

Recherche littéraire Literary Research





Contributeur·rice·s | Contributors

Franca Bellarsi	Gerald Gillespie	Danielle Perrot-Corpet
Olga Beloborodova	Stefan Helgesson	Yannick Preumont
Lidia Morales Benito	Yvon Houssais	E.V. Ramakrishnan
Jean Bessière	Višnja Krstić	Hubert Roland
Eury Colin Chang	Marie Laureillard	Karen-Margrethe Simonsen
Véronique Corinus	Marc Maufort	Vijaya Singh
Santanu Das	Yana Meerzon	Daria Tunca
Subhraleena Deka	Kai Mikkonen	Dirk Van Hulle
Elke D'hoker	Florian Mussnug	Roberto Vecchi
Brahim El Guabli	Anzazi Joan Mwangovya	Cyril Vettorato
Marlene Hansen Esplin	Birgit Neumann	Luke Walker
Massimo Fusillo	Wen-chin Ouyang	Jenny Webb
Claudio Gigante	Daniel-Henri Pageaux	Robert J.C. Young
	Yolaine Parisot	



Peter Lang
Bruxelles

Recherche littéraire/Literary Research

Automne / Fall 2021



PETER LANG

Bruxelles · Berlin · Bern · New · York · Oxford

Recherche littéraire / Literary Research

Rédacteur / Editor

Marc Maufort, Université Libre de Bruxelles (ULB)

Publié avec le concours de /Published with the support of : l'Association internationale de littérature comparée (AILC)/The International Comparative Literature Association (ICLA)

Comité consultatif / Advisory Board

Dorothy Figueira (University of Georgia, Athens), rédactrice précédente/immediate past editor
John Burt Forster (George Mason University), ancien rédacteur/past editor

Thomas Oliver Beebee (Penn State University, USA)
César Domínguez (Universidade de Santiago de Compostela, España)
Eugene C. Eoyang (Indiana University, USA)
Massimo Fusillo (Università degli studi dell'Aquila, Italia)
Peter Hajdu (Hungarian Academy of Sciences, Hungary)
Scott Miller (Brigham Young University, USA)
Helga Mitterbauer (Université Libre de Bruxelles, ULB, Belgique)
David O'Donnell (Victoria University of Wellington, New Zealand)
Randolph Pope (University of Virginia, USA)
E.V. Ramakrishnan (Central University of Gujarat, India)
Haun Saussy (University of Chicago, USA)
Monica Spiridon (Universitatea din București, România)
Jüri Talvet (University of Tartu, Estonia)
Anne Tomiche (Sorbonne Université, France)
Hein Viljoen (North-West University, Potchesfroom, South Africa)
Zhang Longxi (City University of Hong Kong, China)

Assistants de rédaction/editorial assistants

Jessica Maufort (Université Libre de Bruxelles, ULB)
Samuel Pauwels (Bruxelles)

As the annual peer-reviewed publication of the International Comparative Literature Association (ICLA), *Recherche littéraire / Literary Research* is an Open Access journal published by Peter Lang. Its mission is to inform comparative literature scholars worldwide of recent contributions to the field. To that end, it publishes reviews of noteworthy books on comparative topics as well as review essays discussing recent research developments in particular sub-fields of the discipline. As of its 2023 issue, *RL/LR* will publish unsolicited research essays, which will be submitted to a double-blind peer review. Research by early-career comparative literature scholars will be particularly welcome. All submissions for the 2023 issue can already be sent to the editor at this stage.

To propose book reviews and review essays, and for inquiries about back issues, please contact the Editor.

Inquiries and submissions:

Marc Maufort, Rédacteur/Editor, *RL/LR*

Email: mmaufort@ulb.ac.be

ISSN: 0849-0570

En tant que publication annuelle de l'Association internationale de littérature comparée (AILC), *Recherche littéraire / Literary Research* est une revue expertisée par des pair-e-s et publiée par Peter Lang en libre accès voie dorée. Elle vise à faire connaître aux comparatistes du monde entier les développements récents de la discipline. Dans ce but, la revue publie des comptes rendus de livres significatifs sur des sujets comparatistes ainsi que des essais critiques dressant l'état des lieux d'un domaine particulier de la littérature comparée. A partir du numéro de 2023, *RL/LR* publiera des articles de recherche scientifique non sollicités, qui seront soumis à une évaluation par des pair-e-s en double anonymé. Les travaux de jeunes chercheuses et chercheurs en littérature comparée seront particulièrement bienvenus. Toute soumission pour le numéro de 2023 peut dès à présent être envoyée au rédacteur.

