

The Work of the Wor(l)d:
Comparative Literature and Global Studies
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I.

As these lines are being written, the already heavily overcoded area of Liberty square and Ledra's Street in south Nicosia's old center is faced with a new contender for visual attention; it is difficult to walk down the old city's main commercial street without bumping upon Yann Arthus-Bertrand's 120 aerial photographs of the state of the planet at the dawn of the 21st century. Punctuating the short walk between the tree festooned with photos of the missing on the square's pavement and the dead end that abruptly cuts Ledra's path north of the Green Line, Bertrand's magnificent pictures of a laboring, unevenly developed and ecologically threatened planet jostle for street space with local shopkeepers, British tourists and South and East Asian immigrants, not to mention the more stationary presence of sentry posts, an anti-war sculpture and a permanent photographic exhibit commemorating the 1974 invasion of the island.

The disorienting synchronicity of these sights constitutes a telling introduction to the vertiginous multiplicities and tensions that confront the comparative gaze on cultural production and dissemination in an era of globalization. It speaks, in other words, to the simultaneous necessity and difficulty of "cognitive mapping" when the cultural material that confronts the critical gaze refuses to contain itself within those nation-and Europe-bound vessels of comparison whose hegemony an older practice of Comparative Literature had left uncontested.¹ Take the country in whose streets the inspiration for these opening lines was born, for instance; shaped by a complex and multicultural history (Hellenic, Frankish, Venetian, Turkish,

1. On the persistence of Eurocentrism in the cosmopolitan ethics of post-WWII comparative literary study, see Apter, "Global *Translatio*" and Bernheimer, ed. *Comparative Literature in the Age of Multiculturalism*.

Levantine, English) and by a geographical position that has long ambiguated the geopolitical borders of "Europe," "Asia," and "the Middle East," Cyprus is not a normative embodiment of post-Enlightenment nationalism without also being a zone of indeterminate encounter between heterogeneous cultures and populations. This is amply evident to the reader who navigates the *Excerpta Cypriana* - an anthology of writing on Cyprus translated by Cobham, commissioner of Larnaca, and published in 1908. Including excerpts translated from various languages into English from ancient times up to the Ottoman rule and evoking the gaze of travelers, settlers, Cypriots or conquerors, the anthology evokes the cross-cultural gaze on the island through the millennia: Strabo speaks of the temple of Aphrodite, inapproachable and invisible to women; the Spanish Jew, Benjamin of Tudela, speaks of the heretic Cyprian Jews - Epicureans who profane the Sabbath and keep holy that of Sunday; Neophytus, the 12th century hermit speaks of England, a country beyond Romania out of which a cloud of English came with their sovereign; Capodilista, a 15th-century Paduan gentleman, marvels at banana trees with fruit like cucumbers, yellow when ripe and very sweet of savor; and a document of Ottoman law professes tolerance toward Christians.

This multilayered cultural perspective emerges during the first decades of British rule, when the conjuncture between colonial rule and Cypriot diasporic consciousness yields a form of cultural cosmopolitanism. It is noteworthy that literary modernity came to Cyprus belatedly, with the advent of British colonialism in the 1880s, the decade that also brought the first printing press (a gift from Alexandrian Greeks) and first newspaper (published in Greek and English) to the island. The printing press was a catalyst for the production of simultaneously local and internationally inflected literature, translation and criticism. In the period 1880-1930, which coincides approximately with the first half-century of British rule, more than 900 texts by about 400 writers were translated by 150 *literati* for local consumption, thus marking the island as a cross-cultural gateway between East and West. These texts include both European classical and contemporary literature and Eastern literature (mainly Arabic and Persian). The institution of English education in Cyprus and the parallel process of educating Cypriots in British Universities figured prominently in legitimating such literary activity. There was, however, also a Cypriot diaspora in Egypt, Asia Minor and the Levant, with its own knowledge of and engagement with non-Western languages and cultures. These communities of the East Mediterranean Cypriot diaspora dissolved in the course of the twentieth century for various reasons, notably the Asia Minor disaster of 1922, the Suez crisis of 1956, and civil strife in Lebanon in the 1970s and 1980s.

