

## Books, films, and cd-rom received



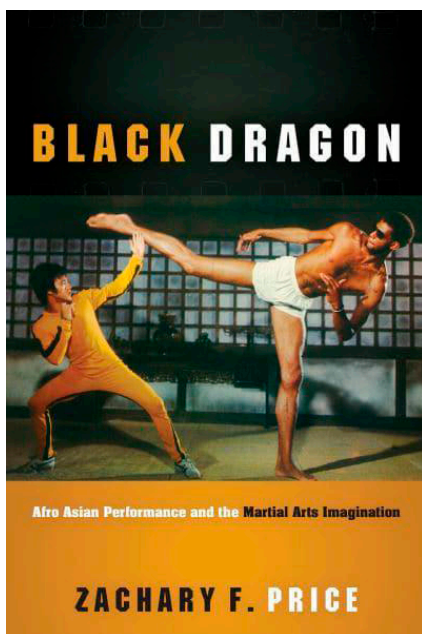
Katherine Kelp-Stebbins

*How Comics Travel: Publication, Translation, Radical Literacies*, Columbus, The Ohio State University Press, 2022.

<https://ohiostatepress.org/books/titles/9780814215043.html>

In *How Comics Travel: Publication, Translation, Radical Literacies*, Katherine Kelp-Stebbins challenges the clichéd understanding of comics as a “universal” language, circulating without regard for cultures or borders. Instead, she develops a new methodology of *reading for difference*. Kelp-Stebbins’s anticolonial, feminist, and antiracist analytical framework engages with comics as sites of struggle over representation in a diverse world. Through comparative case studies of *Metro*, *Tintin*, *Persepolis*, and more, she explores the ways in which graphic narratives locate and dislocate readers in every phase of a transnational comic’s life cycle according to distinct visual, linguistic, and print cultures. *How Comics Travel* disengages from the constrictive pressures of nationalism and imperialism, both in comics studies and world literature studies more broadly, to offer a new vision of how comics depict and enact the world as a transcultural space.

**Katherine Kelp-Stebbins** is Assistant Professor and Associate Director of the Comics Studies Program in the Department of English at the University of Oregon.



Zachary F. Price

*Black Dragon: Afro Asian Performance and the Martial Arts Imagination*, Columbus, The Ohio State University Press, 2022.

<https://ohiostatepress.org/books/titles/9780814214602.html>

In *Black Dragon: Afro Asian Performance and the Martial Arts Imagination*, Zachary F. Price illuminates martial arts as a site of knowledge exchange between Black, Asian, and Asian American people and cultures to offer new insights into the relationships among these historically marginalized groups. Drawing on case studies that include Kareem Abdul-Jabbar’s appearance in Bruce Lee’s film *Game of Death*, Ron van Clief and the Black Panther Party for Self-Defense, the Wu-Tang Clan, and Chinese American saxophonist Fred Ho, Price argues that the regular blending and borrowing between their distinct cultural heritages is healing rather than appropriative. His analyses of performance, power, and identity within this cultural fusion demonstrate how, historically, urban working-class Black men have developed community and practiced self-care through the contested adoption of Asian martial arts practice. By directing his analysis to this rich but heretofore understudied vein of American cultural exchange, Price not only broadens the scholarship around sites of empowerment via such exchanges but also offers a compelling example of nonessentialist emancipation for the twenty-first century.

**Zachary F. Price** is Assistant Professor of Drama and African American Studies at the University of California, Irvine.