The Local and the Global: Introduction

Jonathan Locke Hart
School of Foreign Languages, Shanghai Jiao Tong University,
No. 800 Dongchuan Road, Minhang District, Shanghai 200240, China
Email: jonathanlockehart@hotmail.com

Abstract   The local and the global are not as clear-cut terms as they might appear to our common sense or everyday use. But once we understand that where we stand or sit is part of the globe, we see that the globe is made up of many locales and that each depends on point of view, the vantage of the person that is in his or her locale. So the global is local, and the local global, even if we know that one is at the extreme of the other. Rather than try to impose anything on the issue, I have sought to open up vistas, so that the contributors can explore their interests and speak to the theme in this context. The Introduction briefly presents a few voices to suggest that the local and the global are still open for debate in various fields and not simply in literary studies. The literary, then, is just one field with which to examine questions of the local and the global, often under the guise of globalization. World literature will be the context in which this special issue explores the local and the global and related matters.[1]

Author Jonathan Locke Hart, is Chair Professor, Creative Writing, Comparative Literature, Theory, and Literature in English and Director, Centre for Creative Writing and Literary Translation and Culture at Shanghai Jiao Tong University. He is also Core Faculty in Comparative Literature at Western University and Life Member, Clare Hall, University of Cambridge. A Fellow of the Royal Society of Canada, he is a poet, writer of other genres, literary scholar and historian who studied at Toronto and Cambridge and has held visiting appointments at Harvard,

---

1   This "Introduction" and the following two articles by Theo D'haen and Vladimir Biti, actually, should have been included in the Sept. special issue "The Local and the Global." The reason why they are missing is that there has been a breakdown in communication between the editorial office and the editor. Here they come out as a further promotion to the thematic study of "The Local and the Global." The editorial office will send all contributors to the special issue an electronic and paper copy of both the issues, September and December, so they can see the intent of the issue as a whole.

Cambridge, Princeton, Toronto, the Sorbonne Nouvelle (Paris III) and elsewhere. The author of many articles and over twenty books, including *Theater and World* (1992), *Northrop Frye: The Theoretical Imagination* (1994), *Representing the New World* (2001), *Contesting Empires* (2005), *Interpreting Culture* (2006), *Empires and Colonies* (2008), *Shakespeare: Poetry, History and Culture* (2009), *Shakespeare and His Contemporaries* (2010), *Literature, Theory, History* (2011), *Fictional and Historical Worlds* (2012), *Textual Imitation* (2013), *From Shakespeare to Obama* (2013), and *The Poetics of Otherness* (2015). He has two books under contract and a number of articles or chapters on Ted Hughes, comparative literature, world literature, translation, poetics, theory and other topics. His most recent book of poetry is *The Burning Lake* (2016).

The local and the global are not as clear-cut terms as they might appear to our common sense or everyday use. Our front step or garden is local, and the global is the stretch away from there — the whole globe perhaps. But once we understand that where we stand or sit is part of the globe, we see that the globe is made up of many locales and that each depends on point of view, the vantage of the person that is in his or her locale. So the global is local, and the local global, even if we know that one is at the extreme of the other.

That is the spirit of this special issue in a journal that provides a valuable forum for a discussion of world literature. As guest editor, I have taken the idea of a forum seriously, and therefore have sought out contributions from important scholars in their fields and have not sought to give them any more guidelines than the topic of local and global within the context of world literature. Rather than try to impose anything on the issue, I have sought to open up vistas, so that the contributors can explore their interests and speak to the theme in this context.

Here, I will introduce briefly a few voices to suggest that the local and the global are still open for debate in various fields and not simply in literary studies. In the field of leadership and human resources, an aspect of business, Josh Bersin declares: "While we certainly live in a highly interconnected world, the business world is not as 'flat' as Thomas Friedman once predicted. Quite the contrary in fact. There is no 'global market' for goods and service, rather there are now a set of globally connected 'local' businesses" (see Bersin). Business economics is, then, a matter of locally connected businesses across the globe. In other words, the globe is a sum of a series of locals/locales/locations. In computer programming, there are global variables and local variables, the former being declared at the beginning of a program, where they can be used in any subroutine or procedure in the program,

and the latter being declared within programming blocks or subroutines, where they can be used only within those blocks. Global variables need to be employed with caution as they continue to use memory even after a program is no longer needed, whereas local variables release memory when they are no longer running. Whether this is a parable for the relation between the global and the local generally is an open question, but it shows how these terms are employed differently in different fields, or at least in distinct specific and general contexts within the disciplines.

