



THE OHIO STATE university press
spring 2012 titles announcement



visit www.ohiostatepress.org

about the cover

Michael McEwan's beautiful and evocative color harmonies, rich and vital brushwork, subtle command of the nuances of light and sophisticated compositions distinguish his art. His paintings and works on paper demonstrate his mastery and knowledge of painting—its history, methods and materials. He is equally adept in a variety of media: painting, drawing, and printmaking.

McEwan's subject matter remains principally of landscapes, namely: light-infused Ohio river capes, bucolic rural pastoral views, and expansive ocean vistas along the Atlantic shore. The artist masterfully captures specific times and places, while transcending those depictions, to create visual poems about man's relationship with nature.

McEwan was born in Columbus, Ohio. He received his training from the renowned Corcoran School of Art in Washington D.C. and the graduate school of fine arts at The Ohio State University. McEwan has works in over 400 private, corporate, and public collections, including the Butler Institute of Art in Youngstown, the Sheldon Swope Museum in Terre Haute and Capital University's Schumacher Gallery in Columbus. In addition, The Keny Galleries in Columbus, G.C. Lucas Gallery in Indianapolis, and Claudia Heath Fine Art in Charlotte, represent McEwan.



Quiet Bend in the River Sundown



Red Light/the Old OSU Pasture

order form

Name _____

Address _____

City _____ State _____ Zip _____

Check/money order enclosed _____

Card # _____ MasterCard Visa

Expiration date _____ American Express Discover

Daytime phone (in case of questions) _____

Qty	Author/Title	ISBN	Price

The Ohio State University Press c/o Chicago Distribution Center 11030 S. Langley Avenue Chicago, IL 60628	Subtotal	_____
Toll Free order lines (U.S. and Canada only) Phone: (800) 621-2736 Fax: (800) 621-8476	Shipping & Handling	_____
	*Illinois and Canadian sales tax	_____
	Total	_____

Outside U.S. and Canada
Phone: (773) 702-7000
Fax: (773) 702-7212

For shipping and handling in the U.S., add \$5.00 for the first book and \$1.00 for each additional book. Canada, Mexico and all other areas add \$8.50 per book, as they will be shipped via air mail.
*Sales Tax: IL, add 9%
Canada, add 5% GST
Prices are subject to change without notice.

Faulkner and Hemingway Biography of a Literary Rivalry

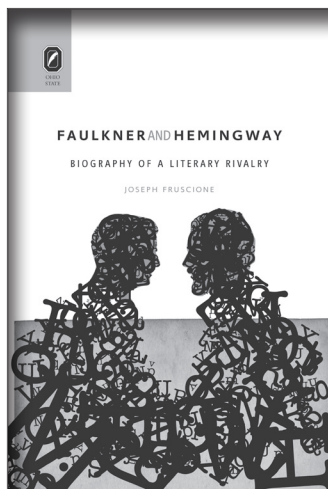
Joseph Fruscione

In the first book of its kind, Joseph Fruscione examines the contentious relationship of two titans of American modernism—William Faulkner and Ernest Hemingway. At times, each voiced a shared literary and professional respect; at other times, each thought himself the superior craftsman and spoke of the other disparagingly. Their rivalry was rich, nuanced, and vexed, embodying various attitudes—one-upmanship, respect, criticism, and praise. Their intertextual contest—what we might call their modernist dialectic—was manifested textually through their fiction, nonfiction, letters, Nobel Prize addresses, and spoken remarks.

Their intertextual relationship was highly significant for both authors: it was unusual for the reclusive Faulkner to engage so directly and so often with a contemporary, and for the hypercompetitive Hemingway to admit respect for—and possible inferiority to—a rival writer. Their joint awareness spawned an influential, allusive, and sparring intertext in which each had a psychocompetitive hold on the other. *Faulkner and Hemingway: Biography of a Literary Rivalry*—part analytical study, part literary biography—illustrates how their artistic paths and performed masculinities clashed frequently, as the authors measured themselves against each other and engendered a mutual psychological influence.

Although previous scholarship has noted particular flare-ups and textual similarities, most of it has tended to be more implicit in outlining the broader narrative of Faulkner and Hemingway as longtime rivals. Building on such scholarship, *Faulkner and Hemingway* offers a more overt study of how these authors' published and archival work traces a sequence of psychological influence, cross-textual reference, and gender performance over some three decades.

Joseph Fruscione is adjunct professor of English at Georgetown University and adjunct assistant professor of First-Year Writing at George Washington University.



January 304 pp.
\$49.95 cloth 978-0-8142-1174-8
\$9.95 CD 78-0-8142-9275-4

"In his carefully and systematically researched book, Joseph Fruscione provides Faulkner and Hemingway scholars and students with what I qualify as the definitive study on the lifelong relation between the two writers. He provides insights not only into the various ways Faulkner's and Hemingway's careers intersected, but also into the implications that such intersections had for the shaping and evolution of American Modernism." —Manuel Broncano, professor of American literature, Texas A & M International University

