

Editorial

Issue twenty-eight of *Colloquy: text, theory, critique* is a general issue, consisting of four articles and five book reviews. The strength of this material demonstrates *Colloquy's* dedication to quality scholarly work and all articles published in this issue are by current postgraduate students and early career researchers.

The issue begins with Felicity Chaplin's examination of *la Parisienne* in the work of the artist Baudouin. Focusing on Baudouin's photographic work *75 Parisiennes*, and drawing on Erwin Panosky's theory of iconography and the "type" in particular, Chaplin's article argues that nineteenth-century visual and literary representations of *la Parisienne* come to inform the way the typical motifs of the Eiffel Tower, the cat, the feather boa, the *chevelure* and the *la petite robe noire* are used in this project, at the same time demonstrating that the type *la Parisienne* is uniquely characterised by its instability, inherently subject to revision. Laura Henderson also draws on visual material in her article, this time film, in her examination of Sofia Coppola's *The Bling Ring* (2013). Henderson draws on Deleuze, psychogeography and recent developments in neuroscience in order to investigate the ways in which various forms of "the frame" mediate self-representation in the film and more generally.

James Marland's contribution to this issue engages with David Malouf's play *Blood Relations* and the idea of "queer sound," making use of the idea of the "death drive" in Lee Edelman's work. The "queer sound" throughout the play-text serves to disassemble dominant, heteronormative sexual relations and structures. There has been very little scholarship on how *sound* may be "queered" in general and how this is done in Malouf's

play in particular: Marland furthers the postmodern engagement with Malouf's work while filling this gap in the literature. The fourth contribution to this issue is by Andrew McLeod and focuses on Malcolm Lowry's *Under the Volcano*. In this article McLeod argues that while the novel is usually read via Mikhail Bakhtin's notion of the *carnavalesque*, it is actually more appropriately read through Julia Kristeva's *abject*. He demonstrates, through close readings, the clear ways in which the novel forecloses the sense of renewal and resurrection so central to the Bakhtinian carnivalesque, and that reading the text through the lens of the abject properly appreciates its darker, horrifying and messy elements.

Finally, the issue ends with five book reviews: Catherine Noske on David Herman's *Storytelling and the Sciences of Mind*, LJ Maher on Manuel Portela's *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines*, Sean McQueen on Clayton Crockett's *Deleuze Beyond Badiou: Ontology, Multiplicity, and Event*, Rosalind McFarlane on Karen Thornber's *Ecoambiguity: Environmental Crises and East Asian Literatures* and Jessica Durham on Robyn Wiegman's *Object Lessons*.

This issue is also the final edition by Samuel Cuff Snow who has been an editor-in-chief at the journal for three years. The journal would like to acknowledge the hard work Sam has put in and especially his attention to detail that has been invaluable to *Colloquy*, and to wish him all the best in his future endeavours.

Last but certainly not least, we would like to extend our thanks to the many referees and student editors who made this issue possible.

Samuel Cuff Snow and Rosalind McFarlane, Editors-in-Chief