In sociology, Emile Durkheim saw the importance of the world as perceived through society. Later, Niklas Luhmann and Roland Robertson view the local and the global and globalization in terms of cognition of the self-descriptions of society, something also brought out in the work of Jean-Sébastien Guy.[1] The representational and constructivist views of world-making affect how one sees the local and the global as opposites or two sides of the same thing. The question becomes one of language and mathematics and their relation to reality or the world and to the world of the mind.[2] There is a historical dimension to the local and the global and to globalization, especially in terms of European expansion and of otherness, both of which I have written about at length before, so I will spare repeating that work here and in my contribution to the issue[3]. There are other aspects of globalization and the connection between the local and global that can be considered, such as the role of women or feminism, a field of great range.[4] Class is a long discussed aspect of the issue of the global and the local in work on sociology, economics, politics and other fields, and in the past fifty years, race has been more and more debated in local, national and global terms.[5] The literary, then, is just one field with which to examine questions of the local and the global, often under the guise of globalization. World literature will be the context in which this special issue explores the local and the global and related matters. Briefly, here, I have tried to provide a wider context simply as a reminder of a larger horizon or context.

The issue has an array of distinctive approaches to our topic. Here in brief is the movement of the issue. It begins with Jean Bessière's discussion of literature in a global age and in terms of partial connections, of universals and particulars, fictions and globalization. Theo D'haen examines this dynamic between the local and the global in an analysis of anthologies of world literature in translation. Next,

1   See Luhmann, Robertson and Guy.

2   See Guy and also Appadurai, Bauman, Beck, Giddens.

3   See Hart, *Empires and Colonies; Poetics of Otherness*.

4   See Ackerly and Attanasi; Merry; Moghadam; Mohanty.

5   See Marx and Engels; Harris; Hoogvelt; Clarke and Thomas.

Vladimir Biti discusses the worlding and unworlding of literature in light of zones of indistinction and traumatic constellations. I explore the local and the global through poetry, philosophy and history, and in the context of the particular and the universal. Kristof Kozak's article analyzes cosmopolitanism in relation to Aleš Debeljak's interculturality as well as to the local and the global. David Porter looks at the local and global in the context of Neo-Latin poetics, a leading transnational language. Cindy Chopoidalo writes about Wole Soyinka's analysis of Shakespeare's *Antony and Cleopatra* as both the local and the global and as something important for the colonial and the postcolonial, in the Arab world as well as in England and elsewhere. Christian Riegel examines indigenous identity, ideology, the liminal and global colonialism in Joan Crate's *Foreign Homes*. These articles include theoretical views and close analyses of critical and literary works, thereby providing frameworks as well as textual examples in the consideration of the local and the global. Some articles focus on an author to exemplify the theme or topic of the issue. In what follows, I will discuss each contribution in more detail.

In "How Can Literature Respond to A Global Age? From Globalization to the World's Universality and Poetics of Partial Connections," Jean Bessière argues that universalism is not the same as the universal but is one of many universalisms. He reads postcolonial novels, fictions of the posthuman, the anthropological and the world novel — in this case, *Cloud Atlas* — and its relation to globalization and the local. He thinks that it leads to the question of how to identify and describe places, and to recognize that neither the local nor the global subsumes. Bessière warns against reducing the local and global to a questioning of power and dominant relations, a confrontation of these two universalisms. For Bessière, the world's universality, which he defines in a reading of *Cloud Atlas*, makes it possible to relate the local and the global to the many reciprocal perspectives, and he argues that this approach invites ways to reinterpret postmodern and postcolonial works. Moreover, he constitutes his argument: "globalization, a word that applies to economic flows, book trade, international relations, travel and travelers, and many other persons, can be conceived of only according to many bifurcations. Because no one has ever seen the totality it implies, it is one of the present-day versions of universalism." Literary works, exemplifying these bifurcations and interpreting them in the world and in the local, whose duality prevents the suggestion of any kind of universalism, reveal that writers recognize many kinds of authenticity while they identify the duality between the local and the world. Bessière draws from Borges's fable "The Aleph" that the multiplicity and variability of the aspects of this duality challenge literary form: novels provides no final synthesis. Avoiding framing