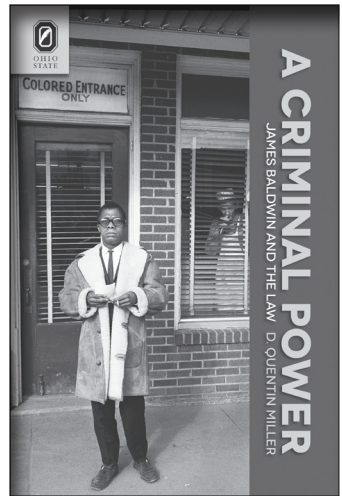
"Joseph Fruscione's study is the best, most balanced account ever produced of the artistic relationship between William Faulkner and Ernest Hemingway. Their careers dominate twentieth-century American literature, and, as this book shows, the example and work of each writer informed and influenced that of the other. Both men recognized the value of the other, and Fruscione goes a long way toward explicating the complexities of admiration and jealousy on the part of both. Fruscione is not a partisan of either writer; his book is one of sound, objective scholarship and writing." —Robert W. Trogdon, Kent State University

A Criminal Power

James Baldwin and the Law

D. Quentin Miller

James Baldwin, one of the major African American writers of the twentieth century, has been the subject of a substantial body of literary criticism. As a prolific and experimental author with a marginal perspective—a black man during segregation and the Civil Rights era, a homosexual at a time when tolerance toward gays was not common—Baldwin has fascinated readers for over half a century. Yet Baldwin’s critics have tended to separate his weighty, complex body of work and to examine it piecemeal. *A Criminal Power: James Baldwin and the Law* is the first thematic study to analyze the complete scope of his work. It accomplishes this through an expansive definition and thorough analysis of the social force that oppressed Baldwin throughout his life: namely, the law. Baldwin, who died in 1987, attempted suicide in 1949 at the age of 25 after spending eight days in a French prison following an absurd arrest for “receiving stolen goods”—a sheet that his acquaintance had taken from a hotel. This seemingly trite incident made Baldwin painfully aware of what he would later call the law’s “criminal power.”



Up to now, the only book-length studies to address Baldwin’s entire career have been biographies and artistic “portraits.” D. Quentin Miller corrects this oversight in a comprehensive volume that addresses and unifies all of Baldwin’s work. Miller asserts that the Baldwin corpus is a testament to how the abuse of power within the American legal, judicial, and penal systems manifested itself in the twentieth century.

D. Quentin Miller is professor of English at Suffolk University in Boston.

January 224 pp.
\$45.95 cloth 978-0-8142-1175-5
\$9.95 CD 978-0-8142-9276-1

“D. Quentin Miller is an outstanding interpreter of James Baldwin. The breadth of his book is quite stunning. After reading this book, I now know every instance in which Baldwin mentions or critiques law, the police, and prisons in his writings, including several essays that have not been collected. Truly a brilliant analysis of this under-researched area of Baldwin studies.”

—Richard Schur, associate professor of English, Drury University

“*A Criminal Power* is an excellent book, an important book, a watershed book in James Baldwin criticism. D. Quentin Miller’s use of a variety of critical approaches, including biographical criticism, historical criticism, and the insights of critical legal studies and critical race studies coalesce to create a truly remarkable and fresh evaluation of Baldwin’s entire career.”

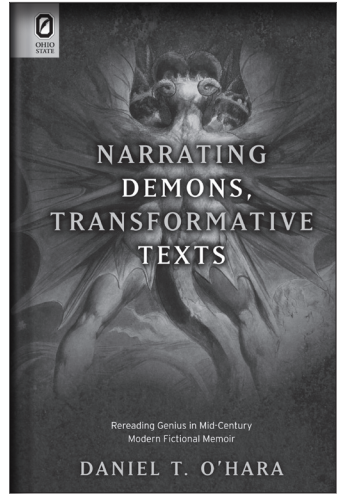
—William Lyne, professor of English, Western Washington University

Narrating Demons, Transformative Texts Rereading Genius in Mid-Century Modern Fictional Memoir

Daniel T. O'Hara

Narrating Demons, Transformative Texts: Rereading Genius in Mid-Century Modern Fictional Memoir, by Daniel T. O'Hara, acknowledges that the modern conception of literary genius is probably most lucidly expressed in the criticism of Lionel Trilling. But O'Hara also demonstrates that certain important and widely read mid-century modern fictional memoirs subversively return to an earlier conception that emphasizes the demonic nature of genius, a conception that is associated with the occult and the visionary and embraces the vision of evil articulated in earlier literature. O'Hara argues that Thomas Mann's *Doctor Faustus* (1947), Vladimir Nabokov's *Lolita* (1955), and William Burroughs's *Naked Lunch* (1959) all demonstrate an imagining of genius in art and in life that stands in stark and total opposition to the emerging post-World War II age of conformity. These influential works show that genius is inherently a dangerous reality, albeit a creative one. Despite its most transcendent appearances, the full immanence of this conception of demonic genius condemns the modern world to a Last Judgment that is every bit as severe as any envisioned in the Western religious traditions.

Daniel T. O'Hara is Professor of English and First Mellon Term Professor of Humanities at Temple University.



February 120 pp.
\$42.95 cloth 978-0-8142-1179-3
\$9.95 CD 978-0-8142-9280-8

"*Narrating Demons* is a self-consciously Nietzschean study of three major mid-twentieth-century novels and their complex engagement with the ideology of genius that was so central to the culture of modernism. Anyone interested in the fates of theory in a purportedly post-theoretical age will want to read this book." —Loren Glass, University of Iowa

After Testimony

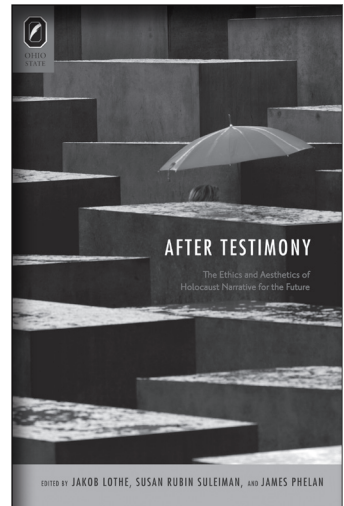
The Ethics and Aesthetics of Holocaust Narrative for the Future