As the influence of Greek and Turkish culture and politics on local affairs grew, the colonial cultural cosmopolitanism of Cypriot literary modernity gave way to ethnically separatist nationalism. The separate nationalisms of the two main ethnic communities dominated the anticolonial movement, which led not only to independence but also to the eventual partition of the island and the dislocation of 40% of the population. The role of nationalism has since been strong in defining both written and oral cultural practices. The conservative reterritorialization and overdetermination of ethnic origins in the postcolonial period in Cyprus has emulated the emergence of European nation-states in the 19th century, which in contrast to the Americas - as we see in the discussion of Argentinean literature in the contributions by Selnes and Kefala to this volume - seeks ethnic origins rather than syncretism or creolization in cementing their nationalisms. In the Greek-speaking southern part of the island that constitutes the officially recognized state, we have seen this process in the construction of a literary canon through state publications and prizes, translations and anthologies as well as by organizations such as Cyprus PEN. One PEN publication, Theoklis Kouyialis' *27 Centuries of Cypriot Poetry*, boldly claims a national history that extends across three millennia, emphasizing a Greek lineage from the Kypria Epics of Stasinos (7th to 8th century BC) to 20th century voices. Like many other anthologies dealing with contemporary and living poets and constructing the idea of Greek-Cypriot poetry, Kouyialis' work illustrates the tenacity of a Eurocentric narrative of unbroken tradition, which narrowly defines cultural frontiers and remains unaware of its own translatability. Although it includes literary gems from Cypriot literature in Greek, its exclusion of volatile forms of difference such as those that emerge in the Ottoman period renders the book nothing more than an inert local substance. The anthology's introduction predictably describes the Ottoman period as one of creative sterility and nothing originally written in Turkish is included.

Though nationalist separatisms have claimed center stage in the Cypriot political and cultural mainstream during the last quarter of the 20th century, it should not be forgotten that the first President of the postcolonial Republic of 1960, Archbishop Makarios, played a leading role in the Non-aligned Movement, or that less than half a century later, the Republic is a European Union member state as well as a Commonwealth nation. Indeed, the media prominence of nationalist rhetoric has largely worked to disguise the increasingly internationalized character of the island's economy, demography and culture in recent years. During the 1980s and 90s, the Greek-Cypriot south used its virtual monopoly of international legal recognition to engineer a small economic miracle of post-war recovery, converting the island south

of the Green Line into a prosperous tourist destination and a tax haven for transnational finance capital. At the same time, economic growth, the rapid escalation of native living standards, and post-1974 depopulation created acute labor shortages that were redressed by the influx of men and women fleeing from the postcommunist debacle of Eastern Europe and the widespread poverty of South and East Asia. Meanwhile, thousands of Turkish Cypriots were emigrating abroad to escape from the international isolation, political repression and economic stagnancy of the post-partition north, their places filled by an immigration policy that attracted correspondingly large numbers of Anatolian Turkish settlers. In an island whose population is less than a million, the demographic, linguistic and cultural changes wrought by such immigration are hard to ignore, even if official state rhetoric has been remarkably slow to respond to the increasingly multiethnic and multicultural character of contemporary Cypriot life.

The partial opening of the north-south borders in the spring of 2003 added new layers to this already densely textured cultural tapestry, reinforcing the need to revisit a usable past of pre-nationalist cultural syncretism and cosmopolitanism. Unfolding alongside the daily crossings of Cypriots in search of lost homes, old friends and neighbors, work opportunities, or entertainment and leisure, are the sojourns of activists, students, academics and artists seeking cultural dialogue and collaboration with those on the other side of the dead zone. Developing their agenda largely independently of official state policy, such consciously transformative versions of border-crossing have worked to question official attitudes toward questions of historical knowledge, national allegiance and cultural affiliation. At this disjuncture of the island's culture, we are claimed by the unrecognizable imperative of what Walter Mignolo calls "border thinking," a new poetics of the imaginary and the imagined as social facts and as political and ethical ways of renegotiating the tensions between incorporation and dispersion.

If the term transculturation is often appropriated by the globalization process, we must reclaim it for its role in mediating consciousness and allowing diverse groups to negotiate their relations to each other and to a history that is wont to appear as something that takes place behind their back. In recent years, groups of artists and intellectuals have played emergent roles in the politics of translation and mediation of cultural demands and desire, challenging the relationship between culture and the state. Mehmet Yashin's volume *Step-Mothertongue*, for instance, re-worlds the cultural landscape of Cypriot writing in a manner that is far more reminiscent of the promiscuous cosmopolitanism of Cobham's *Excerpta Cypriana* than of the Europe-centered and ethnically delimited literary nationalism of Kouyialis.