the local and the world includes the commonsense world or "our most immediate views of the local and what is beyond it" and restores it through displacement and partial connections. This is Bessière's response to globalization, its imagining and universalism. He points out another ambiguity: in *Cloud Atlas* and the postcolonial, posthuman and multi-anthropological novels that Bessière discusses, persons who "appear to give coherence to networks — the connected stories of *Cloud Atlas* and all kinds of connection in the other novels — are also particles of the organization of their location, their local." Bessière examines the imagination of the local and the world in *Cloud Atlas* and other novels responding to the imagined universalism of globalization. For him, "our experience of our structurally manifold commonsense world and its partial connections counterpoise any universalism." Thus, Bessière suggests a realm of weights and counterweights in which the local and the global balance, but either cannot be universal.

Theo D'haen examines this dynamic between the local and the global in "Anthologizing World Literature in Translation: Global/Local/Glocal." D'haen argues that translation is at the root of *Weltliteratur* because Eckermann says that Goethe thought of the idea as a result of his reading of a number of Chinese novels in translation. For D'haen, the issue of translation foregrounds the connection between the global and the local, and he notes: "The process of translation involves turning an 'original' or 'local' source text into a target text using another 'local' language." Thus, according to D'haen, translation makes the original more accessible while also changing it, and if the target language is a *lingua franca* or world language, as with French and then English, the text may become accessible across the globe. D'haen also discusses anthologies of world literature, and avers: "Composing an anthology with, at least in ambition, worldwide coverage is an ideological act that serves political, social, ethical, and moral aims." He also reminds us that the choice of the works for an anthology is at least partly founded on the aesthetic grounds of the original cultures. These anthologies establish a canon for their primary audience, undergraduates in the United States, and then all readers of English. As English is the world's *lingua franca* at present, the canon of literature affects what is chosen, for example, in Chinese or Arabic — and is affected by anthologies of world literature produced in the US. D'haen also says that the literatures from which selections occur in these anthologies come, in part, to regard their own literatures in world literature in relation to these collections in English. The world literature anthologies rewrite and function as "translations, as re-configurations of the works concerned within an English-language world literature context, as re-configurations of the canons of the specific literatures anthologized

in the eyes of 'the world,' and as re-configurations of their canons in the eyes of native readers of these specific literatures themselves." The global, as D'haen states, potentially influences the local, and he sees irony in the effect of such interventions on those cultures and literatures that world literature is intended to promote: those not of the West. D'haen calls attention to Martha Cheung, who argues that globalization in literary studies, science and scholarship, has meant that Western methods and theories have in practice become "universal" because the flow of ideas is in one direction. The non-Western scholar internalizes the Western view of things, and sees his or her literature that way, thereby losing identity and representativeness for his or her literature despite the anthologizers ostensibly having the opposite aim. In light of Chinese theories of translation, Cheung puts together an anthology in English to affect the target culture and the source culture. D'haen imagines the benefits of following Cheung's example in regard to anthologies of world literature. A range of glocal anthologies, as D'haen suggests, would provide a more global perspective on "world literature." In D'haen's view, national literary and cultural historiography no longer work as patterns: Western literatures and cultures have been active constituents of globalization from early modernity. D'haen also stresses that globalization is an equivocal development, and world literature has many "generous proclamations" but produces different kinds of imparity in which, in trying to bridge gaps, the anthologies and world literature empower some and dispossess others.

In "The Un/worlding of Letters: Literary Globalization's "Zones of Indistinction," Vladimir Biti also addresses the worlding and unworlding of literatures in globalization. Biti picks up on his earlier argument that "the contribution of the modern idea of literature to the Western globalization of time, space, and meaning" occurred in a discriminatory framework. He argues that literary works respond to "particular traumatic constellations" to do with nation, society, economics, culture and gender. Biti states: "Rather than performing sovereign actions, literary authors respond to an injury experienced at these axes' intersection," and with Western modernity, "they find themselves relegated to 'zones of indistinction', the non-juridical states of exception, which the Italian philosopher Giorgio Agamben interprets as the excluded enabling domains of legislated political orders." Biti notes that literary authors articulate inarticulate others before identifying with them, and says that because these others are "threatening spectral appearances," they must be domesticated, providing an additional insight: "It is only after they lose their *unheimlich*, namely, their uncanny or unhomely character, that the traumatized authors make themselves into the medium of these others' revelation