Edited by Jakob Lothe, Susan Rubin Suleiman, and James Phelan

After Testimony: The Ethics and Aesthetics of Holocaust Narrative for the Future collects sixteen essays written with the awareness that we are on the verge of a historical shift in our relation to the Third Reich's programmatic genocide. Soon there will be no living survivors of the Holocaust, and therefore people not directly connected to the event must assume the full responsibility for representing it. The contributors believe that this shift has broad consequences for narratives of the Holocaust. By virtue of being "after" the accounts of survivors, storytellers must find their own ways of coming to terms with the historical reality that those testimonies have tried to communicate.

The ethical and aesthetic dimensions of these stories will be especially crucial to their effectiveness. Guided by these principles and employing the tools of contemporary narrative theory, the contributors analyze a wide range of Holocaust narratives—fictional and non-fictional, literary and filmic—for the dual purpose of offering fresh insights and identifying issues and strategies likely to be significant in the future. In addition to the editors, the contributors are Daphna Erdinast-Vulcan, Sidra DeKoven Ezrahi, Anniken Greve, Jeremy Hawthorn, Marianne Hirsch, Irene Kacandes, Phillipe Mesnard, J. Hillis Miller, Michael Rothberg, Beatrice Sandberg, Anette H. Storeide, Anne Thelle, and Janet Walker.

Jakob Lothe is professor of English literature, University of Oslo. **Susan Rubin Suleiman** is the C. Douglas Dillon Professor of the Civilization of France and professor of comparative literature at Harvard University. **James Phelan** is Distinguished University Professor of English at The Ohio State University.



February 408 pp.
\$29.95 paper 978-0-8142-5182-9
\$64.95 cloth 978-0-8142-1176-2
\$9.95 CD 978-0-8142-9277-8

Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

"*After Testimony* is the first larger collective project that specifically and self-consciously employs narrative theory in its analysis of texts about the Holocaust, an undertaking that, in my opinion, is woefully overdue, especially given the ubiquity of narratological approaches in literary and cultural studies in general. For that reason alone, I think this volume will be of immense importance to the field of Holocaust Studies." —Erin McGlothlin, associate professor of German and Jewish Studies, Washington University in St. Louis

The Vitality of Allegory

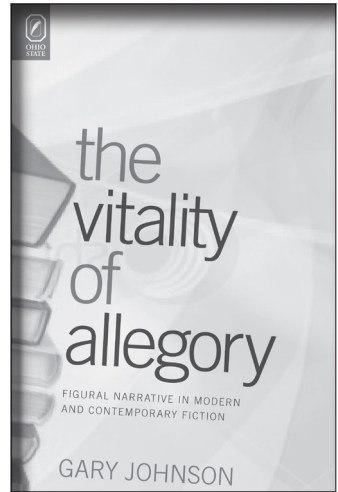
Figural Narrative in Modern and Contemporary Fiction

Gary Johnson

In *The Vitality of Allegory* Gary Johnson argues that the rumors of allegory's death have been greatly exaggerated. Surveying the broad landscape of modern and contemporary narrative fiction, including works from Europe, Africa, and North America, Johnson demonstrates that, although wholly allegorical narratives have become relatively rare, allegory itself remains a vibrant presence in the ongoing life of the novel, a presence that can manifest itself in a variety of ways.

Working from the premise that conventional conceptions of allegory have been inadequate, Johnson takes a rhetorical approach, defining allegory as the transformation of some phenomenon into a figural narrative for some larger purpose. This reconception allows us to recognize that allegory can govern a whole narrative—and can do so strongly or weakly—or be an embedded part or a thematic subject of a narrative and that it can even be used ironically. By developing these theoretical points through careful and insightful analysis of works such as Jackson's "The Lottery," Orwell's *Animal Farm*, Kafka's *The Metamorphosis* and *The Trial*, Achebe's *Things Fall Apart*, Roth's *American Pastoral*, Mann's *Death in Venice*, Coetzee's *Elizabeth Costello*, and several works by John Barth, Johnson himself transforms our understanding of allegory and of the history of the modern and contemporary novel.

Gary Johnson is Dean of the College of Liberal Arts and associate professor of English at The University of Findlay.



March 296 pp.
\$49.95 cloth 978-0-8142-1182-3
\$9.95 CD 978-0-8142-9281-5

Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

Hemingway and the Black Renaissance

Edited by Gary Edward Holcomb and Charles Scruggs

Hemingway and the Black Renaissance, edited by Gary Edward Holcomb and Charles Scruggs, explores a conspicuously overlooked topic: Hemingway's wide-ranging influence on writers from the Harlem Renaissance to the present day. An observable who's who of black writers—Ralph Ellison, James Baldwin, Langston Hughes, Claude McKay, Wallace Thurman, Chester Himes, Alex la Guma, Derek Walcott, Gayl Jones, and more—cite Hemingway as a vital influence. This inspiration extends from style, Hemingway's minimalist art, to themes of isolation and loneliness, the dilemma of the expatriate, and the terrifying experience of living in a time of war. The relationship, nevertheless, was not unilateral, as in the case of Jean Toomer's 1923 hybrid, short-story cycle *Cane*, which influenced Hemingway's collage-like 1925 *In Our Time*.

