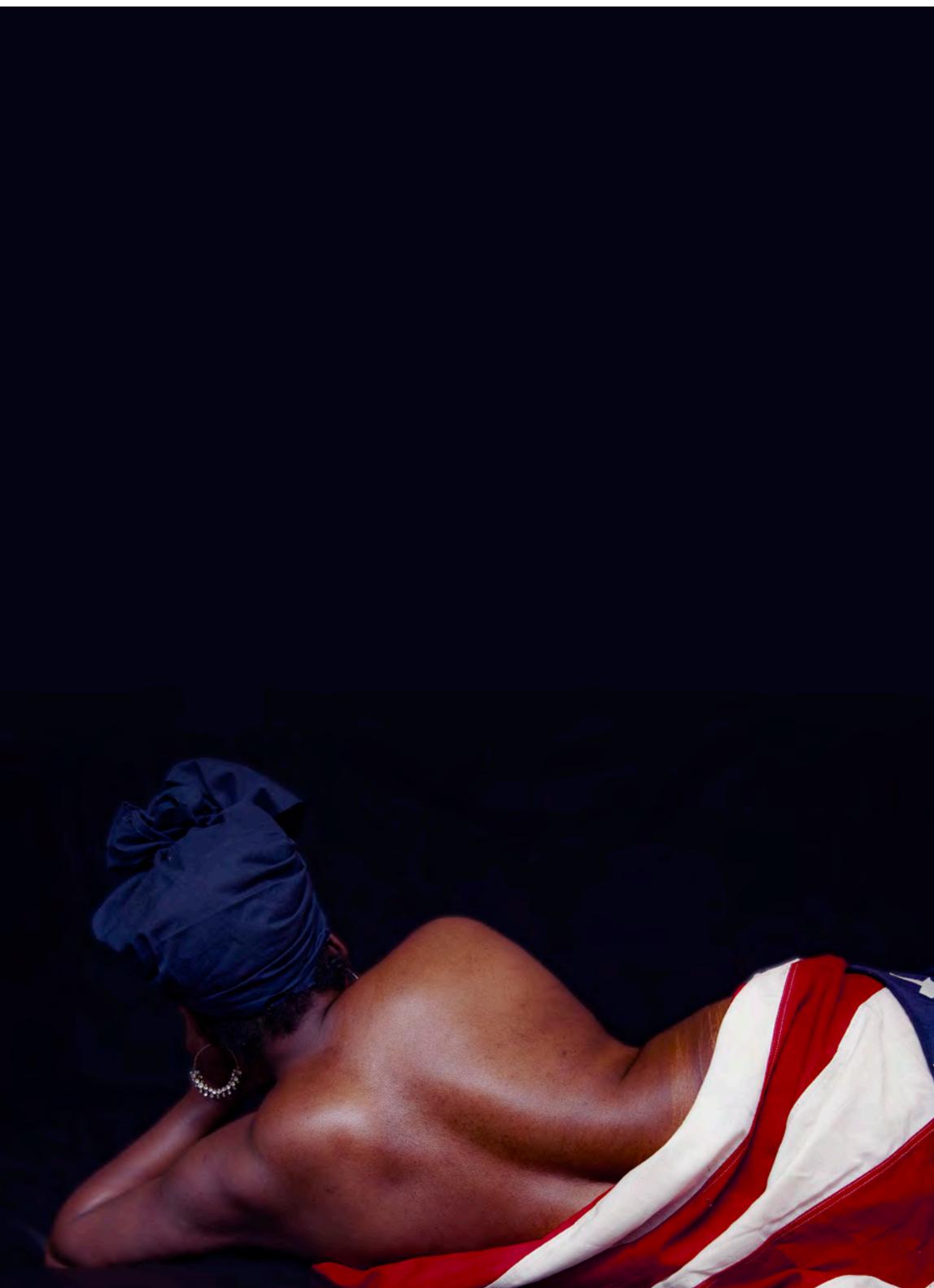


THE OHIO STATE UNIVERSITY PRESS

Spring 2021



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CATALOG COVER

Image by Mignonette Dooley Johnson, seen on the cover of *a more perfect Union* p. 4.

Art for the Ladylike

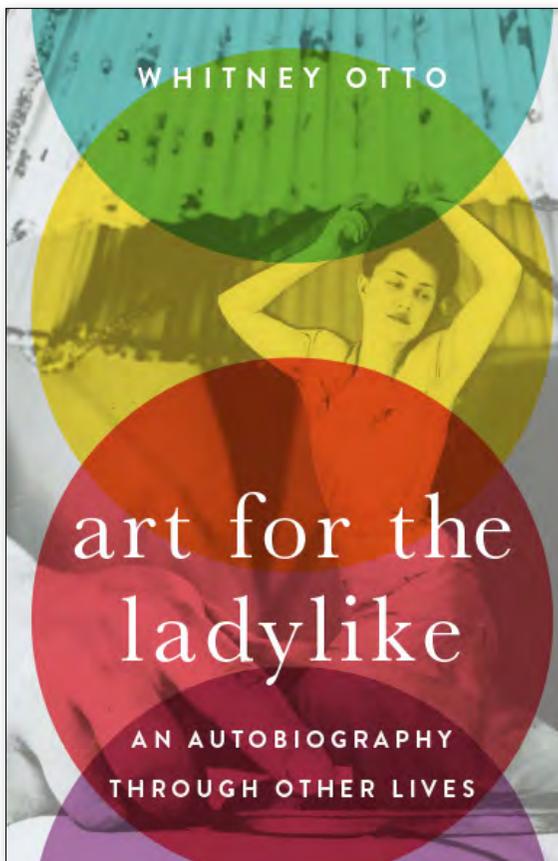
An Autobiography through
Other Lives

WHITNEY OTTO

“Whitney Otto has woven a work of breathtaking texture. *Art for the Ladylike* is a love letter to the resilience and beauty of women who deign to make art. This book brought me back to myself.”

—Lidia Yuknavitch

“A fascinating and peripatetic memoir, Whitney Otto’s fearless, free-range narrative investigates parenting, class, sexuality, and worlds beyond. Startling, funny, and compassionate—reminiscent of Rilke’s *Letters to a Young Poet*—this is an invaluable guide to the life of the mind and the soul of an artist.” —Diana Abu-Jaber



Whitney Otto is the author of five novels, including the *New York Times* bestseller *How to Make an American Quilt*, which was later made into a movie of the same name, and *Eight Girls Taking Pictures*. Her work has appeared in the *New York Times*, the *Los Angeles Times*, the *San Francisco Chronicle*, and in several anthologies. She lives in Portland, Oregon, with her family.

March 2021 312 pp.
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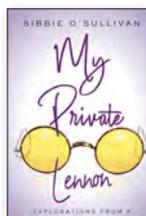


Also of Interest

My Private Lennon

Explorations from a Fan Who Never
Screamed

Sibbie O'Sullivan



2020 184 pp.
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\$17.95 T ebook
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Mad Creek Books - 21st Century Essays Series

In *Art for the Ladylike*, Whitney Otto limns the lives of eight pioneering women photographers—Sally Mann, Imogen Cunningham, Judy Dater, Ruth Orkin, Tina Modotti, Lee Miller, Madame Yvonne, and Grete Stern—to in turn excavate her own writer’s life. The result is an affecting exploration of what it means to be a woman, what it means to be an artist, and the perils and rewards of being both at once. In considering how feminism, career, and motherhood were entangled throughout her subjects’ lives as they tirelessly sought to render their visions and paved the way for others creating within the bounds of domesticity, Otto assesses her own struggles with balancing writing and the pulls of home life. Ultimately, she ponders the persistent question that artistic women face in a world that devalues women’s ambition: If what we love is what we are, how do those of us with multiple loves forge lives with room for everything?

