

Comparative Literature Journal

Congo Inc. Journal of African and Comparative Literature DOSTOEVSKY JOURNAL Jadavpur Journal of Comparative Literature Interdisciplinary Alternatives in Comparative Literature Comparative Literary Dimensions DOSTOEVSKY JOURNAL Bharati Journal of Comparative Literature Between Page and Screen The Savage Detectives Warring States Papers (Volume 1) Comparative Criticism: Volume 3 Celebrated Cases of Judge Dee Comparative Encounters Between Artaud, Michaux and the Zhuangzi Comparative criticism Comparative Criticism: Volume 24, Fantastic Currencies in Comparative Literature: Gothic to Postmodern The Princeton Sourcebook in Comparative Literature Nomadic Subjects Journal of English Studies and Comparative Literature Comparative Literature Major Composition Notebook Comparative Literature and the Historical Imaginary The Yearbook of Comparative Literature Comparative Hungarian Cultural Studies Questions of Style Introducing Comparative Literature Recoding World Literature Little Magazine, World Form Journal of Comparative Literature; Journal of Comparative Literature The Variation Theory of Comparative Literature Comparative Literature for the New Century Journal of Comparative Literature & Aesthetics Art in Context Painterly Abstraction in Modernist American Poetry Comparative Literature and Comparative Cultural Studies Art as Language Comparative Literature in an Age of Globalization Comparative Literature Journal of Comparative Literature The Art of Comparison

Congo Inc.

Comparative Literary Dimensions, like its companion volume American Literary Dimensions, honors the memory of Melvin J. Friedman. The authors studied include James Joyce, Robert Graves, and Virginia Woolf. A wide range of classical and modern writers and literary themes and concepts are discussed by international scholar-critics such as Haskell Block, Zack Bowen, and Owen Aldrich. The volume concludes with Jackson Bryer's detailed bibliography of Melvin Friedman's singular contribution to the study of modern literature.

Journal of African and Comparative Literature

Art as Language systematically considers the implications of the pervasive belief that art is a language or functions like language. This insightful book clarifies the similarities and differences between expression in speech and expression in art, and examines Wittgenstein's work on language and mind as it applies to several prominent aesthetic theories. Working from a Wittgensteinian perspective, G. L. Hagberg opens with a reexamination of some of the foundational aesthetic theorists of the earlier part of the twentieth century, including R. G. Collingwood and Susanne Langer. He uncovers the sources of many contemporary issues in philosophical aesthetics and investigates the ways in which problems have been

conceptualized and theoretical advances have been formulated. He then discusses the nature of linguistic intention and explores its significance for understanding artistic intention and creation. Here Hagberg draws on Wittgenstein's work on linguistic meaning, and particularly on "private language," to provide a deeper understanding of artistic meaning. The book closes with an analysis of the issues raised by leading aesthetic philosophies in the post-Wittgensteinian years. Focusing on the work of Arthur Danto, George Dickie, and Joseph Margolis, Hagberg discusses the philosophical presumptions and hidden complexities in recent theories of artistic perception, in theories concerning the nature of the art object, and in the institutional conception of the arts. Throughout *Art as Language*, he tests the claims of aesthetics against artistic practices in order to rethink the fundamental positions of the most important aesthetic theories of the last century.

DOSTOEVSKY JOURNAL

"Comparison underlies all reading. Readers compare words to words, and books to all the other books which they have read. Some books, however, demand a particular comparative effort - for example, novels which contain parallel plot lines. In this ambitious and important study Catherine Brown compares *Daniel Deronda* with *Anna Karenina* and *Women in Love* in order to answer the following questions: why does one protagonist in each novel fail whilst another succeeds? Can their failure and success be understood on the same terms? How do the novels' uses of comparison compare to each other? How relevant is George Eliot's influence on Lev Tolstoy, and Tolstoy's on D. H. Lawrence? Does Tolstoy being a Russian make this a 'comparative' literary study? And what does the 'comparative' in 'comparative literature' actually mean? Criticism is combined with metacriticism, to explore how novels and critics compare."

