

**Purdue University Press Print Monograph Series of Books in Comparative Cultural Studies**

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**Aims & Scope, Procedures of Submission, Style Guide, & Lists of Volumes Published**

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- 1) aims and scope of series 2) procedures of submission and publication 3) series style guide  
4) list of volumes published: 4.1 Purdue University Press 4.2 Purdue University Press Scholarly Publishing Services

**1) Aims & scope of the Purdue University Press & Purdue Scholarly Services print & ebook monograph series of Books in Comparative Cultural Studies**

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 Steven Tötösy de Zepetnek at <[ccsbks@purdue.edu](mailto:ccsbks@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 discipline of comparative literature, the field of 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; comparative cultural studies favors data-oriented research based on tenets of the contextual (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 & Scope of *CLCWeb: Comparative Literature and Culture* ISSN 1481-4374

<<http://docs.lib.purdue.edu/clcweb>> at <<http://docs.lib.purdue.edu/clcweblibrary/clcwebaims>>. 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. In order to provide a theoretical and methodological background, authors of single-authored books and editor(s) of collected volumes explain briefly why the work is best placed in the Purdue University Press series of Books in Comparative Cultural Studies.

**2) Procedures of manuscript submission & procedures of publication in the Purdue University Press monograph series of Books in Comparative Cultural Studies**

2.1 Manuscripts of 90,000-120,000 words are invited to the editor of the series at <[ccsbks@purdue.edu](mailto:ccsbks@purdue.edu)> in a word file in one attachment (single spaced, without headers or footers, and with page numbers); the editing process including correspondence between the series editor, the copy editor, the author(s), and the Press is via e-mail only.

2.2 The submission of a manuscript parallel to two or more publishers is contrary to standards & practices 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.

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: volumes in the series are published by final approval of publication by the Editorial Board of the Press.

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 typesetting 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—in consultation with the series editor—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 peer review, editing, copy editing, and typesetting of the manuscript is one to two calendar years; upon completion of the text's copy editing and typesetting the author receives the manuscript 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; books in the series are also available in electronic format in Project MUSE at <[http://muse.jhu.edu/browse/publishers/purdue\\_univ\\_press](http://muse.jhu.edu/browse/publishers/purdue_univ_press)>.

2.9 With regard to manuscripts based on a Ph.D. dissertation consult "Notes on How to Rework a Ph.D. Dissertation for Publication as a Book." *Library Series, CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweblibrary/dissertationtobook>>

2.10 The Purdue UP print and ebook 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 <<http://www.thepress.purdue.edu>> ©Purdue University <<http://www.purdue.edu>> 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 its publication in the series. This facilitates—because the journal is published in open access—global reception of the author's scholarship.

### 3) Style Guide for the Purdue University Press pint series of Books in Comparative Cultural Studies

see also <<http://docs.lib.purdue.edu/clcweblibrary/ccspurduestyleguide>>

#### 1) Abbreviations

1.1 **Acronyms:** Spell out the full name—for example, United States Air Force (USAF)—in the first instance, followed by the acronym in parentheses and then use the acronym in subsequent mentions.

1.2 **Author names.** When an author or scholar is mentioned for the first time in an article use the first name and surname and 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.

1.3 **Academic ranks and titles** are not used.

1.4 **Common abbreviations.** Abbreviations such as e.g. (for example), i.e. (that is), viz. (namely), or vs. (versus) should be spelled out when used in running text. Abbreviations can be used inside parenthetical comments.

#### 2) Capitalization

2.1 **Emphasis.** Do not use capitalization for emphasis.

2.2 **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.

2.3 **When referring** to "socialist," "communist," "fascist," "nazi" these terms are not capitalized, but "anti-Semitic," Black, or Indigenous are capitalized.

#### 3) Formatting

3.1 **Acknowledgments.** Acknowledgments, funding statements, citations of previous publications in an earlier version, etc., are written in the Acknowledgment at the beginning of the book.

3.2 **Authors' profiles.** In authors' profiles ranks, honorifics, awards, prizes, etc., are not mentioned. For example: John Fox teaches Spanish-language literature at Harvard University. His interests in scholarship include modern and contemporary Latin American literature and theater. Fox's recent publications include (list two or three of your important and/or recent books or articles with the year of publication only).

3.3 **Block quotes.** Quotes over eight lines long should be formatted as a block quote.

3.4 **Brackets.** Do not use brackets to indicate a letter's change in case at the beginning of a quote, for instance, "[i]s compelled to speak." Use brackets when adding external information to a quote, as in "politicians at the time [in Germany] were referred to negatively" (15).

3.5 **Ellipses and brackets.** 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 spaced.

3.6 **Footnotes & end notes.** No footnotes or end notes are used in books of the series. Additional discussion or information deemed necessary is placed in parenthesis within the relevant sentence.

#### 3.7 Hyphenation

Use a hyphen (not a slash) to join coequal nouns (writer-critic, scholar-athlete).

Do not use a hyphen with these prefixes: anti, co, extra, inter, intra, multi, non, over, post, pre, pro, re, semi, socio, sub, trans, un, under, but 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).

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); 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, the Press does not hyphenate African American, Asian American, Jewish American, or Latin American even when these group names are used as adjectives.

**3.8 Images.** Images are published in books of the series (black-and-white only in .jpg 300dpi); however images can be published only if the author of the text receives documentation of copyright release from the copyright holder and forwards the copyright release statement to the editor of the series; the Press does not issue payment for the cost of copyright release. For the cover page (color) of a book authors suggest images in .jpg 300dpi.

**3.8 Index.** The index should include subjects or concepts and surnames only. Authors are responsible to code the text for the Index as per contractual agreement between the author and the Press.

**3.9 In-text citations.** 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*; "A Jewish" for "A Jewish Role in American Life" followed by the page numbers of the quotation or reference, e.g., (Frye, *Educated* 53) or (Frye, "The Code" 25). If the author and/or work are mentioned in-text, only include the missing citation information in the parenthetical citation. Page numbers in hundreds are 112-45 and not 112-145. Use URL-s in in-text citations.

### 3.10 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. For example: In speaking of the bandit Antônio Silvino, Lins gives the real definition as follows: "The black women thought the bandit a gentleman, a white man" (*My Green Years* 64) ("As negras acharam o bandido um homem de tratamento, homem branco" [*Meus verdes anos* [75]]).

