

EDITORIAL en-

We are pleased to present the third edition of 452° F. Its monographic section, coordinated by Alba del Pozo and Atenea Isabel González, is dedicated to the relations between cultural studies and comparative literature. If something has characterized both disciplines it's the constant questioning of their action field. We believe that this relation begins with the interest that both areas have showed towards the revision of the notion of text, the category of literariety and the concept of culture, among other aspects. This has led into a series of reflections which have considerably broadened the field of literary studies. Also, cultural studies have used the tools of literary theory to read all kind of texts –which most of the time do not bear the mark of «literary»– generating feedback and results this monographic aims to explore.

The main objective of this approach is to deepen down into the relations between comparative literature and cultural studies. Although the latter are characterized by employing methods from different disciplines, they usually set off from a concept of text that requires the analysis tools of literary studies. As it is shown by the first works of the *Center for Contemporary Cultural Studies* (CCCS), many television texts, film texts, journalistic texts, etc. are constructed under narrative patterns that end up taking part ultimately in a cultural mechanism which generates subjectivities. On the other hand, cultural studies have contributed to literature departments from which they aroused with a concept of intertextuality that entails a general reconsideration of what literature means.

In this sense, we present this series of articles that conform the monographic hoping to have satisfied our main objectives. This monographic section consists of seven articles that, in our opinion, cover different aspects of the field of cultural studies:

Enric Sullà's article –whom we thank for his collaboration– states the processes of canon formation of film noir, highlighting theoretical problems that arise while establishing a canon –always partial– and delimiting the frontiers of a genre, in this case a cinematographic genre.

Enric Sullà works with a very specific corpus, but Genara Pulido, on the other hand, deals with the theoretical scene of Latin-American cultural studies considering its independization from an Anglo-Saxon perspective due to its need to deal with a different reality.

Likewise, Atenea Isabel González suggests an approach to comparative literature and cultural studies through the concept of multiculturalism, highlighting the need to exceed a eurocentric vision considering theoretical stands like those of Spivak, Said and Even-Zohar.

Through post-colonial studies, Caroline Kelley makes use of the notion of *textual métissage* to analyze the novel *Le Cowboy*, by Franco-Argelian writer Djanet Lachmet, not very well-known by

the critics. This article deals with the figure of the cowboy, typical of the western, in a text that is far away from this topic.

Verónica Elizondo keeps the focus in the field of popular culture that characterizes part of cultural studies, and deals with Argentinian television and its relation with the history of the country through *Peter Capusotto y sus videos*. Based on the proposals made on parody by Linda Hutcheon she analyses how television can dismantle hegemonic speeches produced by television itself.

Another article focusing on television is the one written by Sarah Antinora who, through a study of the animated series *The Simpsons*, analyzes the figure of the witch from a genre perspective. In this way, she reflects on the roles of genre in traditional culture and society.

The relation between cultural studies and genre studies is also evident in Mary Ryan's text titled «Trivial or Commendable?: Women's Writing, Popular Culture, and Chick Lit». This study deals with the so called *Chick Lit* (embodied by novels like *Bridget Jones's Diary*) where she emphasizes the ideological nature of literary critic toward those texts related with the «feminine».

We believe that, considering the variety of articles that we present in this monographic, we have fulfilled our goals presenting theoretical matters, exploring the field of popular culture and highlighting the ideological constructions of certain speeches using post-colonial studies and genre studies tools.

The miscellany section consists of four articles: «Not so strangers. Patricia Highsmith according to Alfred Hitchcock», «The Tragic Myth of Batman», «Living in a Simulacrum: How TV and the Supermarket Redefines Reality in Don DeLillo's *White Noise*» and «The ancient andalusi precedents of intertextuality and its possible influence over Occident». The first one states how Alfred Hitchcock made a film based on the work by Patricia Highsmith and the results of this transferring. The second one analyses the intertextuality between the Batman character and Daniel Chavez's poetry and how a figure from popular culture can be taken up by the poetic language. The next text deals with Don DeLillo's novel *White Noise* through the notion of hyperreality developed by Baudrillard. Thus, television and the supermarket become a source of reality where there is nothing else left out of it. Finally, Perromat's text concerns the concept of plagiarism in medieval Andalusian texts, highlighting the historical variation in notions such as author, plagiarism and originality.

Finally, we want to emphasize the importance of the work done by different members of the Editorial Board, and to highlight the work of the different teams (proofreading, translation, illustration and layout) which make possible each edition of this journal. Also, we want to thank the interest and collaboration showed by the new incorporations of the Advisory Board. Thus, we hope to have opened a space for debate inside and outside literature. If according to Stuart Hall culture is a battlefield, our intention has been to generate new fronts.