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33A - HINTON KENDALL

Reintroduces the concept of “world literature” in a truly global context, transcending past Eurocentrism. The study of world literature is on the rise. Until recently, the term “world literature” was a misnomer in comparative literature scholarship, which typically focused on Western literature in European languages. In an increasingly globalized era, this is beginning to change. In this collection of essays, Zhang Longxi discusses how we can transcend Eurocentrism or any other ethnocentrism and revisit the concept of world literature from a truly global perspective. Zhang considers lit-

erary works and critical insights from Chinese and other non-Western traditions, drawing on scholarship from a wide range of disciplines in the humanities, and integrating a variety of approaches and perspectives from both East and West. The rise of world literature emerges as an exciting new approach to literary studies as Zhang argues for the validity of cross-cultural understanding, particularly from the perspective of East-West comparative studies. Zhang Longxi is Chair Professor of Comparative Literature and Translation at the City University of Hong Kong. He is the author of several books, including Unex-

pected Affinities: Reading across Cultures and Allegoresis: Reading Canonical Literature East and West.

Working with processes of translocation enabled Edward Said to point out interdependence and complementarity across geographical borders and disciplinary boundaries while recognizing cultural difference and the distinct historical experiences of colonizer and colonized. This book brings into focus Said’s politics of reading, from his literary criticism in English to his political columns in Arabic. The international contributors—from Britain, Egypt, France, Germany, India, Switzerland, and the Unit-

ed States—investigate his intellectual legacies without necessarily identifying themselves with the critical positions these involve. Instead of treating his work as a unitary theoretical system, the various arguments explored offer a critical assessment of those situations in which his writing has entered into a productive relationship with other theoretical positions and interlocutors. The collection considers location, which has always been a central category in and for Said's writing; readings, which designates the acts by which, according to Said, the world comes to be constituted; and legacies, which pertains to the many fields across the boundaries of established academic disciplines that have taken up Said's challenges. The critical positions visited in this book include critical and cultural theory, postcolonialism, literary studies, theatre and performance studies, and visual and music studies.

The Cambridge Companion to Eighteenth-Century Poetry analyzes major premises, preoccupations, and practices of English poets writing from 1700 to the 1790s. These specially-commissioned essays avoid familiar categories and single-author approaches to look at the century afresh.

Chapters consider such large poetic themes as nature, the city, political passions, the relation of death to desire and dreams, appeals to an imagined future, and the meanings of 'sensitivity'. Other chapters explore historical developments such as the connection between poetic couplets and conversation, the conditions of publication, changing theories of poetry and imagination, growing numbers of women poets and readers, the rise of a self-consciously national tradition, and the place of lyric poetry in thought and practice. The essays are well supported by supplementary material including a chronology of the period and detailed guides to further reading. Altogether the volume provides an invaluable resource for scholars and students.

Literary History: Towards a Global Perspective is a research project funded by the Swedish Research Council (Vetenskapsrådet). Initiated in 1996 and launched in 1999, it aims at finding suitable methods and approaches for studying and analysing literature globally, emphasizing the comparative and intercultural aspect. Even though we nowadays have fast and easy access to any kind of information on litera-

ture and literary history, we encounter, more than ever, the difficulty of finding a credible overall perspective on world literary history. Until today, literary cultures and traditions have usually been studied separately, each field using its own principles and methods. Even the conceptual basis itself varies from section to section and the genre concepts employed are not mutually compatible. As a consequence, it is very difficult, if not impossible, for the interested layperson as well as for the professional student, to gain a clear and fair perspective both on the literary traditions of other peoples and on one's own traditions. The project can be considered as a contribution to gradually removing this problem and helping to gain a better understanding of literature and literary history by means of a concerted empirical research and deeper conceptual reflection. The contributions to the four volumes are written in English by specialists from a large number of disciplines, primarily from the fields of comparative literature, Oriental studies and African studies in Sweden. All of the literary texts discussed in the articles are in the original language. Each one of the four volumes is devoted to a special

research topic.

This book focuses on how we perceive, know and interpret culture across disciplinary boundaries. The study combines theoretical and critical contexts for close readings in culture through discussions of literature, philosophy, history, psychology and visual arts by and about men and women in Europe, the Americas and beyond.