or performance." Rather, it is the traumatic constellations of these authors, which they hide in front of both the others and themselves," that speak involuntarily through them. Biti argues that "instead of unveiling this veiling that inheres to their analytical objects, the interpreters of the works of 'world literature' compulsively reenact it." In other words, these readers identify with their authors in the same domesticating manner that these authors identify with the others. Moreover, Biti examines some works at the intersection of trauma and memory studies before taking issue with Emily Apter's proposal, which is influenced by Walter Benjamin's concept of untranslatability. Biti makes "distinction and indistinction into closely interdependent incommensurables," and he also asserts: "How traumatized they will feel depends on how they, at a given moment, experience their situation located at the intersections of various axes of distinction (or homeliness) and indistinction (or unhomeliness)." He states that the idea of traumatic constellation prevents homeliness or unhomeliness from becoming a universal condition of all the constituencies of the world. For Biti, Apter's rethinking of world literature centers on a common denominator — unhomeliness (itself discriminatory) — while it argues against large-scale and systemic projects of world literature because they give literary works and literatures a determinate location. Biti introduces his idea of a traumatic constellation to avert Apter's repetition of discrimination. For him, the researcher of literature's worlding should not subsume the dissensus that underlies it under consensus, but advocates a "*politics* of research, which implies readdressing, reaffirming and reinstating this dissensus." Biti sums up his call to research: "world literature's systematic production of dispossessed alterity, as well as its consistent perpetuation of an inferior alternative, must not be obliterated, but untiringly disclosed." Disclosing the world of literature and literature of the world is a matter of disclosure and not obliteration, a location of the world rather than an erasure of it.

My own article, "The Local and the Global: Poetry, Philosophy and History," assumes that "the particular and the universal are like the local and the global, and we need both to know and to thrive. We know through our local time and place and generalize from that into something more global and universal, something that helps us to understand but something that is fraught with dangers." I argue that in literature, fictional worlds, such as those of William Faulkner and Margaret Laurence, represent local places but, to the extent that they are still read across time and cultures, that they seem, at least in part, universal to readers. Plato and Aristotle wrote about universals and, from the 1960s onward in the West, universals have been questioned by Derrida, Lyotard, Said and others. Through the connections among poetry, philosophy and history, I examine the ground of this dispute between

the local and the global, the particular and the universal, and demonstrate the significance of both. Locally and globally, works "represent and misrepresent and are read and misread, interpreted and misinterpreted, often at the same time." The expansion of Western European states across the globe intensified from 1415; their local views could seem global, and their particulars universal, amidst misrecognition and recognition. Examples occur in early modern or Renaissance literature, such as in Shakespeare's *Othello*. In the tradition of Herodotus and Pliny, Othello "speaks a story of travel and natural history, his exotic diction calling up cannibals and Anthropophagi," and I add: "Travel and otherness come home to help create a local theatre in London, which, being the centre of England, becomes a national theatre." Both Richard Hakluyt the Younger and Shakespeare employ translation to forge a national language, literature and culture. The localization of the global can create the national, which mediates between the local and the global. To summarize: "All three circulate and overlap in their interplay." Shakespeare's *The Tempest* involves a classical Virgilian echo of an island in the Mediterranean and an allusion to Bermuda in the New World. In Shakespeare, the otherness of the past and exotic locales helps to make or identify London and England through the local, national and global. Like Shakespeare, Ezra Pound and Ted Hughes also represent these three spaces, and these two poets also translated poetry from other cultures. Asia and the Asian are also keys to the local, national and global, even in the Renaissance. Nicola Trigault in the seventeenth century and Louis Gallagher in the mid-twentieth century both translated Matteo Ricci, an Italian Jesuit who lived in China and wrote about it. Joy Kogawa and Bei Dao also show a duality or multiplicity of places and cultures. To some extent, local cultures become global and global cultures are rooted in the local. The local and the global modify each other, bound up in a dynamic operation over time and space, and often inextricable. We read and write in a world of spaces or locales, small, medium and large, all at once.