Translations longer than eight lines are in block quotes. For translations set off as block quotes no quotation marks are needed. Type out 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.

For translations in block quotes no quotation marks are used unless quotations are in the block quotation, in which case use double quotation marks.

Texts including quotations in non-Latin alphabets are in the original language.

**3.11 In-text author references.** References to authors are made with full first and surname when first referred to and by surname only in subsequent mentions. Academic ranks and titles are not used. With regard to languages including Chinese, etc. in which the sequence of names is Surname Firstname, the Purdue book series of Books in Comparative Cultural Studies—and the humanities and social sciences quarterly *CLCWeb: Comparative Literature and Culture* <<http://docs.lib.purdue.edu/clcweb>> the series is affiliated with—follows in-text the Western sequence of Firstname Surname unless aka names, historical names, or established names.

### 3.12 Italics

Do not italicize, bold, or underline words for emphasis. When referring to a concept or word of your own, use double quotation marks.

Do not italicize common foreign abbreviations (vice versa, *realpolitik*, *a priori*). Do italicize less often used foreign words and concepts, for example: *Weltanschauung*, the *citoyen(ne)*, in nineteenth-century Hungary the essentialist concept of *Magyarság* (Hungarianness)...

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.

**3.13 Paragraph indents.** The first paragraph of a chapter, article, or section is not indented; subsequent paragraphs are indented.

**3.14 Poetry.** Unless longer than eight lines, poetry is quoted in running text with lines separated by / and verses separated by //.

**3.15 Section numbering.** Do not number chapter or article sections and subsections. Use descriptive titles without subtitles.

**3.16 Spacing.** Use single space between sentences.

**3.17 Table of Contents.** The table contents is termed Contents. Do not list subsections of chapters in Contents.

**3.18 US-American.** When using the adjectival form for someone or something from the United States, use "US-American" or U.S. and not "American."

## 4) Language & punctuation

**4.1 Gendered pronouns.** Avoid using "they" as a singular pronoun in place of "he or she." Use "he/she" or "she/he" or "he" and "she" alternately throughout the text or change singulars to plurals. For example: A wise person doesn't count their chickens before they're hatched. Change to: Wise people do not count their chickens before they are hatched.

**4.2 Quotations, epigraphs, mottos.** Epigraphs, mottos, or quotations at the beginning of books or chapters are not used.

**4.3 Text references in present tense.** Generally, discuss quotes or information from other texts in the present tense. For example: In *Deerbrook* Harriet Martineau writes that "Maria Young lost her nankins" (15). 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."

**4.4 Titles.** The title of the book and chapters and titles of articles in collected books should be self-explanatory: metaphorical titles and subtitles are not used; the clarity of the title with regard to the content of the book is to optimize searches on the internet and hence the finding and relevance of the work.

**4.5 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.

Add 's to both nouns to show that each possesses a distinct version or part: Kymlicka's and Appiah's approaches to cosmopolitanism.

4.6 **Commas.** Always use the serial comma 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. Where possible use commas sparingly.

4.7 **Dashes.** Always use an em — dash with no spaces on either side, not an en dash or double hyphens. For example: Transnational exchanges of feminist narratives produce "boundary work"—work "on the edge"—that posits the witch as...

4.8 **Exclamation points.** Avoid using exclamation points even if the book or article is written in an informal style.

4.9 **Quotations.** Quotations are formatted with the period or comma inside the quotation: "He said that the show was wonderful." Colons and semicolons are outside: "After passing her exams in Chemistry";

4.10 **Scare quotes.** Avoid the use of scare quotes which indicate that a word or phrase is being used ironically or in a nonstandard sense.

4.11 **Spelling.** Spelling should be US-American. Use the *Merriam-Webster's Collegiate Dictionary* <<http://www.merriam-webster.com/>> and use preferred (first-listed) spellings.

## 5) Works Cited

5.1 **All names.** Do not use *et al.* for three or more authors but list the names of all authors or editors.

5.2 **Authors' names.** In the case where multiple works by one author are listed, spell out the author's name in each instance. Do not use three dashes in place of the authors' names. Alphabetize by author and by title of work.

5.3 **Do not list type of media.** Do not use the Print, Web, DVD, etc. notations at the end of entries.

5.4 **Do not separate Works Cited.** Do not list primary texts separately.

5.5 **Foreign titles.** Titles of books and articles other than English, French, German, Portuguese, and Spanish are translated in brackets after the title of the book in the original. Do not use italics if the text is unpublished in English. If the text is published in English, use italics, and list the translated English version. When referring to foreign texts always refer—if available—to the translated English version of the text and list it in the Works Cited.

5.6 **Location and publisher.** Do not list multiple locations of publisher, but first location only. Do not list multiple publishers, but first publisher only.

5.7 **No states or provinces.** Do not write state or province as in Cambridge, MA but Cambridge only.

5.8 **Spell out title acronyms.** For publications with acronyms, such as *PMLA* the full name is listed: *PMLA: Publications of the Modern Language Association of America*

### 5.9 Treatment of URLs

As you do with printed resources, you must weigh the authority of electronic sources you choose to cite. Electronic content presented without formal ties to a publisher or sponsoring body has the authority equivalent to that of unpublished or self-published material in other media.

Do not use a URL that was the result of an online search, e.g., <<http://scholar.google.com>>; instead, go to the specific page of article and provide the URL that goes straight to the text you cite, for example, Tötösy de Zepetnek, Steven. "From Comparative Literature Today toward Comparative Cultural Studies." *CLCWeb: Comparative Literature and Culture* 1.3 (1999): <<http://docs.lib.purdue.edu/clcweb/vol1/iss3/2>> or DOI: Digital Object Identifier e.g., <<http://dx.doi.org/10.7771/1481-4374.1041>>.

Do not use a URL that will work only for a person who has subscribed to or has registered at the website; instead, provide the full bibliography of publication and then try to find the article's site as an unsubscribed or unregistered user: if this cannot be done, then provide the main URL for the source, for example, Bouchardon, Serge, and Vincent Volckaert. *Loss of Grasp* (2010): <<http://lossofgrasp.com>>. Please note that it is never sufficient simply to provide a URL: the full facts of publication should always be recorded.

Do not provide the date of access for online sources.

