerging identity as "modern" intellectuals. Previous scholarship on fiction of the period probed occasionally the thematic implications of female characters in specific works but has not engaged in systematic study of the "new woman" as a figure through a discussion of the politics of the narrative form. Feng addresses both the general and the specialized audience of fiction in early-twentieth-century Chinese fiction in three ways: for scholars of the May Fourth period, Feng redresses the emphasis on the simplistic, gender-neutral representation of the new women by re-reading selected texts in the light of marginalized discourse and by an analysis of the evolving strategies of narrative deployment; for those working in the area of feminism and literary studies, Feng develops a new method of studying the representation of Chinese women through an interrogation of narrative permutations, ideological discourses, and gender relationships; and for studies of modernity and modernization, the author presents a more complex picture of the relationships of modern Chinese intellectuals to their cultural past and of women writers to a literary tradition dominated by men. Jin Feng teaches Chinese language and literature at Grinnell College. In her research and teaching Feng is interested in the dynamic interaction between narrative forms and their socio-political context, with particular focus on twentieth-century Chinese literature, the Chinese diaspora, narratology, comparative theory, and gender and women's issues. Feng has published widely in these areas.

4.3.4 *Comparative Cultural Studies and Latin America*. Ed. Sophia A. McClennen and Earl E. Fitz. Purdue Books in Comparative Cultural Studies 4

<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2004. ISBN 1-55753-358-X 250 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Annual 2 of *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>>. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The scholarship in the volume *Comparative Cultural Studies and Latin America* represents the proposition that, given its vitality and excellence, Latin American literature deserves a more prominent place in comparative literature publications, curricula, and disciplinary discussions. The editors of the volume, Sophia A. McClennen and Earl E. Fitz, argue that there still exists, in some quarters, a lingering bias against literature written in Spanish and Portuguese and that by embracing Latin American literature more enthusiastically, comparative literature in the context of comparative cultural studies would find itself reinvigorated, placed into productive discourse with a host of issues, languages, literatures, and cultures that have too long been paid scant attention in its purview. Following an introduction by the editors, the volume contains papers by Gene H. Bell-Villada on the question of canon, by Gordon Brotherston and Lúcia de Sá on the First Peoples of the Americas and their literature, by Elizabeth Coonrod Martínez on the Latin American novel of the 1920s, by Román de la Campa on Latin American Studies, by Earl E. Fitz on Spanish American and Brazilian literature, by Roberto González Echevarría on Latin American and comparative literature, by Sophia A. McClennen on comparative literature and Latin American Studies, by Alberto Moreiras on Borges, by Julio Ortega on the critical debate about Latin American cultural studies, by Christina Marie Tourino on Cuban Americas in New York City, by Mario J. Valdés on the comparative history of literary cultures in Latin America, and by Lois Parkinson Zamora on comparative literature and globalization. Compiled by Sophia A. McClennen, the volume also contains a bibliography of scholarship in comparative Latin American culture and literature and biographical abstracts of the contributors to the volume.

4.3.3 Sophia A. McClennen, *The Dialectics of Exile: Nation, Time, Language, and Space in Hispanic Literatures*. Purdue Books in Comparative Cultural Studies 3 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2004. ISBN 1-55753-315-6. 316 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. In *The Dialectics of Exile: Nation, Time, Language, and Space in Hispanic Literatures* Sophia A. McClennen proposes that the history of exile literature is as old as the history of writing itself. However, despite this vast and varied tradition, in scholarship and criticism exile writing is perceived according to a binary logic where exile either produces creative freedom or it traps the writer in restrictive nostalgia. McClennen offers a theory of exile writing that accounts for the persistence of these dual impulses and for the ways that they often co-exist within the same literary works. Focusing on writers working in the latter part of the twentieth century who were exiled during a historical moment of increasing globalization, transnational economics, and the theoretical shifts of postmodernism, McClennen proposes that exile literature is best understood as a series of dialectic tensions about cultural identity. Through comparative analysis of Juan Goytisolo (Spain), Ariel Dorfman (Chile), and Cristina Peri Rossi (Uruguay), McClennen explores how these writers represent exile identity. In each chapter of the book, the author addresses dilemmas central to debates over cultural identity such as nationalism versus globalization, time as historical or cyclical, language as representationally accurate or disconnected from reality, and social space as utopic or dystopic. The author demonstrates how the complex writing of these three authors functions as an alternative discourse of cultural identity that not only challenges official versions imposed by authoritarian regimes, but also tests the limits of much cultural criticism. Sophia A. McClennen teaches comparative literature, Spanish-language literatures, inter-American literature, and women's studies at The Pennsylvania State University. Her book, *Ariel Dorfman: An Aesthetics of Hope*, is forthcoming from Duke University Press. McClennen has published widely on comparative cultural studies and Latin America in journals such as *Revista de estudios hispánicos*, *The Review of Contemporary Fiction*, *Cultural Logic*, *Mediations*, and *CLCWeb: Comparative Literature and Culture*.