Kristof Kozak's "The Dialectics of Cosmopolitanism: Aleš Debeljak's Interculturality" focuses the local and the global through the dialectical cosmopolitan in one figure. Kozak observes that we often think about the ideas of "local" and "global" as opposites, the small and the far-reaching, but this opposition is harder to maintain in culture: "It is precisely in the nature of culture that it is both or, better yet, everything at the same time: local in its nature, yet global in its presence." Kozak sees culture being rooted in the local and wonders why we hold on to nation in this realm. He also says: "The distinction, it appears, between local and global cultures rests on their quantity, intensity and distribution, not on their respective quality." This view leads Kozak to imagine different ideas of culture,

one without isolation but, rather, with integration. He then provides an example of this integration: the late Slovenian poet and essayist Aleš Debeljak, who defends a mingling of cultures, a lived "interculturalism." According to Kozak, Debeljak built bridges among cultures, which enabled the formation of Debeljak's personal and cultural personal identity, something he called "cosmopolitanism." When Debeljak was working on establishing his cosmopolitan identity, he experienced a catastrophe with the disintegration of Yugoslavia, important to his identity because it was a multicultural country. As Kozak says: "Many of those who remained alive by fleeing became completely uprooted involuntary refugees and found themselves caught between the Scylla of the local and the Charybdis of the global, viciously torn away from their realities, which instantly became memories that could never be relived again." Global culture, for Kozak, is a matter of dominance of one culture over others, in this case of the West, especially of the United States, over other cultures. This situation leads Kozak to ask what "global" means, but suggests that despite the answer, the only position that can take advantage of the multiple cultural traditions is the position of *between*, "the intercultural perspective." History is taken away and leaves a void of identity, and Debeljak explores this in his poetry and essays and sees the answer in art or individual creation, as an opening of self or person to the world. The possibility, Kosak says, of going between the local and the global helps develop the individuality and enrich the identity of a person. Cosmopolitanism, "which reveals itself as the identity of no single place and all places at the same time," involves "a constant movement from one source to the other." It is tragic when this open world vanishes and there is no space for those who prefer the local and the global to nationalism. The work of Debeljak suggests that accepting and tolerating others and otherness is the best way to live.

In "Local and Global Contexts: Some Aspects of Neo-Latin Poetics," David Porter examines a leading transnational language and says that "writing in Latin is no longer writing in the *lingua franca* of science, theology, education or an international language of correspondence, but it is impossible to write in Latin without being aware of that tradition." Porter observes that even though Latin is less common in discourse and education, it is easier than ever to find and read rare works in Latin. Porter advocates for later Latin literature in the canons of world literature. For Porter, the Latin works of multilingual canonical authors such as Joachim du Bellay, George Herbert and Giovanni Pascoli often rival their vernacular compositions and the works of Johannes Secundus, George Buchanan, Maciej Kazimierz Sarbiewski and John Owen (Audoenus) need reclamation. Porter says that surveys and anthologies of western and world literature should take into

consideration more of post-classical Latin beyond medieval Latin lyrics and Thomas More's *Utopia*. Latin is a global or an international language, and to regain "Latin vitality and connections to various local contexts in time and place often require[s] reclaiming." The humanist Latin of the sixteenth and seventeenth centuries was central in Europe, but in the nineteenth century, when Latin had a strong presence in education but not in international communication, it was the language of scholarship. Porter discusses poetry, including Francis Paget's poem *Sol Pictor* and another by Harry C. Schnur. Latin poets write in an ancient literary tradition that "provides them with a wealth of potential resources to draw upon and to respond to in the formation of their own poetry." For instance, Porter examines how Susius's translation of Petrarch's sonnet transfers it from Italian into the Latin of Northern humanism and provides another context, from one locale to another. Porter observes how Paget represents scientific views on light and photography using Lucretian diction, thereby showing how Latin can serve in a particular historical milieu. According to Porter, Schnur's Latin poem combines technical skill with moral outrage. Porter demonstrates how Latin travels between the local and the global and from past to present and sees the potential of Latin, with its long literary tradition, to reach a small but important group of people in an age of English across the globe. This approach might allow a past *lingua franca* to create space in a world of a new one, and to avoid some of the more recent ideological questions that English has raised in the wake of Anglo-American expansion over the past four centuries or so.

