

THE OHIO STATE UNIVERSITY PRESS

Fall 2018



SUBJECT GUIDE

American Studies	1, 13, 16, 20
Black Studies	18, 19, 20
Business and Economics	33, 34
Comics and Graphic Novels	2, 3
Creative Nonfiction	1, 4, 5, 6, 7, 8, 9
Cultural Studies	5, 12
Digital Media Studies	14
Environmental Humanities	13
Essay	4, 7, 8, 9
Film and Media Studies	11, 15, 18
Gender and Sexuality Studies	15, 18, 20, 25
Latinx Studies	2, 3, 16, 17
Literary Studies	1, 17, 19, 21, 22, 24, 25, 26
Literary Theory	21, 26, 33
Memoir	4, 5, 6, 7, 8
Narrative Studies	23, 24
Ohio	10
Race and Ethnic Studies	12, 16, 17, 18, 19, 20
Regional Interest	10
Rhetoric and Communication	11, 12, 13, 14
Victorian Studies	22, 25, 26

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CATALOG COVER

Jason "J-Gonzo" González
for the book *Tales from La Vida* (page 2)

William S. Burroughs’ “The Revised Boy Scout Manual”

An Electronic Revolution

WILLIAM S. BURROUGHS
EDITED BY GEOFFREY D.
SMITH AND JOHN M. BENNETT
AFTERWORD BY V. VALE

“It’s all there all the time with
Burroughs.” —**Marc Maron**

“Never has a text been more
apposite. As usual his ideas are
developed into hilarious routines,
but at heart he is deadly serious:
‘I mean every word I say.’ It is
wonderful to see this legendary
text in print at last.” —**Barry Miles,**
author of *Call Me Burroughs*

William S. Burroughs was a primary figure of the Beat Generation who wrote in the postmodern paranoid fiction genre. Jack Kerouac called Burroughs the “greatest satirical writer since Jonathan Swift,” while Norman Mailer declared him “the only American writer who may be conceivably possessed by genius.” While he is best known for the novels *Naked Lunch*, *Queer*, and *Junkie*, he also collaborated with artists such as Laurie Anderson, Tom Waits, Nick Cave, Gus Van Sant, David Cronenberg, and Sonic Youth to produce films, music, and performance pieces.

September 2018 144 pp.
\$17.95 T paperback 978-0-8142-5489-9
1 b&w illustration

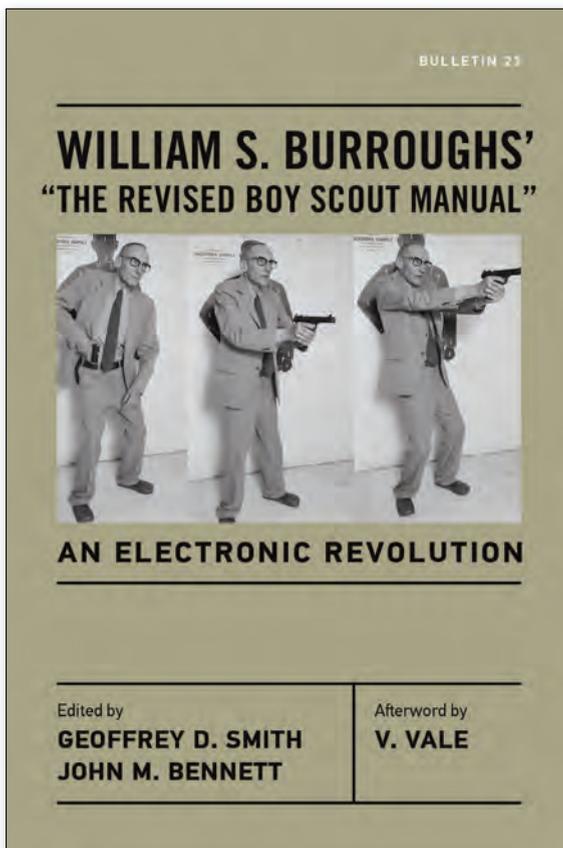
Also of Interest

Everything Lost

The Latin American Notebook of
William S. Burroughs, Revised Edition
William S. Burroughs



2017 184 pp.
\$19.95 T paperback
978-0-8142-5383-0



William S. Burroughs’ Lost Masterpiece Rediscovered Published for the first time in its entirety

Before the era of fake news and anti-fascists, William S. Burroughs wrote about preparing for revolution and confronting institutionalized power. In this work, Burroughs’ parody becomes a set of rationales and instructions for destabilizing the state and overthrowing an oppressive and corrupt government. As with much of Burroughs’ work, it is hard to say if it is serious or purely satire. The work is funny, horrifying, and eerily prescient, especially concerning the use of language and social media to undermine institutions.

The Revised Boy Scout Manual was a work Burroughs revisited many times, but which has never before been published in its complete form. Based primarily on recordings of a performance of the complete piece found in the archives at the OSU libraries, as well as various incomplete versions of the typescript found at Arizona State University and the New York Public Library archives, this lost masterpiece of satiric subversion is finally available in its entirety.

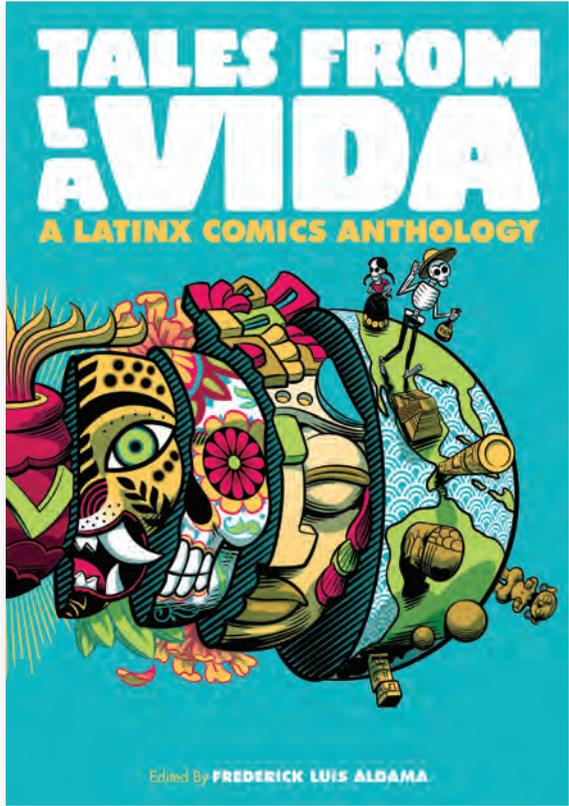
Tales from la Vida

A Latinx Comics Anthology

EDITED BY FREDERICK LUIS ALDAMA

“An eclectic and artistically stunning collection of work overflowing with emotional resonance and cultural reverence, *Tales from La Vida* is a gift to cherish.” —David Walker, *Luke Cage and Bitter Root*

“The best collection of Latinxdad—humor, pathos, politics, and DESMADRE—since the empanada.” —Gustavo Arellano, *Taco USA: How Mexican Food Conquered America*



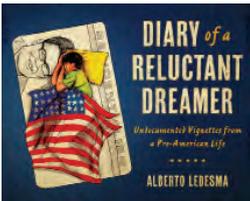
Frederick Luis Aldama is the author, coauthor, and editor of over thirty books, including recently *Long Stories Cut Short: Fictions from the Borderlands* and *Latinx Superheroes in Mainstream Comics*. He is Arts & Humanities Distinguished Professor, University Distinguished Scholar, and Director of the award-winning LASER (Latinx Space for Enrichment & Research) at The Ohio State University.

September 2018 120 pp.
\$17.95 T paperback 978-0-8142-5493-6
85 color illustrations
62 b&w illustrations
Mad Creek Books
Latinographix
Frederick Luis Aldama, Series Editor



Also of Interest

Diary of a Reluctant Dreamer
Undocumented Vignettes from a Pre-American Life
Alberto Ledesma



2017 128 pp.
\$17.95 T paperback
978-0-8142-5440-0
Mad Creek Books
Latinographix

In the Latinx comics community, there is much to celebrate today, with more Latinx comic book artists than ever before. The resplendent visual-verbal storyworlds of these artists reach into and radically transform so many visual and storytelling genres. *Tales from la Vida* celebrates this space by bringing together more than eighty contributions by extraordinary Latinx creators. Their short visual-verbal narratives spring from autobiographical experience as situated within the language, culture, and history that inform Latinx identity and life. *Tales from la Vida* showcases the huge variety of styles and worldviews of today’s Latinx comic book and visual creators.

Whether it’s detailing the complexities of growing up—mono- or multilingual, bicultural, straight, queer, or feminist Latinx—or focusing on aspects of pop culture, these graphic vignettes demonstrate the expansive complexity of Latinx identities. Taken individually and together, these creators—including such legendary artists as Jaime and Gilbert Hernandez, Roberta Gregory, and Kat Fajardo, to name a few—and their works show the world that when it comes to Latinx comics, there are no limits to matters of content and form. As we travel from one story to the next and experience the unique ways that each creator chooses to craft his or her story, our hearts and minds wake to the complex ways that Latinxs live within and actively transform the world.

Drawing on Anger

Portraits of U.S. Hypocrisy

ERIC J. GARCÍA

“Each cartoon grabs you and releases emotions: laughter, anger, rage, fear, hate, maybe curiosity to the uninformed and unaware. García offers context with a few lines to make provocative images. Nothing is off-limits, and nothing is hidden.”

—**José Angel Gutiérrez, attorney and emeritus professor at the University of Texas at Arlington**

“When you read Eric García’s cartoons, you can feel the righteous indignation pulsing through them. Employing a distinctive, muralistic drawing style, García sheds light on issues often ignored in the American press—from the abuse of indigenous peoples to the global fallout of foreign policy disasters.”

—**Jan Sorensen, 2017 Pulitzer finalist in editorial cartooning**

Born and raised in Albuquerque’s South Valley, **Eric J. García** earned his BFA from the University of New Mexico and received his MFA from the School of the Art Institute of Chicago. A versatile artist working in an assortment of media, from hand-printed posters to nationally published political cartoons to large-scale public murals, all of his work has a common goal of educating and challenging.

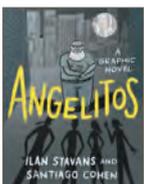
September 2018 208 pp.
\$18.95 T paperback 978-0-8142-5490-5
177 illustrations
Mad Creek Books
Latinographix
Frederick Luis Aldama, Series Editor



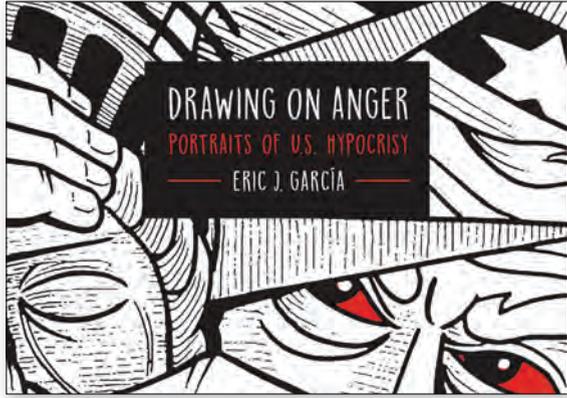
Also of Interest

Angelitos

A Graphic Novel
Ilan Stavans and Santiago Cohen



2017 128 pp.
\$17.95 T paperback
978-0-8142-5459-2
Mad Creek Books
Latinographix



Drawing on Anger: Portraits of U.S. Hypocrisy is a collection of Eric J. García’s most unabashed political cartoons about U.S. history and politics from 2004 to the present. They offer a scathing indictment of Republicans, Democrats, and the self-proclaimed greatest country on earth. García reconstructs pivotal moments in history—such as U.S. complicity in the disappearance of forty-three Mexican students, genocide and torture in Iraq, and femicide along the U.S.–Mexico border—and reflects on the larger themes of anti-immigration laws, global imperialism, veterans affairs, and the conquest of the Americas. His cartoons are equally critical of both political parties and of both the United States and Mexico—lobbing criticism and satire in every direction.

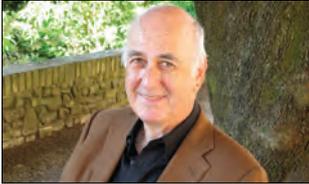
For over a decade García has been serving up inked visuals with the sharpest of political critiques through a Chicano lens. If you’re looking for funny punch lines, these aren’t the cartoons for you. But if you want to pull down Uncle Sam’s pants and see what’s really going on, this is your book.

A Mother's Tale

PHILLIP LOPATE

"The gravitational pull of the child toward the mother is so powerful that it persists even in the face of cruelty or neglect. What is finally most affecting about this book is not Frances's story but her son's pained efforts to confront it." —Ruth Franklin, *The New York Review of Books*

"[A] fascinating and deftly constructed book." —Jerald Walker, *The New York Times Book Review*



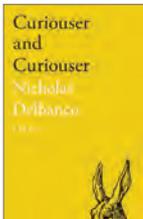
Phillip Lopate is a central figure in the resurgence of the American essay, both through his best-selling anthology *The Art of the Personal Essay* and his collections *Bachelorhood*, *Against Joie de Vivre*, *Portrait of My Body*, *Portrait Inside My Head*, and *To Show and to Tell: The Craft of Literary Nonfiction*. He directs the nonfiction MFA program at Columbia University, where he is Professor of Writing.