The Terrible Unlikelihood of Our Being Here

SUSANNE PAOLA ANTONETTA

“Susanne Antonetta’s latest masterpiece is a divinely composed ode to the ‘ungovernable emanations’ that are our selves. Gorgeously poetic, deadpan and inquisitive, terrifying and engrossing, *The Terrible Unlikelihood of Our Being Here* bridges the distance between physics and the occult, psychology and spiritualism. Antonetta’s road trip to a Summerland of the soul is inspiring, unforgettable, and indispensable.” —**Mary Cappello**, author of *Life Breaks In: A Mood Almanack*

“In mesmerizing and gorgeous prose, Antonetta tackles nothing less than consciousness and existence, employing an amalgam of science writing and mysticism. It’s hard to imagine another writer who could not only make such a project work but also make it seem natural and necessary.”

—**Robin Hemley**, author of *Borderline Citizen: Dispatches from the Outskirts of Nationhood*



Susanne Paola Antonetta is the author of *Make Me a Mother*, *Curious Atoms: A History with Physics*, *Body Toxic: An Environmental Memoir*, *A Mind Apart: Travels in a Neurodiverse World*, a novella, and four books of poetry. Her writing has appeared in the *New York Times*, the *Washington Post*, *Orion*, the *New Republic*, and elsewhere. She lives in Bellingham, Washington.

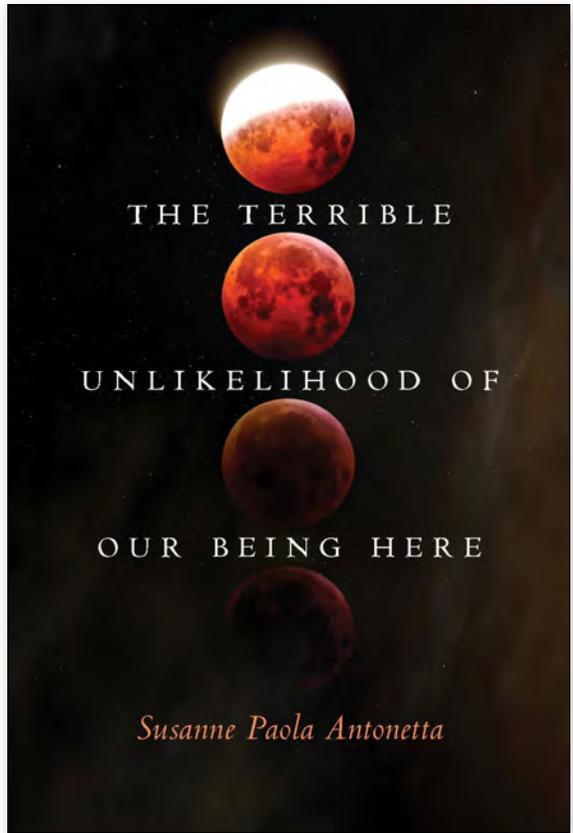
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\$22.95 T paperback 978-0-8142-5780-7

\$22.95 T ebook 978-0-8142-8096-6

Mad Creek Books - 21st Century Essays

David Lazar and Patrick Madden, Series Editors



At their family’s New Jersey seaside cottages, Susanne Paola Antonetta’s grandmother led seances, swam nude, and imaginatively created a spiritualist paradise on earth. In *The Terrible Unlikelihood of Our Being Here*, Antonetta chronicles how in that unique but tightly controlled space, she began to explore the questions posed by her family’s Christian Science beliefs, turning those questions secular: What is consciousness? Does time exist? And does the world we see reflect reality? In this book, scientific research, family story, and memoir intertwine to mimic the indefinable movements of quantum particles.

Antonetta reflects on a life spent wrestling with bipolar disorder, drug dependency, and the trauma of electroshock treatment—exploring these experiences alongside conversations with some of the world’s leading neuroscientists and physicists, and with psychics. The result is a meditation on the legacy of family, on thought and being, and what we humans can actually ever really know about our world.

The Guild of the Infant Saviour

An Adopted Child's
Memory Book

MEGAN CULHANE GALBRAITH

“An inventive, genre-defying look at what it means to belong. Galbraith artfully collects moments of her life and photographs from the past to create a touching portrait of motherhood, beauty, and home.”

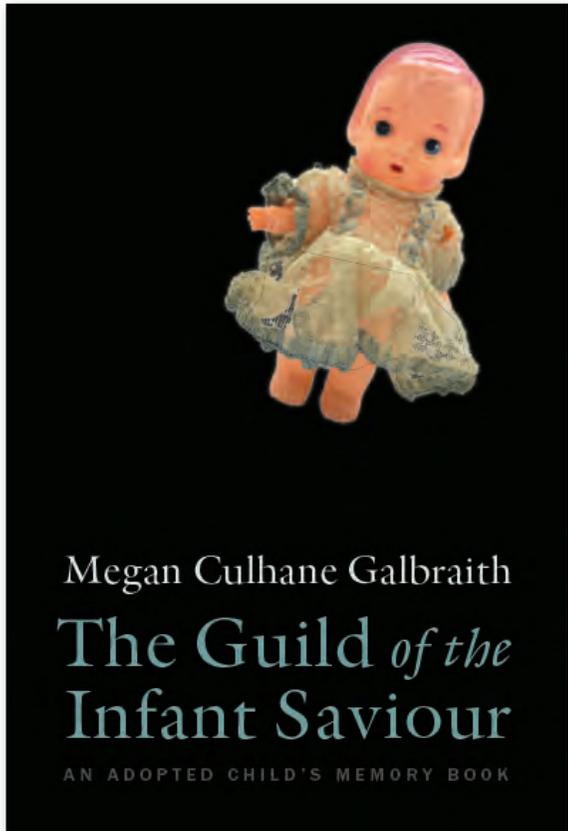
—**Chelsea Hodson, author of *Tonight I'm Someone Else***

“An extraordinary collage of motherhood and a moving journey of one woman’s search for wholeness. Megan Culhane Galbraith’s personal story, braided with insightful research about adoption and foster care practices, and illustrated exquisitely with the author’s photos, is a beautiful and memorable exploration of life.”

—**Jill McCorkle, best-selling author of *Hieroglyphics***

Megan Culhane Galbraith is a writer and visual artist. Her work was a Notable Mention in *Best American Essays 2017*, has been nominated for two Pushcart Prizes, and has been published in *Tupelo Quarterly*, *Redivider*, *Catapult*, *Hobart*, *Longreads*, and *Hotel Amerika*, among others. She is Associate Director of the Bennington Writing Seminars and the founding director of the Governor’s Institutes of Vermont Young Writers Institute.

May 2021 288 pp.
\$21.95 T paperback 978-0-8142-5791-3
\$19.95 T ebook 978-0-8142-8118-5
49 color illustrations
Mad Creek Books - Machete
Joy Castro, Series Editor



Shortly before *Roe v. Wade* legalized abortion, adoptee Megan Culhane Galbraith was born in a Catholic charity hospital in New York City to a teenaged resident of the Guild of the Infant Saviour, a home for unwed mothers. Decades later, on the eve of becoming a mother herself, she would travel to the former guild site; to her birth mother’s home in Scotland; and to Cornell University, where she discovered the startling history of its Domestic Economics program. There, from 1919 to 1969, coeds applied scientific principles to domesticity as they collectively mothered a rotating cast of babies awaiting adoption. The babies shared the last name Domecon and provided the inspiration for Galbraith’s art project, *The Dollhouse*.

The Guild of the Infant Saviour is a dizzyingly inventive hybrid memoir of one adoptee’s quest for her past. Galbraith pairs narrative with images from *The Dollhouse* as she weaves a personal and cultural history of adoption as it relates to guilt, shame, grief, identity, and memory itself. Ultimately, she connects her experiences to those of generations of adoptees, to the larger stories America tells about sex and motherhood, and to the shadows those stories cast on us all.