Cindy Chopoidalo's "World(s) in Balance in *Antony and Cleopatra*: Wole Soyinka's 'Shakespeare and the Living Dramatist' Revisited" argues that "Shakespeare's plays stand as powerful examples of the simultaneous appeal to the local and the global: though he most immediately wrote for his local audiences in sixteenth-century London, his choice of subject matter often takes on an international and even global scope, and his representations of what to his immediate audience/readership would be considered exotic and unfamiliar have inspired numerous responses from a global and/or postcolonial perspective, by authors such as Wole Soyinka and many others." Chopoidalo sees these responses as reminders that a writer who represents a culture not his or her own in a literary work balances between the two extremes of idealization and demonization of that culture. She maintains that it is impossible for writers and readers to escape their own biases and worldviews, especially in regard to canonical texts. For Chopoidalo, many African and particularly Egyptian readers have found themselves in a delicate position between acceptance and rejection when encountering Shakespeare's *Antony and Cleopatra*, which she calls "an archetypal example

of 'Western' literature." According to Chopoidalo, Cleopatra is both other and heroine, so that *Antony and Cleopatra* represents a world or worlds in delicate balance. Chopoidalo focuses this matter on how Egyptian and African readers respond to *Antony and Cleopatra*, something Wole Soyinka addresses in the essay "Shakespeare and the Living Dramatist" (1982, published 1983). Among other things, as Chopoidalo says, Soyinka notes the many translations and adaptations of the play into Arabic and how many Arabic readers have taken up Shakespeare by trying to connect to the life of the playwright his fascination with imperial Roman and Egyptian history. Chopoidalo avers that Soyinka's essay employs "the Shakespeare-as-Arab hypothesis as a way into his 'celebrating dramatic poetry anew' with his reading of *Antony and Cleopatra*" and ends with "several playful responses to the 'Shayk al-Subair' theory" (with its play on Shakespeare's name in a bilingual pun). Thus, as Chopoidalo states, the desire of some Arab readers to see Shakespeare as a transplanted Arab or as the descendant of one, writing in English does, to some extent, stem from an English writer contributing to a non-English culture, particularly after the British occupation of Egypt. Thus, the colonial and postcolonial affect how Shakespeare was and is performed and read. Shakespeare is local and global, of his time but timeless, as Soyinka observes. Chopoidalo notes that Shakespeare's work elicits various analogous responses throughout the world.

In "Joan Crate, Indigenous Identity, and the Reach of Global Colonialism in *Foreign Homes*," Christian Riegel discusses a volume of poetry, *Foreign Homes* (2001), by a Canadian Metis poet, who suggests a liminal status that relates to colonialism, from first contact to the present. According to Riegel, "Crate signals in *Foreign Homes* that the identity of those with Indigenous ancestry within the Canadian nation are rightly situated in relationship to a global sensibility that is firmly defined by the ideological forces of colonialism reaching back over five centuries." Riegel points out that Crate sees that this local sense of identity occurs in wider global concerns. *Foreign Homes* emphasizes the difficult existence of indigenous peoples within Canada, suggesting their multiple identities and what Riegel calls "the uncertain narrative of indigeneity in contemporary Canada." In Riegel's view, Crate also considers how indigenous identities are formed globally and how they were shaped through colonial contact and the imperial expansion of European states. The volume's title, according to Riegel, when invoking a home that is also by its otherness a foreign space, embodies this tension between identity and place. Riegel thinks that this tension is liminal (of thresholds) and suggests that a person's status as an indigenous person within Canada is bounded by global and therefore foreign forces, which in turn run interference with a longstanding

sense of rootedness or place. Riegel argues that for Joan Crate, "the play of local and global is expressed as a form of liminality," a form of betwixt and between socially and being both this and that. For Riegel, Crate's articulation of Canadian indigenous identity, since the time of colonialism, is being in an in-between state, neither local nor global, but this identity is also both. Riegel, then, sees that sense of place and displacement co-exist with the ongoing effects of colonialism, which is part of a trauma. In Riegel's view, Crate's *Foreign Homes* represents the trauma of indigenous peoples in Canada in the context of global forces. The Beothuk genocide, as Riegel says, is something that Crate articulates as a part of "less overt forces of destruction that flow through contemporary Indigenous experience." Crate's local or "home" is "foreign" because it performs the "ongoing global forces of colonialism resulting in a seemingly endless liminal status." In fact, as Crate and Riegel imply, the aboriginal peoples of Canada are part of a wider group of the indigenous inhabitants in the Americas and globally, and these people have been invaded and assaulted through invasions not of their invitation or making. The trauma of disease, violence and death is something that Europeans such as Bartolomé de Las Casas and Michel de Montaigne chronicled in ways that criticized their fellow Europeans for their barbarity. Global forces impinge on the local while the local is also global, and Riegel's article reminds us that this is true of the indigenous peoples and not simply the Europeans (or the Africans they so cruelly enslaved).