July 2018 200 pp.
\$18.95 T paperback 978-0-8142-5429-5
\$24.95 T jacketed cloth 978-0-8142-1331-5
1 b&w illustration
Mad Creek Books
21st Century Essays
David Lazar and Patrick Madden,
Series Editors

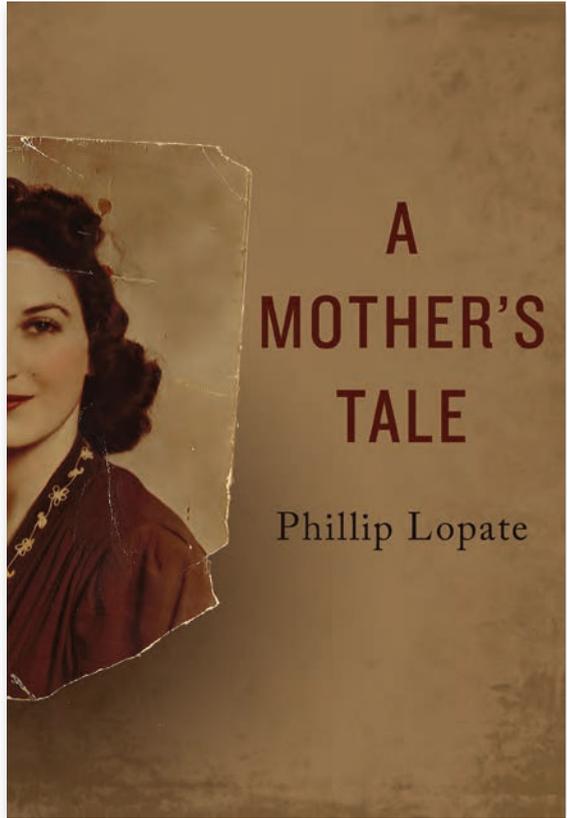


Also of Interest

Curiouser and Curiouser
Essays
Nicholas Delbanco



2017 200 pp.
\$19.95 T paperback
978-0-8142-5416-5
Mad Creek Books
21st Century Essays



In 1984, Phillip Lopate sat down with his mother, Frances, to listen to her life story. A strong, resilient, indomitable woman who lived through the major events of the twentieth century, she was orphaned in childhood, ran away and married young, and then reinvented herself as a mother, war factory worker, candy store owner, community organizer, clerk, actress, and singer. But paired with exciting anecdotes are the criticisms of the husband who couldn't satisfy her, the details of numerous affairs and sexual encounters, and, though she succeeded at many of her roles, accounts of how she always felt mistreated, taken advantage of. After the interviews, at a loss for what to do with the tapes, Lopate put them away. But thirty years later, after his mother had passed away, Lopate found himself drawn back to the recordings of this conversation. Thus begins a three-way conversation between a mother, his younger self, and the person he is today.

Trying to break open the family myths, rationalizations, and self-deceptions, *A Mother's Tale* is about family members who love each other but who can't seem to overcome their mutual mistrust. Though Phillip is sympathizing to a point, he cannot join his mother in her operatic displays of self-pity and how she blames his father for everything that went wrong. His detached, ironic character has been formed partly in response to her melodramatic one. The climax is an argument in which he tries to persuade her—using logic, of all things—that he really does love her, but is only partially successful, of course.

A Mother's Tale is about something primal and universal: the relationship between a mother and her child, the parent disappointed with the payback, the child, now fully grown, judgmental. The humor is in the details.

Quite Mad

An American Pharma Memoir

SARAH FAWN MONTGOMERY

“Sarah Fawn Montgomery’s *Quite Mad* is a brilliant, kinetic story of living with anxiety disorder. She captures both her inner struggles and her outer ones, taking control of both herself and the clinicians who put patient needs last. An essential book.” —**Susanne Paola Antonetta**, author of *A Mind Apart*



Sarah Fawn Montgomery is the author of *Regenerate: Poems of Mad Women*, *Leaving Tracks: A Prairie Guide*, and *The Astronaut Checks His Watch*. She works as *Prairie Schooner*’s Assistant Editor and is an Assistant Professor at Bridgewater State University in Massachusetts.

September 2018 296 pp.
\$23.95 T paperback 978-0-8142-5486-8
Mad Creek Books
Machete
Joy Castro, Series Editor

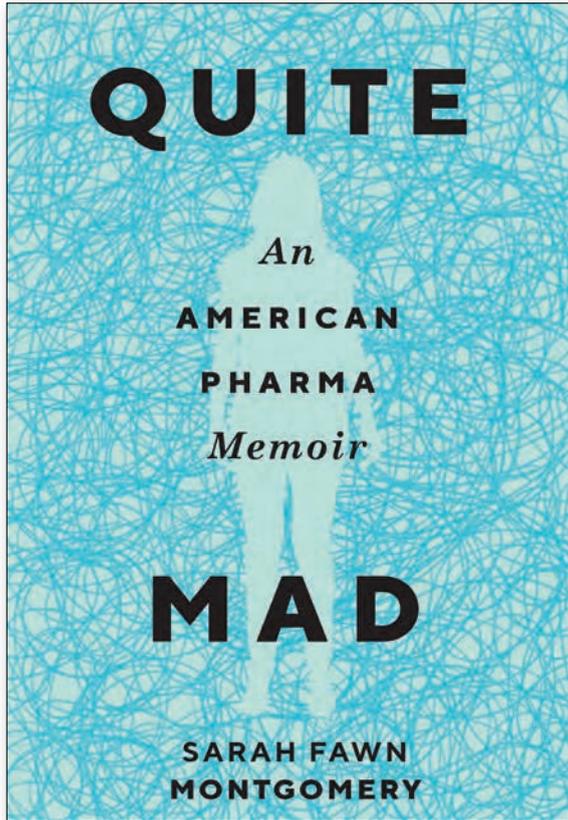


Also of Interest

Apocalypse, Darling
Barrie Jean Borich



2018 112 pp.
\$18.95 T paperback
978-0-8142-5462-2
Mad Creek Books
Machete



Diagnosed with severe anxiety, PTSD, and OCD in her early twenties, Sarah Fawn Montgomery spent the next ten years seeking treatment and the language with which to describe the indescribable consequences of her mental illness. Faced with disbelief, intolerable side effects, and unexpected changes in her mental health as a result of treatment, Montgomery turned to American history and her own personal history—including her turbulent childhood and the violence she faced as a young woman—to make sense of the experience.

Blending memoir with literary journalism, Montgomery’s *Quite Mad: An American Pharma Memoir* examines America’s history of mental illness treatment—lobotomies to sterilization, the rest cure to Prozac—to challenge contemporary narratives about mental health. Questioning what it means to be a woman with highly stigmatized disorders, Montgomery also asks why mental illness continues to escalate in the United States despite so many “cures.” Investigating the construction of mental illness as a “female” malady, Montgomery exposes the ways current attitudes towards women and their bodies influence madness as well as the ways madness has transformed into a chronic illness in our cultural imagination. Montgomery’s *Quite Mad* is one woman’s story, but it offers a beacon of hope and truth for the millions of individuals living with mental illness and issues a warning about the danger of diagnosis and the complex definition of sanity.

Creative Nonfiction / Memoir

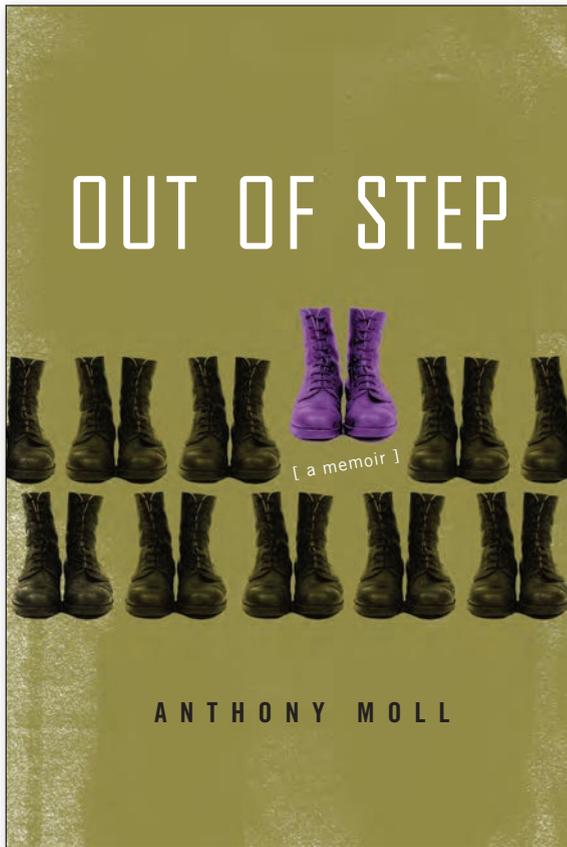
Out of Step

A Memoir

ANTHONY MOLL

“*Out of Step* is a wonderfully compelling, generous, artfully told memoir.” —**Michael Kardos**

“*Out of Step* is a page turner—a roller coaster that readers will never forget. Moll has a gift for crafting brilliant sentences and has created the type of contemporary memoir that reminds me of why I can’t live without writing. I highly recommend.” — **D. Watkins**, *New York Times* best-selling author of *The Beast Side* and *The Cook Up*



Anthony Moll is a Baltimore-based writer and educator. His creative work has appeared in *Gertrude Journal*, *Assaracus*, *jubilat*, and more. Anthony holds an MFA in Creative Writing and Publishing Arts and has taught writing at both public and private universities.

July 2018 168 pp.
\$18.95 T paperback 978-0-8142-5482-0
Mad Creek Books
The Journal Non/Fiction Prize



Also of Interest

Don't Come Back
Lina María Ferreira Cabeza-Vanegas



2017 272 pp.
\$22.95 T paperback
978-0-8142-5395-3
Mad Creek Books
21st Century Essays

What makes a pink-haired queer raise his hand to enlist in the military just as the nation is charging into war? In his memoir, *Out of Step*, Anthony Moll tells the story of a working-class bisexual boy running off to join the army in the midst of two wars and the “Don’t Ask, Don’t Tell” era. Set against the backdrop of hypermasculinity and sexual secrecy, Moll weaves a queer coming-of-age story.

Out of Step traces Moll’s development through his military service, recounting how the army both breaks and builds relationships, and what it was like to explore his queer identity while also coming to terms with his role in the nation’s ugly foreign policy. From a punk, nerdy, left-leaning, poor boy in Nevada leaving home for the first time to an adult returning to civilian life and forced to address a world more complicated than he was raised to believe, Moll’s journey isn’t a classic flag-waving memoir or war story—it’s a tale of finding one’s identity in the face of war and changing ideals.

Fear Icons

Essays

KISHA LEWELLYN SCHLEGEL

“In her beautiful, bereaved debut, *Fear Icons*, Kisha Schlegel’s chambers make an ‘intimate venue’ for tremendous outrage, where private whispers ricochet, redirect, and echolocate mournfully to publically address ‘the sadness of the country I come from’—which is to say, *Fear Icons* is a book of prayers. It’s the first book of prayers of the twenty-first century that makes any sense to me.” —**Robyn Schiff**, author of *A Woman of Property*



Kisha Lewellyn Schlegel is an essayist and Assistant Professor of English at Whitman College.

October 2018 160 pp.
\$19.95 T paperback 978-0-8142-5494-3
2 b&w illustrations
Mad Creek Books
21st Century Essays
David Lazar and Patrick Madden, Series Editors

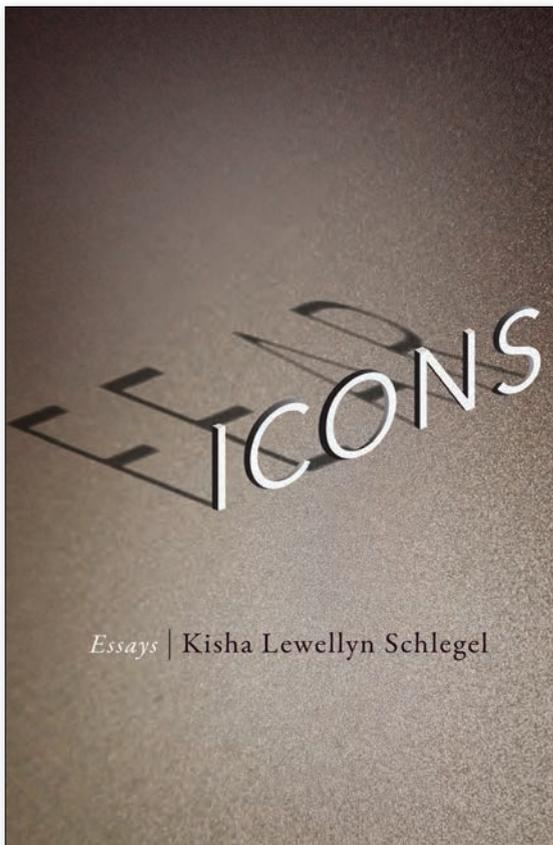


Also of Interest

You, Me, and the Violence
Catherine Taylor



2017 128 pp.
\$19.95 T paperback
978-0-8142-5432-5
Mad Creek Books
21st Century Essays



“Who are we to each other when we’re afraid?” Kisha Lewellyn Schlegel asks in *Fear Icons*, her moving and original debut essay collection. Her answer is a lyric examination of the icons that summon and soothe our fears. From Donald Trump to the Virgin Mary, Darth Vader to the Dalai Lama, Schlegel turns cultural criticism personal with bracing intelligence and vulnerability as she explores what it means to be human, a woman, an artist, and, in particular, a parent: what it means to love a child beyond measure, someone so vulnerable, familiar, and strange. Schlegel looks at fear and faith—the ways the two are more similar than we realize—and the many shapes our faith takes, from nationalism to friendship, from art to religious dogma. Each essay is woven through with other voices—Baldwin, Ashbery, Du Bois, Cixous—positioning Schlegel’s arguments and meditations within a diverse and dynamic literary lineage. *Fear Icons* is a vital and timely inquiry into the complex relationship between love and fear—and the ways that each intensifies the other.

Inaugural winner of The Gournay Prize

For more information visit ohiostatepress.org.

Sustainability

A Love Story

NICOLE WALKER

“Walker’s *Sustainability* is a remarkable achievement, brilliantly fusing the rhetoric of green politics to the grammar of parenthood, marriage, place, art, and (that elusive ghost) happiness. The book could hardly be more timely or urgent.”