Renseignements et soumissions :

Marc Maufort, Rédacteur/Editor, *RL/LR*

Email: mmaufort@ulb.ac.be

ISSN: 0849-0570

Submission guidelines

Reviews and essays are written in French or English, the two official languages of the ICLA. Book reviews should be between 1,500 and 2,000 words. Edited volumes and journal issues will also be considered for review. Review essays about the state of the art, about several related books, or about a work of major significance for the field will be allowed to exceed 3,500 words. Scholarly essays should count between 6,000 and 8,000 words and follow the Chicago Style sheet (parenthetical bibliographical references in the body of the text as well as a final list of Works Cited).

Instructions aux auteurs

Les comptes rendus ainsi que les articles de recherche peuvent être écrits en français ou en anglais, les deux langues officielles de l'AILC. Un compte rendu comptera entre 1 500 et 2 000 mots. Des ouvrages collectifs et des numéros de revues pourront également faire l'objet d'un compte rendu. Un essai critique sur l'état de l'art, sur un ensemble d'ouvrages, ou sur un livre ambitieux pourra dépasser 3 500 mots. Les articles de recherche compteront entre 6 000 et 8 000 mots et suivront les règles de présentation bibliographique du « Chicago Style » (références bibliographiques entre parenthèses dans le corps du texte et bibliographie en fin d'article).

Recherche littéraire/Literary Research

Automne / Fall 2021

Recherche littéraire

Literary Research

Volume 37 (Automne / Fall 2021)

P.I.E. PETER LANG s.a.
Éditions scientifiques internationales
Bruxelles, 2021
1 avenue Maurice, B-1050 Bruxelles, Belgique
www.peterlang.com; brussels@peterlang.com

ISSN 0849-0570
ISBN 978-2-87574-408-1 (Print)
E-ISBN 978-2-87574-409-8 (E-PDF)
E-ISBN 978-2-87574-410-4 (EPUB)
DOI 10.3726/b18748
D/2021/5678/56



Open Access: This work is licensed under a Creative Commons
CC BY-NC-ND 4.0 license. To view a copy of this license, visit
<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Information bibliographique de la Deutsche Nationalbibliothek

La Deutsche Nationalbibliothek a répertorié cette publication dans la Deutsche Nationalbibliographie; les données bibliographiques détaillées peuvent être consultées sur Internet à l'adresse <http://dnb.d-nb.de>.

Cette publication a fait l'objet d'une évaluation par les pairs.

www.peterlang.com

Table des matières / Table of Contents

EDITORIAL

The Manifold Itineraries of Comparative Literature	17
--	----

ÉDITORIAL

Les multiples itinéraires de la littérature comparée	25
--	----

ARTICLES DE RECHERCHE / ARTICLES

Irrecoverable Histories	33
-------------------------------	----

Robert J.C. Young

Dramaturgies of Erasure and Returns: On Exile, Nostalgia, and Homecoming	61
--	----

Yana Meerzon

Réalisme magique historique allemand et sémiotique de l'espace dans les récits d'après-guerre de Hermann Kasack et Anna Seghers	87
---	----

Hubert Roland

Politique de la littérature et comparatisme au prisme de la pensée queer : pour une discipline du trouble	109
---	-----

Danielle Perrot-Corpet

Diachronic Narratology and Historical Inquiry: Strategies, Principles and Metaphors	137
<i>Kai Mikkonen</i>	

ESSAIS CRITIQUES / REVIEW ESSAYS

The “Outward” Turn in Translation Studies	165
<i>Marlene Hansen Esplin</i>	

Magical Realisms for a Global Twenty-first Century	189
<i>Marc Maufort</i>	

NEW METHODOLOGIES IN LITERARY HISTORIOGRAPHY: A FORUM GUEST EDITED BY KAREN-MARGRETHE SIMONSEN

Introduction	205
<i>Karen-Margrethe Simonsen</i>	

World Literature and the Self-Conscious Anthropocene	207
<i>Florian Mussgnug</i>	

Intermediality and Literary History	215
<i>Massimo Fusillo</i>	

The Postmonolingual Turn	223
<i>Stefan Helgesson and Birgit Neumann</i>	

The Draft in Literary Historiography	231
<i>Olga Beloborodova and Dirk Van Hulle</i>	