Sources on the world wide web are listed e.g., Ako, Edward O. "From Commonwealth to Postcolonial Literature." *CLCWeb: Comparative Literature and Culture* 6.2 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss2/1/>>; in quotations the world wide web source of the text is placed in the main text, e.g., (Smith <<http://...>>) and the source is listed in the Works Cited, e.g., Cirugeda, Santiago. *Recetas Urbanas / Urban Prescriptions* (1998): <<http://www.recetasurbanas.net/>>.

When listing a URL for an online work, use the DOI: Digital Object Identifier whenever provided. A DOI is a unique and permanent name assigned to a piece of intellectual property which includes a prefix assigned by a registration agency such as CrossRef, followed by a forward slash and ending with a name assigned by the publisher, for example 10.1086/529076. Please append the prefix <<http://dx.doi.org/>> to the DOI, thus e.g., <<http://dx.doi.org/10.1086/529076>>.

5.10 **UP.** Do not write University Press but UP.

5.11 **Books.** single-authored books: Johnson, Roberta. *Gender and Nation in the Spanish Modernist Novel*. Nashville: Vanderbilt UP, 2003.; non-Latin script names and titles of books: Wang, Ning (王宁). *比较文学与当代文化批评* (Comparative Literature and Contemporary Cultural Criticism). Beijing: People's Literature Publishing, 2000.; multiple authors: Gilman, Sander, Helen King, Roy Porter, George Rousseau, and Elaine Showalter. *Hysteria beyond Freud*. Berkeley: U of California P, 1993.; edited volume: Shell, Marc, ed. *American Babel: Literatures of the United States from Abnaki to Zuni*. Cambridge: Harvard UP, 2002.; re-published book: Fox, John. *Philology Today*. 1880. Cambridge: Harvard UP, 1999.; translated book: Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996.

5.12 **Film.** *Like Water for Chocolate (Como agua para chocolate)*. Dir. Alfonso Arau. New York: Miramax, 1993.; *Rashomon*. Dir. Akira Kurosawa. 1950. New York: Home Vision, 2001.

5.13 **Journal article:** Hernández-Reguant, Ariana. "Copyrighting Che: Art and Authorship under Cuban Late Socialism." *Public Culture* 16.1 (2004): 1-29.

5.14 **Online scholarly journal article.** Saramago, José. "Between Omniscient Narrator and Interior Monologue." *CLCWeb: Comparative Literature and Culture* 2.3 (2000): <<http://docs.lib.purdue.edu/clcweb/vol2/iss3/1/>> OR if the journal has DOI e.g., <<http://dx.doi.org/10.7771/1481-4374.1074>>.



#### 4) List of volumes published in the Purdue monograph series of Books in Comparative Cultural Studies: 4.1 Purdue University Press & 4.2 Purdue Scholarly Publishing Services

##### 4.1 Purdue University Press Books in Comparative Cultural Studies

###### **35 *Studies on Cultural Exchanges between Brazil and France*. Ed. Regina R. Félix and Scott D. Juall.**

West Lafayette: Purdue University Press, 2016. ISBN 9781557537461

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>.

Contributors to *Studies on Cultural Exchanges between Brazil and France* address interactions between Brazil and France which have been evoked in the appeal Brazilians have long exerted on the French and the ingenuity of artistic and scholarly movements formulated *à francesa* in Brazilian culture and literature. Exchanges between Brazil and France have existed for several centuries through geographical and cultural explorations which have been frequently complementary, but also clashing intermittently. The volume begins by evaluating accounts of the earliest French interventions in Brazil and develops into revealing the growing effects that the nations have exerted on one another. Scholars contributing to *Cultural Exchanges between Brazil and France* treat crucial junctures in such relations by bringing together a wide variety of discourses employing trajectories of the field of comparative cultural studies. Through interdisciplinary and analytical approaches, contributors to the volume examine cross-cultural interactions and collaborations between Brazil and France in architecture, cinema, intellectual history, literature, plastic arts, the social sciences, and sport by undertaking analyses of topics in the long history of harmonious, but also ambivalent and occasionally contentious, encounters between Brazil and France.

###### **34 Wilper, James P. *Reconsidering the Emergence of the Gay Novel in English and German*.** West Lafayette: Purdue University Press, 2016. ISBN 9781557537317.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Reconsidering the Emergence of the Gay Novel in English and German* James P. Wilper examines a key moment in the development of the modern gay novel by analyzing four novels by German, British, and US-American writers. Wilper examines how the texts are influenced by and respond and react to thought on male homosexuality in the late nineteenth and early twentieth century. Wilper's analysis is based on four schools of thought of the late nineteenth and early twentieth centuries. The first is legal codes criminalizing sex acts between men and the religious doctrine that informs them. The second is the ancient Greek erotic philosophy in which a revival of interest took place in the late nineteenth century. The third is science which offered various medical and psychological explanations for same-sex desire and was employed variously to defend, as well as to attempt to cure this "perversion." And fourth, in the wake of the scandal caused by his trials and conviction for "gross indecency," Oscar Wilde became associated with a homosexual stereotype based on "unmanly" behavior. Wilper analyzes the four novels—Thomas Mann's *Death in Venice*, E.M. Forster's *Maurice*, Edward Prime-Stevenson's *Imre: A Memorandum*, and John Henry Mackay's *The Hustler*—in relation to these schools of thought and focuses on the exchange and cross-cultural influence between linguistic and cultural contexts on the subject of love and desire between men. James P. Wilper teaches literature at the University of Westminster. His interests in scholarship include twentieth-century and contemporary literature and culture, pre-Stonewall gay and lesbian novels, translation theory and practice, and film adaptation. Wilper's recent publications include articles in *Critical Survey* and *CLCWeb: Comparative Literature and Culture* and in the volume *Adaptation* and in *Sexology and Translation: Cultural and Scientific Encounters across the Modern World, 1880-1930* (Ed. Heike Bauer, 2015).