Combining critical essay and poetry, the anthology challenges the traditional categorizations of national culture and the delimitations of the literary itself by using, for example, Phoenician tomb inscriptions in its poetry selection. Since 2003, similar initiatives have emerged in the work of individuals and groups in anthologies, journals, installations and exhibitions, bringing together - in an unprecedented way - Cypriots of different ethnic backgrounds and different literary languages, including Greek, Turkish, and English.

Given the multitude of the ways in which the work of the world has insinuated itself in the formation of nominally local circumstances, the desire to stamp the current issue with something like an imprint of our own geo-cultural situation has seemed productively compatible with the decision to extend the editorial hospitality offered to us by the English Faculty at Aristotle University to a far wider intellectual community than the one Cyprus physically contains. We therefore sought to combine the occasion of the journal's temporary institutional migration to what is currently the easternmost end of the European Union with a focus on the theoretical and analytical questions engendered by the impetuous turn of comparatism toward literatures and cultures whose relation to a European "center" baffles the oppositions between interiority and exteriority, familiarity and distance.

II.

As was wont to happen given the vastness of the framework of reference, our invitation resulted in an embarrassment of riches. This, needless to say, represented a significant challenge to the editorial task of conceptualizing the fields of discursive practice within which a number of otherwise dispersive discussions of spatio-temporal conjunctures, hermeneutic methods and textual practices might meaningfully coalesce. We have structured the issue around three such fields: the first involves broader attempts at cognitively mapping the past, present and possible future of "worlded" forms of cultural thought and political action; the second and third are more immediately concerned with investigating the histories and the geographies of specific zones of encounter in the so-called world literary system.

The essays in Section I, "Worlding the Global," provide the historical and theoretical groundwork of this collection by working out the implications of a distinction that reappears, in different configurations, in several of the contributions that follow: that between "globalization" and "worlding." The former is to be broadly understood as the simultaneously economic, spatial

and cultural vehicle of the global logic of capital, an impersonal and apparently self motivated process of continually de-structuring and re-structuring the articulation between bodies, activities, investments, commodities, places, and representations on a planetary scale.² Appearing as an ungraspable yet omnipresent logic of structuration, globalization thus understood is fundamentally immune to human agency and indifferent to the potentialities of embodied and concrete forms of worldly knowledge. "Worlding," on the other hand, harks back to Heidegger's philosophical critique of technoscientific domination and the concurrent "forgetting of being," staking the claims of what Slavoj Žižek has called the "'world in its becoming,' in its possibility" (269).³ As R. Radhakrishnan suggests in his essay in this volume, worlding involves the attempt, contra the reifying *fait accompli* of globalization, to reclaim the world constrained and world making function of human experience and agency. Worlding thus draws attention to the "alignment of the world of nature [now globally conceived] ... with the all too human world of history and politics" - what Edward Said, in his seminal *The World, The Text and the Critic*, described as the simultaneity of "sensuous particularity" and "historical contingency" (39) in the work of the wor(l)d.

Christopher Connery's "The World 60s" constitutes an extensive and historically situated attempt to excavate a globally resonant moment of such worlding in the long 1960s. Arguing that the customary focus on a chronologically limited and provincially European conception of the 60s has also worked to buttress a historical narrative that recasts the heritage of that period as an ultimately co-opted, defanged and ineffectual affair, Connery explores the geography and political momentum of an "alternative globalism" whose largely synchronized and mutually interfacing sources of emission were simultaneously local and global, theoretically informed and praxis-oriented: the Chinese cultural revolution, Vietnamese anti-imperialism, the long series of anticolonial revolutions in Africa and Asia, the self-actualization of Third-World political consciousness in Bandung and Havana, the Cuban revolution and its Guevarist aftershocks in Latin America, African nationalism and the Black Panther movement, the politics

2. Such descriptive emphasis on the structural aspects of globalization should not detract attention from its historical predication on what Masao Miyoshi has succinctly described as the conjunction of the ascendancy of neo-liberalism, the "end of the cold war," and "the spread of desocialized individualism" in the 1980s and 90s ("Planet" 289).

3. On Heideggerian "worlding" see Heidegger, *Metaphysics* (64-66) and *Poetry*. Also pertinent are the discussions of worlding in Connery's, Cooppan's, Selnes's, and Radhakrishnan's contributions to this volume.

of anticapitalist and antiauthoritarian counterculture in the U.S and Europe. Far from constituting a product of impotent nostalgia, the essay suggests, the excavation of the utopian impulse within a fully worlded and insurrectionary past is vital for the project of transforming the global shape of the present.