Reconceptualising the Colonial Archive: War, Subaltern, and the “Literary”	239
<i>Santanu Das</i>	

A Difficult Heritage. A Comparative Literary History of Slavery	251
<i>Karen-Margrethe Simonsen</i>	

COMPTES RENDUS / BOOK REVIEWS

Elizabeth Outka. <i>Viral Modernism: The Influenza Pandemic and Interwar Literature</i> . New York: Columbia University Press, 2020. Pp. xii + 326. ISBN: 9870231185752.	261
<i>Jenny Webb</i>	

Adele Kudish. <i>The European Roman d'Analyse. Unconsummated Love Stories from Boccaccio to Stendhal</i> . London : Bloomsbury, 2020. Pp. 218. ISBN : 9781501352225.	267
<i>Claudio Gigante</i>	

Thomas Buffet. <i>Le Renouveau de l'écriture élégiaque chez Friedrich Hölderlin et André Chénier</i> . Paris : Classiques Garnier, 2019. Pp. 602. ISBN : 9782406081012.	273
<i>Gerald Gillespie</i>	

Morton D. Paley and Sibylle Erle, eds. <i>The Reception of William Blake in Europe</i> . 2 vols. London: Bloomsbury, 2019. Pp. 768. ISBN: 9781472507457.	277
<i>Luke Walker</i>	

Fionna Barber, Heidi Hansson and Sara Dybris McQuaid, eds. <i>Ireland and the North</i> . Oxford and Bern: Peter Lang, 2019. Pp. 326. ISBN: 9781788742894.	287
<i>Elke D'hoker</i>	

Tiffany N. Florvil and Vanessa D. Plumly, eds. *Rethinking Black German Studies: Approaches, Intervention and Histories*. Oxford: Peter Lang, 2018. Pp. 330. ISBN: 9783034322256. 293

Anzazi Joan Mwangovya

David Stephen Calonne. *Diane Di Prima. Visionary Poetics and the Hidden Religions*. London: Bloomsbury, 2019. Pp. 313 + ix. ISBN: 9781501342905. 299

Franca Bellarsi

Lila Bujaldón de Esteves, Belén Bistué and Melisa Stocco, eds. *Literary Self-translation in Hispanophone Contexts: Europe and the Americas / La autotraducción literaria en contextos de habla hispana: Europa y América*. Basingstoke : Palgrave Macmillan, 2019. Pp. 378. ISBN : 9783030236250. 305

Daniel-Henri Pageaux

Gustavo Guerrero, Jorge J. Locane, Benjamin Loy and Gesine Müller, eds. *Literatura latinoamericana mundial. Dispositivos y disidencias*. Berlin: de Gruyter, 2020. Pp. 322. ISBN : 9783110673654. 313

Lidia Morales Benito

Ana Cláudia Suriani da Silva and Sandra Guardini Vasconcelos, eds. *Comparative Perspectives on the Rise of the Brazilian Novel*. London: UCL Press, 2020. Pp. 322 + xi. ISBN: 9781787354739. . 319

Roberto Vecchi

Rachel Knighton. *Writing the Prison in African Literature*. Oxford: Peter Lang, 2019. Pp. 202 + x. ISBN: 9781788746472. ... 325

Brahim El Guabli

James Hodapp, ed. *Afropolitan Literature as World Literature*.
New York: Bloomsbury, 2020. Pp. 233. ISBN 9781501342585. 331

Daria Tunca

Jasbir Jain. *Interpreting Cinema: Adaptations, Intertextualities, Art Movements*. Jaipur: Rawat Publications, 2020. Pp. 298.
ISBN: 9788131611425. 337

Vijaya Singh

G. V. J. Prasad, ed. *India in Translation, Translation in India*. New Delhi: Bloomsbury Academic India. Pp. 336.
ISBN: 9789388414203. 341

Subhraleena Deka

Chiara Montini, dir. *Traduire : Genèse du choix*. Paris : Editions des Archives Contemporaines, 2016. Pp. 187. ISBN : 9782813002075. 347