Just as important as Hemingway's influence, indeed, is the complex intertextuality, the multilateral conversation, between Hemingway and key black writers. The diverse praises by black writers for Hemingway in fact signify that the white author's prose rises out of the same intensely American concerns that their own writings are formed on: the integrity of the human subject faced with social alienation, psychological violence, and psychic disillusionment. An understanding of this literary kinship ultimately initiates not only an appreciation of Hemingway's stimulus but also a perception of an insistent black presence at the core of Hemingway's writing.

Gary Edward Holcomb is associate professor of African American literature in the Americas at Ohio University in Athens, Ohio. **Charles Scruggs** is professor of literature at the University of Arizona in Tucson.

March 296 pp.
\$52.95 cloth 978-0-8142-1177-9
\$9.95 CD 978-0-8142-9278-5

"Hemingway and the Black Renaissance reveals complex, sometimes fraught, and often surprising literary connections between Hemingway and Black writers of the twentieth century. This important book will put to the test and, one hopes, finally put to rest any assumptions that Hemingway's life and work did not significantly resonate with Black writers of his time and later." —Debra A. Modellmog, author of *Reading Desire: In Pursuit of Ernest Hemingway*

"These essays are sure to open up new exchanges about the ways in which African American writers have claimed modernism for their own artistic purposes, as well as about how Hemingway and other Anglo American writers attempted to engage in intertextual conversations with black voices, black writing, and black humanity. An important collection for all Americanists." —Amritjit Singh, Langston Hughes Professor of English, Ohio University

"No other book has focused on Hemingway's high profile in the black literary imagination, nor has any placed his prose in dialogue with the New Negro cohort of the Lost Generation. *Hemingway and the Black Renaissance* will enhance our understanding of 'mulatto modernism' in general as well as the full impact of the most influential American modernist stylist in particular." —William J. Maxwell, associate professor of English and African American studies at Washington University in St. Louis, author of *New Negro, Old Left* and editor of Claude McKay's *Complete Poems*

"Hemingway and the Black Renaissance is long overdue in Hemingway studies. We critics will greatly benefit from having it as a resource at last." —Linda Wagner-Martin, Hanes Professor of English and comparative literature, University of North Carolina-Chapel Hill

In Contempt

Nineteenth-Century Women, Law, and Literature

Kristin Kalsem

In Contempt: Nineteenth-Century Women, Law, and Literature, by Kristin Kalsem, explores the legal advocacy performed by nineteenth-century women writers in publications of nonfiction and fiction, as well as in real-life courtrooms and in the legal forum provided by the novel form.

The nineteenth century was a period of unprecedented reform in laws affecting married women's property, child support and custody, lunacy, divorce, birth control, domestic violence, and women in the legal profession. Women's contributions to these changes in the law, however, have been largely ignored because their work, stories, and perspectives are not recorded in authoritative legal texts; rather, evidence of their arguments and views are recorded in writings of a different kind. This book examines lesser-known works of nonfiction and fiction by legal reformers such as Annie Besant and Georgina Weldon and novelists such as Frances Trollope, Jane Hume Clapperton, George Paston, and Florence Dixie.

In Contempt brings to light new connections between Victorian law and literature, not only with its analysis of many "lost" novels but also with its new legal readings of old ones such as Emily Brontë's *Wuthering Heights* (1847), George Eliot's *Adam Bede* (1859), Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Rider Haggard's *She* (1887), and Thomas Hardy's *Jude the Obscure* (1895). This study reexamines the cultural and political roles of the novel in light of "new evidence" that many nineteenth-century novels were "lawless"—showing contempt for, rather than policing, the law.

Kristin Kalsem is professor of law and co-director of the Center for Race, Gender, and Social Justice at the University of Cincinnati College of Law.



March 264 pp.
\$54.95 cloth 978-0-8142-1178-6
\$9.95 CD 978-0-8142-9274-7

"Kristin Kalsem's *In Contempt* makes a significant contribution to scholarship on the history of feminist jurisprudence. She covers thorny legal issues including married women's property, infanticide, and lunacy law, as well as birth control, imperialism, and women's admission to the bar. In her afterword she urges scholars to engage the 'new evidence' she has brought to light—and I have no doubt that this evidence will be welcomed enthusiastically." —Christine L. Krueger, professor of English, Marquette University

Pluralist Universalism

An Asian Americanist Critique of U.S. and Chinese Multiculturalisms

Wen Jin

Pluralist Universalism: An Asian Americanist Critique of U.S. and Chinese Multiculturalisms, by Wen Jin, is an extended comparison of U.S. and Chinese multiculturalisms during the post–Cold War era. Her book situates itself at the intersection of Asian American literary critique and the growing field of comparative multiculturalism. Through readings of fictional narratives that address the issue of racial and ethnic difference in both national contexts simultaneously, the author models a “double critique” framework for U.S.–Chinese comparative literary studies.

The book approaches U.S. liberal multiculturalism and China’s ethnic policy as two competing multiculturalisms, one grounded primarily in a history of racial desegregation and the other in the legacies of a socialist revolution. Since the end of the Cold War, the two multiculturalisms have increasingly been brought into contact through translation and other forms of mediation. *Pluralist Universalism* demonstrates that a number of fictional narratives, including those commonly classified as Chinese, American, and Chinese American, have illuminated incongruities and connections between the ethno-racial politics of the two nations.