Poetry

a more perfect Union

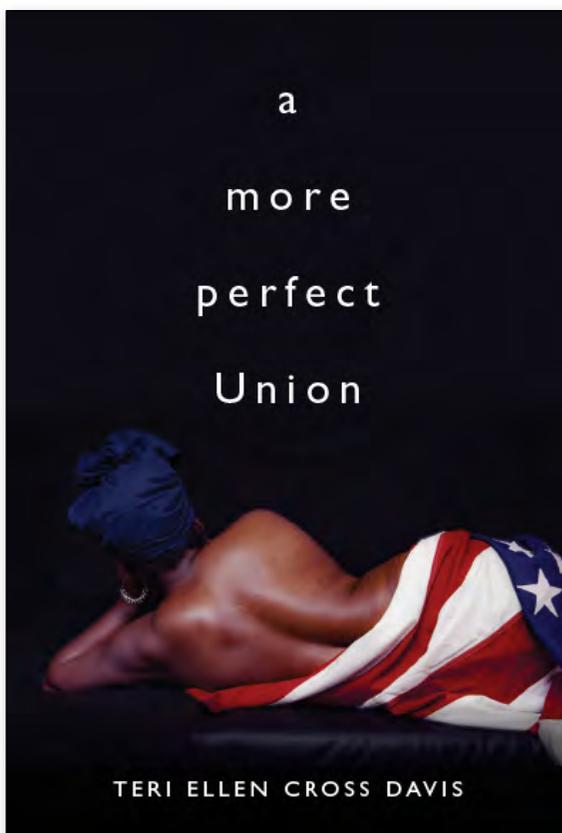
TERI ELLEN CROSS DAVIS

“These poems are hopeful, yes, and also smart and honest. They are as purple as a funky lyric or a keloidal scar. You’ll find resilience and resistance and rough sweet magic in these poems by Teri Ellen Cross Davis. You’ll find the truth.”

—Camille T. Dungy

“‘I have become an ordering of the unpredictable,’ Teri Ellen Cross Davis writes in the poem ‘The Goddess of Blood,’ and she could be describing her own work: unpredictable in the best sense, ordering chaos as the best poetry must do. This is an important collection, full of anger and tenderness and a sure command of language.” —Linda Pastan

“Teri Ellen Cross Davis has written us a blood-oath ode to Black motherhood, to Love’s primal ecstasy, to the R&B royalty of Prince, all prised through a seasoned awareness that is international in scope and homegirl-homegrown in its vernacular and dizzying heat. *a more perfect Union* is an urgent outcry, a galactic guitar riff of blues that echoes in the turmoiled space between America’s promise and the place where *fear is always / a whip, or White lady / calling 911.*” —Tyehimba Jess



In the tender, sensual, and bracing poems of *a more perfect Union*, Teri Ellen Cross Davis reclaims the experience of living and mothering while Black in contemporary America, centering Black women’s pleasure by wresting it away from the relentless commodification of the White gaze. Cross Davis deploys stunning emotional range to uplift the mundane, interrogate the status quo, and ultimately create her own goddesses. Parenting, lust, household chores—all are fair game for Cross Davis’s gimlet eye. Whether honoring her grief for Prince’s passing while examining his role in midwifing her sexual awakening or contemplating travel and the gamble of being Black across this wide world, these poems tirelessly seek a path out of the labyrinth to hope.



Teri Ellen Cross Davis is the author of *Haint: poems*, winner of the 2017 Ohioana Book Award for Poetry. She is a Cave Canem Fellow and works as the Poetry Coordinator for the Folger Shakespeare Library in Washington, DC.

February 2021 74 pp.
\$14.95 T paperback 978-0-8142-5778-4
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Mad Creek Books - *The Journal* Charles B. Wheeler Poetry Prize



Boomtown Columbus

Ohio's Sunbelt City and How Developers Got Their Way

KEVIN R. COX

"No one knows cities and how they grow better than Kevin Cox, who brings a lifetime of study to bear on the workings of profit, power and politics in Columbus, Ohio, and the shadowy world that builds the places Americans have to live with." —**Richard Walker, author of *Pictures of a Gone City: Tech and the Dark Side of Prosperity in the San Francisco Bay Area***

"For anyone interested in the development of modern-day Columbus, Cox's account will be seen as essential." —**Mansel G. Blackford, author of *Columbus, Ohio: Two Centuries of Business and Environmental Change***

Kevin R. Cox was professor of Geography at the Ohio State University for fifty years before his retirement. He is the author of several books, including *Making Human Geography* and *The Politics of Urban and Regional Development and the American Exception*.

June 2021 264 pp.
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8 b&w illustrations
10 maps
21 tables
Trillium Books

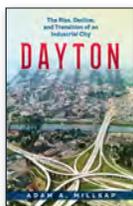


Also of Interest

Dayton

The Rise, Decline, and Transition of an Industrial City

Adam A. Millsap



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Boomtown Columbus**KEVIN R. COX**

Columbus, Ohio, and its ample cloud cover are on the eastern edge of the Midwest, but geographically speaking, the city's unfettered suburbanization and rapid postwar expansion recall its Sunbelt peers. To understand why—and the social and economic stakes of this all-too-common model of urban growth—pioneering geographer Kevin R. Cox takes us through the postwar history of development in Columbus, a city that has often welcomed corporate influence at the expense of its residents' needs for livability and equal opportunity.

How have development interests become entwined with government? How has a policy of annexation reformed the city's map? Why have airline service and major league prestige lagged behind its status as a regional center? And what, if anything, makes this city with a reputation for being average stand apart? In *Boomtown Columbus*, Cox applies both scholarly expertise and his perspective as a long-time resident to look at the real-life costs of policy. The resulting narrative will fascinate not only locals, but anyone with a stake in understanding American cities and a path toward urban livability for all.

United States of Banana

A Graphic Novel

GIANNINA BRASCHI AND
JOAKIM LINDENGRENEDITED AND WITH AN
INTRODUCTION BY AMANDA M. SMITH
AND AMY SHEERAN

“To say *United States of Banana* is iconoclastic is to state the obvious. Then again, what is our civilization if not a graveyard for broken gods? Braschi works the night shift at that graveyard.” —Ilan Stavans, author of *Angelitos*

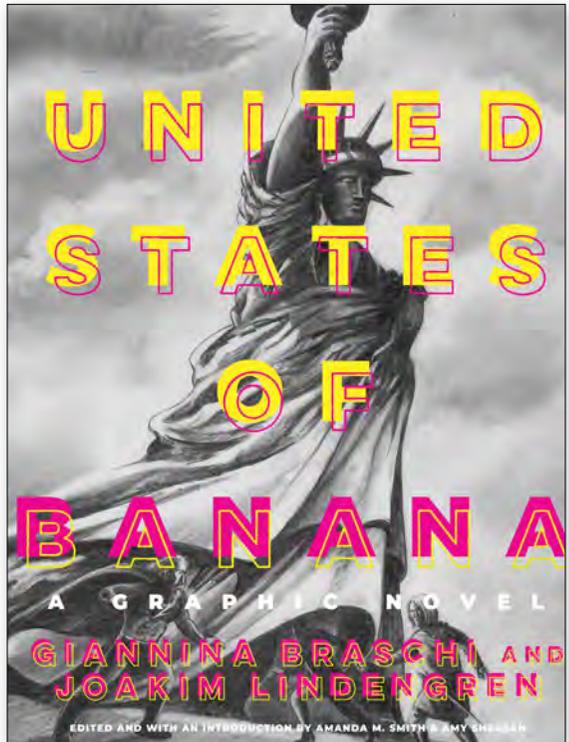
Giannina Braschi is a Puerto Rican writer based in New York City. Her works encompass poetry, fiction, manifesto, and drama and include the poetry trilogy *Empire of Dreams* and the experimental *Spanglish novel Yo-Yo Boing!*

Joakim Lindengren is a Swedish cartoonist, illustrator, and artist whose celebrated titles include the *Captain Stofil* series and *Ugly*.

Amanda M. Smith is Assistant Professor of Latin American Literature at the University of California, Santa Cruz, where she researches twentieth- and twenty-first-century Latin American cultural production.

Amy Sheeran is Assistant Professor of Spanish at Otterbein University. She specializes in early modern Peninsular literature.