—David Shields



Nicole Walker is a Professor at Northern Arizona University, the author of *Egg*, *Where the Tiny Things Are*, and *Quench Your Thirst with Salt*, and co-editor of *Bending Genre: Essays on Creative Nonfiction*.

August 2018 288 pp.
\$23.95 T paperback 978-0-8142-5485-1
1 table
Mad Creek Books
21st Century Essays
David Lazar and Patrick Madden,
Series Editors

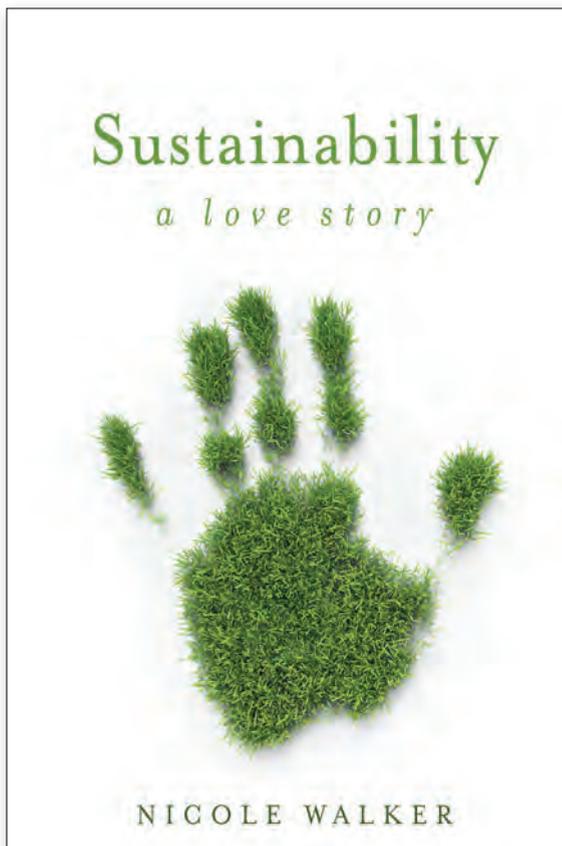


Also of Interest

Love’s Long Line
Sophronia Scott



2018 232 pp.
\$19.95 T paperback
978-0-8142-5463-9
Mad Creek Books
21st Century Essays



In *Sustainability: A Love Story*, Nicole Walker questions what it means to live sustainably while still being able to have Internet and eat bacon. After all, who wants to listen to a short, blond woman who is mostly a hypocrite anyway—who eats cows, drives a gasoline-powered car, who owns no solar panels—tsk-tsking them? Armed with research and a bright irony that playfully addresses the devastation of the world around us, Walker delves deep into scarcity and abundance, reflecting on matters that range from her uneasy relationship with bats to the fragility of human life, from adolescent lies to what recycling can reveal about our not so moderate drinking habits. With laugh-out-loud sad-funny moments, and a stark humor, Walker appeals to our innate sense of personal commitment to sustaining our world, and our commitment to sustaining our marriages, our families, our lives, ourselves.

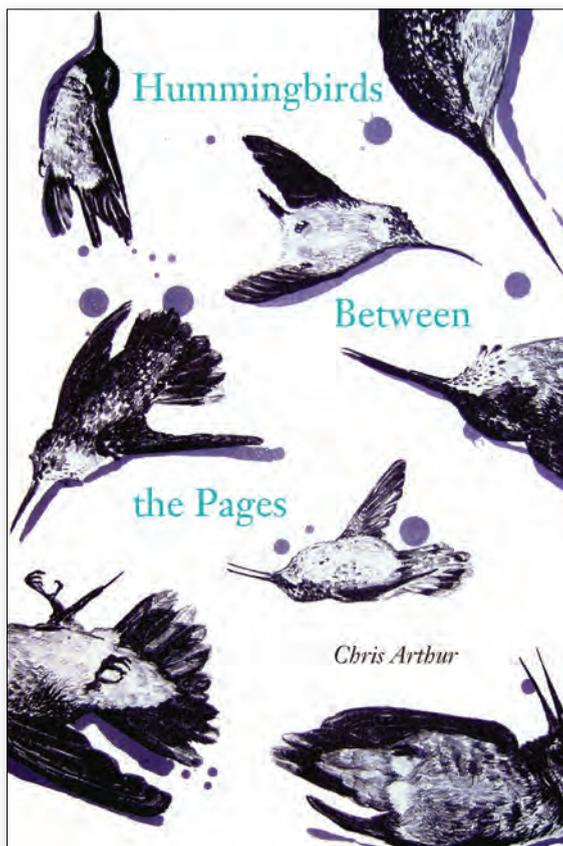
This book is for the burnt-out environmentalist, the lazy environmentalist, the would-be environmentalist. It’s for those who believe the planet is dying. For those who believe they are dying. And for those who question what it means to live and love sustainably, and maybe even with hope.

Hummingbirds Between the Pages

CHRIS ARTHUR

“Among the very best essayists in the English language today.” —**Robert Atwan**, founder and series editor of *The Best American Essays*

“Arthur is proof that the art of the essay is flourishing.”
—*Publishers Weekly*



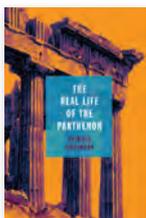
Chris Arthur is an Irish writer whose seven previous essay collections include *Reading Life*, *On the Shoreline of Knowledge*, and *Words of the Grey Wind*.

July 2018 264 pp.
\$23.95 T paperback 978-0-8142-5484-4
5 b&w illustrations
Mad Creek Books
21st Century Essays
David Lazar and Patrick Madden,
Series Editors



Also of Interest

The Real Life of the Parthenon
Patricia Vigderman



2018 200 pp.
\$21.95 T paperback
978-0-8142-5458-5
Mad Creek Books
21st Century Essays

In his latest collection, *Hummingbirds Between the Pages*, prizewinning Irish essayist Chris Arthur muses on subjects ranging from Charles Darwin’s killing of a South American fox to the carnal music sounding in a statue of the Buddha, from how Egyptian seashells contain echoes of World War II to a child’s first encounter with death. Whether he’s looking at skipping stones, old photographs, butterflies, the resonance of a remembered phrase, or being questioned at an army checkpoint during Northern Ireland’s Troubles, what gives these unorthodox meditations their appeal is the way in which—with striking lyricism—they tap into unexpected seams of meaning and mystery in our everyday terrain. Arthur explores the moments that have left him spellbound, tying his own experiences as a young boy from Ulster who saw his first hummingbirds in London to the wonder felt by early settlers to America who sent pressed hummingbirds across the ocean to the communities they had left behind. Through rumination on the seemingly quotidian, Arthur’s lyrical prose exposes new layers of possibility just beneath the surface of the expected.

Regional Interest / Ohio

Dance of the Trustees

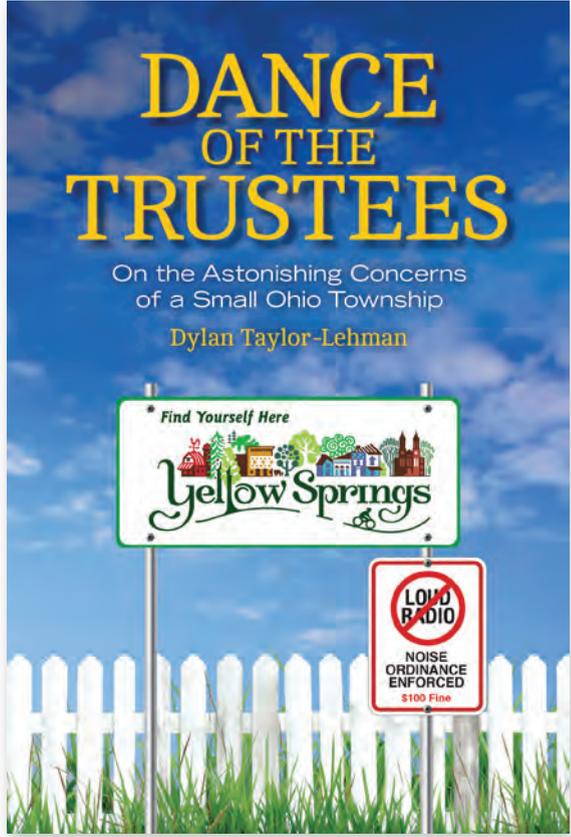
On the Astonishing Concerns of
a Small Ohio Township

DYLAN TAYLOR-LEHMAN

“Dylan Taylor-Lehman has a curiosity that knows no bounds, and he has trained it on the quirky concerns of a village and township in southwest Ohio where he lived for two years. Lucky for us, the readers, his narrative voice is as charming and distinctive as his curiosity is strong. This book is a funny, informative, and delightful look at small town shenanigans and goings-on.” —Diane Chiddister, Editor, *Yellow Springs News*

Dylan Taylor-Lehman is a nonfiction writer from southeastern Ohio. Previously a reporter for the *Yellow Springs News*, he also writes about Bigfoot, micronations, and landfills. He currently lives in El Paso, Texas, and looks forward to checking out the minor civil jurisdictions in other states and countries.

July 2018 224 pp.
\$21.95 T paperback 978-0-8142-5483-7
30 b&w illustrations
Trillium Books



On September 9, 2015, in the quirky village of Yellow Springs, Ohio, the Miami Township Board of Trustees arbitrated a dispute concerning an area bed and breakfast that was apparently causing problems in the neighborhood where it was located. People were irate: the B&B was considered too loud by some but unfairly under attack by others, while township officials were called incompetent by both sides for not ruling in their favor. The trustees were amused, concerned, and baffled at the situation before them.

This quaint debate represents just one of many fascinating problems the trustees deal with on a daily basis. While Miami Township is small, the concerns are myriad—from cemeteries filled with unknown remains to a fire department to oversee to legal action required against properties clogged with junk. The responsibilities are doubly impressive considering no trustees have backgrounds in public office.

This book combines entertaining nonfiction vignettes with well-researched township history—including a history of religious cults and the possibility that Lee Harvey Oswald was once in town—and elucidates the processes behind an entire civic division. *Dance of the Trustees* documents twenty-first-century small-town life with humor, warmth, and erudition.

Metafilm

Materialist Rhetoric and
Reflexive Cinema

CHRISTOPHER CARTER

“*Metafilm* is a needed intervention in rhetorical affect studies, one that demands a more political and material engagement with theories of affect and circulation.”

—Jennifer Wingard, author of
Branded Bodies, Rhetoric, and the Neoliberal Nation-State



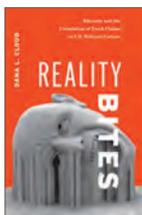
Christopher Carter is Composition Director and Professor of English at the University of Cincinnati. He is the author most recently of *Rhetorical Exposures: Confrontation and Contradiction in U.S. Social Documentary Photography*.

July 2018 204 pp.
\$29.95 paperback 978-0-8142-5481-3
\$79.95 printed case 978-0-8142-1372-8

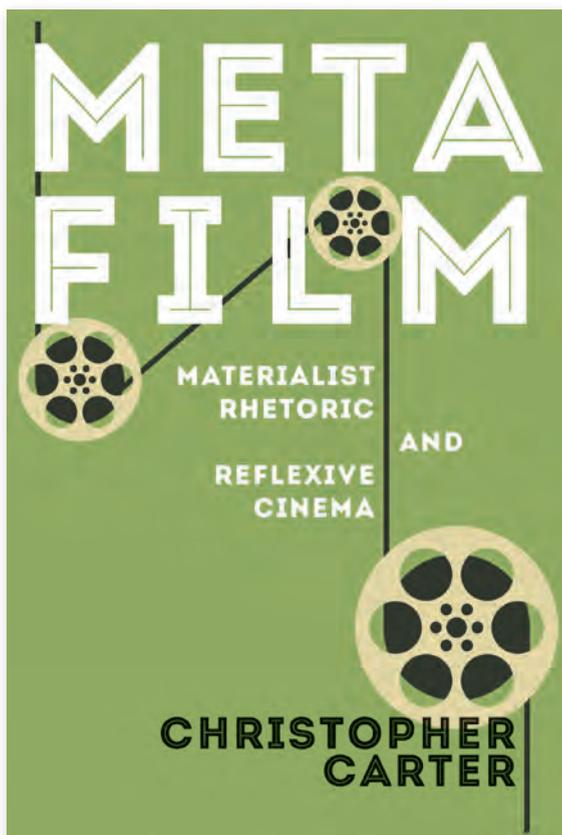
Also of Interest

Reality Bites

Rhetoric and the Circulation of Truth
Claims in U.S. Political Culture
Dana L. Cloud



2018 232 pp.
\$29.95 paperback
978-0-8142-5465-3
\$84.95 printed case
978-0-8142-1361-2



In *Metafilm: Materialist Rhetoric and Reflexive Cinema*, Christopher Carter examines paradoxical rhetoric in visual culture, analyzing movies that immerse viewers in violent narratives while examining the ethics of the transaction. Featuring the films of Michael Haneke, Atom Egoyan, Icíar Bollaín, Paul Thomas Anderson, and Ryan Coogler, Carter analyzes how personal conflict intermingles with the inherent violence of warfare, transnational economics, labor exploitation, and racism in genres ranging from horror to historical recreation and from depictions of genocide to records of police brutality. These films, Carter argues, reflect on their construction, distribution, and audience engagement, emphasizing the material design and the economics of rhetoric in ways most films do not.

Ultimately, *Metafilm* reframes materialism as multimodal composing-in-action, or *reflexive materialism*, focusing on movies that dramatize their entanglement in economic and historical trauma while provoking forms of resistance during and after viewing. Carter contends that even as we recognize the division of social power in the films, we must also recognize how the concept is subversive and eludes control. In looking at the interplay between the films' content and their production, circulation, and reception, Carter explores how the films persuade us to identify with onscreen worlds before probing our expectations—validating some, rejecting others, and sometimes proposing new ways of watching altogether.