The “double critique” framework builds upon critical perspectives developed in Asian American studies and adjacent fields. The book brings to life an innovative vision of Asian American literary critique, even as it offers a unique intervention in ideas of ethnicity and race prevailing in both China and the United States in the post–Cold War era.

Wen Jin is assistant professor of English and comparative literature at Columbia University.



April 280 pp.
\$52.95 cloth 978-0-8142-1187-8
\$9.95 CD 978-0-8142-9288-4

“Pluralist Universalism is a bold and groundbreaking study of Asian American fiction as a critique of the kinds of multiculturalisms currently articulated, advocated, or practiced in the United States and China. Wen Jin’s critique of multiculturalism is refreshing and compelling, and the author situates herself and the body of literature she studies in a critical terrain that is becoming vital in the twenty-first century. Jin’s is a book of literary archeology with a vision of the future.” —Yunte Huang, professor of English, University of California, Santa Barbara

“In her well-researched and elegantly written study, Wen Jin executes her argument regarding generativity of comparative critical paradigms with great effectiveness. Explicitly situated within Asian American literary studies, Jin’s work compellingly redefines that field to be expansively in dialogue with multiple other discursive and theoretical locations, Asian studies, and theories of multiculturalism among them. I believe Jin’s is a book that may well be transformative to the ways in which cultural critique advances within the condition of globality.” —Kandice Chuh, professor of English, CUNY/The Graduate Center

Narrative Theory

Core Concepts and Critical Debates

David Herman, James Phelan and Peter J. Rabinowitz, Brian Richardson,
and Robyn Warhol

Narrative Theory: Core Concepts and Critical Debates addresses two frequently asked questions about narrative studies: “what is narrative theory?” and “how do different approaches to narrative relate to each other?” In engaging with these questions, the book demonstrates the diversity and vitality of the field and promotes a broader dialogue about its assumptions, methods, and purposes.

In Part One, the co-authors explore the scope and aims of narrative from four distinct perspectives: rhetorical (Phelan and Rabinowitz), feminist (Warhol), mind-oriented (Herman), and unnatural (Richardson). Using case studies (*Huckleberry Finn*, *Persuasion*, *On Chesil Beach*, and *Midnight’s Children*, respectively), the co-authors explain their different takes on the same core concepts: authors, narrators, narration; plot, time, and progression; space, setting, and perspective; character; reception and the reader; and narrative values. In Part Two, the co-authors respond to one another’s views. As they discuss the relation of the approaches to each other, they highlight significant current debates and map out key developments in the field.

Accessibly written, *Narrative Theory* can serve as the basis for a wide range of courses, even as its incisive presentation of four major approaches and its lively give-and-take about the powers and limitations of each make the book an indispensable resource for specialists.

David Herman, **James Phelan**, and **Robyn Warhol** are faculty members in the Department of English at The Ohio State University, **Peter J. Rabinowitz** in the Department of Comparative Literature at Hamilton College, and **Brian Richardson** in the Department of English at the University of Maryland.

April 304 pp.
\$34.95 paper 978-0-8142-5184-3
\$69.95 cloth 978-0-8142-1186-1
\$9.95 CD 978-0-8142-9285-3

Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

“Narrative Theory: Core Concepts and Critical Debates is organized in a supple, intellectually meaningful, and reader-friendly way. There are several good books about narrative, but I know of no book like this one. It will certainly be of interest to students of narrative—across disciplines—and of narrative theory.” —Gerald Prince, professor of Romance languages, University of Pennsylvania

Tragic Effects

Ethics and Tragedy in the Age of Translation

Therese Augst

Tragic Effects: Ethics and Tragedy in the Age of Translation confronts the peculiar fascination with Greek tragedy as it shapes the German intellectual tradition, with particular focus on the often controversial practice of translating the Greeks. Whereas the tradition of emulating classical ideals in German intellectual life has generally emerged from the impulse to identify with models, the challenge of *translating* the Greeks underscores the linguistic and historical discontinuities inherent in the recourse to ancient material and inscribes that experience of disruption as fundamental to modernity.

Friedrich Hölderlin's translations are a case in point. Regarded in his own time as the work of a madman, his renditions of Sophoclean tragedy intensify dramatic effect with the unsettling experience of familiar language slipping its moorings. His attention to marking the distances between ancient source text and modern translation has granted his *Oedipus* and *Antigone* a distinct longevity as objects of discussion, adaptation, and even retranslation. Cited by Walter Benjamin, Martin Heidegger, Bertolt Brecht, and others, Hölderlin's Sophocles project follows a path both marked by various contexts and tinged by persistent quandaries of untranslatability.

Tragedy has long functioned as a cornerstone for questions about ethical life. By placing emphasis on processes of translation and adaptation, however, *Tragic Effects* approaches the question of ethics from a perspective informed by recent discourse in translation studies. Reconstructing an ancient text in this context requires negotiating the difficult tension between comprehending the distant past and preserving its radical singularity.

Therese Augst is assistant professor of German Studies at Lewis & Clark College in Portland, Oregon.