Turning to the disenchantments that followed the revolutionary enthusiasm of that past, Masao Miyoshi takes stock of the impact of globalization on three key developments in the last three decades: the obscene increase of discrepancies of wealth and power within and among "core," "semi-peripheral," and "peripheral" economies; the rapid acceleration of the rate of global environmental deterioration; and the corporatization of higher education. Yet, much like Connery, Miyoshi is concerned with the specification of ways out of the apparent impasses of the present. Such alternatives, it turns out, can be located not only in the revitalized memory of insurrectionary *praxis*, but also in the challenge of responding to the direst of present predicaments. Before the horror of universal apocalypse through natural disaster or fundamentalist conflicts, Miyoshi speculates, awareness of the urgency of a politics of connectedness beyond class, gender, ethnic, religious or cultural boundaries may be becoming possible once again. The consciousness of having a perilous share in the state of emergency in which the planet as a whole has been plunged furnishes the basic preconditions for an alternative kind of "commitment to totality": one that would be based on the simultaneous recognition of "individualities, singularities, and their interconnectives" - in short, a retooled ethics of biodiversity that would reconcile the claims of irreducible difference with the fragile interconnectedness of species being.

The project of such negotiation between the claims of "thinking big" and the ones of remaining responsive to local difference fuels Vilashini Cooppan's very differently inflected attempt to provide an alternative to the "scopic vision" of Moretti's famous program for a cognitive map of the world literary system.⁴ In the essay that opens Section II, Cooppan proposes a turn from the world systems-based model of Morettian comparativism to what she calls a "hauntology" of world literature. Building on Gayatri Spivak's and Jacques Derrida's reflections on the recursive and Janus-faced temporality of haunting, Cooppan suggests that a shared predication on geographical and temporal instability and transference links the dynamics of

4. The pedagogical necessity of such negotiation is discussed in Cooppan, "Ghosts" 11-12. Franco Moretti's ambitious program is outlined in his "Conjectures" and, more recently, in *Graphs*.

genre, capital and race under the common *aegis* of spectrality. Constituting a structuring principle that is at once globally resonant yet resistant to the historicist bias of traditional comparativism, race haunts both the global logics of capitalism and the planetary form of the novel, stretching across the mutations of genre and style and the economic stages of capitalist development, the realm of subjective *semiosis* and that of objective structure, or the fixed polarities of "self" and "other." In Cooppan's racially inflected hauntology, the recursive and interruptive encounters between texts, genres and subjects that extend, ghost-like, across space and time, yield a de-centered and densely overlaid map of world literature that challenges both the Eurochronology of historicist narratives of "progress" and its spatialization into a world system of vanguardist "centers" and derivative "peripheries."

Jonathan Auerbach's reading of Jack London's engagement with the "amorphous" and "loosely structured" terrain of the Pacific archipelago suggests that such a de-centered and densely textured map may be traced within far smaller and more traditionally conceptualized analytical units than Cooppan's methodology postulates. Noting that the chronology of London's literary career is paralleled by a shift of focus from the *tabula rasa* of the Arctic North to the multinational density of the colonial South Pacific, Auerbach shows that the dramatization of interactions between colonial and indigenous subjects and objects becomes the basic way in which London charts the complexities and volatilities of crosscultural encounter. London's South Seas imaginary pictures the world as a zone where the encounter between capitalist globalization and indigenous difference causes things, bodies and spaces to relentlessly mutate into each other's signs. It is not only that bodies turn into things (through enslavement, disease or violence), or that things are in turn frequently re-absorbed into a largely non7g-economic universe (through singularization and de-commoditization);⁵ it is also that the conceptual impurity that characterizes this circuit of circulation and exchange (the tendency of the same things to appear now as exchangeable commodities, now as means of barter, gifts, instruments of dehumanizing punishment or identity-conferring trophies and fetishes) allegorizes the geographical paradox of London's Pacific islands: insular *exempla* of the state of global modernity, they are means of showcasing the work of struc-

5. For an exposition of the methodological gains involved in the (necessarily fetishistic) foregrounding of the paths and diversions involved in the social life of things, see Appadurai 3-29.

tural interdependence and cultural hybridization in the most nominally remote and self-contained of geographical spaces.⁶