"Comparative literature," Earl Miner writes, "clearly involves something more than comparing two great German poets, and something different from a Chinese studying French literature or a Russian studying Italian literature." But what would a true intercultural poetics be? This work proposes various ways to "study something other than what are, all things considered, the short and simple annals of one cultural parish at one historic moment." The first developed account of theories of literature from an intercultural standpoint, the book shows that an "originative" or "foundational" poetics develops in cultures with explicit poetics when critics define the nature and conditions of literature in terms of the then most esteemed genres drama, lyric, or narrative. Earl Miner demonstrates that th-

ese definitions and inferences from them constitute useful bases for comparative poetics.

World Literature is an increasingly influential subject in literary studies, which has led to the re-framing of contemporary ideas of 'national literatures', language and translation. *World Literature: A Reader* brings together thirty essential readings which display the theoretical foundations of the subject, as well as showing its conceptual development over a two hundred year period. The book features: an illuminating introduction to the subject, with suggested reading paths to help readers navigate through the materials texts exploring key themes such as globalization, cosmopolitanism, post/trans-nationalism, and translation and nationalism writings by major figures including J. W. Goethe, Karl Marx, Friedrich Engels, Longxi Zhao, David Damrosch, Gayatri Chakravorty Spivak, Pascale Casanova and Milan Kundera. The early explorations of the meaning of 'Weltliteratur' are introduced, while twenty-first century interpretations by leading scholars today show the latest critical developments in the field. The editors offer readers the ideal introduction to the theo-

ries and debates surrounding the impact of this crucial area on the modern literary landscape.

The *Routledge Handbook of Translation and Methodology* provides a comprehensive overview of methodologies in translation studies, including both well-established and more recent approaches. The Handbook is organised into three sections, the first of which covers methodological issues in the two main paradigms to have emerged from within translation studies, namely skopos theory and descriptive translation studies. The second section covers multidisciplinary perspectives in research methodology and considers their application in translation research. The third section deals with practical and pragmatic methodological issues. Each chapter provides a summary of relevant research, a literature overview, critical issues and topics, recommendations for best practice, and some suggestions for further reading. Bringing together over 30 eminent international scholars from a wide range of disciplinary and geographical backgrounds, this Handbook is essential reading for all students and scholars involved in translation methodology and research.

Poetics, the study of the making of literary works, regards the gospels as literature, in contrast to the historical-critical approach. Petri Merenlahti makes the case that poetics offers a vital critical tool to interpreting the gospels. But he argues that poetics must also be 'historical', as perceptions of literary form and value are not fixed, but evolve and develop from one time and culture to another. Merenlahti provides a comprehensive account of the development and the state of the art of poetics and narrative criticism. Through scrupulous methodological discussion and detailed analysis of gospel narratives, he also offers a potentially highly productive future programme for historical poetics in gospel studies.

Selected by Choice magazine as an Outstanding Academic Title for 2001 Paul Giles traces the paradoxical relations between English and American literature from 1730 through 1860, suggesting how the formation of a literary tradition in each national culture was deeply dependent upon negotiation with its transatlantic counterpart. Using the American Revolution as the fulcrum of his argument, Giles describes how the impulse to go beyond conventions of British culture was crucial in the establish-

ment of a distinct identity for American literature. Similarly, he explains the consolidation of British cultural identity partly as a response to the need to suppress the memory and consequences of defeat in the American revolutionary wars. Giles ranges over neglected American writers such as Mather Byles and the Connecticut Wits as well as better-known figures like Franklin, Jefferson, Irving, and Hawthorne. He reads their texts alongside those of British authors such as Pope, Richardson, Equiano, Austen, and Trollope. Taking issue with more established utopian narratives of American literature, *Transatlantic Insurrections* analyzes how elements of blasphemous, burlesque humor entered into the making of the subject.

This comprehensive comparative study of Western and Chinese poetics begins with broad examinations of the two traditions over more than two and a half millennia. From these parallel surveys, a series of important theoretical questions arises: How do Western and Chinese critics conceptualize the nature, origin, and function of literature? What are the fundamental differences, if any, in their ways of thinking about literature? Can we account for these

differences by examining Western truth-based and Chinese process-based cosmological paradigms? What are the major distinctive concepts of literature developed within Western and Chinese poetics? How have these concepts impacted the development of the two traditions at various times? After considering a wide range of major critical texts, *Configurations of Comparative Poetics* presents bold and cogent answers to these questions while shedding light on the distinctive orientations of Western and Chinese poetics. The second half of the book features four comparative case studies: Plato and Confucius on poetry; Wordsworth and Liu Xie on the creative process; the twentieth-century "Imagists" and their earlier Chinese counterparts on the relationship of the Chinese written character to poetics; and Derrida and the Madhyamika Buddhists on language and onto-theology. The author not only identifies an array of critical concerns shared by Western and Chinese critics, but also differentiates the conceptual models used by each and traces them to cosmological paradigms.