Precarious Rhetorics

EDITED BY WENDY S. HESFORD,
ADELA C. LICONA, AND CHRISTA
TESTON

“This volume, the first of its kind, brings together some of the leading rhetorical scholars from both communication and composition in order to provide a comprehensive and compelling exploration of rhetorics of precarity.” —Karma R. Chávez, author of *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*

Wendy S. Hesford is Professor at The Ohio State University and author, most recently, of *Spectacular Rhetorics: Human Rights Visions, Recognitions, Feminisms*, which won the 2012 RSA Book Award.

Adela C. Licona is Associate Professor at the University of Arizona and author of *Zines in Third Space: Radical Cooperation and Borderlands Rhetoric*.

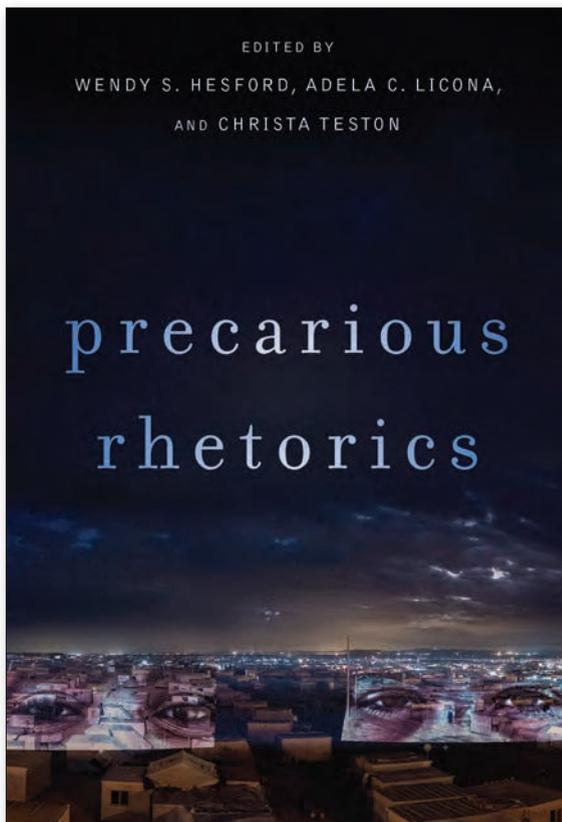
Christa Teston is Associate Professor at The Ohio State University and author of *Bodies in Flux: Scientific Methods for Negotiating Medical Uncertainty*.

August 2018 312 pp.
\$29.95 paperback 978-0-8142-5491-2
\$89.95 printed case 978-0-8142-1376-6
3 b&w illustrations
New Directions in Rhetoric and Materiality
Barbara A. Biesecker, Wendy S. Hesford,
and Christa Teston, Series Editors

First book in the New Directions in Rhetoric and Materiality Series

This series is interested in new theorizations of materiality and new materiality—focusing on the everyday, material, lived conditions of human, nonhuman, and extra-human life.

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Across disciplines, scholars have employed theories of precarity to help explain the pervasiveness of problems related to labor, migration, biopolitics, global and state governance, economies of war and violence, poverty, environmental degradation, and a host of other pressing issues. *Precarious Rhetorics* is the first work to bring precarity studies to the field of rhetoric and communication—and to couple it with new materialist frameworks—in order to unearth and analyze the material conditions and structuring logics of inequality.

This collection features cross-disciplinary contributions from leading scholars, including the editors of the volume as well as James J. Brown Jr., Gale Coskan-Johnson, Ronald Greene, Lavinia Hirsu, Arabella Lyon, Louis Maraj, Sara McKinnon, Alexandra Schultheis Moore, Kimberlee Pérez, Margaret Price, Amy Shuman, Kristin Swenson, Becca Tarsa, and Belinda Walzer. Chapters emphasize a materialist-rhetorical approach while also drawing on feminist studies, women of color feminisms, affect studies, critical disability studies, critical race and ethnic studies, medical humanities, sexuality studies, queer migration studies, and human rights and humanitarian studies. While theoretically rich, this volume intentionally features chapters that explore precarious rhetorics as they operate *in practice*—whether in borderlands, politics, public policy, or the quotidian spaces of human activity, such as school, work, social media, and medicine.

Visualizing Posthuman Conservation in the Age of the Anthropocene

AMY D. PROPEN

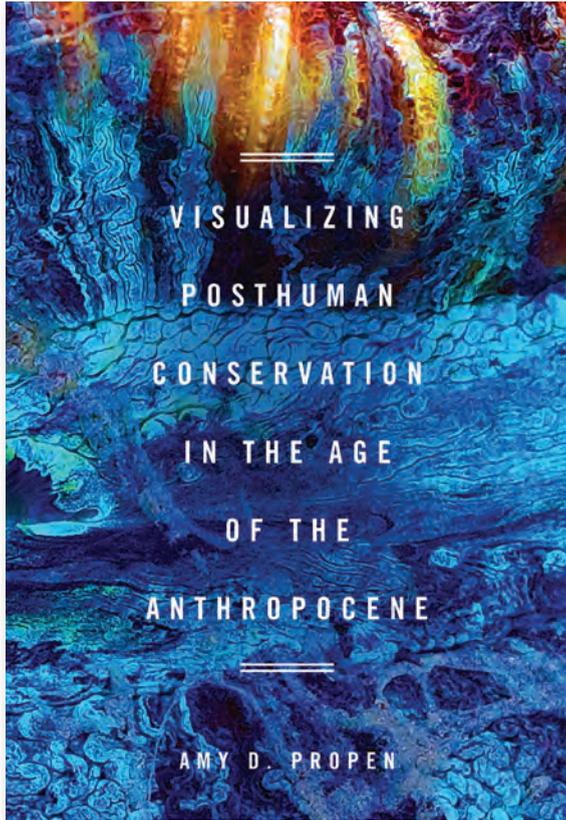
“In her forward-looking, engaging, and accessible book, Amy Propen makes it clear that we urgently need an ethic centered on respect and compassion for, and kinship with, other animals. Personal rewilding and compassionate conservation can lead the way.”

—**Marc Bekoff**, author of *Rewilding Our Hearts* and *The Animals' Agenda*

“Rather than illustrating existing paradigms, Amy Propen is out to change them. *Visualizing Posthuman Conservation* will be influential in rhetorical studies and circles of posthumanist analysis because of its ambitious scope and the deliberate, rigorous certainty with which Propen applies theory to objects of analysis.” —**Marguerite Helmers**

Amy D. Propen is Assistant Professor of Writing at the University of California, Santa Barbara, and author of *Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS*.

September 2018 224 pp.
\$59.95 printed case 978-0-8142-1377-3
4 b&w illustrations
New Directions in Rhetoric and Materiality
Barbara A. Biesecker, Wendy S. Hesford,
and Christa Teston, Series Editors



How do we understand the lives of nonhuman animals and our relationship with and responsibilities to them? What are the artifacts or things that help configure such perceived responsibility? And what does it mean to practice conservation in the Anthropocene? Amy D. Propen seeks to answer these questions in *Visualizing Posthuman Conservation in the Age of the Anthropocene*, which brings a visual-material rhetorical approach into conversation with material feminisms and environmental humanities to describe how technologies, environments, bodies, and matter work together to shape and reshape how we coexist with our nonhuman kin.

Through case studies in which visual technologies and science play a prominent role in arguments to protect threatened marine species—from photographs showing the impact of ocean plastics on vulnerable sea birds, to debates about seismic testing and its impact on marine species, to maps created from GPS tracking projects—Propen advances a notion of posthuman environmental conservation that decenters the human enough to consider ideas about the material world from the vantage point of the nonhuman animal. In so bringing together work in environmental humanities, animal studies, human geography, and visual-material rhetoric, Propen further shows how interdisciplinary ways of knowing can further shape and illuminate our various lived and embodied experiences.

Rhetoric as a Posthuman Practice

CASEY BOYLE

“The book is theoretically advanced, sophisticated, and timely. It works through terms important to the rhetorical tradition, updates them for the digital age, and continues the work of thinking through what digital literacy will mean for us. Boyle has his finger on the pulse of what some of our key problems in rhetoric are, where the fault lines of debate are, and where innovative developments are happening in digital culture.”

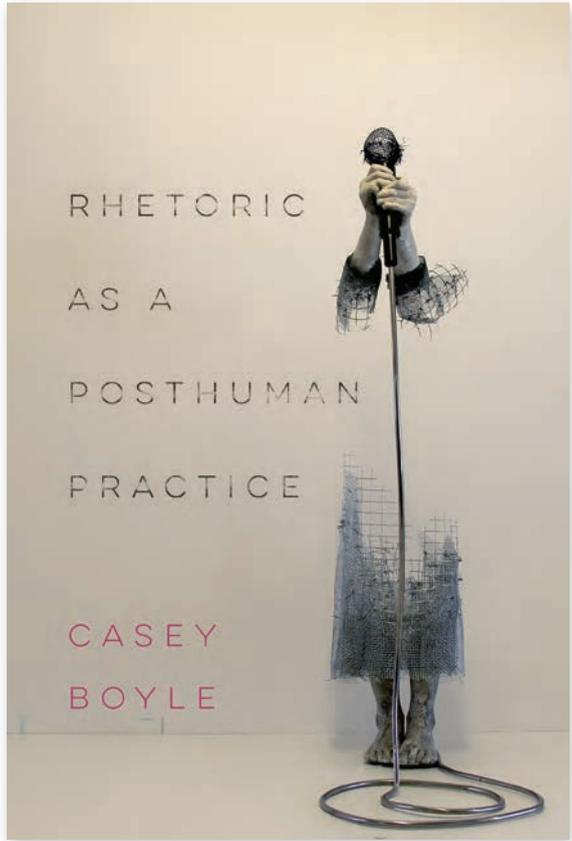
—Thomas Rickert

“*Rhetoric as a Posthuman Practice* provides an original and sophisticated take on contemporary issues in rhetorical theory. This book offers an alternative perspective on debates that have ground to a halt otherwise; similarly, it offers an interesting path forward with implications for rhetoric, technology, the teaching of writing, and the discipline itself.”

—Collin Brooke

Casey Boyle is Assistant Professor in the Department of Rhetoric and Writing at the University of Texas, Austin, and coeditor of *Rhetoric, Through Everyday Things*.

October 2018 232 pp.
\$29.95 paperback 978-0-8142-5497-4
\$99.95 printed case 978-0-8142-1380-3
16 b&w illustrations
15 color illustrations



In response to the pervasiveness of emerging communication technologies, *Rhetoric as a Posthuman Practice* argues that information be understood as an embodied, material practice. The guiding proposition for this book is that digital rhetoric now concerns how bodies, broadly construed, become informed through practice that includes not only traditional communication activities between bodies but also how information technologies organize and exercise those varying bodies.

Through case studies of the media art of glitch, urban explorers' use of social media, and DIY digital networks, this book then reconsiders how practice/exercise functions when the once essential bodies of the individual and a society—the two primary categories authorized by a humanist paradigm—become less reliable categories from which we might orient rhetorical action. In sum, the book argues that rhetorical practice is irreducible to the traditions and categories of humanism and must now exercise its posthuman capacities.

Prevention

Gender, Sexuality, HIV, and the Media in Côte d'Ivoire

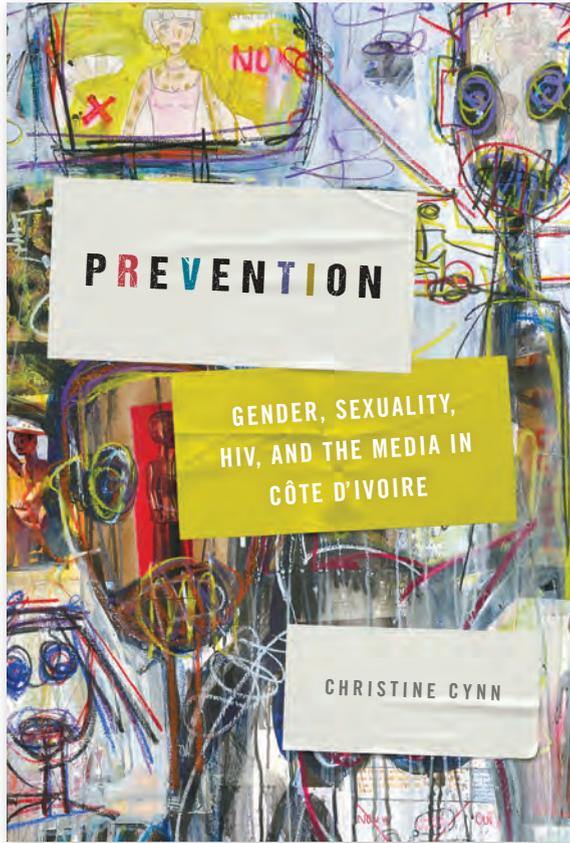
CHRISTINE CYNN

“A critical and masterful account of the role of media in HIV prevention in Côte d'Ivoire. *Prevention* is an outstanding contribution to the debate on the role of the state in the intimate politics of daily life.”

—Adeline M. Masquelier, author of *Women and Islamic Revival in a West African Town*

“Compelling and extremely well written, this book speaks to broad political and theoretical issues: the global politics of gender and postcolonial media studies.”

—Vinh-Kim Nguyen, author of *The Republic of Therapy: Triage and Sovereignty in West Africa's Time of AIDS*



First book in the Abnormalities Series

This series explores the embodiment of gender identity and queerness within national and global frameworks of deviance that challenge hetero- and homonormative constructions of the body.

For more information, visit ohiostatepress.org.

Christine Cynn is Assistant Professor of Gender, Sexuality and Women's Studies at Virginia Commonwealth University.

