

Contents

<i>Ute Berns and Jolene Mathieson (Hamburg)</i> Preface	ix
<i>Xiaolu Guo (London) in conversation with Ralf Hertel (Trier)</i> Writing China Across the Globe	1
Section I: Mash-ups	
<i>Lucia Krämer (Passau) and Monika Pietrzak-Franger (Hamburg)</i> Mash-ups: 'Glitch Aesthetics' and Transmedia Practice	13
<i>Eckart Voigts (Braunschweig)</i> Some Random Thoughts about Animated GIFs: Compact Meme Micronarratives in Everyday Remix Culture	19
<i>Katharina Pink (München)</i> Monsters in the Drawing Room: Mashing up Victorian Classics	33
<i>Christian Lenz (Dortmund)</i> Toying with Monsters: Mash-ups, Remixes, and Mattel's Monster High	45
<i>Engelbert Thaler (Augsburg)</i> Literal Music Videos in Language Teaching	57
<i>Thomas Gurke and Alexander Zimulov (Düsseldorf)</i> Mashing up the Classroom – Teaching Poetry and Prose in the Age of Participatory Culture	67
Section II: Engaging with the Past: Reinventing the Middle Ages	
<i>Eva von Contzen (Freiburg), Annette Kern-Stähler (Bern)</i> <i>and Nicole Nyffenegger (Bern)</i> Engaging with the Past: Reinventing the Middle Ages	87
<i>Matthias Bauer and Angelika Zirker (Tübingen)</i> Subtle Medievalism: The Case of Charles Dickens	91
<i>Stefanie Fricke (München)</i> Creating England: Stories of Ethnic Antagonism, Hybridity, and Otherness from Walter Scott to Kazuo Ishiguro	103
<i>Matthias Berger (Bern)</i> Roots and Beginnings: Medievalism and National Identity in Daniel Hannan's <i>How We Invented Freedom and Why It Matters</i>	119

<i>Richard Utz (Georgia)</i> The Return to Medievalism and the Future of Medieval Studies	137
--	-----

Section III: Force Fields of Serial Narration

<i>Sylvia Mieszkowski (Wien) and Barbara Straumann (Zürich)</i> Force Fields of Serial Narration	151
<i>Jan Rupp (Heidelberg)</i> Serial Crime, Sex, and Politics in Twenty-First-Century Remakes of Sherlock Holmes	161
<i>Janneke Rauscher (Frankfurt/Main)</i> Seriality and the Semiosphere: Seriality as Narrative Principle and the Dynamics of Serial Worldmaking in Contemporary Glaswegian Crime Fiction	181
<i>Susanne Köller (Konstanz)</i> "Just Little Bits of History Repeating" – The Historical Event, Seriality, and Accumulation in <i>Mad Men</i>	197

Section IV: Cosmopolitan/Global/Planetary Fictions: The Uses and Abuses of Comparative Approaches

<i>Jana Gohrlich (Hannover) and Barbara Schmidt-Haberkamp (Bonn)</i> Cosmopolitan/Global/Planetary Fictions: The Uses and Abuses of Comparative Approaches	211
<i>Helge Nowak (München)</i> Around the World in 18 Pages; or, Fresh Ground for Comparison of Literature in a Global Context	219
<i>Roman Bartosch (Köln)</i> Anthropocene F(r)ictions: World Literatures and Transcultural Ecology in an Age of Climate Change	233
<i>Pavan Malreddy (Frankfurt/Main) and Ana Sobral (Zürich)</i> Violent Worlds: Three Readings from the Global South	245
<i>Annika McPherson (Augsburg)</i> A Question of Perception? Transnational Lives and Afropolitan Aesthetics in Teju Cole's <i>Every Day Is for the Thief</i>	257
<i>Jan Alber (Aachen)</i> Comparison, Inclusiveness, and Non-Hierarchical Incommensurability: Narrative Strategies in Two Aboriginal Life Stories	273
Notes on Contributors	283