Jadavpur Journal of Comparative Literature

Charles Altieri's groundbreaking new book sets modernist American poetry in a precise cultural context by analyzing how major poets reacted to the challenge posed by modernist painting's radical critique of traditional representational models for art. It argues that modernist poets have tended to resist the received values of their contemporary culture by finding idealizing principles in modes of pure abstraction. It traces the use of such abstraction in literature from Wordsworth, through Baudelaire and Mallarmé, to T.S. Eliot, William Carlos Williams, Marianne Moore, and Gertrude Stein. There are summary chapters also on Wallace Stevens and Ezra Pound, considerations of Cézanne and the Cubists, and a substantial theoretical discussion of the nature of abstract art.

Interdisciplinary Alter-natives in Comparative Literature

Comparative Literary Dimensions

DOSTOEVSKY JOURNAL

Bharati Journal of Comparative Literature

In *Art in Context: Understanding Aesthetic Value*, philosopher David Fenner presents a straightforward, accessible overview of the arguments about the importance of considering the relevant context in determining the true merit of a work of art. Based on the findings of philosophers and critics, and on artwork throughout history, *Art in Context* provides a solid foundation for understanding and valuing a work of art in perspective as well as within the particular world in which it exists.

Between Page and Screen

As comparative literature reshapes itself in today's globalizing age, it is essential for students and teachers to look deeply into the discipline's history and its present possibilities. The *Princeton Sourcebook in Comparative Literature* is a wide-ranging anthology of classic essays and important recent statements on the mission and methods of comparative literary studies. This pioneering collection brings together thirty-two pieces, from foundational statements by Herder, Madame de Staël, and Nietzsche to work by a range of the most influential comparatists writing today, including Lawrence Venuti, Gayatri Chakravorty Spivak, and Franco Moretti. Gathered here are manifestos and counterarguments, essays in definition, and debates on method by scholars and critics from the United States, Europe, Asia, Africa, and Latin America, giving a unique overview of comparative study in the words of some of its most important practitioners. With selections extending from the beginning of comparative study through the years of intensive theoretical inquiry and on to contemporary discussions of the world's literatures, *The Princeton Sourcebook in Comparative Literature* helps readers navigate a rapidly evolving discipline in a dramatically changing world.

The Savage Detectives

Warring States Papers (Volume 1)

Tells of a celebrated seventh-century Chinese magistrate's investigation of a double murder among traveling merchants, the fatal poisoning of a bride on her wedding night, and a murder in a small town

Comparative Criticism: Volume 3

This collection of papers follows the objectives of a work published in "CLCWeb: Comparative Literature and Culture - a WWWeb Journal", namely, the publishing of new work in comparative literature, cultural studies and comparative cultural studies.

Celebrated Cases of Judge Dee

The studies presented in the collected volume Comparative Hungarian Cultural Studies -- edited by Steven Totosy de Zepetnek and Louise O. Vasvari -- are intended as an addition to scholarship in (comparative) cultural studies. More specifically, 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 on the prehistory of multicultural and multilingual Central Europe, where vernacular literatures were first institutionalized for developing a sense of national identity. Part two, "Comparative Hungarian Cultural Studies and Literature and Culture" is about the re-evaluation of canonical works, as well as 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-siecle architecture, communist-era female 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-siecle transvestism, current media depictions of heterodox sexualities, and gendered language in the workplace. The volume's last section, 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.

Comparative Encounters Between Artaud, Michaux and the Zhuangzi

"The encounter between different minds and perspectives across time and space has always haunted the literary and philosophical imagination. Just such an encounter is staged and played out in this comparative study, which connects the twentieth-century Francophone writers Antonin Artaud (1896-1948) and Henri Michaux (1899-1984) with the ancient

Chinese text Zhuangzi (c. 4th-3rd century BCE). These disparate texts are bridged by questions that draw them into close dialogue: how can Artaud and Michaux, who read about and admired ancient Chinese literature and culture, be rethought through certain philosophical concerns that the Zhuangzi raises? If the points of conceptual intersection focus on rationality, cosmology and ethics, what can they tell us about these important issues? By imagining, constructing and developing this thought-encounter, Li re-envisages Artaud, Michaux and the Zhuangzi through the kaleidoscope of comparative interpretation, juxtaposing and recombining ideas and contexts to form new patterns and meanings. Xiaofan Amy Li is Junior Research Fellow in Comparative Literature and Translation at St Anne's College, Oxford University."