2018 October 258 pp.
\$29.95 paperback 978-0-8142-5498-1
\$99.95 printed case 978-0-8142-1381-0
37 b&w illustrations
Abnormalities: Queer/Gender/Embodiment
Scott Herring, Series Editor

Approximately 70% of the global total of people living with HIV/AIDS in 2016 were in sub-Saharan Africa. After delayed governmental responses, the media has been consistently deployed as an essential tool for prevention. But HIV prevention campaigns reflect multiple conflicting and shifting agendas that encompass far more than the imparting of information about how to limit the spread of the virus. In *Prevention: Gender, Sexuality, HIV, and the Media in Côte d'Ivoire*, Christine Cynn draws from postcolonial, queer, and feminist film and media studies to critique global HIV prevention efforts and how they attempt to reshape gendered sexualities and notions of family in line with the rationality of neoliberalism.

More specifically, Cynn argues that through the bolstering of normative conceptions of gendered sexualities and families, HIV prevention media campaigns seek to actively create proper subjects, a goal corresponding with nation-building projects and reproducing their terms of belonging. During periods of increasingly virulent political and economic struggles in Côte d'Ivoire, such HIV prevention messages have lent support to lender- and state-mandated structural adjustment policies and to the exclusionary logic that casts some—such as those suffering from AIDS-related illnesses, those labeled as “homosexual,” sex workers, intravenous drug users, and the HIV-positive child—as implicitly unassimilable to the community and nation. Deeply interdisciplinary, *Prevention* brings to light new forms of exclusion and expands scholarship on gender and sexual normativities as it intersects with that on public health, neoliberalism, and film and media.

Affective Intellectuals and the Space of Catastrophe in the Americas

JUDITH SIERRA-RIVERA

“*Affective Intellectuals* is convincing, compelling and a delight to read. The book is very stimulating and original and offers truly innovative readings of very interesting materials. It is a brilliantly written book.” —**Lawrence La Fountain-Stokes**, author of *Queer Ricans: Cultures and Sexualities in the Diaspora*

“The very important contribution of this book is to focus on the relationship between affect and the intellectual to construct collective community. Thanks to this original approach, I foresee the book to be a landmark in affect studies and to have wide reach.” —**Ignacio Sánchez Prado**, author of *Naciones intelectuales*

Judith Sierra-Rivera is Assistant Professor of Spanish and Latina/o Studies at Penn State University.

October 2018 240 pp.
\$29.95 paperback 978-0-8142-5495-0
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2 b&w illustrations
Global Latin/o Americas
Frederick Luis Aldama and Lourdes Torres,
Series Editors

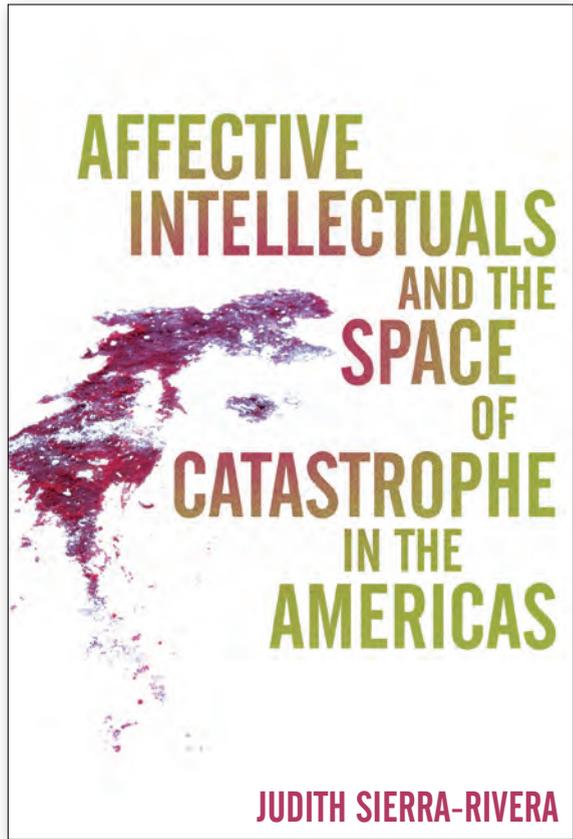
Also of Interest

Resilient Memories

Amerindian Cognitive Schemas in Latin American Art
Arij Ouweneel



2018 328 pp.
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Cognitive Approaches to Culture



In her groundbreaking *Affective Intellectuals and the Space of Catastrophe in the Americas*, Judith Sierra-Rivera studies five different contexts of crisis: natural disasters in Mexico, forced displacements between Central America and the United States, a whitewashed transition to democracy in Chile, colonialism and wars in Puerto Rico, and racism and patriarchy in Cuba. All of these scenarios share the common ground of the neoliberal space of catastrophe, which also generates new groups and forms of resistance. *Affective Intellectuals* argues that a new kind of intellectual emerges from these contemporary configurations to speak and act guided by the stories and desires of those who have been systematically pushed out of the public sphere: indigenous peoples, Afro-descendants, immigrants, LGBTQ sexualities, and inhabitants of poverty.

Pursuing this argument, Sierra-Rivera examines print, radio, and web materials by authors whose emotional discourses have also had a measurable impact on the formation of communities that demand their full political inclusion in society. This book therefore fills a significant gap in the study of the relationship between materiality (space and bodies), emotions, and the political imagination. *Affective Intellectuals* demonstrates that writers and intellectuals themselves are vital in reshaping their communities and fighting for social justice in the Hemispheric Americas.

Shaming into Brown

Somatic Transactions of Race in Latina/o Literature

STEPHANIE FETTA

“Scorching. Explains why minority persons—even ones of great achievement—often feel down on themselves. A sobering read, *Shaming into Brown* should be of great interest to readers of psychology, ethnic studies, Latino studies, civil rights, and literature.”
—Richard Delgado, author of *Critical Race Theory: An Introduction*



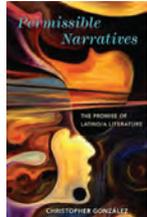
Stephanie Fetta is Assistant Professor of Spanish at Syracuse University.

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Cognitive Approaches to Culture
Frederick Luis Aldama, Patrick Colm Hogan,
Lalita Pandit Hogan, and Sue Kim,
Series Editors

Also of Interest

Permissible Narratives

The Promise of Latino/a Literature
Christopher González



2017 208 pp.
\$29.95 paperback 978-0-8142-5441-7
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Cognitive Approaches to Culture



In *Shaming into Brown: Somatic Transactions of Race in Latina/o Literature*, Stephanie Fetta asserts that our bodies are fundamental to how we live and how we make meaning. Anchored by two psychoanalytic theories, bioenergetic analysis developed by Alexander Lowen and affect theory put forth by Silvan Tomkins, Fetta examines Latinx fiction to draw attention to the cultural role of the intelligent, emotional, and communicative body—the soma—in relation to shame. She argues that we bring the soma—the physical, emotive, and social register of our subjectivity—to the text as we do to our lives, proposing that the power of racialization operates at the level of somatic expression and reception through habituated, socially cued behaviors that are not readily subject to intentional control.

Fetta examines shame beyond individual experiences, looking at literary renderings of the cultural practice of racial shaming that are deeply embedded into our laws, hiring practices, marketing strategies, and more. Grounding her analysis in the works of Gloria Anzaldúa and Cherríe Moraga, *Shaming into Brown* focuses on exposing the underpinnings of racialized shame and does so through analyzing “scenes of racialization” in prominent works by authors such as Junot Díaz, Sandra Cisneros, and Oscar Zeta Acosta.

Contemporary Black Women Filmmakers and the Art of Resistance

CHRISTINA N. BAKER

“This is a nuanced and brilliant study that will promote discussion of the films and the significance of Black women directors in mainstream popular culture. This book-length study is desperately needed and long overdue.”

—Gwendolyn Audrey Foster, author of *Women Filmmakers of the African and Asian Diaspora* and Willa Cather Professor of Film at the University of Nebraska, Lincoln

“*Contemporary Black Women Filmmakers and the Art of Resistance* is an important and much-needed work that fills the void which currently exists in the literature on contemporary Black women filmmakers and black women’s narratives. The value of this book cannot be underestimated.” —Charlene Register, author of *African American Actresses: The Struggle for Visibility, 1900–1960*

Christina N. Baker is Associate Professor of American Multicultural Studies at Sonoma State University.

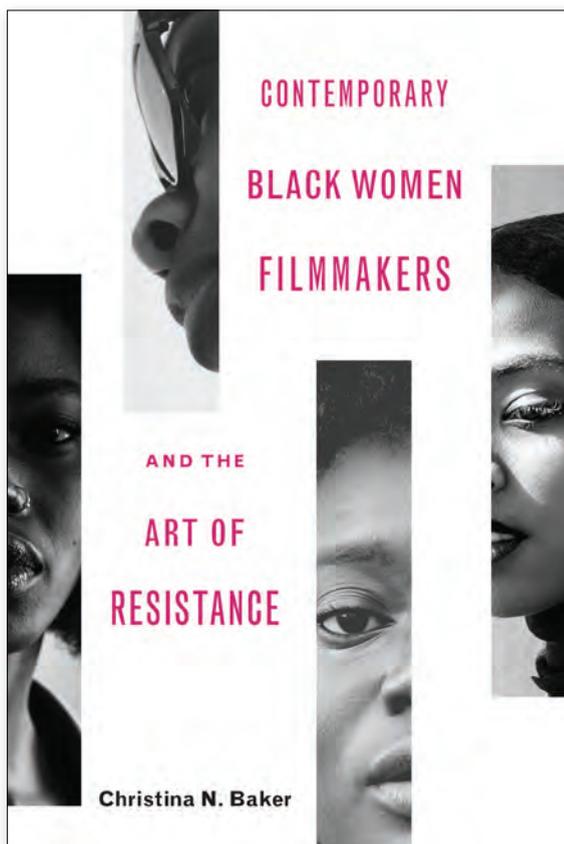
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1 table
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson,
Series Editors

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Mama’s Gun
Black Maternal Figures and the
Politics of Transgression
Marlo D. David



2016 240 pp.
\$29.95 paperback 978-0-8142-5369-4
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Black Performance and Cultural Criticism



Christina N. Baker’s *Contemporary Black Women Filmmakers and the Art of Resistance* is the first book-length analysis of representations of Black femaleness in the feature films of Black women filmmakers. These filmmakers resist dominant ideologies about Black womanhood, deliberately and creatively reconstructing meanings of Blackness that draw from their personal experiences and create new symbolic meaning of Black femaleness within mainstream culture. Addressing social issues such as the exploitation of Black women in the entertainment industry, the impact of mass incarceration on Black women, political activism, and violence, these films also engage with personal issues as complex as love, motherhood, and sexual identity. Baker argues that their counter-hegemonic representations have the potential to transform the narratives surrounding Black femaleness. At the intersection of Black feminism and womanism, Baker develops a “womanist artistic standpoint” theory, drawing from the work of Alice Walker, Patricia Hill Collins, bell hooks, Audre Lorde, and Kimberlé Crenshaw.

Analyzing the cultural texts of filmmakers such as Ava DuVernay, Tanya Hamilton, Kasi Lemmons, Gina Prince-Bythewood, and Dee Rees—and including interviews she conducted with three of the filmmakers—Baker emphasizes the importance of applying an intersectional perspective that centers on the shared experiences of Black women and the role of film as a form of artistic expression and a tool of social resistance.

Black Love, Black Hate

Intimate Antagonisms in African American Literature

FELICE D. BLAKE

“Felice Blake reads Black fiction’s careful and precise illumination, and blurring, of the thin line between love and hate with the rigorously analytical lyricism it models and deserves. Her book is a major, singular, and welcome literary critical event.”

—Fred Moten, *New York University*

“Blake’s insistence upon understanding the intraracial ‘vision of Black social life’ that African American literature provides forces a critical reevaluation of this literary tradition, and furthers rigorous attention to black nuance and possibility.”

—Candice Jenkins, author of *Private Lives, Proper Relations: Regulating Black Intimacy*

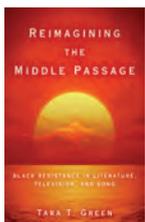
Felice D. Blake is Assistant Professor of English at the University of California, Santa Barbara.

November 2018 156 pp.
\$29.95 paperback 978-0-8142-5503-2
\$89.95 printed case 978-0-8142-1386-5

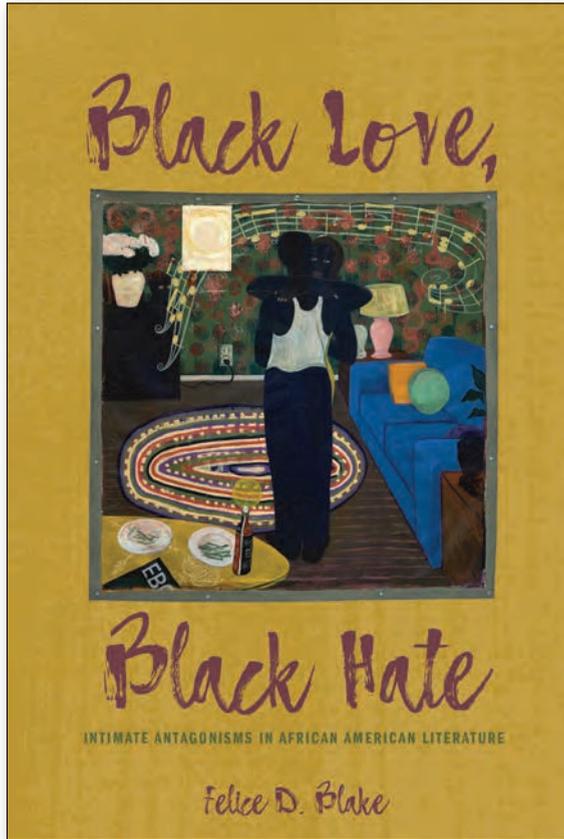
Also of Interest

Reimagining the Middle Passage

Black Resistance in Literature, Television, and Song
Tara T. Green

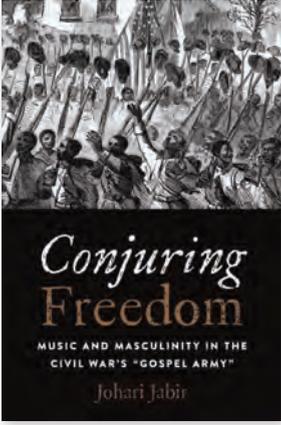


2018 192 pp.
\$29.95 paperback 978-0-8142-5471-4
\$129.95 printed case 978-0-8142-1365-0
Black Performance and Cultural Criticism



Felice D. Blake’s *Black Love, Black Hate: Intimate Antagonisms in African American Literature* highlights the pervasive representations of intraracial deceptions, cruelties, and contempt in Black literature. Literary criticism has tended to focus on Black solidarity and the ways that a racially linked fate has compelled Black people to counter notions of Black inferiority with unified notions of community driven by political commitments to creative rehumanization and collective affirmation. Blake shows how fictional depictions of intraracial conflict perform necessary work within the Black community, raising questions about why racial unity is so often established from the top down and how loyalty to Blackness can be manipulated to reinforce deleterious forms of subordination to oppressive gender, sexual, and class norms.