March 2021 136 pp.
\$19.95 T paperback 978-0-8142-5786-9
\$19.95 T ebook 978-0-8142-8108-6
136 b&w illustrations
Mad Creek Books - Latinographix
Frederick Luis Aldama, Series Editor



“I was a monument to immigration—now I’m a border control cop.” So admits the Statue of Liberty in Giannina Braschi’s *United States of Banana*, a rollicking and nakedly political allegory of US imperialism and Puerto Rican independence. Illustrated by Swedish comic book artist Joakim Lindengren and based on Braschi’s epic manifesto by the same title, the story takes us along on the madcap adventures of Zarathustra, Hamlet, and Giannina herself as they rescue the Puerto Rican prisoner Segismundo from under the skirt of the Statue of Liberty. Throughout their quest, the characters debate far-ranging political and philosophical subjects, spanning terrorism, global warming, mass incarceration, revolution, and love. The Marx Brothers, Pablo Neruda, Barack Obama, Disney characters and more make appearances in this stirring call to overthrow empire, liberate the imprisoned masses, and build a new country rooted in friendship, art, poetry, and laughter.



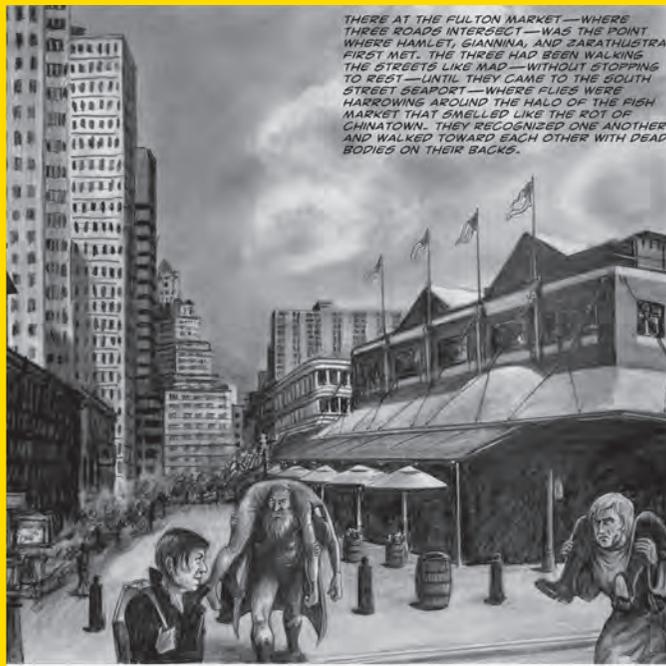
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Drawing on Anger
Portraits of U.S. Hypocrisy
Eric J. García



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YOU HAVE NO IDEA HOW MUCH I'VE EVERY TWO WEEKS—IT LARY—THE STINKY SHT HOME ALL I COU LARY—CONFINEMENT



THERE AT THE FULTON MARKET—WHERE THREE ROADS INTERSECT—WAS THE POINT WHERE HAMLET, GIANNINA, AND ZARATHUSTRA FIRST MET. THE THREE HAD BEEN WALKING THE STREETS LIKE MAD—WITHOUT STOPPING TO REST—UNTIL THEY CAME TO THE SOUTH STREET SEAPORT—WHERE FLIES WERE HARROWING AROUND THE HALO OF THE FISH MARKET THAT SMELLED LIKE THE ROT OF CHINATOWN. THEY RECOGNIZED ONE ANOTHER AND WALKED TOWARD EACH OTHER WITH DEAD BODIES ON THEIR BACKS.

I'M BUYING THE SARDINE—THE DEAD BODY I CARRY ON MY BACK.

LOOK, IT'S MOVING. IT'S STILL ALIVE.

A LITTLE FISH—IN A LITTLE COFFIN. AND FOR THIS—THIS LITTLE STINKY THING—WE CAME FROM SO FAR.

IT'S SO SALTY AND UGLY IT ITCHES AND BITES.



ITS THE SARDINE IT BIT D



SQUIRRELS I HATE SARDINES



I'M A SARDINE GIVE ME

ZARATHUSTRA, LITTLE PET TO BE WHERE YOU LEFT



WELL YOU KNOW WHAT SOCRATES SAYS AFTER ARISTOPHANES SPEAKS IN THE SYMPOSIUM.

WHO CARES? I AM HURTING. GET HER OUT!

OPHELIA?



I CAN'T STAND HER. GET HER OUT.

SOCRATES SAYS NO MATTER HOW INCOMPLETE WE ARE—IF A PART IS HURTING YOU—SAY—A TOOTH—YANK IT OUT.

YANK HER OUT!



YOU ARE MINE, MINE AS THE SEA AND THE WIND WHEN BOTH CONTENT WHICH IS THE MIGHTIER.

THE DAMAGE CONTROL IS OUT OF CONTROL.



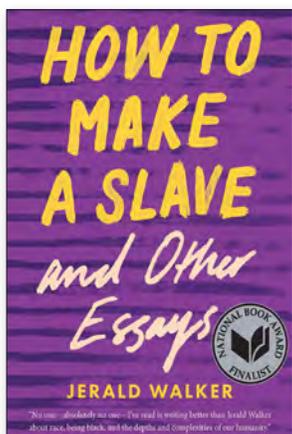
HOW CAN I GET RID OF YOUR WEAKNESS— ONLY IF MAKE YOU STRONG— AND I WOULD MAKE YOU STRONG IF I COULD—

BUT YOUR WEAKNESS IS STRONGER THAN MY STRENGTH.

YOUR WEAKNESS WILL CARRY ME AND MY KINGDOM AWAY IN YOUR EARTHQUAKE OF A TSUNAMI SWEEPING AWAY ALL MY VILLAGES AND DESTROYING MY POPULACE.

AND THEY WANT TO GIVE ME THE WEAKLING AS WIFE?





How to Make a Slave and Other Essays

JERALD WALKER

FINALIST FOR 2020 NATIONAL BOOK AWARD

“A stylish and thought-provoking collection... Walker’s rich compilation adds up to a rewardingly insightful self-portrait.”
—*Publishers Weekly* (starred review)

“No one—absolutely no one—I’ve read is writing better than Jerald Walker about race, being black, and the depths and complexities of our humanity.” —**Charles Johnson, author of *Middle Passage*, winner of the National Book Award**

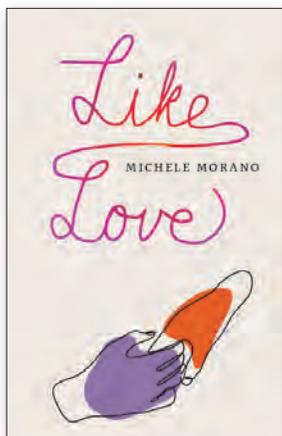
“These extraordinarily candid essays crackle with humor and dramatic tension. Jerald Walker is one of the most gifted essayists of our time.” —**Robert Atwan, series editor, *The Best American Essays***

Jerald Walker is the author of *The World in Flames: A Black Boyhood in a White Supremacist Doomsday Cult* and *Street Shadows: A Memoir of Race, Rebellion, and Redemption*, winner of the 2011 PEN New England Award for Nonfiction. He has been widely anthologized, including five times in *The Best American Essays*. The recipient of James A. Michener and National Endowment for the Arts fellowships, Walker is Professor of Creative Writing at Emerson College.