###### **33 Guo, Li. *Women's Tanci Fiction in Late Imperial and Early Twentieth-century China*.** West Lafayette: Purdue University Press, 2015. ISBN 9781557537133.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Women's Tanci Fiction in Late Imperial and Early Twentieth-Century China* Li Guo presents the first book-length study in English of Chinese women's *tanci* (women's narratives) fiction of selected texts from the eighteenth to early twentieth century. Guo argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. Guo conceptualizes a speaking subjectivity by exploring multiple possibilities of subjectivity. By fashioning a "feminine" representation of subjectivity, *tanci* writers found a habitable space of self-expression in the male-dominated literary tradition. Through her discussion of the emergence, evolution, and impact of women's *tanci*, Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross-dressing, self-portraiture, and authorial self-representation. Further, Guo approaches anew the concept of "woman-oriented perspective" and argues that this perspective conceptualizes a narrative framework in which the heroine(s) are endowed with mobility to exercise their talent and power as social beings as men's equals. The narrative point of view in such works creates and sustains an empathetic relationship between the women characters, the authorial narrative self-identified as a female, and the targeted women readers. A woman-oriented perspective redefines normalized gender roles with an eye to exposing women's potentialities to transform historical and social customs in order to engender a world with better prospects for women. Li Guo teaches Chinese language, literature, culture and Asian literatures at Utah State University. Her interests in scholarship include late imperial and modern Chinese women's narratives, folk literature, film, and comparative literature. Guo's recent publications include articles in *Tulsa Studies of Women's Literature* (2014), *CLCWeb: Comparative Literature and Culture* (2013), *Film International* (2012), *Frontiers of Literary Studies in China* (2011, 2014), and *Consciousness: Literature and the Arts* (2011).

**32 Dagnino, Arianna. *Transcultural Writers and Novels in the Age of Global Mobility*.** West Lafayette: Purdue University Press, 2015. ISBN 9781557537065.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Transcultural Writers and Novels in the Age of Global Mobility* Arianna Dagnino analyzes a new type of literature emerging from artists' increased mobility and cultural flows spawned by globalization. This "transcultural" literature is produced by authors who write across cultural and national boundaries and who transcend in their lives and creative production the borders of a single culture. Dagnino's book contains a creative rendition of interviews conducted with five internationally renowned writers: Inez Baranay, Brian Castro, Alberto Manguel, Tim Parks, and Ilija Trojanow and a critical exegesis reflecting on thematic, critical, and stylistic aspects. By studying the selected authors' corpus of work, life experiences, and cultural orientations, Dagnino explores the implicit, often subconscious, process of cultural and imaginative metamorphosis that leads transcultural writers and their fictionalized characters beyond ethnic, national, race, or religious loci of identity and identity formation. Drawing on the theoretical framework of comparative cultural studies, Dagnino offers insight into transcultural writing related to belonging, hybridity, cultural errancy, the "Other," worldviews, translanguaging, deterritorialization, neonomadism, as well as genre, thematic patterns, and narrative techniques. Dagnino also outlines the implications of transcultural writing within the wider context of world literatures and identifies some of the main traits which characterize "transcultural novels." Arianna Dagnino conducts research on transcultural practices at The University of British Columbia. Her interests in scholarship include the arts and literatures of global mobility, cultural flows, and neonomadism. In addition to numerous articles in English and Italian, Dagnino's book publications include the novel *Fossili* (2010) inspired by her four years spent in South Africa and several books on the impact of socio-techno globalization including *I nuovi nomadi* (1996) and *Jesus Christ Cyberstar* (2008).

**31 Mo Yan in Context: Nobel Laureate and Global Storyteller.** Ed. Angelica Duran and Yuhan Huang. West Lafayette: Purdue University Press, 2014. ISBN 9781612493435. 227 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Scholarship presented in *Mo Yan in Context: Nobel Laureate and Global Storyteller* harnesses the excitement generated by the awarding of the 2012 Nobel Prize in Literature to Mo Yan. This inaugural volume in English-language scholarship is written by scholars in various disciplines based in China and the U.S. Contributors to the volume deepen critical discussions about Mo Yan's oeuvre and of the globalization of literature, especially Chinese-language literature. The volume is in Part One about Mo Yan's works as world literature, contributors to Part Two explore Mo Yan's oeuvre through treatment of historical events which are the hallmark of Mo Yan's texts, and contributors to Part Three discuss the theoretical and practical extensions of Mo Yan's work uncovering the vibrant critical and cultural systems which ground Eastern and Western literatures and cultures. The volume includes an introduction and a bibliography of Mo Yan's work published in Chinese and English and studies about Mo Yan's oeuvre in Chinese and English.

**30 Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*.** Trans. Athanasia Margoni and Maria Kaiser. West Lafayette: Purdue University Press, 2013. ISBN 9781557536532. 192 pages, bibliography, index. <<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Elke Sturm-Trigonakis's *Comparative Cultural Studies and the New Weltliteratur* is a translated and updated version of her *Global playing in der Literatur. Ein Versuch über die Neue Weltliteratur* (2007). Sturm-Trigonakis takes her point of departure with Goethe's notion of *Weltliteratur* (1827) and proposes that—owing to globalization—literature is undergoing a change in process, content, and linguistic practice. The framework Sturm-Trigonakis constructs is based on comparative cultural studies and its methodology of the contextual (systemic and empirical) approach to the study of literature and culture including the concepts of the macro- and micro-systems of culture and literature. In order to exemplify her proposition, Sturm-Trigonakis discusses selected literary texts which show characteristics of linguistic hybridity, the concept of "in-between," and transculturality and thus are located in a space of new world literature. Sturm-Trigonakis teaches comparative literature and German literature at Aristotle University Thessaloniki. Her interests in research include multilingual and hybrid world literature, the picaresque, crime fiction, urban literature, and the transfer of literary themes (e.g., *Don Quijote*, *Don Juan*). In addition to numerous articles in German and English, her book publications include *Barcelona in der Literatur (1944-88)* (1993), *Barcelona. La novel. La urbana (1944-88)* (1996), and *Global playing in der Literatur. Ein Versuch über die Neue Weltliteratur* (2007).