Yannick Preumont

Matthew Reynolds, ed. *Prismatic Translation*. Oxford: Legenda / Modern Humanities Research Association, 2019. Pp. 396.
ISBN: 9781781887257. 351

Wen-chin Ouyang

Jacob Bittner. *The Emergence of Literature: An Archaeology of Modern Literary Theory*. New York: Bloomsbury, 2020. Pp. 234 + xii.
ISBN: 9781501354243. 357

Višnja Krstić

Claire Colin. *L'Événement dans la nouvelle contemporaine*. Paris : Classiques Garnier, 2018. Pp. 437. ISBN : 9782406066972. 363

Yvon Houssais

- Yana Meerzon. *Performance, Subjectivity, Cosmopolitanism*.
 Basingstoke: Palgrave Macmillan, 2020. Pp. 290 + x.
 ISBN: 9783030414092. 369
Eury Colin Chang
- Dagmar Vandebosch and Theo D'haen, eds. *Literary
 Transnationalism(s)*. Leiden and Boston: Brill/Rodopi, 2019.
 Pp. 263. ISBN: 9789004370852. 375
E. V. Ramakrishnan
- Sylvie André. *Pour une lecture postcoloniale de la fiction réaliste
 (XIX^e–XX^e siècles)*. Paris : Honoré Champion, 2018. Pp. 188.
 ISBN : 9782745347763. 381
Yolaine Parisot
- Alexandra Bourse. *Le Métis, une identité hybride ?* Paris :
 Classiques Garnier, 2017. Pp. 638. ISBN : 9782406067306. 387
Véronique Corinus
- Chloé Chaudet, Stefania Cubeddu-Proux et Jean-Marc Moura,
 dir. *L'Atlantique littéraire au féminin. Approches comparatistes (XX^e–
 XXI^e siècles)*. Clermont-Ferrand : Presses Universitaires Blaise Pascal,
 2020. Pp. 276. ISBN : 9782845169432. 393
Cyril Vettorato
- Gwennaël Gaffric. *La Littérature à l'ère de l'Anthropocène : une
 étude écocritique autour des œuvres de l'écrivain taïwanais Wu
 Ming-yi*. Paris : L'Asiathèque, 2019. Pp. 420.
 ISBN : 9782360571901. 397
Marie Laureillard

IN MEMORIAM

Homage to Steven Sondrup (1944–2020)	405
En hommage à Steven Sondrup (1944–2020)	407
Homage to Wladimir Krysiniski (1935–2020)	409
Relire Wladimir Krysiniski : De l'analyse du roman, à la reprise et à l'inversion de la vulgate critique (1960–1980), et à l'avenir de la littérature	411
Notes biographiques / Notes on Contributors	415
Brève présentation de l'AILC	425
ICLA Mission Statement	427
Comités de recherche de l'AILC / ICLA Research Committees ..	429
AILC / ICLA Association internationale de littérature comparée International Comparative Literature Association (2019–2022)	433

World Literature and the Self-Conscious Anthropocene

FLORIAN MUSSGNUG

f.mussgnug@ucl.ac.uk
UCL University College London

Anthropocene discourse depicts the historical present as a moment of world-shattering rupture. My article explores this assumption and calls attention to the ways in which debates in the sciences and humanities have focused on perceived turning points, stories of origin and stratigraphic “golden spikes” (Yusoff 23–64). Since its inception in 2009, the multidisciplinary Anthropocene Working Group (AWG) has considered three possible beginnings for the “Age of Man”: the Columbian exchange (Lewis and Maslin), the Industrial Revolution and the so-called “Great Acceleration” since 1945 (Thomas, Williams and Zalasiewicz). From the perspective of literary and cultural studies, these hypotheses are less interesting than the idea of a new Anthropocenic *cultural dominant*: the claim that our cultural logic has been re-shaped, since approximately 2000, by a collective, growing awareness of catastrophic environmental degradation, and that new forms, genres and themes have emerged in response to the anthropogenic violation and destruction of non-human species and more-than-human habitats.