4.3.2 *Comparative Literature and Comparative Cultural Studies*. Ed. Steven Tötösy de Zepetnek. Purdue Books in Comparative Cultural Studies 2

<<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2003. ISBN 1-55753-290-7 356 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Annual 1 of *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>>. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The papers in the volume *Comparative Literature and Comparative Cultural Studies* are with focus on theories and histories of comparative literature and the emerging field of comparative cultural studies. Contributors are Kwaku Asante-Darko on African postcolonial literature, Hendrik Birus on Goethe's concept of world literature, Amiya Dev on comparative literature in India, Marián Gálik on interliterariness, Ernst Grabovszki on globalization, new media, and world literature, Jan Walsh Hokenson on the culture of the context, Marko Juvan on literariness, Karl S.Y. Kao on metaphor, Kristof Jacek Kozak on comparative literature in Slovenia, Manuela Mourão on comparative literature in the USA, Jola Skulj on cultural identity, Slobodan Sucur on period styles and theory, Peter Swirski on popular and highbrow literature, Antony Tatlow on textual anthropology, William H. Thornton on East/West power politics in cultural studies, Steven Tötösy de Zepetnek on comparative cultural studies, and Xiaoyi Zhou and Q.S. Tong on comparative literature in China. The articles are followed by a bibliography of scholarship in comparative literature and cultural studies, compiled by Steven Tötösy de Zepetnek, Steven Aoun, and Wendy C. Nielsen.

4.3.1 Comparative Central European Culture. Ed. Steven Tötösy de Zepetnek. Purdue Books in Comparative Cultural Studies 1 <<http://www.thepress.purdue.edu/comparativeculturalstudies.html>>. West Lafayette: Purdue University Press, 2002. ISBN 1-55753-240-0 217 pages, bibliography, index. 6x9 Paperback US\$ 39.95. Orders to <<http://www.thepress.purdue.edu>> or 1-800-247-6553. The volume *Comparative Central European Culture* contains selected papers of conferences organized by the editor, Steven Tötösy de Zepetnek, in 1999 and 2000 in Canada and the US on various topics of culture and literature in Central and East Europe. Based on the (contested) notion of the existence of a specific cultural context of the region defined as "Central Europe," contributors to the volume discuss comparative cultural studies as a theoretical framework for the study of Central and East European culture(s) (Steven Tötösy de Zepetnek), modernism in Central European literature (Andrea Fábry), Central European Holocaust poetry (Zsuzsanna Ozsváth), gender in Central European literature and film (Anikó Imre), Austroslavism in the work of Slovak writer Anton Hykisch (Peter Petro), Kundera and the identity of Central Europe (Hana Pichova), public intellectuals in Central Europe after 1989 (Katherine Arens), contemporary Austrian and Hungarian cinema (Catherine Portuges), the notion of peripherality in contemporary East European culture (Roumiana Deltcheva), and Central European Jewish family history in the film *Sunshine* (Susan Rubin Suleiman). The volume includes a bibliography for the study of Central European culture (Steven Tötösy de Zepetnek).