**29 Maxwell, Lauren Rule. *Romantic Revisions in Novels from the Americas*.** West Lafayette: Purdue University Press, 2013. ISBN 9781557536419. 177 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Romantic Revisions* Lauren Rule Maxwell traces the transatlantic circulation of Romantic poetics and argues that its conceptualization of landscape allows authors to negotiate imperial politics of location by investigating the relationship between a subject's place and his position of power. While many postcolonial scholars and critics have dismissed Romantic poetry as a mode of resistance, Maxwell suggests that, on the contrary, it has provided contemporary writers across the Americas with a means of charting the literary and cultural legacies of British imperialism in the New World. Maxwell examines five twentieth-century novels from former British colonies in the Americas—Kincaid's *Lucy*, Atwood's *The Handmaid's Tale*, McCarthy's *Blood Meridian*, Fitzgerald's *The Great Gatsby*, and Harris's *Palace of the Peacock*. Although these novels are set in a variety of locations and timeframes, they all share a preoccupation with British colonial influence which becomes manifest in their intertexts. Lauren Rule Maxwell teaches contemporary literature at The Citadel, the Military College of South Carolina. She has published articles about Margaret Atwood's work in *Modern Fiction Studies* and in *Margaret Atwood Studies*, about *The Great Gatsby* in *The F. Scott Fitzgerald Review*, and about consumer culture in the Cambridge University Press volume *F. Scott Fitzgerald in Context*. Maxwell's *Romantic Revisions in Novels from the Americas* is intended for scholars and students working in postcolonial studies, Romanticism, and English-language literature.

**28 Steinby, Liisa. *Kundera and Modernity*.** West Lafayette: Purdue University Press, 2013. ISBN 9781557536372. 249 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Kundera and Modernity* Liisa Steinby argues that while there exists a great amount of scholarship about Milan Kundera's work, studies about his work are deficient with regard to (European) modernity as a socio-historical and a cultural concept. While Kundera is considered to be a modernist writer—some call him even a postmodernist—what the broader concept of modernity intellectually, historically, socially, and culturally means for him and seen in his texts has not been thoroughly examined. Steinby's book is to fill this vacuum where Kundera's novels are analyzed from the viewpoint of his understanding of the existential problems of in the culture of modernity. In addition, his relation to those modernist novelists from the first half of the twentieth century who are the most important for him is scrutinized in detail. Steinby teaches comparative literature at the University of Turku. Her interests in research include aspects of modernity in the novel from the eighteenth century to present. In addition to numerous articles, Steinby's book publications include—under her previous surname Saariluoma—*Der postindividualistische Roman* (1994), *Nietzsche als Roman. Über die Sinnkonstituierung in Thomas Manns Doktor Faustus* (1996), *Erzählstruktur und Bildungsroman. Wielands Geschichte des Agathon, Goethes Wilhelm Meisters* (2004), and *Wilhelm Meisters Lehrjahre und die Entstehung des modernen Zeitbewusstseins* (2005). Steinby's *Kundera and Modernity* is intended for scholars and students of modernism in literary and (comparative) cultural studies, as well as those interested in European and Central European studies.

**27 Text and Image in Modern European Culture. Ed. Natasha Grigorian, Thomas Baldwin, and Margaret Rigaud-Drayton.** West Lafayette: Purdue University Press, 2012. ISBN 9781557536280. 216 pages, bibliography, index. <<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*Text and Image in Modern European Culture* contains articles which are transnational and interdisciplinary in scope. Employing a range of innovative comparative approaches to reassess and undermine traditional boundaries between art forms and national cultures, they shed new light on the relations between literature and the visual arts in Europe after 1850. Following tenets of comparative cultural studies, work presented in the volume is about (international) creative dialogues between writers and visual artists, *ekphrasis* in literature, literature and design (fashion, architecture), hybrid texts (visual poetry, surrealist pocket museums, poetic photo-texts), and text and image relations under the impact of modern technologies (avant-garde experiments, digital poetry). The articles of the volume present work about pivotal *fin-de-siècle*, modernist, and postmodernist works and movements in Britain, France, Germany, Italy, Poland, Russia, and Spain. The volume also includes a selected bibliography of the field. The volume will appeal to scholars of (comparative) cultural studies, comparative literature, literature, art history, and visual studies, as well as to a wider academic public and general readers and is also intended as a textbook in senior undergraduate and graduate seminars.

**26 Ma, Sheng-mei. *Asian Diaspora and East-West Modernity*.** West Lafayette: Purdue University Press, 2012. ISBN 9781557536112. 168 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Asian Diaspora and East-West Modernity* Sheng-mei Ma analyzes Asian, Asian diaspora, and Orientalist discourse and probes into the conjoinedness of West and East and modernity's illusions. Drawing from Anglo-American, Asian American, and Asian literature, as well as J-horror and manga, Chinese cinema, the internet, and the Korean Wave, Ma's analyses render fluid the two hemispheres of the globe, the twin states of being and non-being, and things of value and nonentity. This book thus challenges the fossilized conceptualizations in area studies, ontology, and modernism. Suspended on the stylistic tightrope between research and poetry, critical analysis and intuition, Asian Diaspora restores affect and heart to diaspora in between East and West, at-homeness and exilic attrition. Diaspora, by definition, stems as much from socioeconomic and collective displacement as it points to emotional reaction. This book thus challenges the fossilized conceptualizations in area studies, ontology, and modernism. The book's first two chapters trace the Asian pursuit of modernity into nothing, as embodied in horror film and the gaming motif in trans-Pacific literature and film. Chapter three through eight focus on the borderlands of East and West, the edges of humanity and meaning. Ma examines how loss occasions a re-visualization of Asia in children's books, how Asian diasporic passing signifies, paradoxically, both "born again" and demise of the "old" self, how East turns "yEast" or the agent of self-fashioning for Anglo-America, Asia, and Asian America, how the construct of bugman distinguishes modern West's and East's self-image, how the extreme human condition of "non-person" permeates the Korean Wave, and how manga artists are drawn to wartime Japan. The final two chapters interrogate the West's death-bound yet enlightening Orientalism in Anglo-American literature and China's own schizophrenic split, evidenced in the 2008 Olympic Games. Sheng-mei Ma teaches English literature at Michigan State University specializing in Asian Diaspora/Asian American studies and East-West comparative studies. In addition to numerous articles, his single-authored books include *Diaspora Literature and Visual Culture: Asia in Flight* (2011), *East-West Montage: Reflections on Asian Bodies in Diaspora* (2007), *The Deathly Embrace: Orientalism and Asian American Identity* (2000), and *Immigrant Subjectivities in Asian American and Asian Diaspora Literatures* (1998). He co-edited and translated *Chenmo de shanhen* as *Silent Scars: History of Sexual Slavery by the Japanese Military* (2005). Ma's publications also include *Sanshi zuoyou* (Thirty, Left and Right), a collection of poetry (1989).