The papers that follow in this section explore various dimensions of the problematic of constructing a world "transcultural" literary history, and challenge the delimitation of what we define as literary with specific reference to Eastern Europe, China, and South Africa. Marcel Cornis-Pope explores how a post-1989 comparative literary history in East Central Europe can enhance the reconstruction of a ground of intercultural coexistence, emphasizing "transference," "translation," and "cultural contact." The multifaceted landscape of East Central Europe, punctuated by multicultural and minority discourses, lends itself especially to a transnational literary history that, while not neglecting the points of conflict, will foreground cultural crossings. We have witnessed the breakdown of the bipolar world system in 1989, which removed the ideological polarizations between East and West, "First" and "Second" world, but has brought new cultural divisions by re-importing a host of nationalistic and ethnocentric perspectives. The input of the mediating consciousness of interfacing cultures can help rediscover that middle ground between Eastern and Western, dominant and peripheral, that has long been obscured by the polarized imaginaries fostered by Cold War political expediency.

Focusing on China, Gregory Lee emphasizes the importance of history in reading intertexts, or the historicity of the reception of texts. He argues that, if there is a link between the traditional conception of Comparative Literature and global literary studies, it is in the importance given to a relationship between texts that cannot be imagined outside of history. Texts discussed include the poetry of Byron in the context of its reception in China, the Chinese ballad *Mulan*, and its *détournement* by Disney into a global mass culture text. This leads to a reflection on the nature of the impact of the "global" on literary and cultural studies, and on the historicity of the very concepts of global or world cultural production. Referring to the Communist Manifesto, published in 1848, Lee points out that Marx already saw economic globalization as an inevitable process, but could not foresee the (postmodern) commodification of intellectual and cultural production and

6. This is of course one of the points we have tried to emphasize in regards to the island we ourselves inhabit. It is important to note that South Pacific island cultures are both the privileged *loci* of anthropological interest in the complex character of structures of social circulation and exchange and the paradigmatic sites of recent theoretical challenges to the western conception of islandness in terms of boundedness, autonomy and insularity. See Edmond and Smith 1-18.

the concomitant hypermodern economic colonization of culture and language. Nonetheless, even with the transformation of power relations, the national continues to prosper on the territory of the global to the extent that the nation functions as a homogenizing agent, removing local blockages to the flows of global distribution and consumption.⁷

Speaking of South Africa, Liz Gunner argues for re-conceptualizing national or regional literature, and examines how national and regional identity may be understood in the broader context of global literary history. With specific reference to the African and the South African case, she considers the intergeneric relationship of the oral (and publicly performed) and the written (and privately consumed). She argues that if the South African imaginary is to be deeply understood, such cross-readings need to take place. Only when literary scholars find a means of accessing such readings, can we begin to speak of meaningful transcultural literary histories. The essay focuses on genres that provide a crossing or a co-presence of print and performance, providing a firmer understanding of how postapartheid South Africa writes itself in the global cultural scene. No instance is as dramatically apt in illustrating the complex mediations involved in such writing as the South African cultural response to the late modern and global pandemic of AIDS, a disease that would appear to place immense strain on the conceptual and cognitive resources of local cultural traditions. Yet it is precisely such traditions, Gunner shows, that have taken over the task of allowing a collective response to the impact of AIDS, forcing us into a realization that the novel is not by definition a more "modern" and more primary means of processing the dislocations and disruptions of global modernity. On the contrary, the essay's reading of Phaswane Mpe's *Welcome to our Hillbrow* demonstrates that postapartheid reality becomes legible to the novelistic medium only after it is processed by already modernized forms of orality such as those of traditional *isicathamiya* or "nightsong."

The essays in the last section focus on issues of center and periphery, and the challenging contiguities of geopolitics, culture and aesthetics. If the social and economic history of modernity can be said to begin in the West or Center, that of culture and aesthetics follows multiple non-linear trajectories in the so-called peripheral countries, depending on the spatio-temporal specificities of different societies.⁸ In different ways, the essays in this group

7. On the continuing economic and administrative centrality of the nation-state under the dispensations of globalization, see Timothy Brennan, "Cosmo-Theory," esp. 672-3 and 683-7.