April 312 pp.
\$54.95 cloth 978-0-8142-1183-0
\$9.95 CD 978-0-8142-9284-6
Classical Memories/Modern Identities
Paul Allen Miller and Richard H. Armstrong, Series Editors

"Very well written, lucid, and persuasive, the book is a pleasure to read from beginning to end. The author knows that writing is a matter of capturing the reader's attention and holding it." —Gregory Jusdanis, Distinguished Humanities Professor, department of Greek and Latin, The Ohio State University

Rereading the New Criticism

Edited by Miranda B. Hickman and John D. McIntyre

Committed to rigorous “close reading” and engagement with the “text itself” rather than information “extrinsic” to the text, John Crowe Ransom and a group of colleagues in the American South of the 1930s established a vanguard approach to literary criticism they called the “New Criticism.” By the 1940s, New Critical methods had become the dominant pedagogy in departments of English at colleges and universities across America, enjoying disciplinary hegemony until the late 1960s, when an influx of new theoretical work in literary studies left the New Criticism in shadow. Inspired by a range of new commentary re-considering the New Criticism (from critics including Jane Gallop, Terry Eagleton, Charles Altieri, and Camille Paglia), the essays in *Rereading the New Criticism* reevaluate the New Critical corpus, trace its legacy, and explore resources it might offer for the future of theory, criticism, and pedagogy. Addressing the work of New Critics such as Ransom, Cleanth Brooks, and Robert Penn Warren, as well as important forerunners of the New Critics such as I. A. Richards and William Empson, these ten essays shed new light on the genesis of the New Criticism and its significant contributions to the development of academic literary studies in North America; revisit its chief arguments and methods; interrogate received ideas about the movement; and consider how its theories and techniques might inform new methodologies for literary and cultural studies in the twenty-first century.

Miranda B. Hickman is associate professor of English at McGill University. **John D. McIntyre** is associate professor of English at the University of Prince Edward Island.

May 280 pp.
\$54.95 cloth 978-0-8142-1180-9
\$9.95 CD 978-0-8142-9279-2

“Rereading the New Criticism appears at an auspicious time in the continuing reevaluation of the history of literary criticism. This is a time of critical retrenchment, in which questions of form that have been ruled ‘out of court’ for some years now are returning with gathering force. This treatment of the New Critics is very timely, and should appeal to scholars of literary criticism, critics interested in the new questions of aesthetics and form, and to those looking for a useful teaching text for courses in literary criticism.” —Scott Klein, associate professor and English department chair, Wake Forest University

The Community of St. Cuthbert in the Late Tenth Century The Chester-le-Street Additions to Durham Cathedral Library A.IV.19

Karen Louise Jolly

The Community of St. Cuthbert in the Late Tenth Century: The Chester-le-Street Additions to Durham Cathedral Library A.IV.19 reveals the dynamic role a seemingly marginalized community played during a defining period for the emergence of English religious identity. Based on her new critical edition of additions made to Durham Cathedral Library A.IV.19 and by questioning the purpose of those late tenth-century additions, Karen Louise Jolly is able to uncover much about the Chester-le-Street scribes and their tumultuous time, rife as it was with various political tensions, from Vikings and local Northumbrian nobles to an increasingly dominant West Saxon monarchy.

Why, for instance, would a priest laboriously insert an Old English gloss above every Latin word in a collection of prayers intended to be performed in Latin? What motivated the same English scribe to include Irish-derived Christian materials in the manuscript, including prayers invoking the archangel Panchiel to clear birds from a field?

Jolly's extensive contextual analysis includes a biography of Aldred, the priest and provost of the community primarily responsible for adding these unusual texts. Besides reinterpreting the manuscript's paleography and codicology, she investigates both the drive for reform evidenced by the added liturgical materials and the new importance of Irish-derived encyclopedic and educational materials.

Karen Louise Jolly is associate professor in the department of history at the University of Hawai'i at Mānoa.



May 536 pp.
\$99.95 cloth 978-0-8142-1181-6
\$29.95 CD 978-0-8142-9282-2
Text and Context
Frank Coulson, Series Editor

"The edition and the notes are extraordinarily detailed, and the presentation makes it all easy to read. This is a treasure trove of fascinating material, and the general level of attention to philological, scribal, and orthographic problems is impressively thorough. This is an achievement to be proud of." —Tom Hall, professor of English, University of Notre Dame

"This is quite simply superb and exemplifies a scholarly synthesis which I had heretofore only dreamed of. This study brings together an informed style of manuscript analysis with a kind of cultural history that combines the local with the big picture, all illuminated through a high level of understanding of the liturgy. A striking achievement is that the book maintains the uncertainties dictated by the evidence and yet casts light on religious practice at Chester-le-Street in a way that illuminates the whole world of Anglo-Saxon religious communities and their complex engagement with scribal culture more generally." —Jonathan Wilcox, professor of English, University of Iowa

Rage Is the Subtext

Readings in Holocaust Literature and Film

Susan Derwin

Rage Is the Subtext: Readings in Holocaust Literature and Film charts the internal shifts of Holocaust survivors who tell their stories of suffering, loss, and endurance. Susan Derwin locates the healing effect of literary testimony in its capacity to openly represent certain of the survivor's reactions to traumatic experience while simultaneously concealing from direct view other, more unsettling responses. Beneath the explicit concerns of works by Primo Levi, Saul Friedländer, Benjamin Wilkomirski, Imre Kertész, and Liliana Cavani, Derwin uncovers an unspoken reserve of rage, signs of which nonetheless remain legible in the specific formal properties of each text, such as narrative structure, imagery, and figural language.

Drawing upon the analytic writings of D. W. Winnicott, Jean Améry, and others, Derwin traces the volatile affect encrypted in testimonial narrative to an experience of social abandonment, arguing that, postliberation, many survivors were beset by an irresolvable ambivalence regarding community: they blamed the community for having forsaken them during the Holocaust, yet they now needed the community to heal. In this context, bearing witness became a crucial activity, containing and metabolizing the survivor's rage so that an engaged life could become possible.