Comparative criticism

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Comparative Criticism: Volume 24, Fantastic Currencies in Comparative Literature: Gothic to Postmodern

The Princeton Sourcebook in Comparative Literature

Focuses on the influence of multiculturalism as a concept transforming literary and cultural studies. This book offers a comprehensive survey of comparative criticism in the 1990s. It demonstrates that comparative critical strategies can provide insights into the world's changing, and increasingly colliding, cultures.

Nomadic Subjects

This book argues that increasingly transnational reading contexts of the twenty-first century place new pressures on fundamental questions about how we read literary fiction. Prompted by the stylistic strategies of three European émigré

writers of the twentieth century — Conrad, Weiss and Sebald — it demonstrates the need to pose more differentiated questions about specific effects that occur when literary narratives meet a readership with a heterogeneous historical imaginary. In conversation with reception theory, trauma theory and transnational and postcolonial studies, the study shows how historical pressures in the twentieth and twenty-first centuries require comparative literature to address not only implied but also various unimplied reading positions that engage history in displaced yet material ways. This book opens new analytical paths for thinking about literary texts as media of historical imagination and conceiving relations between incommensurable historical events and contexts. Challenging overly global and overly local readings alike, the book presents a sophisticated contribution to discussions on how to reform the discipline of comparative literature in the twenty-first century.

Journal of English Studies and Comparative Literature

This book serves several purposes, all very much needed in today's embattled situation of the humanities and the study of literature. First, in Chapter One, the author proposes that the discipline of Comparative Literature is a most advantageous approach for the study of literature and culture as it is a priori a discipline of cross-disciplinarity and of international dimensions. After a "Manifesto" for a New Comparative Literature, he proceeds to offer several related theoretical frameworks as a composite method for the study of literature and culture he designates and explicates as the "systemic and empirical approach." Following the introduction of the proposed New Comparative Literature, the author applies his method to a wide variety of literary and cultural areas of inquiry such as "Literature and Cultural Participation" where he discusses several aspects of reading and readership (Chapter Two), "Comparative Literature as/and Interdisciplinarity" (Chapter Three) where he deals with theory and application for film and literature and medicine and literature, "Cultures, Peripheralities, and Comparative Literature" (Chapter Four) where he proposes a theoretical designation he terms "inbetween peripherality" for the study of East Central European literatures and cultures as well as ethnic minority writing, "Women's Literature and Men Writing about Women" (Chapter Five) where he analyses texts written by women and texts about women written by men in the theoretical context of Ethical Constructivism, "The Study of Translation and Comparative Literature" (Chapter Six) where after a theoretical introduction he presents a new version of Anton Popovic's dictionary for literary translation as a taxonomy for the study of translation, and "The Study of Literature and the Electronic Age" (Chapter Seven), where he discusses the impact of new technologies on the study of literature and culture. The analyses in their various applications of the proposed New Comparative Literature involve modern and contemporary authors and their works such as Dorothy Richardson, Margit Kaffka, Mircea Cartarescu, Robert Musil, Alfred Döblin, Hermann Hesse, Péter Esterházy, Dezső Kosztolányi, Michael Ondaatje, Endre Kukorelly, Else Seel, and others.

Comparative Literature Major Composition Notebook

Winner, 2018 Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures, Modern Language Association Winner, 2018 German Studies Association DAAD Book Prize in Germanistik and Cultural Studies. From the current vantage point of the transformation of books and libraries, B. Venkat Mani presents a historical account of world literature. By locating translation, publication, and circulation along routes of “bibliomigrancy”—the physical and virtual movement of books—Mani narrates how world literature is coded and recoded as literary works find new homes on faraway bookshelves. Mani argues that the proliferation of world literature in a society is the function of a nation’s relationship with print culture—a Faustian pact with books. Moving from early Orientalist collections, to the Nazi magazine *Weltliteratur*, to the European Digital Library, Mani reveals the political foundations for a history of world literature that is at once a philosophical ideal, a process of exchange, a mode of reading, and a system of classification. Shifting current scholarship’s focus from the academic to the general reader, from the university to the public sphere, *Recoding World Literature* argues that world literature is culturally determined, historically conditioned, and politically charged.