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Creative Nonfiction / Memoir



Like Love

MICHELE MORANO

“This daring book expands our notion of what love is.” —**Kyoko Mori**

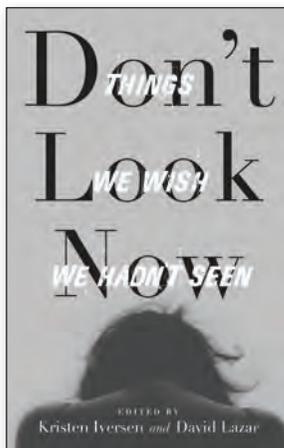
“From her explanations of the brain’s activity as we fall head over heels for someone, to a breakdown of Shakespeare’s *A Midsummer Night’s Dream*, Morano makes clear that even though we are all complicit in love and its ensuing chaos, our only obligation is to experience it.” —**Destiny O. Birdsong, *Bookpage***

“Haunting... Every piece reads like a conversation between close friends, sharing their greatest moments of vulnerability and their brightest memories of softness... Reading this book is a reprieve from any strife, and transports audiences back to the first time they felt the dopamine rush of admiration. Morano’s work is proof that a life spent in love is monumental, worth entire books, worth everything.” —**Courtney Eathorne, *Booklist***

Michele Morano is the author of *Grammar Lessons: Translating a Life in Spain*. Her essays and fiction have appeared in many journals and anthologies, including *Best American Essays*, *Fourth Genre*, and *Ninth Letter*. She lives in Chicago, where she chairs the English Department at DePaul University.

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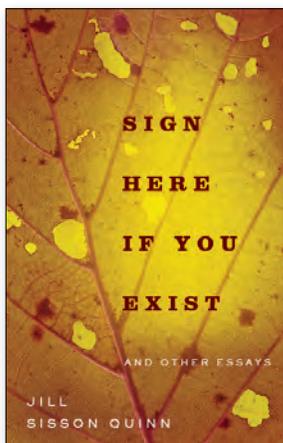


Don't Look Now

EDITED BY KRISTEN IVERSEN AND DAVID LAZAR

“How does the heart bear unbidden shock? What are the rules of engagement with ferocious memories? These gorgeous essays perform acts of homage, bravery, and forgiveness; show what can be made of the searing left by life-altering experiences; and point us toward a deeper understanding of both vulnerability and the capacity to rebuild at the blast site.” —**Lia Purpura**

“*Don't Look Now: Things We Wish We Hadn't Seen* merits its title—a series of scarifying essays on sights, scenes, and memories we might have rather missed. But this not-to-be-missed collection becomes its own bright antidote and, for the reader, a gift.” —**Nicholas Delbanco**



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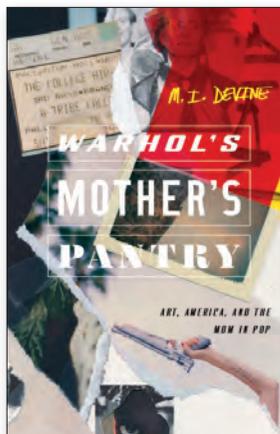
Sign Here If You Exist and Other Essays

JILL SISSON QUINN

“Quinn’s parallel explorations are uniformly thought-provoking, effectively connecting often unrelated themes.... Her lyrical sense of discovery and wonder may draw comparison to writers like Annie Dillard.... Engaging, insightful musings at the intersection of natural science and spiritual exploration.” —**Kirkus Reviews**

“Quinn’s gentle, profound observations, which often arise from time spent hiking on trails or watching wildlife, draw organic, convincing links between the natural world and her own life.... Putting self and nature under the microscope, *Sign Here If You Exist* illuminates both.” —**Rebecca Foster, Foreword Reviews**

Creative Nonfiction / Essays



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Warhol's Mother's Pantry

Art, America, and the Mom in Pop

M. I. DEVINE

“In critico-lyrical prose that pops off the page and skips over boundaries with the agility native to its most daring subjects, Devine issues a challenge to his readers: *Let us go*. Take him up. You won't regret it.” —**Boris Dralyuk, Executive Editor, Los Angeles Review of Books**

“Part prose poem, part mixtape, part mash-up, and part commonplace book, *Warhol's Mother's Pantry* channel surfs the cultural waves of the long twentieth century as they break on the shores of pop.” —**Mike Chasar**

Violent Exceptions

Children's Human Rights and Humanitarian Rhetorics

WENDY S. HESFORD

"This book is compelling and comprehensive—rigorous and also politically powerful. It offers new insights into humanitarianism and critical human rights literatures and will be of interest to scholars in this area as well as media and cultural studies, communication and rhetoric, and women, gender, and sexuality studies." —**Julietta Hua**, author of *Trafficking Women's Human Rights*

"At a historical moment in which the US is publicly—and tragically—reorienting its own approach to the allegedly universal appeal of childhood innocence, this book is especially timely and desperately needed." —**Anna Mae Duane**, author of *Suffering Childhood in Early America: Violence, Race, and the Making of the Child Victim*

Wendy S. Hesford is Professor of English and Faculty Director of the Global Arts and Humanities Discovery Theme at The Ohio State University. She is an Ohio Eminent Scholar and the author, most recently, of *Spectacular Rhetorics: Human Rights*

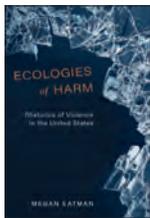
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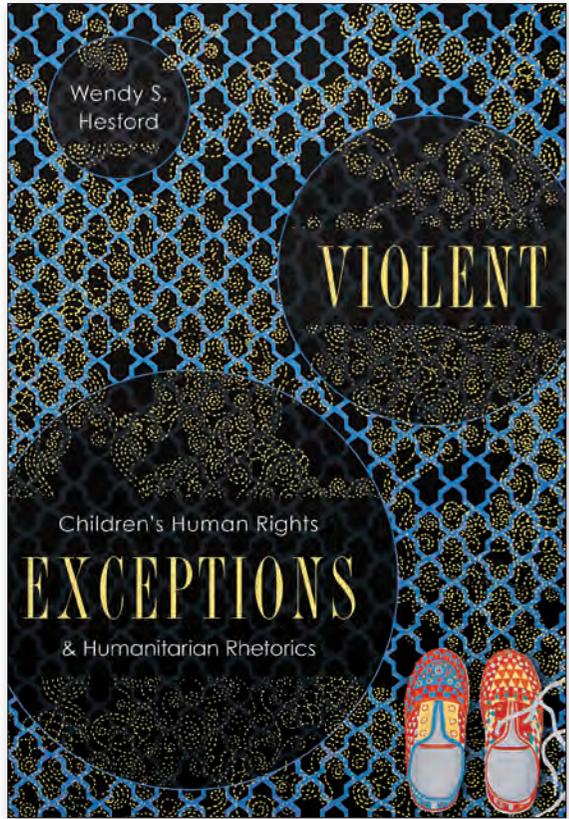
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Megan Eatman



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Materiality Series

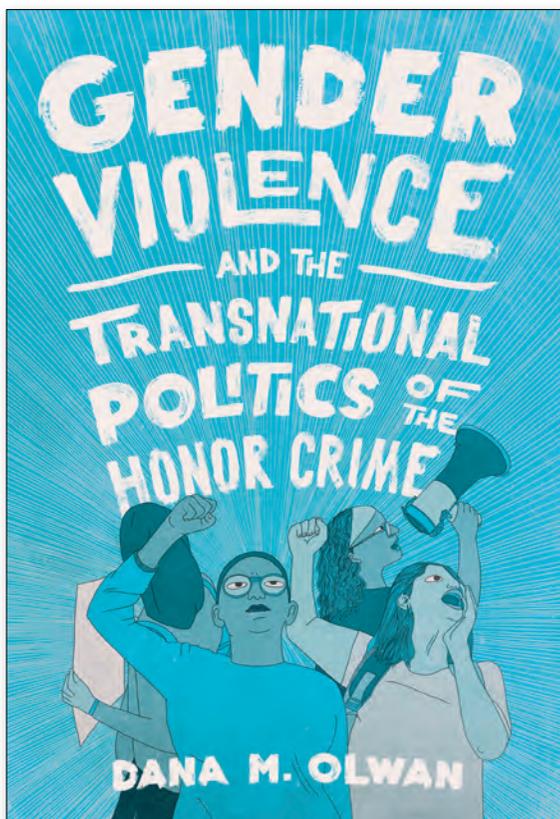


Violent Exceptions turns to the humanitarian figure of the child-in-peril in twenty-first-century political discourse to better understand how this figure is appropriated by political constituencies for purposes rarely to do with the needs of children at risk. Wendy S. Hesford shows how the figure of the child-in-peril is predicated on racial division, which, she argues, is central to both conservative and liberal logics, especially at times of crisis when politicians leverage humanitarian storytelling as a political weapon. Through iconic images and stories of child migrants, child refugees, undocumented children, child soldiers, and children who are victims of war, terrorism, and state violence, *Violent Exceptions* illustrates how humanitarian rhetoric turns public attention away from systemic violations against children's human rights and reframes this violence as exceptional—erasing more gradual forms of violence and minimizing human rights potential to counteract these violations and the precarious conditions from which they arise.