The first book to assess the impact of feminist criticism on comparative literature,

Borderwork recharts the intellectual and institutional boundaries on that discipline and calls for the contextualization of the study of comparative literature within the areas of discourse, culture, ideology, race, and gender.

Poetics of Emptiness traces the historically specific, intertextual pathways of a single, if polyvalent, philosophical term, emptiness, as it is transformed within twentieth-century American poetry and poetics. This conceptual migration is detailed in two sections. The first, focusing on "transpacific Buddhist poetics," discusses Ernest Fenollosa's "The Chinese Written Character as a Medium for Poetry" as an expression of Fenollosa's Buddhist poetics, explores classical Chinese poetics as it was known by Fenollosa, and talks about the role of emptiness in Gary Snyder. The second half, on "transpacific Daoist poetics," explores the career of poet/translator/ critic Wai-lim Yip and engages the weave of post-structural thought and Daoist and shamanistic discourses in Theresa Hak Kyung Cha. Formulating interpretive frames as hybrid as the texts being read, this book unveils one of the most important yet still

largely unknown stories of American poetry and poetics.

Comparative Criticism, first published in 2000, addresses itself to the questions of literary theory and criticism, to comparative studies in terms of theme, genre movement and influence, and to interdisciplinary perspectives. Articles include: Afloat on the Sea of Stories: World tales, English Literature, and geopolitical aesthetics; Classics and the comparison of adjacent literatures: some Pakistani perspectives; Performance Literature: the traditional Japanese theatre as model; 'Am I in that name?' Women's writing as cultural translation in early modern China; *stabat mater*: reflections on a theme in German-Jewish and Palestinian-Arab poetry. The winning entries in the 1999 BCLA/BCLT translation competition are also published. Featuring leading scholars in their fields, this book examines receptions of ancient and early modern literary works from around the world (China, Japan, Ancient Maya, Ancient Mediterranean, Ancient India, Ancient Mesopotamia) that have circulated globally across time and space (from East to West, North to South, South to West). Beginning with the premise of an

enduring and revered cultural past, the essays go on to show how the circulation of literature through translation and other forms of reception in fact long predates modern global society; the idea of national literary canons have existed just over a hundred years and emerged with the idea of national educational curricula. Highlighting the relationship of culture and politics in which canons are created, translated, promulgated, and preserved, this book argues that such nationally-defined curricula were challenged by critics and writers in the wake of the Second World War.

This volume explores the relationship between literature and translation from three perspectives: the creative dimensions of the translation process; the way texts circulate between languages; and the way texts are received in translation by new audiences. The distinctiveness of the volume lies in the fact that it considers these fundamental aspects of literary translation together and in terms of their interconnections. Contributors examine a wide variety of texts, including world classics, poetry, genre fiction, transnational literature, and life writing from around the world. Both theoretical and empirical issues are cov-

ered, with some contributors approaching the topic as practitioners of literary translation, and others writing from within the academy.

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 'inter-literary 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.

"This book narrates exchanges between English- and Spanish-language poets in

the American hemisphere from the late 1930s through the rise of the 1960s. It doing so, it contributes to a crucial current of humanistic inquiry: the effort to write a cosmopolitan literary history adequate to the age of globalization. Building on correspondence and manuscripts from collections in Europe and the Americas, the book first traces the material contours of an evolving literary network that exceeds the conventional model of "the two Americas." These relations depend on changing contexts: an era of state-sponsored transnationalism, from the wartime intensification of Good Neighbor diplomacy, to the Cold War cultural policy programs of the Alliance for Progress in the 1960s; a prosperous market for translations of Latin American poetry in the US; and a growing alternative print sphere of bilingual vanguard journals such as *El Corno Emplumado* (Mexico City, 1962-1969). As the book articulates these histories of exchange, it also theorizes how poets employ the resources of language to transform popular images of the hemisphere from a locus of political conflict into a venue of supranational cultural citizenship. Feinsod describes how inter-Americanism was enacted