Most importantly, the book shows how literature constitutes an alternative public sphere for Black people. In a society largely controlled by white supremacist actors and institutions, Black authors have conjured fiction into a space where hard questions can be asked and answered and where the work of combatting collective, racist suppression can occur without replicating oppressive hierarchies. *Black Love, Black Hate* uncovers a key theme in Black fiction and argues that literature itself is a vital institutional site within Black life. Through the examination of intimate conflicts in a wide array of twentieth- and twenty-first-century novels, Blake demonstrates the centrality of intraracial relations to the complexity and vision of Black social movements and liberation struggles and the power and promise of Black narrative in reshaping struggle.



Johari Jabir is Associate Professor of African American Studies at the University of Illinois at Chicago.

2017 192 pp.
\$29.95 paperback 978-0-8142-5394-6
\$71.95 printed case 978-0-8142-1330-8
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson,
Series Editors

Available in paperback July 2018

Conjuring Freedom

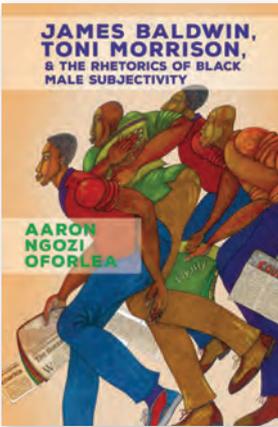
Music and Masculinity in the Civil War's "Gospel Army"

JOHARI JABIR

Conjuring Freedom: Music and Masculinity in the Civil War's "Gospel Army" analyzes the songs of the 1st South Carolina Volunteers, a regiment of Black soldiers who met nightly in the performance of the ring shout. In this study, acknowledging the importance of conjure as a religious, political, and epistemological practice, Johari Jabir demonstrates how the musical performance allowed troop members to embody new identities in relation to national citizenship, militarism, and masculinity in more inclusive ways. Jabir also establishes how these musical practices of the regiment persisted long after the Civil War in Black culture, resisting, for instance, the paternalism and co-optive state antiracism of the film *Glory*, and the assumption that Blacks need to be deracinated to be full citizens.

Reflecting the structure of the ring shout—the counterclockwise song, dance, drum, and story in African American history and culture—*Conjuring Freedom* offers three new concepts to cultural studies in order to describe the practices, techniques, and implications of the troop's performance: (1) Black Communal Conservatories, borrowing from Robert Farris Thompson's "invisible academies" to describe the structural but spontaneous quality of black music-making, (2) Listening Hermeneutics, which accounts for the generative and material affects of sound on meaning-making, and (3) Sonic Politics, which points to the political implications of music's use in contemporary representations of race and history.

Black Studies / Gender and Sexuality Studies / Race and Ethnic Studies



Aaron Ngozi Oforlea is Associate Professor of English at Washington State University, Pullman.

2017 256 pp.
\$29.95 paperback 978-0-8142-5390-8
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Available in paperback July 2018

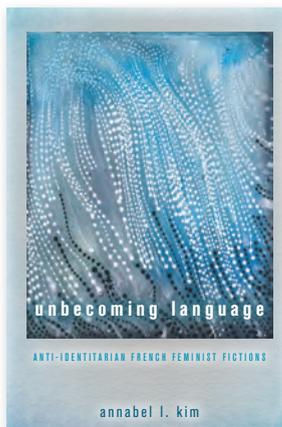
James Baldwin, Toni Morrison, and the Rhetorics of Black Male Subjectivity

2018 Winner of the College Language Association Book Award

AARON NGOZI OFORLEA

In *James Baldwin, Toni Morrison, and the Rhetorics of Black Male Subjectivity*, Aaron Ngozi Oforlea explores the rhetorical strategies that Baldwin's and Morrison's black male characters employ as they negotiate discourses of race, class, gender, and sexuality. According to Oforlea, these characters navigate a discursive divide that separates limiting representations of black males in dominant discourses from a decolonized and empowered subjectivity. Specifically, the discursive divide creates an invisible boundary between how black subjects are seen, imagined, and experienced in dominant culture on the one hand, and how they understand themselves on the other.

Oforlea's book offers new analyses of the character dynamics in Baldwin's *Go Tell It on the Mountain*, *Tell Me How Long the Train's Been Gone*, and *If Beale Street Could Talk* and Morrison's *Beloved*, *Song of Solomon*, and *Tar Baby*. The black male characters in these novels encounter the discursive divide, or a cultural dissonance, when they encounter dominant representations of black male identities. Ultimately, Oforlea argues, these characters are strategic about when and how they want to appropriate and subvert dominant ideologies. Their awareness that post-racial discourses perpetuate racial inequality serves as a gateway toward participation in collective struggles for racial justice.



Annabel L. Kim is Assistant Professor of French at Harvard University.

November 2018 296 pp.
\$59.95 printed case 978-0-8142-1384-1
2 b&w illustrations

Unbecoming Language

Anti-Identitarian French Feminist Fictions

ANNABEL L. KIM

In *Unbecoming Language*, Annabel L. Kim examines a corpus of French literature writing against difference. Inaugurated by Nathalie Sarraute and sustained in the work of Monique Wittig and Anne Garréta, this corpus highlights three generations of the twentieth and recent twenty-first centuries and the direct chain of influence between them. Kim considers these writers, and the story of literature's political potential, as a way of rereading and reinterpreting each writer's individual corpus—rearticulating the strain of anti-difference feminist thought that has been largely forgotten in our (Anglo-American) histories of French feminisms.

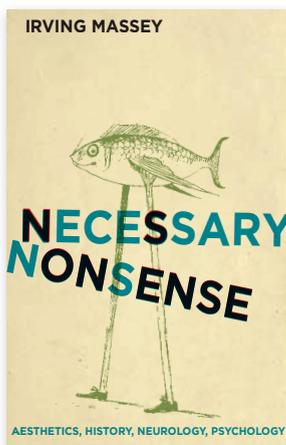
Kim's close readings ultimately enliven the current conversation in French studies by serving as a provocation to return to reading literary texts deeply and closely, without subordinating literature to a pre-existing ideological framework—to let literature speak, to let it theorize. Tracking the influence of these writers on each other, Kim provides a new, original French feminist poetics and demonstrates that Sarraute, Wittig, and Garréta's work allowed for a hollowing out of difference from within, allowing writers and readers to unbecome—to break free of identity and exist as subjectivities without subjecthood. In looking at these writers together, Kim provides a defense of literature as liberatory—capable of effecting personal and political change—and gives readers an experience of literature's revolutionary possibilities.

Literary Theory / Literary Studies

Necessary Nonsense

Aesthetics, History, Neurology, Psychology

IRVING MASSEY

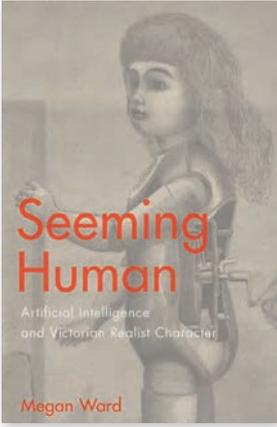


Irving Massey is Professor Emeritus at the State University of New York at Buffalo. He is the author, most recently, of *The Neural Imagination: Aesthetic and Neuroscientific Approaches to the Arts*.

November 2018 208 pp.
\$59.95 printed case 978-0-8142-1379-7
4 b&w illustrations
Cognitive Approaches to Culture
Frederick Luis Aldama, Patrick Colm Hogan, Lalita Pandit Hogan, and Sue Kim, Series Editors

What is nonsense? How has it permeated our day-to-day speech and thought processes in order to become a vital part of the way we interpret the world? In *Necessary Nonsense: Aesthetics, History, Neurology, Psychology*, world-renowned expert Irving Massey commits nearly forty years of scholarly musings on the topic of nonsense to the page. Employing a writing style of overlap, repetition, discontinuity, and contradiction in order to describe the history and of grammatical, philosophical, and semantic nonsense, Massey opens his readers to the cognitive possibilities of accepting nonsense as a fundamental human feature.

In *Necessary Nonsense*, Massey explores a range of literary and philosophical subjects, from Immanuel Kant to Lewis Carroll—parsing the ways in which nonsense permeates their writing and dialectics—including an exploration of the inability of those who suffer from Asperger's syndrome to distinguish between metaphor and nonsense, and an investigation of the neural signature of the nonsense words and phrases that occur during the transition from waking to sleep. Massey argues that while nonsense may be the “archenemy of reason,” it is also tied to the intrinsic nature of reason; the two, simply put, cannot exist without each other. Through a stunning array of exploratory topics, Massey concludes that we all live under a canopy of nonsense.



Megan Ward is Assistant Professor of English at Oregon State University.

August 2018 216 pp.
\$64.95 printed case 978-0-8142-1375-9
1 b&w illustration

Seeming Human

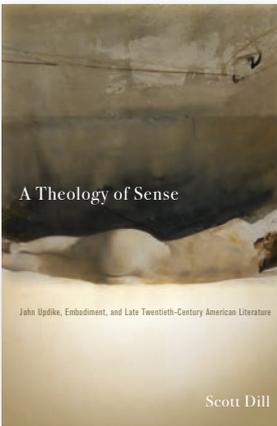
Artificial Intelligence and Victorian Realist Character

MEGAN WARD

Seeming Human: Artificial Intelligence and Victorian Realist Character offers a new theory of realist character through character's unexpected afterlife: the intelligent machine. The book contends that mid-twentieth-century versions of artificial intelligence (AI) offer a theory of verisimilitude omitted by traditional histories of character, which often focus on the development of interiority and the shift from "flat" to "round" characters in the Victorian era. Instead, by reading character through AI, Megan Ward's *Seeming Human* argues that routinization, predictability, automation, and even flatness are all features of realist characters.

Early artificial intelligence movements such as cybernetics, information theory, and the Turing test define ways of seeming—rather than being—human. Using these theories of verisimilitude to read Victorian novelists such as Elizabeth Gaskell, Margaret Oliphant, Anthony Trollope, Thomas Hardy, and Henry James, *Seeming Human* argues that mechanicity has been perceived as anti-realist because it is the element that we least want to identify as human. Because AI produces human-like intelligence, it makes clear that we must actually turn to machines in order to understand what makes realist characters seem so human.

Literary Studies—American



Scott Dill is a Lecturer at Case Western Reserve University.

November 2018 198 pp.
\$64.95 printed case 978-0-8142-1383-4
Literature, Religion, and Postsecular Studies
Lori Branch, Series Editor

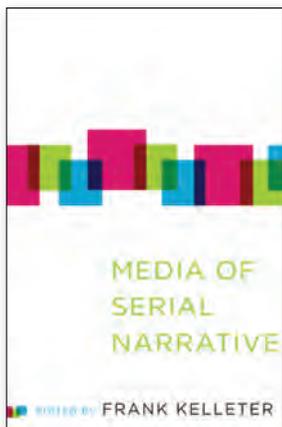
A Theology of Sense

John Updike, Embodiment, and Late Twentieth-Century American Literature

SCOTT DILL

Scott Dill's *A Theology of Sense: John Updike, Embodiment, and Late Twentieth-Century American Literature* brings together theology, aesthetics, and the body, arguing that Updike, a central figure in post-1945 American literature, deeply embeds in his work questions of the body and the senses with questions of theology. Dill offers new understandings not only of the work of Updike—which is importantly being revisited since the author's death in 2009—but also new understandings of the relationship between aesthetics, religion, and physical experience.

Dill explores Updike's unique literary legacy in order to argue for a genuinely postsecular theory of aesthetic experience. Each chapter takes up one of the five senses and its relation to broader theoretical concerns: affect, subjectivity, ontology, ethics, and theology. While placing Updike's work in relation to other late twentieth-century American writers, Dill explains their notions of embodiment and uses them to render a new account of postsecular aesthetics. No other novelist has portrayed mere sense experience as carefully, as extensively, or as theologically—repeatedly turning to the doctrine of creation as his stylistic justification. Across this examination of his many stories, novels, poems, and essays, Dill proves that Updike forces us to reconsider the power of literature to revitalize sense experience as a theological question.