Gender Violence and the Transnational Politics of the Honor Crime

DANA M. OLWAN

“Dana M. Olwan’s book is distinct and necessary for the geographic and political scope it offers as well as its precise focus on honor killings. Looking transnationally at this ‘one’ crime, she offers a comprehensive study of this complicated issue and allows readers to appreciate the similarities and differences that unite responses to and discussions of honor-based crimes throughout several nations.” —**Ariana Vigil, author of *Public Negotiations: Gender and Journalism in Contemporary US Latina/o Literature***



In *Gender Violence and the Transnational Politics of the Honor Crime*, Dana M. Olwan examines how certain forms of violence become known, recognized, and contested across multiple geopolitical contexts—looking specifically at a particular form of gender-based violence known as the “honor crime” and tracing how a range of legal, political, and literary texts inform normative and critical understandings of this term. Although a number of studies now acknowledge the complicated mobilizations of honor crime discourses, the ways in which these discourses move across and in between different geographies and contexts remain relatively unexplored. This book fills that void by providing a transnational feminist examination of the disparate—yet interconnected—sites of the US, Canada, Jordan, and Palestine, showing how the concept travels across nations and is deployed to promote hegemonic agendas—becoming intertwined in notions of modernity, citizenship, and belonging.

More specifically, Olwan traces the term’s appearance in public and popular works that allow for its continued mass acceptance and circulation—from media depictions in Canada and beyond, to how it is taken up in national registers about migration and belonging in the US, to activism in Palestine that reveal the fault lines between activist and academic critiques of the honor crime, and finally to feminist efforts in Jordan and the wider Middle East to confront legal codes used to sanction gender-related violence. Through these cases, Olwan demonstrates how the honor crime functions as a signifier that governs and manages populations and how its meanings travel and circulate across and between separate and interconnected circuits of power and knowledge.

Dana M. Olwan is Assistant Professor in the Department of Women’s and Gender Studies at Syracuse University.

January 2021 238 pp.
\$34.95 paperback 978-0-8142-5783-8
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6 b&w illustrations

Some Other Blues

New Perspectives on Amiri Baraka

EDITED BY JEAN-PHILIPPE MARCOUX

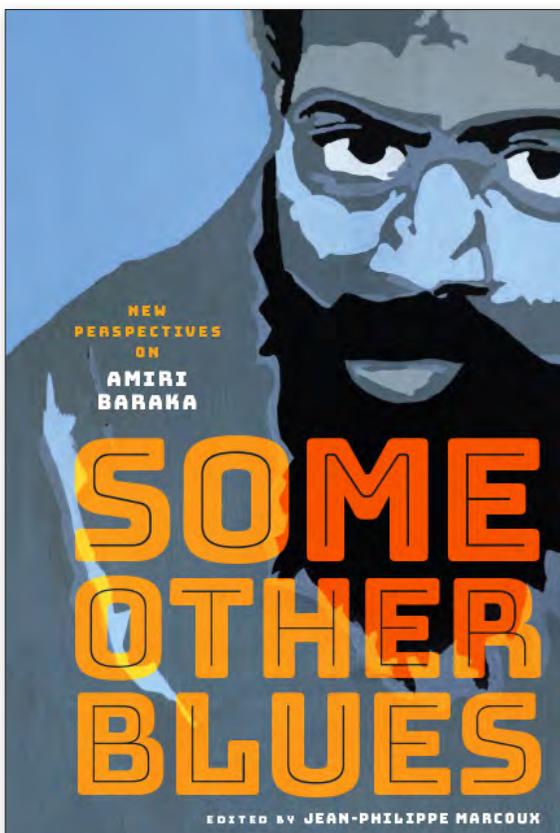
“This is a most timely and long-overdue collection that not only enriches our understanding of Baraka’s work but also points to new avenues of scholarly inquiry.”

—Jürgen E. Grandt, author of *Gettin’ Around: Jazz, Script, Transnationalism*

“*Some Other Blues* will situate Baraka rightly as a model of intellectual and artistic innovation, adventure, and integrity, and it will locate him at the intersection of the some of the most important ideas of black cultural radicalism, the avant-garde, and artistic activism. It is a collection worthy of the man himself.” —Keith D. Leonard, author of *Fettered Genius: The African American Bardic Poet from Slavery to Civil Rights*

Jean-Philippe Marcoux is Professor of American Literature at Laval University. He is also Vice President of the Amiri Baraka Society.

February 2021 286 pp.
\$34.95 paperback 978-0-8142-5784-5
\$99.95 printed case 978-0-8142-1458-9
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This collection of original essays brings together some of the most important critics and scholars of Amiri Baraka’s oeuvre. *Some Other Blues* consists of career-spanning conversations on the many trajectories, bifurcations, and intersections in and of Baraka’s black art. Every chapter is grounded in the desire to illuminate Baraka’s multilayered creative output—whether through critical analyses, literary historiographies, or musicological and biographical reassessments of his work. Every contributor attempts, in their own unique ways, to delineate how the contours of poems, short stories, essays, and editorials reveal the poetics and politics of Amiri Baraka. At the same time, every chapter looks outward at what Baraka saw as the fractures and fissures of our society—moments in the history of African America that have needed repair and relief. For the first time in one book, two generations of scholars and friends of the Baraka family converge to assess the legacy and the imprint of the writer, activist, and cultural worker who has reshaped and redefined what it means to be a black public intellectual and poet.

Contributors: Tony Bolden, Jeremy Glick, William J. Harris, Benjamin Lee, Aidan Levy, John Lowney, Jean-Philippe Marcoux, Kim McMillon, Fred Moten, Michael New, Aldon Lynn Nielsen, Amy Abugo Ongiri, Gregory Pierrot, Howard Ramsby II, Emily Ruth Rutter, Anthony Reed, Lauri Scheyer, Kathy Lou Schultz, Michael Simanga, James Smethurst, Laura Vrana, Tyrone Williams, Kalamu ya Salaam.

Impossible Stories

On the Space and Time of Black Destructive Creation

JOHN MURILLO III

“Impossible Stories is clever and provocative. Murillo effectively stages a set of conversations between and among physics, literary production, and African American studies and in doing so does the impossible work of telling the impossible story of artistic creation in the context of trenchant anti-Black racism.”
—GerShun Avilez, author of *Radical Aesthetics and Modern Black Nationalism*

“This is a powerful scholarly and creative work. It should find an interested and enthusiastic audience among academics, artists, and activists concerned with issues of aesthetic, ethical, and political import to the matter of black living and dying. This is a first-rate study of stories that both will and will not be heard but that must be told, over and over again.” —Jared Sexton, author of *Black Masculinity and the Cinema of Policing*

John Murillo III is Assistant Professor of African American studies at University of California, Irvine.

