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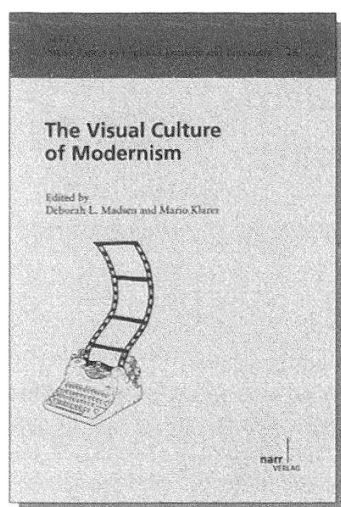
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# NEUERSCHEINUNG OKTOBER 2011

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**Deborah L. Madsen / Mario Klarer (eds.)**

## **The Visual Culture of Modernism**

Swiss Papers in English Language  
and Literature 26

2011, 265 S.

€[D] 49,00/SFr 65,50

**ISBN 978-3-8233-6673-7**

*The Visual Culture of Modernism* offers a wide-ranging exploration of intertextual relations that bring together artists, artistic forms and artistic periods in response to the question: what is the relevance of early twentieth-century American Modernism to our present historical moment? Scholars from Europe and America develop responses to this question based on the philosophical heritage of modernity and in the context of the range of Modernist cultural praxis.

The essays collected here explore links between literary and cultural Modernism, the relationship between the concepts of modernity and Modernism, and the legacy of Modernism in the late twentieth century and the contemporary period. Cinema, cinematic paratexts, television, the visual arts of painting and photography, poetry, fiction, and drama are among the artistic forms discussed in terms of issues ranging from cinematic and stage reinterpretations of Modernist literary texts to the genre of televisual melodrama and the trope of racial passing. The essays argue that visibility remains an urgent concern, from the Modernist period to our present age of media revolution.

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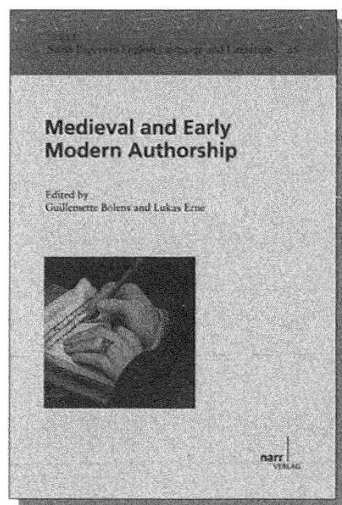
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**Guillemette Bolens / Lukas Erne (ed.)**

## **Medieval and Early Modern Authorship**

Swiss Papers in English Language and Literature 25  
2011, 325 Seiten

€[D] 49,00/SFr 65,50

**ISBN 978-3-8233-6667-6**

Reports of his death having been greatly exaggerated, the author has made a spectacular return in English studies. This is the first book devoted to medieval and early modern authorship, exploring continuities, discontinuities, and innovations in the two periods which literary histories and institutional practices too often keep apart. Canonical authors receive sustained attention (notably Chaucer, Gower, Shakespeare, Jonson, Milton, and Marvell), and so do key issues in the current scholarly debate, such as authorial self-fashioning, the fictionalisation of authorship, the posthumous construction of authorship, and the nexus of authorship and authority. Other important topics whose relations to authorship are explored include adaptation, paratext, portraiture, historiography, hagiography, theology, and the sublime.

"This rich, challenging and exceptionally well conceived collection addresses the construction of authorship in medieval and early modern England, and revises received opinion in important ways. All the essays are worth attention; several should be considered essential reading."  
*Stephen Orgel, J. E. Reynolds Professor in the Humanities, Stanford University*

**JETZT BESTELLEN!**

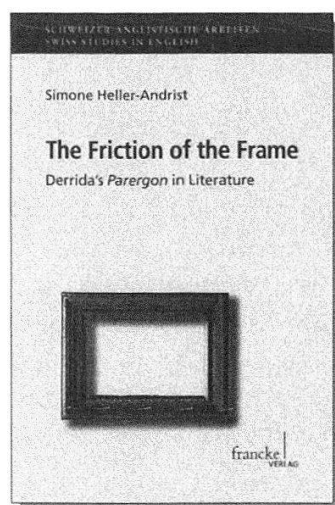
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**Simone Heller-Andrist**

## **The Friction of the Frame**

**Derrida's *Parergon* in Literature**

Schweizer Anglistische Arbeiten, Band 138

2012, 277 Seiten

geb. €[D] 58,00/SFr 77,90

**ISBN 978-3-7720-8426-3**

This study is the first that systematically applies the Kantian and Derridean *parergon* to English literature. The *parergon* is a specific type of frame that interacts with the work it surrounds in a fashion likely to influence or even manipulate our reading of the work. On the basis of this interaction, Derrida's *parergon* becomes a valid methodological tool that allows a close analysis of the mechanisms involved in the reading process. The manipulative force of a textual construct is apparent through the occurrence of friction, namely incongruities or gaps we notice whilst reading. Friction is thus, on the one hand, the main indicator of parergonality and, on the other, the prime signal for a potential conditioning of the reader. As readers, we not only have to analyze the interaction between work and parergon but must also constantly reflect upon our own position with regard to the text that we read.

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“All the world seems to be on the move.” So began Sheller and Urry’s declaration of a ‘new mobilities paradigm’, a critique of what they called the sedentarism of contemporary social theory. In linguistic, literary and cultural studies, mobility and movement have been receiving increasing critical attention for at least two decades. *English on the Move: Mobilities in Literature and Language* seeks to harness some of this critique to explore how mobilities, both mundane and dramatic, are represented, narrated, performed and negotiated in literature and discourse, as well as the repercussions and consequences of mobility on language and dialect.