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 Katra Byram, Series Editors

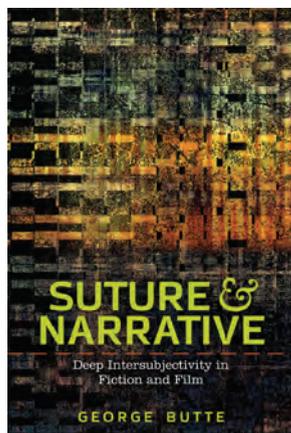
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FRANK KELLETER

“*Media of Serial Narrative* will have real impact in the fields of film, television, literature, comics, and games where there is interest in seriality, and I highly recommend it.” —**Greg Smith**, author of *Beautiful TV: The Art and Argument of Ally McBeal*

The first book-length study to address serial narratives and how the practices and forms of seriality shape media throughout the landscape of popular culture.



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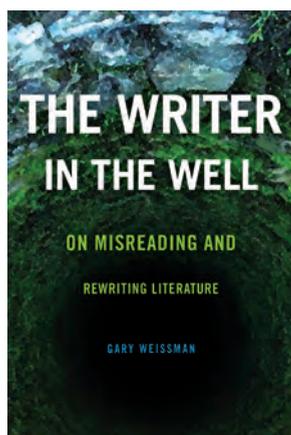
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Offers a new phenomenological understanding of how fiction and film narratives use particular techniques to create and represent the experience of community.



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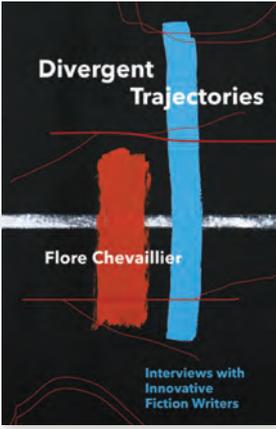
The Writer in the Well

On Misreading and Rewriting Literature

GARY WEISSMAN

“Gary Weissman’s *The Writer in the Well* makes a highly useful pedagogical tool for anyone teaching students how to read a piece of literature. This will be an important book for those teaching both first-year composition and beginning-level college literature courses as well as for upper-level English and humanities high school teachers.” —**John V. Knapp**, editor of *Style*

Offers a new “writer-response” theory that finds value in misreadings, arguing that the analysis of literature is fundamentally a writing-based practice.



Flore Chevaillier is author of *The Body of Writing: An Erotics of Contemporary American Fiction* (OSU Press, 2013).

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Divergent Trajectories

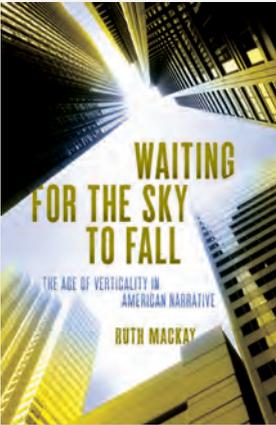
Interviews with Innovative Fiction Writers

FLORE CHEVAILLIER

Divergent Trajectories: Interviews with Innovative Fiction Writers by Flore Chevaillier examines the aesthetic, political, philosophical, and cultural dimensions of contemporary fiction through a series of interviews with some of today's most cutting-edge fiction writers. New relationships between literature, media culture, and hypertexts have added to modes of experimentation and reshaped the boundaries between literary and pop culture media, visual arts and literature, critical theory and fiction writing, and print and digital texts. This collection of interviews undertakes such experimentations through an intimate glance, allowing readers to learn about each writer's journey as well as the aesthetic, political, and personal choices shaping their writing.

Divergent Trajectories provides a framework that allows innovative authors to discuss in some depth their works, backgrounds, formal research, thematic preferences, genre treatment, aesthetic philosophies, dominant linguistic expressions, cultural trends, and the literary canon. Through an examination of these concepts, writers ask what "traditional" and "innovative" writing is and, most of all, what fiction is today.

Literary Studies—American



Ruth Mackay is an independent scholar.

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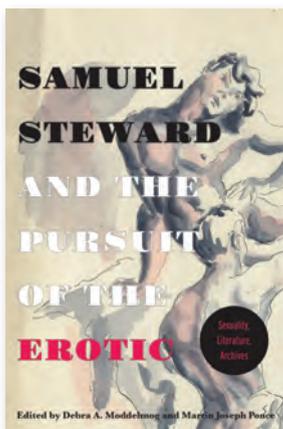
Waiting for the Sky to Fall

The Age of Verticality in American Narrative

RUTH MACKAY

Waiting for the Sky to Fall: The Age of Verticality in American Narrative by Ruth Mackay traces the figures of flight, grievous falls, and collapsing towers, all of which haunt American narratives before and after 9/11. Mackay examines how these events prefigure 9/11, exploring the narrative residue left by the "end" of horizontal space—when settlers reached America's Pacific Coast, leaving nowhere westward on the continent to go. She then continues into the aftermath of the fall of the Twin Towers. This period of time marks an era of verticality: an age that offers a transformed concept of the limits of space, entwined with a sense of anxiety and trepidation.

With this study, Mackay asks: In what oblique ways has verticality leaked into American narrative? Why do metaphors of up and down recur across the twentieth century? With close readings of Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Winsor McCay's comic strip *Little Nemo in Slumberland*, Upton Sinclair's *Oil!* and its film rendering *There Will Be Blood*, Allen Ginsberg's poetic dissections of the nuclear bomb, and Leslie Marmon Silko's imagining of flight in *Almanac of the Dead*, this interdisciplinary study culminates with a discussion of Philippe Petit's tightrope walk between the Twin Towers. *Waiting for the Sky to Fall* examines how vertical representation cleaves to, and often transforms the associations of, specific events that are physically and visually disorienting, disquieting, or even traumatic.



Debra A. Modellmog is Dean of the College of Liberal Arts and Professor of English at the University of Nevada, Reno.

Martin Joseph Ponce is Associate Professor in the Department of English at The Ohio State University.

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Available in paperback September 2018

Samuel Steward and the Pursuit of the Erotic

Sexuality, Literature, Archives

EDITED BY DEBRA A. MODELMOG AND
MARTIN JOSEPH PONCE

Samuel Steward and the Pursuit of the Erotic: Sexuality, Literature, Archives examines one of the most fascinating sexual renegades of the twentieth century and the social, cultural, pedagogical, and erotic projects with which he was engaged. This innovative collection, edited by Debra A. Modellmog and Martin Joseph Ponce, examines the life and work of Samuel Steward at their most daring and controversial. Samuel Steward—writer, literature professor, visual artist, tattoo artist, sexual archivist, unofficial sexologist, and vernacular pornographer—gave voice and vision to some of the central concerns of twentieth-century U.S. gay culture and politics. These essays frame Steward not merely as an associate or a lover of more well-known luminaries but as a significant cultural figure in his own right, one whose work anticipated some of the current aims and methods of queer studies.

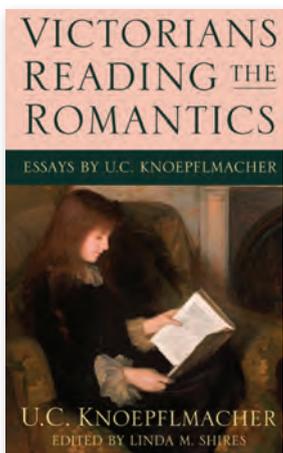
With work by prominent scholars in queer, transgender, and sexuality studies, and with topics such as the queer archive, hoarding, masochism, the queer mystery, race and desire, sexology, and gay pornography, *Samuel Steward and the Pursuit of the Erotic* will appeal to a wide range of readers across a variety of disciplines invested in queer experience.

Victorian Studies / Literary Studies

Victorians Reading the Romantics

Essays by U. C. Knoepfelmacher

U. C. KNOEPFLMACHER
EDITED BY LINDA M. SHIRES



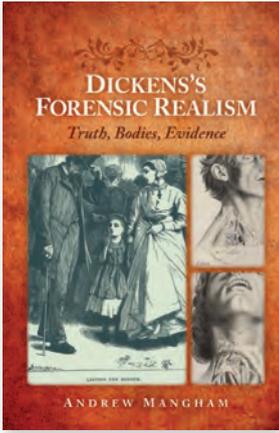
U. C. Knoepfelmacher is Paton Foundation Professor of Ancient and Modern Literature Emeritus in the Department of English at Princeton University. **Linda M. Shires** is David and Ruth Gottesman Professor of English and Chair of the Department of English at Stern College for Women at Yeshiva University, New York.

2016 272 pp.
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Victorians Reading the Romantics: Essays by U. C. Knoepfelmacher, edited by Linda M. Shires, offers a compelling new perspective on the long and influential publishing career and thought of Knoepfelmacher, a leading critic of the novel and Victorian poetry. This volume draws together essays on nineteenth-century literature written between 1963 and 2012. An introductory essay and new scaffolding emphasize the interrelations among the essays, which together form a consistent approach to literary criticism.

Knoepfelmacher's vision of texts and readers stresses the emotional knowledge afforded by reading, writing about, and teaching literary texts. Each chapter links Romantic texts to those of later writers. Shelley and Keats try to revise Wordsworth, but they are themselves recast by Browning and Hardy. Similarly, George Eliot's and Virginia Woolf's reliance on Romantic tropes are fruitfully examined. Above all, however, these chapters stress the impact of Wordsworth on his many contemporaries and successors. Knoepfelmacher probes into their texts to find, as Wordsworth did, a momentary fusion of opposites. He posits a reader who is flexible—able to move in multiple directions by paying attention to spatial, verbal, and imagistic coordinates, across and down a page. Given the attention paid to the translation of affect into thought, this collection will contribute to Victorian studies as well as enhance our understanding of the affective dynamics of nineteenth-century literature.



Andrew Mangham is Associate Professor of Victorian literature and culture at the University of Reading, United Kingdom.

2017 272 pp.
\$29.95 paperback 978-0-8142-5386-1
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Dickens's Forensic Realism

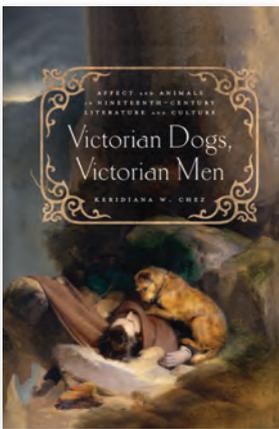
Truth, Bodies, Evidence

ANDREW MANGHAM

Dickens's Forensic Realism: Truth, Bodies, Evidence by Andrew Mangham is one of the first studies to bring the medical humanities to bear on the work of Dickens. Turning to the field of forensic medicine (or medical jurisprudence), Mangham uncovers legal and medical contexts for Dickens's ideas that result in new readings of novels, short stories, and journalism by this major Victorian author. *Dickens's Forensic Realism* argues that the rich and unstable nature of truth and representation in Dickens owes much to the ideas and strategies of a forensic Victorian age, obsessed with questioning the relationship between clues and truths, evidences and answers.

As Mangham shows, forensic medicine grew out of a perceived need to understand things with accuracy, leaning in part on the range of objectivities that inspired the inorganic sciences. At the same time, it had the burden of assisting the law in convicting the guilty and in exonerating the innocent. Practitioners of forensic medicine were uniquely mindful of unwanted variables such as human error and the vagaries of interpretation. In readings of *Oliver Twist*, *Our Mutual Friend*, *Bleak House*, *The Pickwick Papers*, *Great Expectations*, and Dickens's early journalism, Mangham demonstrates that these questions about signification, perception, and reality are central to the stylistic complexities and playful tone often associated with Dickens.

Victorian Studies / Literary Studies



Keridiana W. Chez is Assistant Professor of English at the Borough of Manhattan Community College/CUNY.

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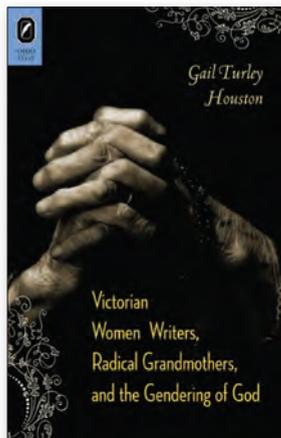
Victorian Dogs, Victorian Men

Affect and Animals in Nineteenth-Century Literature and Culture

KERIDIANA W. CHEZ

Victorian Dogs, Victorian Men: Affect and Animals in Nineteenth-Century Literature and Culture by Keridiana W. Chez is the first monograph located at the intersection of animal and affect studies to examine how gender is produced via the regulation of interspecies relationships. Looking specifically at the development of the human-dog relationship, Chez argues that the bourgeoisie fostered connections with canine companions in order to mediate and regulate gender dynamics in the family. As Chez shows, the aim of these new practices was not to use animals as surrogates to fill emotional vacancies but rather to incorporate them as “emotional prostheses.”

Chez traces the evolution of the human-dog relationship as it developed parallel to an increasingly imperialist national discourse. By the last decades of the nineteenth century, the porous human-animal boundary served to produce the “humane” man: a liberal subject enabled to engage in aggressive imperial projects. Reading the work of Charles Dickens, George Eliot, Margaret Marshall Saunders, Bram Stoker, and Jack London, *Victorian Dogs, Victorian Men* charts the mobilization of affect through transatlantic narratives, demonstrating the deep interconnections between animals, affect, and gender.