Susan Derwin is associate professor in the Department of Germanic, Slavic, and Semitic Studies and chair of the Program in Comparative Literature at the University of California, Santa Barbara.

May 144 pp.
\$39.95 cloth 978-0-8142-1184-7
\$9.95 CD 978-0-8142-9283-9

"Susan Derwin's book has the potential to initiate a new debate in Holocaust studies that focuses on rage as a suppressed affect not only in the memoirs of survivors but also in critical discussions. Her focus on rage adds an important aspect to trauma studies, especially since the link between trauma and rage has been relegated to the margins of Holocaust studies and trauma studies more generally." —Gabriele Schwab, Chancellor's Professor of English and Comparative Literature at the University of California, Irvine

"The book is difficult to put down. Susan Derwin has made an important contribution to psychoanalytic theory itself, and through her fine-grained textual analysis she encourages a rethinking of the long-term, cross-generational effects for Holocaust survivors. *Rage Is the Subtext* is a beautifully crafted book, one especially compelling because Derwin is so careful to relate the authors' words to their personal biography." —Jeffrey Prager, professor in sociology at the University of California, Los Angeles, and senior faculty and co-dean at the New Center for Psychoanalysis, Los Angeles

Imoinda's Shade
Marriage and the African Woman in Eighteenth-Century
British Literature, 1759–1808
Lyndon J. Dominique

As the eighteenth century is entirely bereft of narratives written by African women, one might assume that these women had little to no impact on British literature and the national psyche of the period. Yet these kinds of assumptions are belied by the influence of one prominent African woman featured in the period's literary texts.

Imoinda's Shade examines the ways in which British writers utilize the most popular African female figure in eighteenth-century fiction and drama to foreground the African woman's concerns and interests as well as those of a British nation grappling with the problems of slavery and abolition. Imoinda, the fictional phenomenon initially conceived by Aphra Behn and subsequently popularized by Thomas Southerne, has an influence that extends well beyond the *Oroonoko* novella and drama that established her as a formidable presence during the late Restoration period. This influence is palpably discerned in the characterizations of African women drawn up in novels and dramas written by late-eighteenth-century British writers. Through its examinations of the textual instances from 1759–1808 when Imoinda and her involvement in the *Oroonoko* marriage plot are being transformed and embellished for politicized ends, *Imoinda's Shade* demonstrates how this period's fictional African women were deliberately constructed by progressive eighteenth-century writers to popularize issues of rape, gynecological rebellion, and miscegenation. Moreover, it shows how these specific African female concerns influence British antislavery, abolitionist, and post-slavery discourse in heretofore unheralded, unusual, and sometimes radical ways.

Lyndon J. Dominique is assistant professor of English at Lehigh University.

May 320 pp.
\$52.95 cloth 978-0-8142-1185-4
\$9.95 CD 978-0-8142-9286-0

"Lyndon J. Dominique's in-depth study of Aphra Behn's *Oroonoko* and a number of lesser-known works will add to the ongoing conversations about the abolition and emancipation eras in England, particularly in tracing the representations of African women on stage and in prose fiction. Dominique performs solid work." —Candace Ward, associate professor of English, Florida State University

"*Imoinda's Shade* brings an extremely important message to readers, one that will force reevaluation of their conventional conceptions of the literature of the long eighteenth century as largely unconcerned with challenges and problems of racial difference, bias, and bigotry." —Paul Youngquist, professor of English, University of Colorado, Boulder

How

Geoff Wyss

If every story is born of a question—How did we get here? How do you make your arm do that?—the stories in Geoff Wyss’s *How* search for answers to the mysteries of an astonishing range of characters. The narrator of “How I Come to Be Here at the GasFast” explains why he hasn’t left a truck stop in the two days since he scratched a winning lottery ticket. In “How to Be a Winner,” a sports consultant browbeats a high school football team with his theory of history and a justification of his failed coaching career. Lost in the mazes they’ve made of themselves, Wyss’s characters search for exits on ground that shifts dizzyingly from humor to pathos, from cynicism to earnestness, from comedy to tragedy, often within the same sentence. Although propelled by a razor-sharp, contemporary voice, Wyss’s stories—many set in a New Orleans unknown to television and tourists—have more in common with Chekhov and O’Connor than with “Treme.”

Geoff Wyss’s first novel, *Tiny Clubs*, was published in 2007. His stories have appeared in *New Stories from the South* 2006 and 2009; *Image*; *Glimmer Train*; and *Tin House*. He lives in New Orleans.



June 125 pp.
\$24.95 paper 978-0-8142-5183-6
\$9.95 CD 978-0-8142-9289-1
The Ohio State University Prize in Short Fiction

“Geoff Wyss will stop you in your tracks with his voice, his humor, and a punch-in-the-gut kind of wisdom. These are portraits of deeply flawed human beings who find themselves on embarrassing and confusing paths. Wyss’s writing has an exuberance about it, an energy and specificity that draws us in and encourages empathy not only for his characters, but for one another.” —Barb Johnson

Learning to Unlearn

Decolonial Reflections from Eurasia and the Americas

Madina V. Tlostanova and Walter D. Mignolo

Learning to Unlearn: Decolonial Reflections from Eurasia and the Americas is a complex, multisided rethinking of the epistemic matrix of Western modernity and coloniality from the position of border epistemology. Colonial and imperial differences are the two key concepts to understanding how the logic of coloniality creates ontological and epistemic exteriorities. Being at once an enactment of decolonial thinking and an attempt to define its main grounds, mechanisms, and concepts, the book shifts the politics of knowledge from “studying the other” (culture, society, economy, politics) toward “the thinking other” (the authors).