This special issue examines various sides of the local and the global in the context of world literature. The literary is both textual and contextual. These articles include discussions of canonical authors like Shakespeare, but also writers from literatures of lesser diffusion like Debeljak and an indigenous author like Crate. Moreover, what is home and what is not, the colonial and postcolonial, as well as trauma are central to some of the articles, while worlding literature or not concerns others. The global expansion of Europe haunts some of the other contributions from the Renaissance or early modern period to the present. Translation is also a leitmotif in articles, including discussions of Latin, French and English each as a *lingua franca*.

What emerges from this special issue is that the local and the global, although opposites, are intertwined. Even though the articles have overlapping concerns, they are distinct. In a sense, they have their own local place, their *topos*, while being part of a more global framework. My own admiration for these contributors and their work is partly because of the theoretical and critical insights they have as well as perceptive readings of individual texts of works less known, whether a poem in Latin about the holocaust, an essay of Soyinka's, the work of a writer from Slovenia

and poems by an indigenous poet from Canada. While pushing back the boundaries of scholarship, the contributors also give a sense of the history of and some of the key current debates in world literature.

The world of literature is here and there, then and now as we move into the future with its unknown unfoldings. Literature and literary theory, criticism and practice are something rooted but mobile, as stories are born in a place but migrate along trade and migration routes, and have for some time. Since the intensification of globalization and Western expansion from the early fifteenth century (and in the past century, this has been even more intense with each decade), there has been a coming out from the local and global pressure on the local in connected networks of various locales/local places/locations. The local and global can always be considered from different places and times, in different languages and cultures, so that this special issue is just one way to approach the topic. Despite this caveat, as there would be for any collection on this subject, the insights in these articles and in the special issue globally — as a whole— should provide readers with something to consider and savour. The particular and general perform apart and together in a drama of meaning. That, at least, is my hope.

Works Cited

Ackerly, B., and Attanasi, K. "Global Feminisms: Theory and Ethics for Studying Gendered Injustice." *New Political Science* 31(4) 2009: 543–555.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: U of Minnesota P, 1996.

Bersin, Josh. "The World Is Not Global, It's Local." *Forbes*. April 23, 2013.

<https://www.forbes.com/sites/joshbersin/2013/04/23/the-world-is-not-global-its-local/#f7189194f3b3>

Bauman, Zygmunt. *Globalization: The Human* Consequences. New York: Columbia UP, 1998.

Beck, Ulrich. *What is Globalization?* Cambridge: Polity P, 2000.

Clarke, Kamari Maxine, and Deborah A. Thomas, eds. *Globalization and Race: Transformations in the Cultural Production of Blackness*. Durham, NC: Duke UP, 2006.

Giddens, Anthony. *Modernity and Self-Identity.* Cambridge: Polity P, 1991.

Guy, Jean-Sébastien. *L'idée de la mondialisation: Un portrait de la société par elle-même*. Montréal: Liber, 2007.

Harris, Jeffrey. "Globalization and the Technological Transformation of Capitalism," *Race and Class*, 40.2–3 (1998–99), 21–36.

Hart, Jonathan. *Empires and Colonies*. Cambridge: Polity P, 2008.

—. *The Poetics of Otherness: War, Trauma, and Literature*. New York: Palgrave Macmillan, 2015.

Hoogvelt, Ankie. *Globalization and the Postcolonial World: The New Political Economy of Development*. Baltimore: Johns Hopkins UP, 1997.

Luhmann, Niklas. *Ecological Communication*. Chicago: U of Chicago P, 1989.

—. *The Reality of the Mass Media*. Stanford: Stanford UP, 2000.

Marx, Karl, and Frederick Engels. *The Germany Ideology*. New York: International Publishers, 1846, rpt. 1970.

Merry, S. E.*, Human Rights and Gender Violence: Translating International Law into Local Justice*, Chicago: U of Chicago P, 2006.

Moghadam, V.M. *Globalizing Women: Transnational Feminist Networks*, Baltimore: Johns Hopkins UP, 2005.

Mohanty, C. T. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*, Durham: Duke UP, 2003.

Nussbaum, M. *Women and Human Development: The Capabilities Approach*. Cambridge: Cambridge UP, 2001.

Robertson, Roland. *Globalization, Social Theory and Global Culture*. London: Sage, 1992.

责任编辑：柏灵