**25 Marques, Irene. *Transnational Discourses on Class, Gender, and Cultural Identity*.** West Lafayette: Purdue University Press, 2011. ISBN 9781557536051. 208 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Transnational Discourses on Class, Gender, and Cultural Identity* Irene Marques studies three different issues: class, feminist and cultural identity discourses (the latter more specifically in relation to race, nation, colonialism), and economic imperialism. In her analysis Marques focuses on works by four world writers: the Mozambican Mia Couto, the Portuguese José Saramago, the Brazilian Clarice Lispector, and the South African J.M. Coetzee. She argues that all four writers are political in the sense that they bring to the forefront issues pertaining to the power of literature to represent, misrepresent, and debate matter related to different subaltern subjects: the postcolonial subject, the "poor other," and the female subject. Marques also discusses the "ahuman other" in the context of the subjectivity of the natural world, the dead, and the unborn, and shows how these aspects are present in the different societies addressed and point to a mystical dimension. In her chapter on Couto's work, this "ahuman other" is approached mostly through a discussion of the holistic, animist values and epistemologies that inform and guide Mozambican traditional societies, while in the other chapters the notion is approached via discussions on phenomenology, elementality, and divinity following the philosophies of Lévinas and Irigaray and mystical consciousness in Zen Buddhism, and the psychology of Jung. Irene Marques teaches African and Caribbean literatures, comparative and world literature, literary theory, and writing and rhetoric at the Ontario College of Art and Design University. Marques's publications include the edited volume *The Works of Chin Ce: A Critical Overview* (2007), and numerous articles in journals including *African Identities: Journal of Economics, Culture and Society*, *Research in African Literatures*, and *CLCWeb: Comparative Literature and Culture*. She also publishes works of fiction including the volumes *Wearing Glasses of Water* (poetry, 2007), *Habitando na metáfora do tempo: Crônicas desejadas* (short stories, 2009), *The Perfect Unrevelling of the Spirit* (prose poetry, 2012), and *The Circular Incantation* (prose poetry, 2013).

**24 Comparative Hungarian Cultural Studies. Ed. Steven Tötösy de Zepetnek and Louise O. Vasvári.** West Lafayette: Purdue University Press, 2011. ISBN 9781557535931. 376 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Studies presented in *Comparative Hungarian Cultural Studies* are intended as an addition to scholarship in (comparative) cultural studies. The articles represent scholarship about Central and East European culture with special attention to Hungarian culture, literature, cinema, new media, and other areas of cultural expression. On the landscape of scholarship in Central and East Europe (including Hungary), cultural studies has acquired at best spotty interest and studies in the volume aim at forging interest in the field. The volume's articles are in five parts: Part One, "History Theory and Methodology of Comparative Hungarian Cultural Studies," include studies of theoretical and methodological discussions including case studies. Part Two, "Comparative Hungarian Cultural Studies and Literature and Culture" is about the re-evaluation of canonical works and Jewish studies which has been explored inadequately in Central European scholarship. Part Three, "Comparative Hungarian Cultural Studies and Other Arts," includes articles on race, jazz, operetta, and art, *fin-de-siècle* architecture, communist-era women's fashion, and cinema. In Part Four, "Comparative Hungarian Cultural Studies and Gender," articles are about aspects of gender and sex(uality) with examples from *fin-de-siècle* transvestism, current media depictions of heterodox sexualities, and gendered language in the workplace. Part Five, "Comparative Hungarian Cultural Studies of Contemporary Hungary," includes articles about post-1989 issues of race and ethnic relations, citizenship and public life, and new media, and in Part Six a selected bibliography of English-language work in Hungarian studies is presented. The volume is intended for scholars interested in (comparative) cultural studies and in Central and East European studies including Hungary. The volume's bibliography is published in an extended version by Louise O. Vasvári, Steven Tötösy de Zepetnek, and Carlo Salzani, "Bibliography for Work in Hungarian Studies as Comparative Central European Studies" in *CLCWeb: Comparative Literature and Culture (Library)* (2011): <<http://docs.lib.purdue.edu/clcweblibrary/hungarianstudiesbibliography>>.

**23 Zou, Hui. *A Jesuit Garden in Beijing and Early Modern Chinese Culture*.** West Lafayette: Purdue University Press, 2011. ISBN 9781557535832. 300 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *A Jesuit Garden in Beijing and Early Modern Chinese Culture* Hui Zou analyzes historical, architectural, visual, literary, and philosophical perspectives of the Western-styled garden of eighteenth-century Beijing, a garden of multistoried buildings, fountains, labyrinths, geometrical hills, and an open-air theater. The garden was designed and constructed in the late eighteenth century by Italian and French Jesuits within the Yuanming Yuan, an imperial garden of the Qing dynasty in China. Zou analyzes the ways of how the Jesuits accommodated their design within the Chinese cultural context. By interpreting the historical literature and representations of the garden, Zou brings to light the East-West cultural context of and communication between the emperor and the Jesuits regarding the application of the linear perspective — "line-method" — for the creation of the *jing*, the Chinese concept of the bounded bright view of a garden scene. The use of the *jing* demonstrates how Jesuit metaphysics fused with Chinese cosmology and broadens our understanding of cultural and religious encounters in early Chinese modernity. The history of the Jesuit garden in Beijing provides a theoretical, as well as applied perspective for reflecting on Western metaphysics and the poetical tradition of Chinese culture. The book is of interest to scholars and students in a variety of fields including literature, philosophy, architecture, landscape and urban studies, and East-West comparative cultural studies. Hui Zou teaches architectural history, theory and design at the University of Florida. His areas in research include comparative studies in architecture and garden histories, architectural philosophy, and Chinese architecture and garden histories. His publications have appeared in the journals of architectural history, garden history, philosophy, and Sinology such as *Chora: Intervals in the Philosophy of Architecture* (2010), *Journal of Environmental Philosophy* (2010), *Journal of Chinese Philosophy* (2008), and *Studies in the History of Gardens and Designed Landscapes* (2002).