For two decades, the concept of the Anthropocene has reverberated powerfully across the arts and humanities (Bonneuil and Fressoz). Faced with the gravity of the unfolding planetary environmental crisis, scholars and artists have turned their attention to Paul Crutzen’s and Eugene Stoermer’s influential neologism (Crutzen and Stoermer). An inspiration for creative practice, the Anthropocene has also served as a transdisciplinary vector for the emergent framework that links comparative literature, critical theory and the modern languages (DeLoughrey, Didur and Carrigan; Heise, Christensen and Niemann). It marks a conspicuous challenge to the traditional humanities, but also serves as “a useful

trigger for a variety of approaches that are interested in the nonhuman and post-human” (Parikka 52). Earth scientists and bioscientists have become increasingly attentive to political, economic and cultural structures, in a manner that cuts across established disciplinary boundaries. Similarly, artists have focused on natural processes that are affected by human activities and impinge upon them: extreme weather events, rising sea levels, pollution, mass extinction, and so on (Trexler; Johns-Putra). In the literary domain, this includes a flurry of new genres and modes: eco-poetry, climate elegy, environmental satire (Seymour), the New Weird, the *cartonera* movement and, of course, cli-fi, which has gained popularity as a commercial genre since 2013. As novelist Amitav Ghosh has famously pointed out, “the climate crisis is also a crisis of culture, and thus of the imagination” (Ghosh 9).

Borrowing from North American literary scholar Lynn Keller, I call these two most recent decades of cultural and literary history “the self-conscious Anthropocene” (Keller). This historiographic term serves to display, but also to displace anxieties over geological origin stories. It focuses critical attention on the period when the Anthropocene comes into view as an influential generative concept. As Keller explains, “the phrase acknowledges that, whatever the status of the Anthropocene as a geological category [...], [the term] signals a powerful cultural phenomenon tied to the reflexive, critical, and often anxious awareness of the scale and severity of human effects on the planet” (Keller 1–2). My understanding of the self-conscious Anthropocene, moreover, builds on the work of philosopher Donna Haraway and literary critics Elizabeth DeLoughrey and Steve Mentz. It embraces the sense of extreme urgency that typically characterizes debates about climate change but questions the teleological structures of thought that have shaped many contemporary accounts of the “Age of Man.” Instead of focusing on “the apocalyptic story in which Old Man Anthropos destroys the world” (Mentz 1), I call attention to the vulnerability and value of human and non-human life on a warming planet, and suggest that the climate emergency must be understood as a dynamic opening: an invitation to re-think categories of place and space, not in terms of eschatological closure, but as a state of protracted uncertainty that necessitates and activates new political, artistic and epistemic modes (Mussnug “Planetary Figurations”; “Species at War?”; Dell’Aversano and Mussnug).

As a historical and cultural period, the self-conscious Anthropocene is precisely coextensive with the years when world literature has come to

be understood as the global production, translation and cross-cultural reception of genres and texts. The study of world literature, in this emergent sense, is coeval with advanced capitalist globalization, but many of its practitioners have been critical of the totalizing perspectives that are commonly associated with the latter. The transnational circulation of goods and ideas, from the perspective of world literature, has enabled new forms of cosmopolitan belonging that are diametrically opposed to the political and cultural aberrations of narrowly bounded nationalism. “Contemporary globalization,” writes Pheng Cheah, “has created a genuinely transcultural zone that undermines the territorial borders of cultural and literary production, thereby leading to the emergence of a global consciousness” (Cheah 23). But the growing interconnectedness brought about by global markets has also perpetuated and enhanced inequalities between and within nations, cemented regimes of coercion and constraint, and erased meaningful cultural diversity. Attention to these negative trends, and to a wide variety of diverse geopolitical, cultural and temporal contexts has established world literature as an important, dynamic site of transdisciplinary inquiry and cultural and political activism. Beyond the universalistic and Eurocentric inflections of mid-twentieth-century literary scholarship, comparatists have propagated new coordinates of spatial and political belonging.

The contemporaneous emergence of world literature and the Anthropocene, both as objects of transdisciplinary study and as practices of scholarly inquiry, is not coincidental. Recent definitions of world literature and debates about the Anthropocene are similarly attentive to transnational chains of ecological, political and cultural interdependence. Researchers have employed the two terms in analogous ways to advance a decolonial critique of capitalist globalization. In the field of literary studies, Emily Apter, Pheng Cheah and Aamir Mufti, among others, have pressed the attack against naively celebratory visions of cultural globalization. Cheah, for instance, points out that “contemporary flows of money, especially humanitarianism and environmental and world preservation funds [...] violently destroy worlds despite their humanizing claims” (Cheah 13). Similarly, Mufti has criticized scholars of world literature for clinging naively to the utopian ideal of a borderless world instead of addressing the harsh realities of growing inequality (Mufti). Apter, meanwhile, contends that transnational chains of economic, cultural and political connectedness are not sufficient conditions for social justice, and that “translatibility” – one of the ideals of an earlier generation of world

literature scholars – has become associated, in the twenty-first century, with an “entrepreneurial, bulimic drive to anthologize and curricularize the world’s cultural resources” (Apter 3).