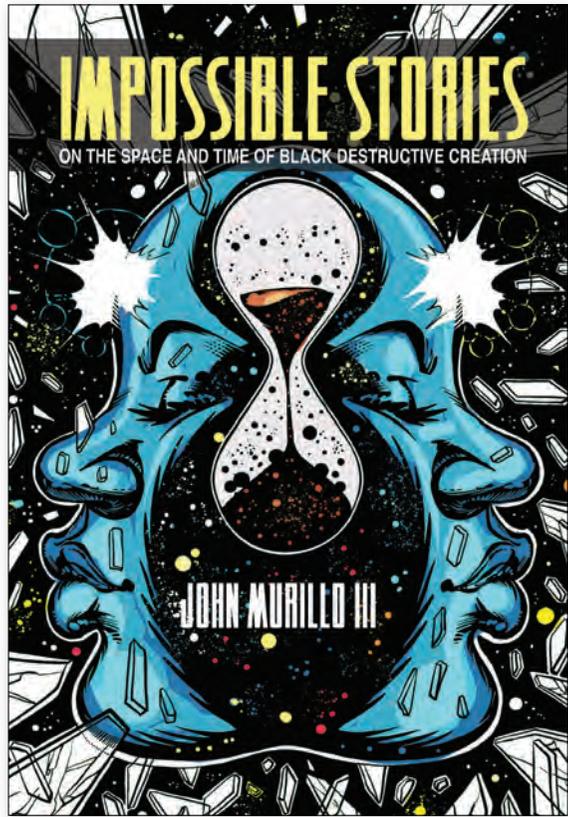
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New Suns: Race, Gender, and Sexuality in the Speculative
Susana M. Morris and Kinitra D. Brooks, Series Editors

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Jerry Rafiki Jenkins



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New Suns: Race, Gender, and Sexuality in the Speculative Series



In *Impossible Stories*, John Murillo III offers bold new readings of recent and canonical Black creative works within an Afro-pessimistic framework to excavate how time, space, and Blackness intersect—or, rather, crash. Building on Michelle Wright’s ideas about dislocation from time and space as constitutive to being Black in America, as well as on W. E. B. DuBois’s theories of temporalization, he reconsiders the connections between physical phenomena and principles, literature, history, and the fragmented nature of Black time and space.

Taking as his lens the fragment—fragmented bodies, fragments of memories, fragments of texts—Murillo theorizes new directions for Black identity and cultural production. Combining a critical engagement of physics and metaphysics with innovative readings of Gayl Jones’s *Corregidora*, Octavia Butler’s *Kindred*, Toni Morrison’s *Beloved*, Kiese Laymon’s *Long Division*, Dionne Brand’s *A Map to the Door of No Return*, and Paul Beatty’s *The Sellout*, he offers new ways to think about anti-Black racism and practice Black creativity. Ultimately, in his equally creative and analytical responses to depictions of Black people left out of history and barred from spaces, Murillo argues that through Afro-pessimism, Black people can fight the anti-Black cosmos.

Fictions of Migration

Narratives of Displacement in Peru and Bolivia

LORENA CUYA GAVILANO

*“Fictions of Migration is a much-needed meditation on the meanings and manifestations of migration within Andean narrative practices, specifically film and novel. It is a more than auspicious moment to be considering migration and what it means, and this study does this admirably.” —Jorge Coronado, author of *Portraits in the Andes: Photography and Agency, 1900–1950**

Lorena Cuya Gavilano is Assistant Professor of Latin American Cultures at Arizona State University, Phoenix.

March 2021 206 pp.
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\$29.95 ebook 978-0-8142-8099-7
Global Latin/o Americas
Frederick Luis Aldama and Lourdes Torres,
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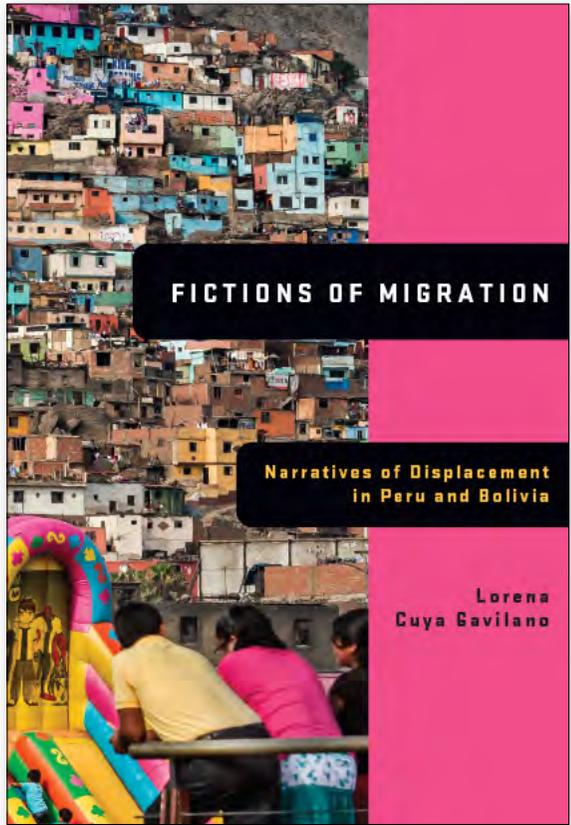
Also of Interest

Sponsored Migration

The State and Puerto Rican Postwar Migration to the United States
Edgardo Meléndez



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Global Latin/o Americas Series



Lorena Cuya Gavilano's *Fictions of Migration: Narratives of Displacement in Peru and Bolivia* is an aesthetic and cultural analysis of how political and economic trends have impacted narratives about migration in Peru and Bolivia in the late twentieth and early twenty-first centuries. Going beyond representations of migrants as subjects of crisis, *Fictions of Migration* approaches the migrant as a subject of knowledge, examining how narratives of migrancy in the Andes have become affective epistemological tools to learn about migrants' experiences, cultural roots, and the mishaps of modernity that caused their displacement in the first place. Through the examination of films and novels—by such writers and filmmakers as José María Arguedas, Blanca Wiethüchter, Daniel Alarcón, Claudia Llosa, Jorge Sanjinés, Juan Carlos Valdivia, Jesús Urzagasti, and Paolo Agazzi, among others—Cuya Gavilano looks at the intersection of crisis, knowledge, and affect in order to piece together seemingly incompatible images of migrancy. She explores how dissimilar images of migration in two countries with a common ethnic and cultural history are the result of differentiated emotional and social responses to the adoption and adaptation of neoliberal economic agendas. *Fictions of Migration* thereby shows Andean stories of displacement can serve as distinctive models to understand multiethnic national spaces globally.

Typical Girls

The Rhetoric of Womanhood in Comic Strips

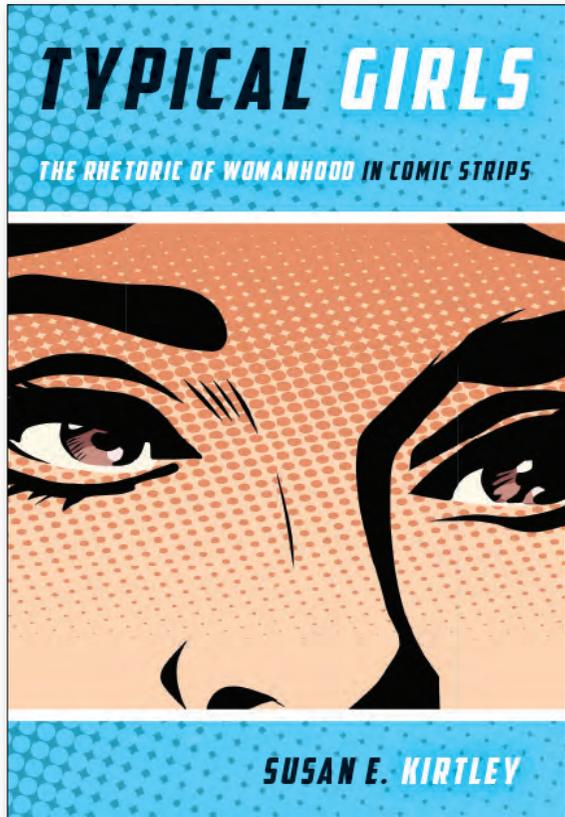
SUSAN E. KIRTLEY

“Eisner-Award-winner Susan Kirtley returns with a must-read book on how female-created comic strips changed the perceptions of womanhood and women’s rights. As that fight continues, Kirtley’s book offers a reminder of where the struggle has been and where it needs to go from here.” —**Philip Nel**, author of *Was the Cat in the Hat Black? The Hidden Racism of Children’s Literature, and the Need for Diverse Books*

“*Typical Girls* reads comic strips alongside contemporary discourses of womanhood, motherhood, and feminisms, resulting in vital interpretations that forcefully remind us of how political discourses were expressed in newspaper comics.” —**Lara Saguisag**, author of *Incorrigibles and Innocents: Constructing Childhood and Citizenship in Progressive Era Comics*

Susan E. Kirtley is Professor of English at Portland State University.