**22 Zheng, Yi. *From Burke and Wordsworth to the Modern Sublime in Chinese Literature*.** West Lafayette: Purdue University Press, 2011. ISBN 9781557535764. 300 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *From Burke and Wordsworth to the Modern Sublime in Chinese Literature* Yi Zheng presents a historical-textual study about transformations of the aesthetics of the sublime—the literary and aesthetic quality of greatness under duress—from early English Romanticism to the New Poetry Movement in twentieth-century China. Zheng sets up the former and the latter as distinct but historically analogous moments and argues that both the European Romantic reinvention of the sublime and its later Chinese transformation represent cultural movements built on the excessive and capacious nature of the sublime to counter their shared sense of historical crisis. Further, the author postulates through a 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 experiential poem "Fenghuang Niepan" ("Nirvana of the Phoenix") and verse drama *Qu Yuan* that these aesthetic practices of modernity suggest a deliberate historical hyperbolization of literary agency. The volume is of interest to scholars including undergraduate and graduate students of Roman-ticism, philosophy, history, English literature, Chinese literature, comparative literature, and (comparative) cultural studies. Yi Zheng teaches literature at the University of Sydney. Her single-authored book publications include *Civility and Class in Contemporary Chinese Print Media* (2010) and she has published recently the articles "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).

**21 Lisiak, Agata Anna. *Urban Cultures in (Post)Colonial Central Europe*.** West Lafayette: Purdue University Press, 2010. ISBN 9781557535733. 232 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Urban Cultures in (Post)Colonial Central Europe* Agata Anna Lisiak postulates that Berlin, Budapest, Prague, and Warsaw are "in-between" spaces: both postcolonial and colonial, or, as Lisiak suggests, (post)colonial. Lisiak analyzes these Central European cities as (post)colonial because their politics, cultures, societies, and economies have been shaped by the two external centers of power that flank them in time and space: the former colonizer, the Soviet Union, whose influence remains highly visible in architecture, infrastructure, and in social relations and mentalities; and the current colonizer, Western culture and the global capital, the impact of which extends into virtually all spheres of urban life. As the (post)colonial and "in-between peripheral" identities and locations of the Central European capitals complement each other, their combined analysis provides a relevant perspective on the processes that have been shaping the region since the fall of the Berlin Wall in 1989. The author makes extensive use of Roland Barthes's, Andreas Huyssen's, Tony Judt's, and Steven Tötösy de Zepetnek's work, among others. The book is intended for undergraduate and graduate students and faculty in a variety of fields including sociology, urban studies, history, literary and cultural studies, media and communication studies, cinema studies, as well as a general readership. Agata Anna Lisiak's interests in scholarship include urban studies, Central and East European studies in literature and culture and media and communication studies. In addition to numerous publications in Polish, Lisiak's recent English-language publications include the single-authored book *Urban Cultures in (Post)Colonial Central Europe* and the articles "Urbanities of Budapest and Prague as Communicated in New Municipal Media," *Comparative Hungarian Cultural Studies* (Ed. Steven Tötösy de Zepetnek and Louise O. Vasvári), "Disposable and Usable Pasts in Central European Cities," *Culture Unbound*, and "Mapping Migration and Urban Identities in Second Cities," *Mapping the World, Culture, and Border-crossing* (Ed. Steven Tötösy de Zepetnek and I-Chun Wang). She resides in Berlin.

**20 *Representing Humanity in an Age of Terror*. Ed. Sophia A. McClennen and Henry James Morello.** West Lafayette: Purdue University Press, 2010. ISBN 9781557535689. 348 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Written in the context of critical dialogues about the war on terror and the global crisis in human rights violations, authors of *Representing Humanity in an Age of Terror* ask a series of questions: What definitions of humanity account for the persistence of human rights violations? How do we define terror and how do we understand the ways that terror affects the representation of those that both suffer and profit from it? Why is it that the representation of terror often depends on a distorted (i.e., racist, fascist, xenophobic, essentialist, eliminationist, etc.) representation of human beings? And, most importantly, can representation, especially forms of art, rescue humanity from the forces of terror or does it run the risk of making it possible? The authors of the volume's articles discuss aspects of terror with regard to human rights events across the globe, but especially in the United States, Latin America, and Europe. With contributions by scholars, activists, and artists the articles collected here offer strategies for intervening critically in debates about the connections between terror and human rights as they are taking place across contemporary society. The work presented in the volume is intended for scholars, as well as undergraduate and graduate students in fields of the humanities and social sciences including political science, sociology, history, literary study, cultural studies, cultural anthropology, etc., as well as a general readership.

**19 Goddard, Michael. *Gombrowicz, Polish Modernism, and the Subversion of Form*.** West Lafayette: Purdue University Press, 2010. ISBN 9781557535738. 200 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *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 to modernists Bruno Schulz and Stanislaw Witkiewicz. 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.

**18 *Gustav Shpet's Contribution to Philosophy and Cultural Theory*. Ed. Galin Tihanov.** West Lafayette: Purdue University Press, 2009. ISBN 9781557535252. 200 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Contributions to *Gustav Shpet's Contribution to Philosophy and Cultural Theory* are about Russian scholar Gustav Shpet's multifaceted work and call his 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 U.S. present studies on the central areas of Shpet's work in phenomenology, philosophy of language, cultural theory, and aesthetics. 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.

**17 *Shakespeare in Hollywood, Asia, and Cyberspace*. Ed. Alexander C.Y. Huang and Charles S. Ross.** West Lafayette: Purdue University Press, 2009. ISBN 9781557535290. 300 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*Shakespeare in Hollywood, Asia, and Cyberspace* contains 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."

**16 *Comparative Central European Holocaust Studies*. Ed. Louise O. Vasvári and Steven Tötösy de Zepetnek.** West Lafayette: Purdue University Press, 2009. ISBN 9781557535269. 213 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*Comparative Central European Holocaust Studies* contains new work in Holocaust studies with focus on 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."

**15 Juvan, Marko. *History and Poetics of Intertextuality*.** Trans. Timothy Pogačar. West Lafayette: Purdue University Press, 2009. ISBN 9781557535030. 215 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Marko Juvan's *History and Poetics of Intertextuality* is a revised, translated, and updated translation of his 2000 book *Intertekstualnost* (Intertextuality). In *History and Poetics of Intertextuality* 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 interpretations of the latter and vice versa. Marko Juvan is researcher at the Research Center of the Slovenian Academy of Sciences and Arts and teaches literary theory at the University of Ljubljana. His interests in scholarship 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*.