At the dawn of the self-conscious Anthropocene, world literature criticism was characterized by a growing attention to international markets and by “a renewed appetite for addressing the question of literary totality” (Etherington and Zimble 4). Inquiries into the transnational circulation of literary texts – by Franco Moretti (2000), David Damrosch (2003) and Pascale Casanova (2004), among others – notoriously emphasized the importance of globalization as a socially and culturally unifying force. Such totalizing methodologies quickly came under attack from critics, who questioned their usefulness as a way of navigating and highlighting cultural diversity. Gayatri Chakravorty Spivak’s influential idea of the planetary, for example, was conceived in direct, polemical response to the lingering Eurocentrism of comparative literature programmes (Spivak). Where Casanova, Damrosch and Moretti focused on the characteristically modern and Western conflict between nationalism and liberal cosmopolitanism, Spivak demanded greater attention to “demographic, rather than territorial, frontiers that predate and are larger than capitalism” (Spivak 15). In this manner, her planetary approach sought to foreground latent, historical temporalities that run counter to Eurocentric, teleological narratives of the modern emergence of the global.

Similar political concerns have been voiced by researchers in the environmental humanities. Beyond the specific expertise of Earth Scientists, the Anthropocene has become a staging ground for controversies about environmental justice and crisis of global capitalism. Elizabeth DeLoughrey, for example, contends that a “lack of engagement with postcolonial and Indigenous perspectives has shaped Anthropocene discourse to claim the novelty of crisis rather than being attentive to the historical continuity of dispossession and disaster caused by empire” (DeLoughrey *Allegories* 2). While conventional Anthropocene discourse periodizes the present as a unique break in the human relation to the planet, De Loughrey reaches out for perspectives that can revitalize and reformulate the bonds between seemingly disconnected and incompatible categories: present and past; the global and the local; human and non-human nature. This is particularly evident from the author’s attention to decolonial knowledge practices which, in her work, serve as a reminder that “catastrophic ruptures to social and ecological systems have already been experienced through the violent processes of empire. In other words, the

apocalypse has already happened; it continues because empire is a process” (DeLoughrey *Allegories* 2).

In summary, Anthropocene discourse and twenty-first century world literature studies are best understood as closely related fields of inquiry, which are similarly rooted in a common political and ethical critique of advanced globalization and colonial slow violence. Beyond their immediate concern, respectively, with anthropogenic environmental degradation and global cartographies of cultural production, they share a specific concern with spatial and temporal knowledge production. In light of such similarities and shared orientations, a more intensive dialogue between the two subject areas appears desirable and long overdue. In comparative literature, this challenge has been taken up with considerable vigour by Ursula Heise, whose numerous contributions map the growing transdisciplinary significance of environmental history, environmental philosophy and cultural geography, and their direct relevance to cultural and literary production (Heise *Sense of Place; Imagining Extinction*). Following Heise’s lead, Alexander Beecroft, Michael Cronin and Jennifer Wenzel, among others, have similarly explored the methodological and political influence of ecological thinking on world literature. This growing interest from literary scholars, however, has not, until now, been fully reciprocated by environmental researchers in other disciplines, who have paid relatively little attention to world literature. The emergence of the Anthropocene as a distinctive reference point for cross-disciplinary dialogue therefore marks a particular challenge for comparatists, whose contribution, in Heise’s words, “arrived belatedly” and who have done little, until now, to prove the specific relevance “of their multilingual and cross-cultural research” (Heise “Comparative Literature” 6–7) to Anthropocene studies at large. In the fast-moving cultural landscape of the self-conscious Anthropocene, this challenge needs to be addressed as a matter of considerable urgency.

Works Cited

- Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. London: Verso, 2013.
- Beecroft, Alexander. *An Ecology of World Literature: From Antiquity to the Present Day*. London: Verso, 2015.
- Bonneuil, Christophe and Jean-Baptiste Fressoz. *The Shock of the Anthropocene*. Trans. David Fernbach. London: Verso, 2015.

