

Editors' Preface

This De Gruyter handbook series has been designed to offer students and researchers a compact means of orientation in their study of Anglophone literary texts. Each volume – involving a particular historical or theoretical focus – introduces readers to current concepts and methodologies, as well as academic debates by combining theory with text analysis and contextual anchoring. It is this bridging between abstract survey and concrete analysis which is the central aim and defining feature of this series, bringing together general literary history and concrete interpretation, theory and text. At a time when students of English and American literary studies have to deal with an overwhelming amount of highly specialized research literature, as well as cope with the demands of the new BA and MA programs, such a handbook series is indispensable. Nevertheless, this series is not exclusively targeted to the needs of BA and MA students, but also caters to the requirements of scholars who wish to keep up with the current state of various fields within their discipline.

Individual volumes in the De Gruyter Handbook series will typically provide:

- knowledge of relevant literary periods, genres, and historical developments;
- knowledge of representative authors and works of those periods;
- knowledge of cultural and historical contexts;
- knowledge about the adaptation of literary texts through other media;
- knowledge of relevant literary and cultural theories;
- examples of how historical and theoretical information weaves fruitfully into interpretations of literary texts.

Internationally renowned colleagues have agreed to collaborate on this series and take on the editorship of individual volumes. Thanks to the expertise of the volume editors responsible for the concept and structure of their volumes, as well as for the selection of suitable authors, HEAS not only summarizes the current state of knowledge in the field of Anglophone literary and cultural studies, but also offers new insights and recent research results on the most current topics, thus launching new academic debates.

We would like to thank all colleagues collaborating in this project as well as Dr. Ulrike Krauss at De Gruyter without whose unflagging support this series would not have taken off.

The first volumes include:

Gabriele Rippl (ed.): *Handbook of Intermediality*
Hubert Zapf (ed.): *Handbook of Ecocriticism and Cultural Ecology*
Julia Straub (ed.): *Handbook of Transatlantic North American Studies*
Timo Müller (ed.): *Handbook of the American Novel of the Twentieth and Twenty-First Centuries*
Christoph Reinfandt (ed.) *Handbook of the English Novel of the Twentieth and Twenty-First Centuries*
Ralf Haekel (ed.): *Handbook of British Romanticism*
Ralf Schneider and Jane Potter (eds.): *Handbook of British Literature and Culture of the First World War*
Martin Middeke and Monika Pietrzak-Franger (eds.): *Handbook of the English Novel, 1830–1900*
Ingo Berensmeyer (ed.): *Handbook of English Renaissance Literature*
Sebastian Domsch, Dan Hassler-Forest and Dirk Vanderbeke (eds.): *Handbook of Comics and Graphic Narratives*
Christine Gerhardt (ed.): *Handbook of the American Novel of the Nineteenth Century*
Barbara Schaff (ed.): *Handbook of British Travel Writing*
Stefan Helgesson, Birgit Neumann and Gabriele Rippl (eds.): *Handbook of Anglophone World Literatures*
Erik Redling and Oliver Scheiding (eds.): *Handbook of the American Short Story*
Philipp Löffler, Clemens Spahr and Jan Stievermann (eds.): *Handbook of American Romanticism*
Sabine Sielke (ed.): *Handbook of American Poetry*
Katrin Berndt and Alessa Johns (eds.): *Handbook of the British Novel in the Long Eighteenth Century*

Martin Middeke
Gabriele Rippl
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