**14 Beebee, Thomas O. *Nation and Region in Modern American and European Fiction*.** West Lafayette: Purdue University Press, 2008. ISBN 9781557534989. 200 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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*.

**13 Bartoloni, Paolo. *On the Cultures of Exile, Writing, and Translation*.** West Lafayette: Purdue University Press, 2008. ISBN 9781557533685. 166 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *On the Cultures of Exile, Writing, and Translation* Paolo Bartoloni postulates that 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).

**12 Sempruch, Justyna. *Fantasies of Gender and the Witch in Feminist Theory and Literature*.** West Lafayette: Purdue University Press, 2008. ISBN 9781557534910. 190 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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.

**11 Chabot Davis, Kimberly. *Postmodern Texts and Emotional Audiences*.** West Lafayette: Purdue University Press, 2007. ISBN 9781557534798. 231 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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*.

**10 Codde, Philippe. *The Jewish American Novel*.** West Lafayette: Purdue University Press, 2007. ISBN 9781557534378. 279 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *The Jewish American Novel* Philippe Codde presents a comparative cultural analysis of the so-called Jewish Renaissance—the unprecedented success of the Jewish novel in postwar U.S.—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 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*, and the *Saul Bellow Journal*.

**9 Streifford Reisinger, Deborah. *Crime and Media in Contemporary France*.** West Lafayette: Purdue University Press, 2007. ISBN 9781557534330. 153 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

In *Crime and Media in Contemporary France* Deborah Streifford Reisinger examines 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. 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.



**8 Imre Kertész and Holocaust Literature.** Ed. Louise O. Vasvári and Steven Tötösy de Zepetnek. West Lafayette: Purdue University Press, 2005. ISBN 9781557533968. 335 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*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 Geró, "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 Ratkovčić, "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.

**7 Fojas, Camilla. *Cosmopolitanism in the Americas*.** West Lafayette: Purdue University Press, 2005. ISBN 9781557533822. 128 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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 cosmo-modernists 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*.

**6 Comparative Cultural Studies and Michael Ondaatje's Writing.** Ed. Steven Tötösy de Zepetnek. West Lafayette: Purdue University Press, 2005. ISBN 9781557533784. 147 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*Studies in 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. The volume includes articles by 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," available also online in *CLCWeb: Comparative Literature and Culture* 6.3 (2004): <<http://dx.doi.org/10.7771/1481-4374.1244>>.

**5 Feng, Jin. *The New Woman in Early Twentieth-century Chinese Fiction*.** West Lafayette: Purdue University Press, 2004. ISBN 978155753330X. 232 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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. 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, Feng 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 and Feng has published widely in these areas.

**4 *Comparative Cultural Studies and Latin America*. Ed. Sophia A. McClennen and Earl E. Fitz.** West Lafayette: Purdue University Press, 2004. ISBN 978155753358X. 250 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Scholarship in *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. 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. The volume's thematic bibliography is available online at

<<http://dx.doi.org/10.7771/1481-4374.1160>> (see also Barbara Buchenau and Marietta Messmer, "Selected Bibliography for the Study of Interculturality in the Americas: Theories and Practice." *CLCWeb: Comparative Literature and Culture* 3.2 [2001]: <<http://dx.doi.org/10.7771/1481-4374.1131>>).

**3 McClennen, Sophia A. *The Dialectics of Exile: Nation, Time, Language, and Space in Hispanic Literatures*.** West Lafayette: Purdue University Press, 2004. ISBN 9781557533156. 316 pages, bibliography, index.

<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

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. 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*.

**2 Comparative Literature and Comparative Cultural Studies.** Ed. Steven Tötösy de Zepetnek. West Lafayette: Purdue University Press, 2003. ISBN 9781557532907. 356 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

Studies in *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. The volume's thematic bibliography is available online at

<<http://docs.lib.purdue.edu/clcweblibrary/clcbibliography>> &  
<<http://docs.lib.purdue.edu/clcweblibrary/comparativeliteraturebooks>>.

**1 Comparative Central European Culture.** Ed. Steven Tötösy de Zepetnek. West Lafayette: Purdue University Press, 2002. ISBN 9781557532400. 217 pages, bibliography, index.  
<<http://www.thepress.purdue.edu/series/comparative-cultural-studies>>

*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 U.S. 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), Austroslovakism 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 con-temporary 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), also available online at *CLCWeb: Comparative Literature and Culture (Library)*: <<http://docs.lib.purdue.edu/clcweblibrary/ceecbibliography>>.

#### 4.2 Volumes published by Purdue University Press Publishing Services

**1 Digital Humanities and the Study of Intermediality in Comparative Cultural Studies.** Ed. Steven Tötösy de Zepetnek. West Lafayette: Purdue Scholarly Publishing Services, 2013. ISBN 9781626710023 383 pages, bibliography, index. <<http://www.thepress.purdue.edu/titles/format/9781626710023>>

Contributors to *Digital Humanities and the Study of Intermediality in Comparative Cultural Studies* discuss aspects of digital humanities and (inter)mediality in the context of comparative cultural studies ranging from literary studies and (inter)mediality (Bourgonjon; Gil González; Nikitina; Schlumpf; Schmidt; Peters; Vandermeersche; Wang; Wolf), (inter)mediality and philosophy, translation studies, pedagogy, cultural consumption and participation, discourse studies, game studies, and image studies (Gelikman; Huang; Peñamarín; Ostrowicki; Rutten and Soetaert; Schröter; Tötösy de Zepetnek; Viehoff), the digital and the (inter)medial and gender, nation, politics, and race (Benzon; Merskin; Chanda; Laschinger; Marc Martínez; Romsdahl; Vishwanathan; Zalbidea Paniagua), digitality and the body, architecture, and sculpture (Jungenfeld; López-Varela Azcárate and Bouchardon; Tortosa Garrigós). The volume includes a multilingual bibliography of studies in digital humanities and intermediality studies (Vandermeersche, Vlieghe, Tötösy de Zepetnek). Work presented in the volume is intended for scholars and general readers interested in contemporary culture's momentous markers, digitality and (inter)mediality. The volume's thematic bibliography is available at <<http://docs.lib.purdue.edu/clcweblibrary/bibliographydigitalhumanities>>.