- Casanova, Pascale. *The World Republic of Letters*. Trans. M.B. DeBevoise. Harvard: Harvard University Press, 2004.
- Cheah, Pheng. *What is a World? On Postcolonial Literature as World Literature*. Durham: Duke University Press, 2016.
- Cronin, Michael. *Eco-Translation: Translation and Ecology in the Age of the Anthropocene*. New York: Routledge, 2017.
- Crutzen, Paul J. and Eugene F. Stoermer. "The Anthropocene." *Global Change Newsletter* 41 (2000): 17–18.
- Damrosch, David. *What is World Literature?* Princeton: Princeton University Press, 2003.
- Dell'Aversano, Carmen and Florian Mussnug. "Parenthood, Climate Justice and the Ethics of Care: Notes Towards a Queer Analysis." *Phenomenology and Mind* 19 (2021): 81–101.
- DeLoughrey, Elizabeth, Jill Didur and Anthony Carrigan, *Global Ecologies and the Environmental Humanities: Postcolonial Approaches*. New York: Routledge, 2015.
- DeLoughrey, Elizabeth. *Allegories of the Anthropocene*. Durham: Duke University Press, 2019.
- Etherington, Ben and Jarad Zimble. "Introduction." *The Cambridge Companion to World Literature*. Eds. Ben Etherington and Jarad Zimble. Cambridge: Cambridge University Press, 2018.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Chicago: Chicago University Press, 2016.
- Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Durham: Duke University Press, 2016.
- Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford: Oxford University Press, 2008.
- Heise, Ursula K. *Imagining Extinction: The Cultural Meaning of Endangered Species*. Chicago: Chicago University Press, 2016.
- Heise, Ursula K. "Comparative Literature and the environmental humanities." *Futures of Comparative Literature: ACLA State of the Discipline Report*. Ed. Ursula K. Heise. New York: Routledge, 2017. 293–301.
- Heise, Ursula K., Jon Christensen and Michelle Niemann (eds). *The Routledge Companion to the Environmental Humanities*. New York: Routledge, 2017.
- Johns-Putra, Adeline. *Climate Change and the Contemporary Novel*. Cambridge: Cambridge University Press, 2019.

- Keller, Lynn. *Recomposing Eco-poetics: North American Poetry of the Self-Conscious Anthropocene*. Charlottesville: Virginia University Press, 2017.
- Lewis, Simon and Mark Maslin. "Defining the Anthropocene." *Nature* 519 (2015): 171–80.
- Mentz, Steve. *Break Up the Anthropocene*. Minneapolis: Minnesota University Press, 2019.
- Moretti, Franco. "Conjectures on World Literature." *New Left Review* 1 (Jan–Feb 2000): 54–68.
- Mufti, Aamir R. *Forget English! Orientalisms and World Literatures*. Cambridge: Harvard University Press, 2016.
- Mussgnug, Florian. "Planetary Figurations: Intensive Genre in World Literature." *Modern Languages Open* 1 (2018): n.p. <https://www.modernlanguagesopen.org/articles/10.3828/mlo.v0i0.204/>
- Mussgnug, Florian. "Species at War? The Animal and the Anthropocene." *Paragraph* 42.1 (2019): 116–30.
- Parikka, Jussi. "Anthropocene." *Posthuman Glossary*. Eds. Rosi Braidotti and Maria Hlavajova. London: Bloomsbury, 2018. 52.
- Seymour, Nicole. *Bad Environmentalism: Irony and Irreverence in the Ecological Age*. Minneapolis: Minnesota University Press, 2018.
- Spivak, Gayatri Chakravorty. *Death of a Discipline*. New York: Columbia University Press, 2003.
- Thomas, Julia Adeney, Mark Williams and Jan Zalasiewicz. *The Anthropocene: A Multidisciplinary Approach*. Cambridge: Polity, 2020.
- Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. Charlottesville: Virginia University Press, 2015.
- Wenzel, Jennifer. *The Disposition of Nature: Environmental Crisis and World Literature*. New York: Fordham University Press, 2019.
- Yusoff, Kathryn. *A Billion Black Anthropocenes or None*. Minneapolis: Minnesota University Press, 2018.