Addressing areas as diverse as the philosophy of higher education, gender, citizenship, human rights, and indigenous agency, and providing fascinating and little-known examples of decolonial thinking, education, and art, Madina V. Tlostanova and Walter D. Mignolo deconstruct the modern architecture of knowledge—its production and distribution as manifested in the corporate university. In addition, the authors dwell on and define the echoing global decolonial sensibilities as expressed in the Americas and in peripheral Eurasia.

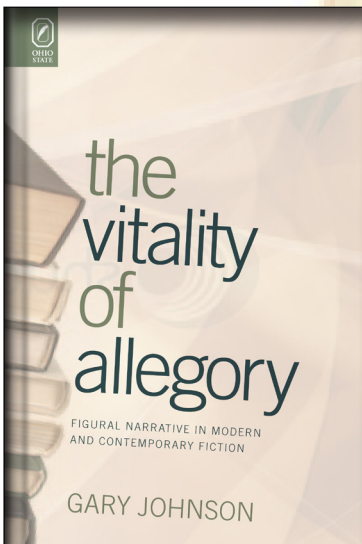
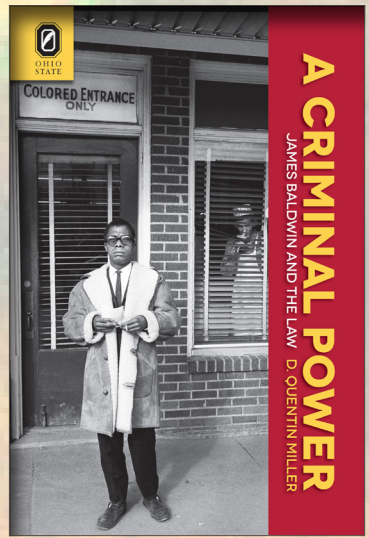
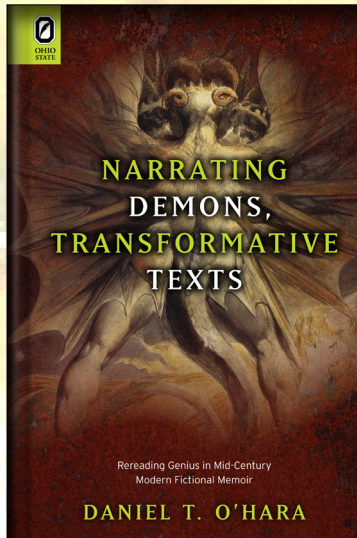
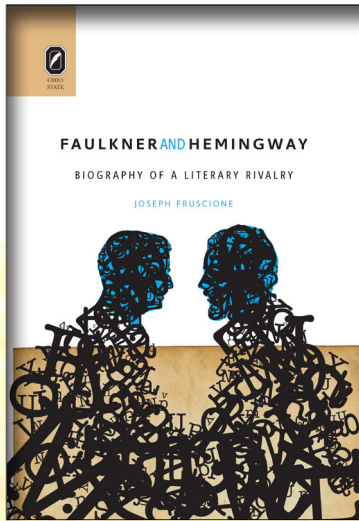
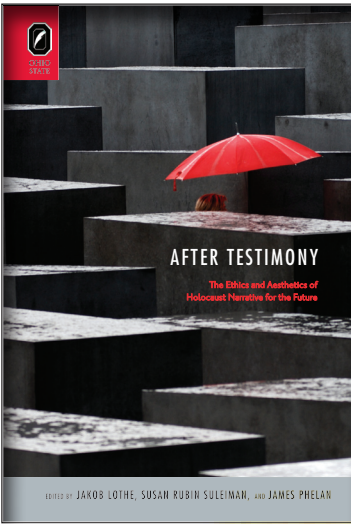
The book is an important addition to the emerging transoceanic inquiries that introduce decolonial thought and non-Western border epistemologies not only to update or transform disciplines but also to act and think decolonially in the global futures to come.

Madina V. Tlostanova is professor in the Department of History of Philosophy at Peoples' Friendship University of Russia. Walter D. Mignolo is William H. Wannamaker Professor of Literature and Director of the Center for Global Studies and the Humanities at Duke University.

June 304 pp.
\$59.95 cloth 978-0-8142-1188-5
\$9.95 CD 978-0-8142-9287-7
Transoceanic Studies
Ileana Rodriguez, Series Editor

"This book—at this point in time, unique in its scope and the breadth of problematics it covers—will open up a much-needed debate on decolonization of knowledge, thinking, and being. Tlostanova and Mignolo's joint writing style is flawless, didactic, engaging, and appropriate for the intended audience. *Learning to Unlearn* constitutes a perfect example of what The Ohio State University Press Transoceanic Series should seek to publish." —Laura M. Martins, associate professor of comparative literature, Louisiana State University

"*Learning to Unlearn* is a logical continuity of Walter Mignolo's text *Local Histories/Global Designs*. In their scholarly writing partnership, Madina V. Tlostanova and Walter D. Mignolo put forward daring theories and concepts. The book makes a cogent and sound argument, working well as a coherent unit." —Javier Sanjinés, professor of Spanish, The University of Michigan



spring 2012 titles
announcement
www.osupress.org

The Ohio State University
1070 Carmack Rd.
180 Pressey Hall
Columbus, Ohio 43210

NON-PROFIT
U S POSTAGE PAID
PERMIT NO 711
COLUMBUS, OH