Comparative Literature and the Historical Imaginary

The Yearbook of Comparative Literature

Introducing Comparative Literature is a comprehensive guide to the field offering clear, concise information alongside useful analysis and examples. It frames the introduction within recent theoretical debates and shifts in the discipline whilst also addressing the history of the field and its practical application. Looking at Comparative Literature within the context of globalization, cosmopolitanism and post or transnationalism, the book also offers engagement and comparison with other visual media such as cinema and e-literature. The first four chapters address the broad theoretical issues within the field such as ‘interliterary theory’, decoloniality, and world literature, while the next four are more applied, looking at themes, translation, literary history and comparison with other arts. This engaging guide also contains a glossary of terms and concepts as well as a detailed guide to further reading.

Comparative Hungarian Cultural Studies

Questions of Style

Convincingly breaking with the 'May Fourth' paradigm, *Questions of Style* argues a radically new way of understanding the relationship between New Literature and other styles of modern Chinese writing.

Introducing Comparative Literature

This 1981 volume addresses literary theory and criticism, comparative studies in terms of theme, genre movement and influence, and interdisciplinary perspectives.

Recoding World Literature

Seeing the restrictions of former studies in Comparative Literature and aiming to amend these deficiencies, the author of this book mainly discusses the major theoretical significance and academic value of the Variation Theory in the whole process of the development of Comparative Literature in the world. In China the seminal comparative study of literature among different cultures can be dated back to ancient China, while the founding of comparative literature as a distinct academic discipline has to be largely owing to the influence of the West. The modern Chinese study of comparative literature formed its uniqueness under Western influence. The direct influence of the translation of western theories into China is remarkable. However, in the course of translation and reception of Western theories, Chinese comparatists and intellectuals have been encountering various problems, and solving them with an alternative method accordingly different from the traditional methods proposed by the French School and the American School. Therefore, in this book, modern Chinese study of comparative literature is put in a historical context with regard to the theoretical issue of the discipline in China through the entire 20th century. At present, many scholars in China and in other countries agree that, with the influence study proposed by the French School and the study of analogy advocated by the American School, the entire theoretical system of Comparative Literature is well built. However, when the comparative study of literature between East and West is concerned, the theory of Comparative Literature is far from perfect. It is not only because many problems still exist, but there are significant defects in their theoretical bases respectively. Many researches have proven that even with the influence study and the study of analogy, we still can not solve many problems in the practice of studies in comparative literature. This does not mean that we have no respect for the contributions of the French School and the American School; we just want to attach importance to literary variations, which is a phenomenon that has long been neglected. The purpose of putting forward the Variation Theory in Comparative Literature is to provide new perspectives, new methods and new theory to the study of comparative literature, which may be a major breakthrough in the international arena of Comparative Literature. The neglect of literary variation is mainly because all the previous theories about comparative literature start off in search of similarities but not differences. Accordingly, in 1990s heterogeneity as a premise of comparability was put forward. And later, the variation theory was further advanced. It is not only the important phenomenon in literary communication, but also the most valuable research object in Comparative Literature. Still, it will be an important path to cultural innovation. The Variation Theory may make up the major flaws of theories by both French school and the American School since it focus on heterogeneity and variability in cross-cultural literary events, especially the ones of inter-civilization

which will be a new course for comparative literature. Throughout the history of literature and the history of literary communication, collisions between different civilizations have always been producing new literary events which make the heterogeneity of different civilizations and variability traceable. The higher stage of literary communication may mean dialogue and blend between different cultures. The overarching concerns of this book include different levels of variation in literary communication and the studies of different objects. The introduction begins with a literature review of major achievements made by the French School and the American School with pointing out what they have neglected. The body of the book is divided into three parts. In the first part, Chapter 1 deals with the major contributions of influence study and its weaknesses. The origination of comparative literature in most of European countries is reviewed first, and then the major contributions of the French School are listed to point out its merits and weaknesses. The author discusses the relation between Influence Study and the Variation Theory and the importance of the French school in theoretical development of comparative literature is stressed too. Chapter 2 offers a critical introduction and reflection on the study of analogy. Both its major contributions and weaknesses are made clear to further illustrate the relationship between interpretation and the Variation Theory. And the discursive variation is discussed. Part II is a transitional part with only one chapter that gives a clear account of phenomenon of variation from international perspective. Part III consists of four chapters. Chapter 4 offers a detailed description of The Variation Theory in cross-languages context. Chapter 5 deals with cross-cultural variation in homogeneous circle of civilization. Chapter 6 discusses the variation among heterogeneous civilization. For a long period of time the theoretical study of comparative literature in China has largely been confined to the Chinese academic arena, thus has long been neglected. On one hand western comparatists have gradually realized the importance of a non-western perspective in the study of the discipline; on the other hand, few books are available to introduce the recent development of comparative literature study in China. Compared with the enthusiastic reception of the theories of the French School and the American School, the theories of Chinese comparatists receives relatively little attention in western countries. In this sense, the proposed book attempts to challenge the myth of monolithic theories of comparative literature, trying to construct an alternative theory of the discipline.