through diplomatic structures of literary address, multilingual writing, and appeals to a shared indigenous heritage through the genre of the meditation on ruins. By tracing the coevolution of midcentury poetry with the geopolitics of the hemisphere, the book expands existing literary histories of the period through revelatory comparative readings supported by archival findings"--
 On Biblical Poetry takes a fresh look at the nature of biblical Hebrew poetry beyond its currently best-known feature, parallelism. F.W. Dobbs-Allsopp argues that biblical poetry is in most respects just like any other verse tradition, and therefore biblical poems should be read and interpreted like other poems, using the same critical tools and with the same kinds of guiding assumptions in place. He offers a series of programmatic essays on major facets of biblical verse, each aspiring to alter currently regnant conceptualizations in the field and to show that attention to aspects of prosody--rhythm, lineation, and the like--allied with close reading can yield interesting, valuable, and even pleasurable interpretations. What distinguishes the verse of the Bible, says Dobbs-Allsopp, is its historicity and cultural specificity,

those peculiar encrustations and encumbrances that typify all human artifacts. Both the literary and the historical, then, are in view throughout. The concluding essay elaborates a close reading of Psalm 133. This chapter enacts the final movement to the set of literary and historical arguments mounted throughout the volume--an example of the holistic staging which, Dobbs-Allsopp argues, is much needed in the field of Biblical Studies.

DIVExamines Asian staging of Western canonical theater, particularly Shakespeare's plays, arguing that intercultural performance questions the settled assumptions we bring to our interpretations of familiar texts./div

This study explores the sophisticated understanding of the formation of the moral self that emerges in the poetry of Proverbs, which many have wrongly dismissed as simplistic. Anne W. Stewart analyzes images and metaphors to illuminate the Book's views on the role of emotions and desires in shaping moral imaginations.

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William E. Naff, the distinguished scholar of Japanese literature widely known and highly regarded for his eloquent translations of the writings of Shimazaki Toson (1872-1943), spent the last years of his life writing a full-length biography of Toson. Virtually completed at the time of his death, *The Kiso Road* provides a rich and colorful account of this canonic novelist who, along with Natsume Soseki and Mori Ogai, formed the triumvirate of writers regarded as giants in Meiji Japan, all three of whom helped establish the parameters of modern Japanese literature. Professor Naff's biography skillfully places Toson in the context of his times and discusses every aspect of his career and personal life, as well as introducing in detail a number of his important but as yet untranslated works. Toson's long life, his many connections with other important Japanese artists and intellectuals, his sojourn in France during World War I, and his later visit to South America, permit a biography of depth and detail that serves as a kind of cultural history of Japan during an often turbulent period. *The Kiso Road*, as approachable and exciting as any novel, with Toson himself as its complex protagonist, is arguably the

most thorough account of any modern Japanese writer presently available in English.

As teachers and readers expand the canon of world literature to include writers whose voices traditionally have been silenced by the dominant culture, fundamental questions arise. What do we mean by "world"? What constitutes "literature"? Who should decide? *Reading World Literature* is a cumulative study of the concept and evolving practices of "world literature." Sarah Lawall opens the book with a substantial introduction to the overall topic. Twelve original essays by distinguished specialists run the gamut from close readings of specific texts to problems of translation theory and reader response. The sequence of essays develops from re-examinations of traditional canonical pieces through explorations of less familiar works to discussions of reading itself as a "literacy" dependent on worldview. *Reading World Literature* will open challenging new vistas for a wide audience in the humanities, from traditionalists to avant-garde specialists in literary theory, cultural studies, and area studies.

Cross-Cultural Studies is the culminating

effort of a distinguished team of international scholars who have worked since the mid-1980s to create the most complete analysis of Caribbean literature ever undertaken. Conceived as a major contribution to postcolonial studies, cultural studies, cultural anthropology, and regional studies of the Caribbean and the Americas, *Cross-Cultural Studies* illuminates the interrelations between and among Europe, the Caribbean islands, Africa, and the American continents from the late fifteenth century to the present. Scholars from five continents bring to bear on the most salient issues of Caribbean literature theoretical and critical positions that are currently in the forefront of discussion in literature, the arts, and public policy. Among the major issues treated at length in *Cross-Cultural Studies* are: The history and construction of racial inequality in Caribbean colonization; The origins and formation of literatures in various Creoles; The gendered literary representation of the Caribbean region; The political and ideological appropriation of Caribbean history in creating the idea of national culture in North and South America, Europe, and Africa; The role of the Caribbean in contempo-