8. On the centrality of the so-called "periphery" in the formation of modern and postmodern

envision the negotiations of cultural translatability in spaces where diverse forces and influences deriving from nature, the nation-state, and the global market, cross paths. Gisle Selnes examines highly ambivalent Argentinean attempts to negotiate authorial and cultural status between Europe and Latin America; he discusses the formation of Argentinean literature through the perspective of Heidegger's concept of "worlding," and its redeployment by Spivak to designate the territorializing drive to textually "occupy" cultural spaces figured as empty of prior, "culturing" inscription. This author explores four encounters between major Argentinean writers (Echeverría, Sarmiento, Borges, Cortázar) and figurations of the "Other," revealing an ideological continuity in their otherwise highly diverse cultural projects. Already unconventional in its conception, Spivak's "vulgar" notion of worlding allows Selnes to construct a genealogy of Argentinean literary history that provocatively threads the explicitly nationalist romanticism of Echeverría and Sarmiento with the sophisticated cosmopolitanism and textual subversiveness of Borges and Cortázar. In the process, the essay raises a crucial and discomfiting question: do the postmodern poetics of the later and more internationally renowned authors move beyond the traditional imaginary of creole nationalism? Or, is there a level in which they remain, however faintly and intermediately, dependent on a persistently Eurocentric and abidingly expropriative aestheticization of the indigenous Other?

In contrast and complement to the previous article, Eleni Kefala looks at intersections between two semi-peripheries (Argentina and Greece) while emphasizing the deconstructive potential of such intersections through the exploration of the irreverent potential of Borges' syncretist aesthetics. She argues that Borges captured the tensions of his contemporary Argentina and that his subversive textual practice emerged in the multicultural topography of Argentina as a reaction to the political, intellectual, and literary debates of his time, offering an exaggerated (though not false) example of both the horizontal and vertical production of world culture. Instead of notions of cultural purity and authenticity, creolization and hybridization are perceived as the formative processes in cultural production. All cultures have their osmotic points, which mark the particularity where creolization takes place. In countries like Greece and Argentina, notions of culture and nation have often been inseparable, calling on literature to undertake the task of defend-

literature and culture, see, among others, Beatriz Sarlo, *Una modernidad periférica* (1988); Terry Eagleton, *Heathcliff and the Great Hunger* (1995); Seamus Deane, *Strange Country* (1997); Katie Trumpener, *Bardic Nationalism* (1997); Perry Anderson, *The Origins of Postmodernity* (1998); and Kirsten Silva-Gruesz, *Ambassadors of Culture* (2001).

ing or challenging national identities such as "ελληνικότητα" ("Greekness") and "argentinidad" ("Argentineness"). Kefala demonstrates how one "peripheral" writer (Kyriakides) employs the irreverent syncretism of another (Borges) as a means of both aesthetically and politically challenging the construction of the Greek literary tradition in the encounter with modernity.

Finally, R. Radhakrishnan places "India" between the diversity of vernacular literary traditions and the hegemonic prototypes of Indian English literature in his focus on the cultural politics of Salman Rushdie's function as arbitrator of literary value and negotiator between "peripheral" literary production and metropolitan audiences. Deploying a basic distinction between worldliness and globality, the essay implicates "Global English" in the reproduction of unequal relations between literary traditions, and suggests that problems of "language" and "translatability" must be raised as profound issues in a world that is structured in dominance. An unwillingness to confront the extent to which "globality" is instituted through the structural privileging of a single literary language and its corresponding aesthetico-ideological idiom, Radhakrishnan argues, risks surrendering the concept of World Literature to the unmitigated hegemony of so-called dominant world languages.⁹

There is no avoiding the historical ironies that have made the structural dominance of a handful of printed vernaculars coincide with the conceptual turn to the thematics of global cultural diversity, interdependency and cross pollination; nor, indeed, is it possible to obscure the extent to which the very dialogues that preceded and will hopefully succeed the publication of this issue were, for all their felt urgency and vitality, made possible by this very conjunction between the structural constraints of linguistic monism and the ethical and cognitive counterclaims of cultural pluralism. But it is possible, as Radhakrishnan's Derrida eloquently reminds us, to acknowledge the sovereign claims of a *heteroglossia* that dwells *within* the jurisdiction of the one language, the function of the languages we do *not* speak when speaking of the world as both preconditions and subversions of our monolingualism. Our modest hope, to conclude on a Derridean note, is that the issue at hand has conferred to the specter of such unaccommodated and homeless *heterology* its own measure of phantom visibility, its own rights to a hospitably empty seat at the table of this immodestly all-encompassing *festschrift*.

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9. For a prescient recent critique of this tendency, see Jonathan Arac's "Anglo-Globalism?"

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