Little Magazine, World Form

To the sound of machine gun fire and the smell of burning flesh, award-winning author In Koli Jean Bofane leads readers on a perilous, satirical journey through the civil conflict and political instability that have been the logical outcome of generations of rapacious multinational corporate activity, corrupt governance, widespread civil conflict, human rights abuses, and environmental degradation in Africa. Isookanga, a Congolese Pygmy, grows up in a small village with big dreams of becoming rich. His vision of the world is shaped by his exploits in Raging Trade, an online game where he seizes control of the world's natural resources by any means possible: high-tech weaponry, slavery, and even genocide. Isookanga leaves his sleepy village to make his fortune in the pulsating capital Kinshasa, where he joins forces with street children,

warlords, and a Chinese victim of globalization in this blistering novel about capitalism, colonialism, and the world haunted by the ghosts of Bismarck and Leopold II. Told with just enough levity to make it truly heartbreaking, Congo Inc. is a searing tale about ecological, political, and economic failure.

Journal of Comparative Literature;

The only composition notebook you'll want to use for your Comparative Literature Major! Clearly marked on the front cover to help you organize notes for your major. 110 pages - 10% more than many other composition books Letter sized pages - 8.5" x 11" College Ruled Large size for maximum note taking! Lightweight - don't weigh yourself down between lectures Paperback cover - easy to slip into backpack Simple black minimalist cover design. Buy one or more composition book for your major today.

Journal of Comparative Literature

Since its beginning, Comparative Literature has been characterized as a discipline in crisis. But its shifting boundaries are its strength, allowing for collaboration and growth and illuminating a path forward. In *Comparative Literature for the New Century* a diverse group of scholars argue for a distinct North American approach to literary studies that includes the promotion of different languages. Chapters by senior scholars such as George Elliott Clarke, E.D. Blodgett, and Sneja Gunew are placed in dialogue with those by younger scholars, including Dominique Héту, Maria Cristina Seccia, and Ndeye Fatou Ba. The writers, many of whom are multilingual, discuss problems with translation, identity and belonging, the modern epic, the role of tradition, minority writing, Francophone and Anglophone novels in Africa, and politics in literature. Engaging with theory, history, media studies, psychology, translation studies, post-colonial studies, and gender studies, chapters exemplify how the knowledge and tools offered by Comparative Literature can be applied in reading, exploring, and understanding not only literary productions but also the world at large. Presenting some of the most current work being carried out by academics and scholars actively engaged in the field in Canada and abroad, *Comparative Literature for the New Century* promotes the value of Comparative Literature as an interdisciplinary study and assesses future directions it might take. Contributors include George Elliott Clarke (University of Toronto), Dominique Héту (Alberta & Montreal), Monique Tschofen (Ryerson), Jolene Armstrong (Athabasca), E.D. Blodgett (Alberta), Ndeye Fatou Ba (Ryerson), Maria Cristina Seccia (Hull), Sneja Gunew (UBC), Deborah Saidero (Udine), Elizabeth Dahab (CSULB), Gaetano Rando (Wollongong), Anna Pia De Luca (Udine), Mark A. McCutcheon (Athabasca), Giulia De Gasperi (PEI), and Joseph Pivato (Athabasca).

The Variation Theory of Comparative Literature

Interdisciplinary Alternatives in Comparative Literature examines the directions taken by Comparative Literature in recent years and maps the shifts in paradigms that are in process. Alternative discourses of Comparative Literature are explored in the volume with reference to the ongoing debates on World Literature, contemporary interpretations of the canon, the dialectic of resistance embodied in cultural productions of the region and the contestations implicit in the oral and performative traditions. The nineteen essays in the five sections of the volume also discuss the challenges and opportunities provided by the emergence of areas like Culture Studies, Postcolonial Studies, Gender Studies, Translation Studies, etc. The essays emphasize the need to transform Comparative Literature into a discipline capable of coping with the crisis in humanities in the twenty-first century, based on the multilingual, multicultural experiences of countries like India.

