

## Editor's Note

Volume 8 of *Cultural Intertexts* – a Journal of Literature, Cultural Studies and Linguistics – brings together articles which result from research carried out by specialists at home and abroad.

The common points of interest emerging from the authors' contributions are the representation of private and public selves, the politics behind the constructions of national, cultural and gender identity, as well as the more technical aspects of literary and filmic architectural design – with emphasis on experimentation, historiographic rewriting, intertextuality and the meta-dimension.

The corpus under the lens includes a series of novels (*What Maisie Knew*, *Rue with a Difference*, *American Psycho*, *One Flew over the Cuckoo's Nest*, *Naked Lunch*, *The Reluctant Fundamentalist*, *The Hours*, *The Unbearable Lightness of Being*), two plays (*Cathleen Ni Houlihan*, *Noise*) and two films (*The Last Peasants*, *Journeys*, *Adaptation*) – proposing incursions into older and newer, American and European writing which processes intriguing contexts, bears traces of earlier texts, and addresses a contemporary readership.

A cultural anthropological study on the metamorphoses of Romanian identity inside the frontiers of Europe and/or within the European Union, as well as an analysis of the paradoxical fracture and merger identifiable with modernity and postmodernity, are also part of the collection.

The editors would like to thank, once more, the members of the scientific committee, for the time and effort that went into reviewing the articles submitted, and for facilitating the publication of this volume.

Michaela Praisler