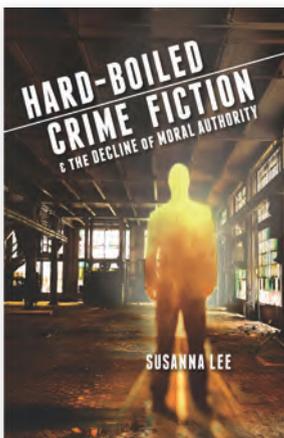


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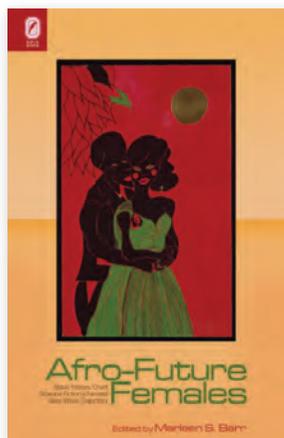


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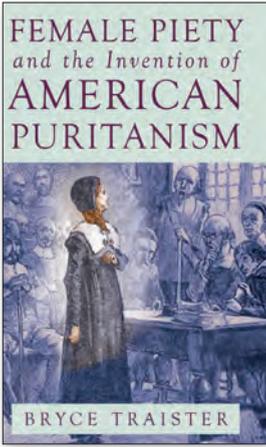
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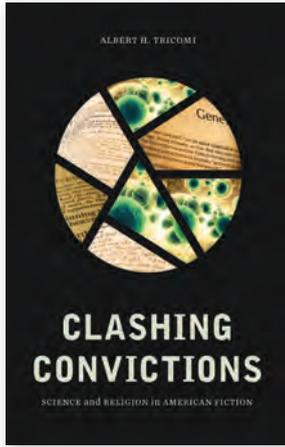
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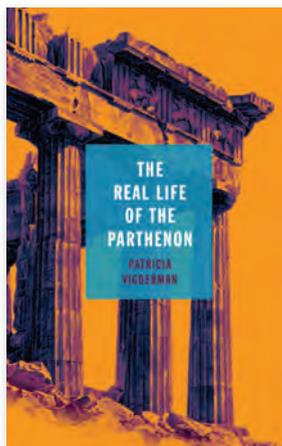
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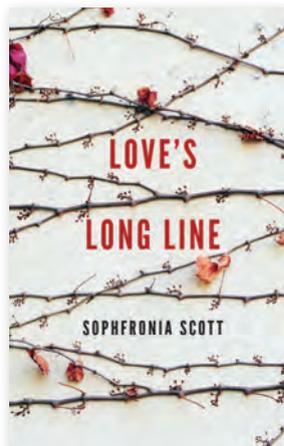


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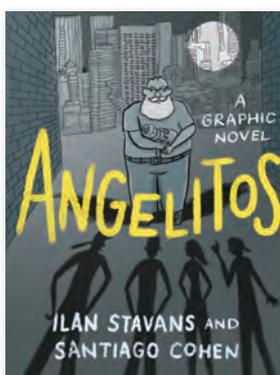


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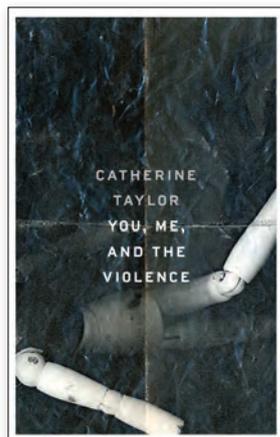


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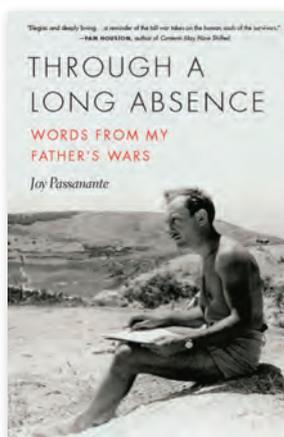


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Through a Long Absence

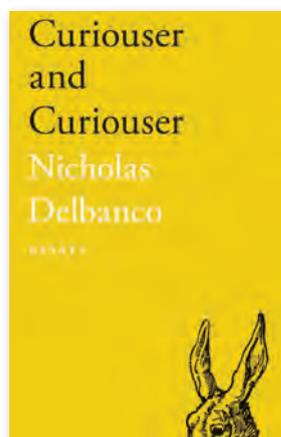
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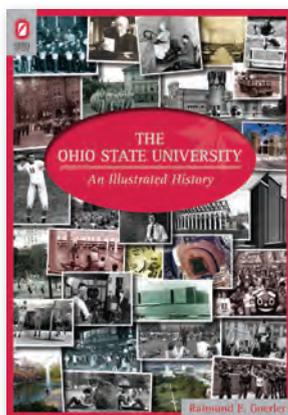


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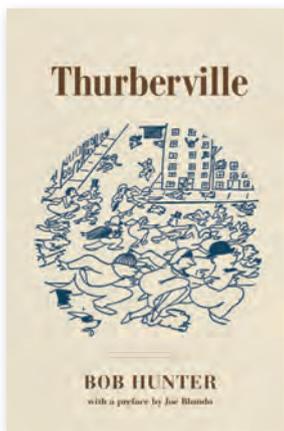


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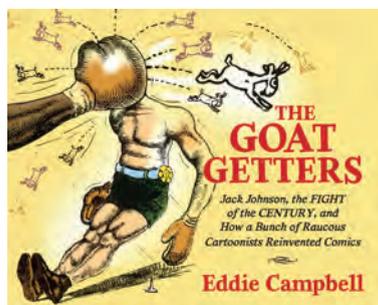
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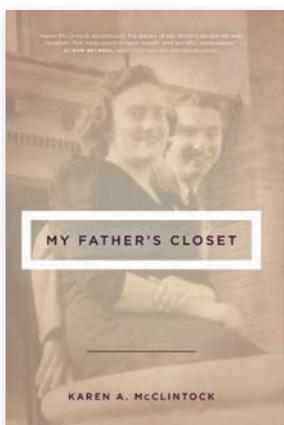
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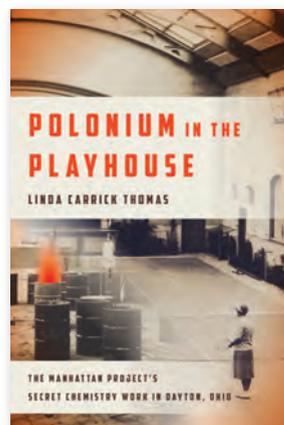
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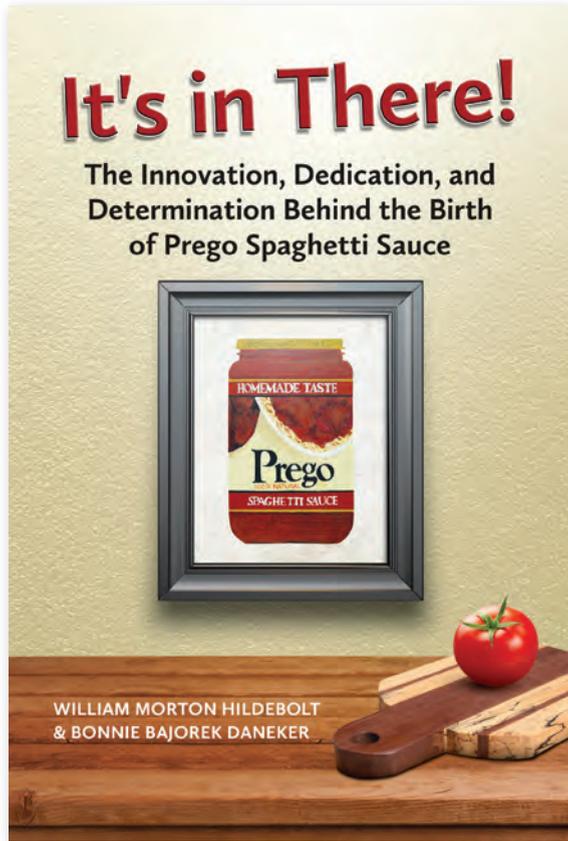
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Proceeds from the sales of this book benefit OSU scholarships.

William Morton Hildebolt is CEO and Owner of Nature's Select Premium Turf Services, Inc. For nearly fifteen years, Hildebolt worked for Campbell Soup Company, where he was involved in the development and improvement of numerous domestic and international product lines. Hildebolt holds over twenty patents in food processing and food products. Hildebolt holds a BS, MS, and PhD in Food Technology from The Ohio State University.

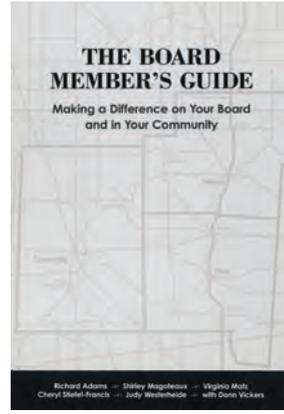
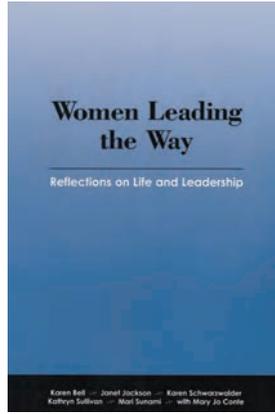
Bonnie Bajorek Daneker is Founder and Principal of WasteLine Sustainability Communications, launching fall of 2017. WasteLine will offer content and program management services in support of sustainability efforts. Formerly, she was CEO of Write Advisors, providing composition, production, and distribution services to clients looking to fulfill their dreams of publishing. She earned her MBA from Emory University Goizueta Business School and her BA in Journalism from The Ohio State University.

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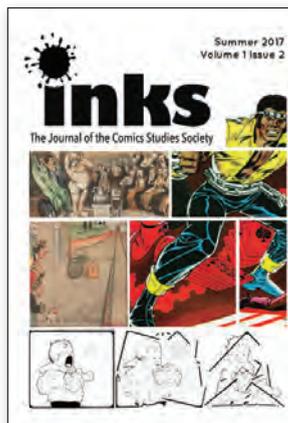


NARRATIVE

Edited by James Phelan

Narrative is the official journal of the International Society for the Study of Narrative, the most important professional association for scholars interested in narrative. *Narrative's* range of scholarship includes the novel, narrative poetry, nonfiction narrative, film, and narrative as used in the visual and performing arts. The journal publishes essays on narrative theory, narrative and its relation to other modes of discourse, and practical criticism in diverse theoretical modes.

The year 2017 marks twenty-five years of publication for *Narrative*, and the journal will be noting the occasion both in journal content and visually, through a silver cover. Current issues of *Narrative* are available as part of Project MUSE's standard and premium collections. Institutional and Individual subscriptions are available. All individual subscriptions include membership in ISSN.



INKS

Edited by Jared Gardner

Selected by *Library Journal* as one of the Best New Magazines of 2017.

Inks, the new journal of the Comics Studies Society, features scholarly research on sequential art, graphic narrative, and cartooning. The journal seeks to bring together scholarly essays, archival materials, and insights and discoveries from leading comics professionals. *Inks* highlights scholarship from a variety of disciplines and invites essays on all periods of comic history, as well as considering both a U.S. or an international comics focus.

Inks is a new journal in Project MUSE's premium collection in 2017, and for international institutions, is a part of the arts collection. Print issues will have full-color covers as well as a gallery of full-color images in the interior.



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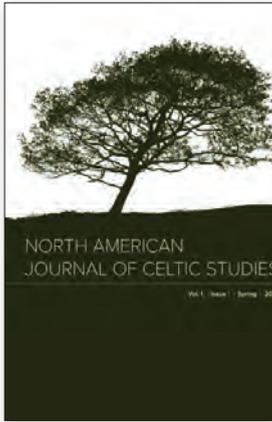
ADOPTION & CULTURE

Edited by Emily Hipchen

Adoption & Culture publishes essays on any aspect of adoption's intersection with culture, including but not limited to scholarly examinations of adoption practice, law, art, literature, ethics, science, life experiences, film, or any other popular or academic representation of adoption. *Adoption & Culture* accepts submissions of previously unpublished essays for review.

Adoption & Culture is the journal of The Alliance for the Study of Adoption and Culture (ASAC), which officially formed, through a constitution established in 1998, under the name The Alliance for the Study of Adoption, Identity, and Kinship. ASAC promotes understanding of the experience, institution, and cultural representation of domestic and transnational adoption and related practices such as fostering, assisted reproduction, LGBTQ+ families, and innovative kinship formations. ASAC considers adoptive kinship to include adoptees, first families, and adoptive kin. ASAC provides a forum for discussion and knowledge creation about adoption and related topics through interdisciplinary, culture-based scholarly study and creative practice that consider many ways of perceiving, interpreting, and understanding adoption.





NORTH AMERICAN JOURNAL OF CELTIC STUDIES

Edited by Joseph F. Eska

The North American Journal of Celtic Studies (NAJCS) is the official journal of the Celtic Studies Association of North America (CSANA). Founded in 1976, CSANA fosters research in all aspects of Celtic studies—including literature, language, history, law, folklore, art, and archeology. Unlike other journals of Celtic studies, *NAJCS* provides a forum for publication across all disciplines and all time periods that bear upon Celtic studies.

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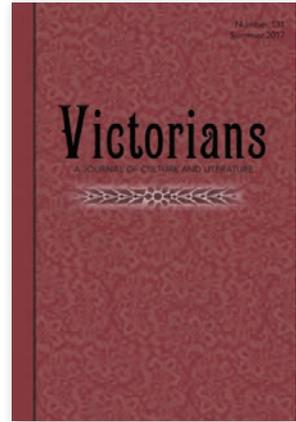


AMERICAN PERIODICALS

Edited by Jean Lee Cole, Eric Gardner, and Cynthia Patterson

American Periodicals, the official publication of the Research Society for American Periodicals, is devoted exclusively to scholarship and criticism relating to American magazines and newspapers of all periods. It includes essays, notes, reviews, bibliographies, and histories on all aspects of American periodicals, from the earliest 18th-century magazines to 21st-century 'zines and e-journals.

American Periodicals' current content is included in the Project MUSE standard and premium collections. The journal has recently featured special issues on War & Periodicals and Black Periodical Studies.



VICTORIANS

Edited by Deborah Logan

New to OSU Press in 2017, and now in its 65th year, *Victorians: A Journal of Culture and Literature* welcomes interdisciplinary approaches to Victorian literature and culture and continues to respond to developmental shifts in the discipline of Victorian studies. Formerly named *The Victorian Newsletter* (ISSN: 0042-5192), *Victorians* depends upon the contributions of students and scholars to maintain its long scholarly excellence and professional integrity.

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