Comparative Literature for the New Century

For more than fifteen years, *Nomadic Subjects* has guided discourse in continental philosophy and feminist theory, exploring the constitution of contemporary subjectivity, especially the concept of difference within European philosophy and political theory. Rosi Braidotti's creative style vividly renders a productive crisis of modernity. From a feminist perspective, she recasts embodiment, sexual difference, and complex concepts through relations to technology, historical events, and popular culture. This thoroughly revised and expanded edition retains all but two of Braidotti's original essays, including her investigations into epistemology's relation to the "woman question;" feminism and biomedical ethics; European feminism; and the possible relations between American feminism and European politics and philosophy. A new piece integrates Deleuze and Guattari's concept of the "becoming-minoritarian" more deeply into modern democratic thought, and a chapter on methodology explains Braidotti's methods while engaging with her critics. A new introduction muses on Braidotti's provocative legacy.

Journal of Comparative Literature & Aesthetics

Art in Context

Painterly Abstraction in Modernist American Poetry

With an afterword by Natasha Wimmer. Winner of the Herralde Prize and the Rómulo Gallegos Prize. Natasha Wimmer's translation of *The Savage Detectives* was chosen as one of the ten best books of 2007 by the Washington Post and the New

York Times. New Year's Eve 1975, Mexico City. Two hunted men leave town in a hurry, on the desert-bound trail of a vanished poet. Spanning two decades and crossing continents, theirs is a remarkable quest through a darkening universe – our own. It is a journey told and shared by a generation of lovers, rebels and readers, whose testimonies are woven together into one of the most dazzling Latin American novels of the twentieth century.

Comparative Literature and Comparative Cultural Studies

Art as Language

This new volume looks at Fantastic Currencies: money, modes, media.

Comparative Literature in an Age of Globalization

Warring States Papers seeks to apply standard philological methods to major unsolved textual problems: (a) to establish the nature and interrelations of the texts, including the recognition of interpolations and of text growth generally; (b) to date the texts or their constituent layers; and finally (c) to read the history of the period from that newly available source material. In both fields, with their core of culturally protected texts, these fundamental preliminaries have tended to be overlooked. The Project's revolution, in both its fields of concern, has consisted in large part of not overlooking them. Once the basic questions have been asked and at least in part answered, the history of each period is more readily available for further study as such, and for comparison with similar developments both ancient and modern. New contributions developing this methodologically fresh beginning are welcome. To encourage them, and to ensure variety in each annual volume, the journal emphasizes short articles rather than long disquisitions.

Comparative Literature

Poetry. Art. Collaboration. An unlikely marriage of print and digital, BETWEEN PAGE AND SCREEN chronicles a love affair between two characters, P and S. The book has no words, only inscrutable black and white geometric patterns that, when coupled with a webcam, conjure the written word. Reflected on screen, the reader sees him or herself with open book in hand, language springing alive and shape-shifting with each turn of the page. The story unfolds through a playful and cryptic exchange of letters between P and S as they struggle to define their relationship. Rich with innuendo, anagrams, etymological and sonic affinities between words, BETWEEN PAGE AND SCREEN revels in language and the act of reading.

Journal of Comparative Literature

The Art of Comparison

Little magazines made modernism. These unconventional, noncommercial publications may have brought writers such as James Joyce, T. S. Eliot, Ezra Pound, Marianne Moore, Mina Loy, and Wallace Stevens to the world but, as Eric Bulson shows in *Little Magazine, World Form*, their reach and importance extended far beyond Europe and the United States. By investigating the global and transnational itineraries of the little-magazine form, Bulson uncovers a worldwide network that influenced the development of literature and criticism in Africa, the West Indies, the Pacific Rim, and South America. In addition to identifying how these circulations and exchanges worked, Bulson also addresses equally formative moments of disconnection and immobility. British and American writers who fled to Europe to escape Anglo-American provincialism, refugees from fascism, wandering surrealists, and displaced communists all contributed to the proliferation of print. Yet the little magazine was equally crucial to literary production and consumption in the postcolonial world, where it helped connect newly independent African nations. Bulson concludes with reflections on the digitization of these defunct little magazines and what it means for our ongoing desire to understand modernism's global dimensions in the past and its digital afterlife.

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