rary theories of Modernism and the Postmodern; The decentering of such canonical authors as Shakespeare; The vexed but inevitable connectedness of Caribbean literature with both its former colonial metropolises and its geographical neighbors. Contributions to *Cross-Cultural Studies* give a concrete cultural and historical analysis of such contemporary critical terms as hybridity, transculturation, and the carnivalesque, which have so often been taken out of context and employed in narrowly ideological contexts. Two important theories of the simultaneous unity and diversity of Caribbean literature and culture, propounded by Antonio Benítez-Rojo and Édouard Glissant, receive extended treatment that places them strategically in the debate over multiculturalism in postcolonial societies and in the context of chaos theory. A contribution by Benítez-Rojo permits the reader to test the theory through his critical practice. Divided into nine thematic and methodological sections followed by a complete index to the names and dates of authors and significant historical figures discussed, *Cross-Cultural Studies* will be an indispensable resource for every library and a necessary

handbook for scholars, teachers, and advanced students of the Caribbean region. Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, *Poetics of Cinema* is a must-have for any student of cinema.

Gendered Persona and Poetic Voice considers the effects on poetic voice of a conventional feminine persona, the abandoned woman, in early Chinese song lyric (ci) poems. The author reads the literary cross-dressing and ventriloquism of these mostly male-authored poems in light of the highly indeterminate Chinese poetic language, resulting in a consideration of persona and poetic voice of interest to scholars of lyric poetry in any language.

Reading lyric poetry over the past century. The Lyric Theory Reader collects major essays on the modern idea of lyric, made available here for the first time in one place. Representing a wide range of perspectives in Anglo-American literary criticism from the twentieth and twenty-first centuries, the collection as a whole documents the diversity and energy of ongoing critical conversations about lyric poetry. Virginia Jackson and Yopie Prins frame these conversations with a general introduction, bibliographies for further reading, and introductions to each of the anthology's ten sections: genre theory, historical models of lyric, New Criticism, structuralist and post-structuralist reading, Frankfurt School approaches, phenomenologies of lyric reading, avant-garde anti-lyricism, lyric and sexual difference, and comparative lyric. Designed for students, teachers, scholars, poets, and readers with a general interest in poetics, this book presents an intellectual history of the theory of lyric reading that has circulated both within and beyond the classroom, wherever poetry is taught, read, discussed, and debated today.

Thanks to its historical, theoretical, and methodological dimensions, this book is unique, both in Europe and in the USA. It brings together researchers from across Europe to explain how comparative literature works, both on an institutional and a technical level, in the country in which they teach. The contributions also define the characteristics of European comparative literature on a continental level. From Austria to Ukraine, by way of Belgium, Estonia, Finland, France, Ireland, Lithuania, Luxembourg, Macedonia, Poland, Portugal, Romania, Slovakia, Spain, and Switzerland, this book offers an expansive panorama, placing great emphasis on usually "invisible" countries. Moreover, it relates both to the postcolonial and post-Soviet present and to the future of comparative literature: it is a handbook, but also a laboratory.

Paperback reprint. Originally published: 2020.

This volume is meant to be a retrospective look at the field of Comparative Literature as it has developed in the past two decades, as well as a reflection on its future direction if it is to remain relevant (and innovative) as a field of study. From its in-

ception in the second half of the twentieth century, Comparative Literature in the US has been conceived as a cross-disciplinary, cross-national, and crosscultural enterprise that brings together theoretical developments in the Humanities and Social Sciences to reflect on the most important intellectual and cultural trends from a comparative perspective through the lens of literary studies. Most of the founders of Comparative Literature were distinguished European scholars who sought a safe haven from the ravages of World War II and its aftermath and who, understandably focused on the Western literary, intellectual and cultural tradition, which at the time was in danger of being annihilated by the onslaught of Fascism and Communism. With the advent of the age of globalization the field of Comparative Literature has become increasingly diverse and must, therefore, be reoriented and recognized accordingly.

SOCRATES is an international, multi-lingual, multi-disciplinary refereed and indexed scholarly journal produced as part of the Harvard Dataverse Network. This journal appears quarterly in English, Hindi, Persian in 22 disciplines. About this Issue:

This issue of Socrates has been divided into three sections. The first section of this issue is Language & Literature- English. The first article of this section tends to illustrate how, in spite of all those failures, Oedipus can be a hero. The second article of this section aims to explore artificial intelligence within the area of popular science fiction novels and films, which incorporates the fantasy of techno-salvation in the near future of singularity through overcoming the carbon limitations of human, fusing essence of spirituality with technology as well as extending spiritual beliefs into technological faith. The third article of this section deals with Comparative Poetics. It claims that the emergent plurivocal conversation of a comparative poetics that includes Middle East will open new horizons to our cross-cultural perspective. The second section of this issue is Philosophy. The first article of this section argues that we ought to make a concerted effort to promote intrinsic value in education. The philosophical novel, when written, taught, or read playfully, has potential to furnish this intrinsic value, thereby offering a promising way of seizing the moment in education. The second article of this sec-

tion explores the systematic relationship in the work of Giordano Bruno (1548-1600) between his monadology, his metaphysics as presented in works such as *De la causa, principio et uno*, the mythopoeic cosmology of *Lo spaccio de la bestia trionfante*, and practical works like *De vinculis in genere*. The third article of this section argues for the synthesis of the Internalism and Externalism theory of justification. It is the opinion of the paper that since both internalist and externalists legitimately seeks the epistemic quest for certainty, both are important epistemologically. The third section of this issue is Economics, Commerce and Management. The Paper of this section analyzes different monetary and non-monetary factors influencing the poverty level. The analyze is based on data from the Living Standard Measurement Survey and using structural equations model.

A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'

Comparative Literature: Sharing Knowl-

edges for Preserving Cultural Diversity theme is a component of Encyclopedia of Social Sciences and Humanities in the global Encyclopedia of Life Support Systems (EOLSS), which is an integrated compendium of twenty one Encyclopedias. The Theme on Comparative Literature: Sharing Knowledge's for Preserving Cultural Diversity provides six different topics: 1. Language, literature and human sustainability; 2. Relationships among literature and other artistic activities and discourses ; 3. Comparative literature and other fields of knowledge; 4. Comparative literature, criticism and media ; 5. Comparative literature in the age of global change; 6. *Translatio studii* and cross-cultural movements or *Weltverkehr*. These three volumes are aimed at a wide spectrum of audiences: University and College Students, Educators and Research Personnel.

In the age of globalization, the category of "World Literature" is increasingly important to academic teaching and research. The Routledge Companion to World Literature offers a comprehensive pathway into this burgeoning and popular field. Separated into four key sections, the volume covers: the history of World Literature through

significant writers and theorists from Goethe to Said, Casanova and Moretti the disciplinary relationship of World Literature to areas such as philology, translation, globalization and diaspora studies theoretical issues in World Literature including gender, politics and ethics a global perspective on the politics of World Literature. The forty-eight outstanding contributors to this companion offer an ideal introduction to those approaching the field for the first time, or looking to further their knowledge of this extensive field.

This text provides an excellent introduction and overview of Narratology, a rapidly growing field in the humanities. Literary narratologists have provided many key concepts and analytical tools which are widely used in the interdisciplinary analysis of such narrative features as plot, point of view, speech presentation, ideological perspective and interpretation. The introduction explains the central concepts of narratology, their historical development,

and draws together contemporary trends from many different disciplines into common focus. It offers a compendium of the development of narratology from classical poetics to the present. The essays are all prefaced by individual forewords helping the reader to place each individual selection in context. Recent developments are assessed across disciplines, highlighting the mutual influences of narratology and deconstruction, psychoanalysis, feminism, film and media studies.

As the field of biblical studies expands to accommodate new modes of inquiry, scholars are increasingly aware of the need for methodological clarity. David L. Petersens teaching, research, and service to the guild are marked by a commitment to such clarity. Thus, in honor of Petersens work, a cohort of distinguished colleagues presents this volume as an authoritative and up-to-date handbook of methods in Hebrew Bible scholarship. Readers will find fo-

cused discussions of traditional and newly emerging methods, including historical criticism, ideological criticism, and literary criticism, as well as numerous case studies that indicate how these approaches work and what insights they yield. Additionally, several essays provide a broad overview of the field by reflecting on the larger intellectual currents that have generated and guided contemporary biblical scholarship. The contributors are Yairah Amit, Pablo R. Andiach, Alan J. Avery-Peck, John Barton, Bruce C. Birch, Susan Brayford, William P. Brown, Walter Brueggemann, Mark K. George, William K. Gilders, John H. Hayes, Christopher B. Hays, Ralph W. Klein, Douglas A. Knight, Beatrice Lawrence, Joel M. LeMon, Christoph Levin, James Luther Mays, Dean McBride, Carol A. Newsom, Kirsten Nielsen, Martti Nissinen, Gail R. ODay, Thomas Rmer, C. L. Sewow, Naomi Steinberg, Brent A. Strawn, Marvin A. Sweeney, Gene M. Tucker, and Robert R. Wilson.