May 2021 268 pp.
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Jared Gardner and Charles Hatfield,
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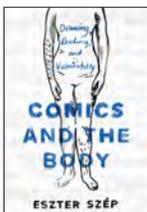


In the years following 1975, a group of female-created comic strips came to national attention in a traditionally male-dominated medium. *Typical Girls: The Rhetoric of Womanhood in Comic Strips* uncovers the understudied and developing history of these strips, defining and exploring the ramifications of this expression of women’s roles at a time of great change in history and in comic art. This impressive, engaging, and timely study illustrates how these comics express the complexities of women’s experiences, especially as such experiences were shaped by shifting and often competing notions of womanhood and feminism. Including the comics of Lynn Johnston (*For Better or For Worse*), Cathy Guisewite (*Cathy*), Nicole Hollander (*Sylvia*), Lynda Barry (*Ernie Pook’s Comeek*), Barbara Brandon-Croft (*Where I’m Coming From*), Alison Bechdel (*Dykes to Watch Out For*), and Jan Eliot (*Stone Soup*), *Typical Girls* is an important history of the representation of womanhood and women’s rights in popular comic strips.

Also of Interest

Comics and the Body

Drawing, Reading, and Vulnerability
Eszter Szép



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Studies in Comics and Cartoons Series

Writing MaternityMedicine, Anxiety, Rhetoric,
and Genre

DARA ROSSMAN REGAIGNON

“Writing Maternity offers a detailed and nuanced discussion of the cultural formation of anxious parenting in the nineteenth century. Employing rhetorical genre theory as a critical lens, Regaignon makes an exciting contribution to studies of emotion and of parenting.”

—**Tamara S. Wagner**, author of *The Victorian Baby in Print*

“Regaignon’s valuable and convincing book historicizes the anxious affects of middle-class motherhood. Attentive to material conditions and historical readerships, Regaignon illuminates the links among embodiment, affect, and genre in this elegant and engagingly written study.” —**Risa Applegarth**, author of *Rhetoric in American Anthropology: Gender, Genre, and Science*

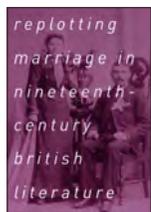
Dara Rossman Regaignon is Associate Professor of English at New York University.

April 2021 248 pp.
\$69.95 printed case 978-0-8142-1469-5
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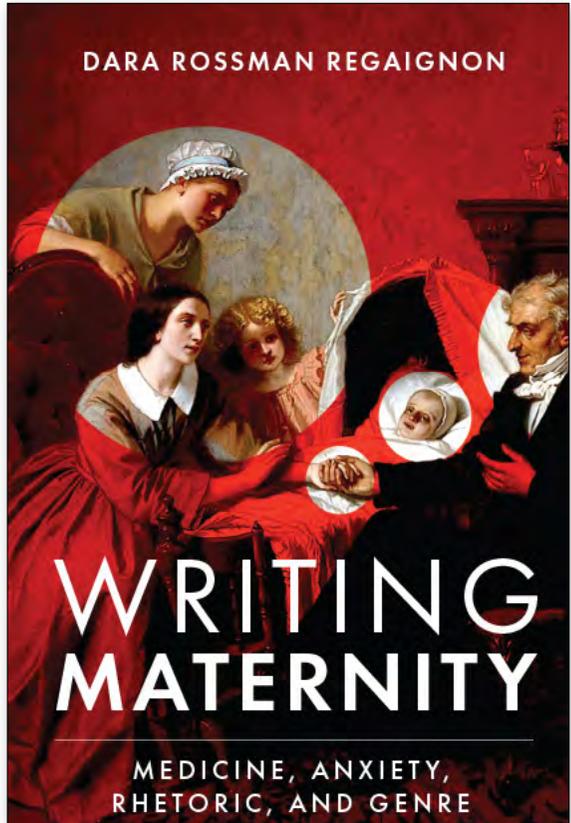
Also of Interest

Replotting Marriage in Nineteenth-Century British Literature

Edited by Jill Galvan and Elsie Michie



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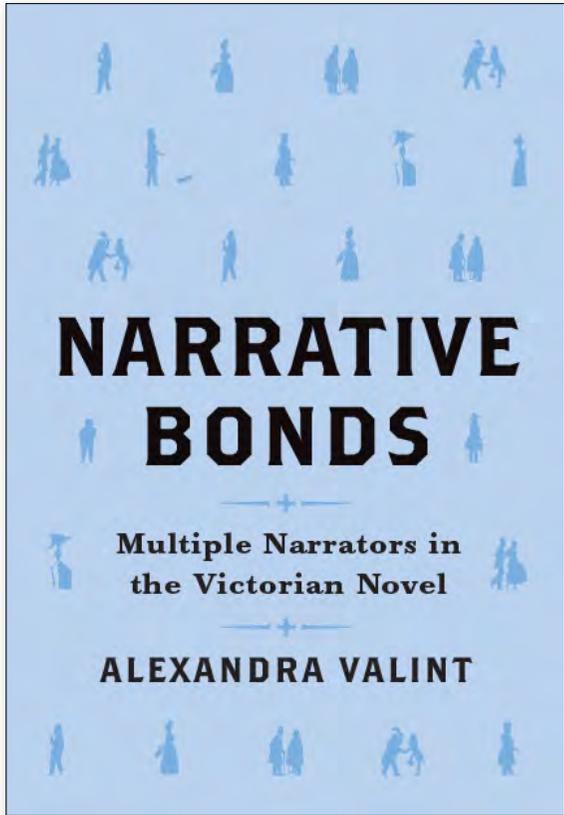
When did mothers start worrying so much? Why do they keep worrying so? *Writing Maternity: Medicine, Anxiety, Rhetoric, and Genre* answers these questions by identifying the nineteenth-century rhetorical origins of maternal anxiety, inviting readers to think about worrying not as something individual mothers do but as an affect that since Victorian times has defined middle-class motherhood itself. In this book, Dara Rossman Regaignon offers the first comprehensive study of child-rearing advice literature from early-nineteenth-century Britain and argues that the historical emergence of that genre catalyzed a durable shift in which maternal care was identified as maternal anxiety. Tracing the rhetorical circulation of this affect from advice literature through the memoirs of Mary Martha Sherwood (1775–1851) and Catharine Tait (1819–1878), as well as fiction by Charles Dickens, Elizabeth Gaskell, the Brontës, and Charlotte Mary Yonge, Regaignon gives maternal anxiety a literary-rhetorical history. She does this by bringing concepts such as uptake and genre ecology into literary studies from rhetorical genre theory, making a case for a mobile and culturally influential notion of genre. Examining specific case studies on child death, paid childcare, and infant doping, among others, Regaignon argues that the ideology of nurturing motherhood was predicated upon the rhetorical cultivation of maternal anxiety—which has had significant consequences for the experience of motherhood and maternal feeling.

Narrative Bonds

Multiple Narrators in the
Victorian Novel

ALEXANDRA VALINT

“This engaging study of Victorian multi-plot novels makes a compelling argument that, despite the seemingly distinct and potentially disjunctive narrative voices that tell a story, those perspectives cohere in a single worldview, one that points to the middle class’s acquisition of cultural and political power and the period’s gradual movement toward a more democratic state. Valint’s book will be welcomed not only by scholars of Victorian literature but also by those interested more broadly in narrative theory.” —**Elizabeth Langland**, author of *Telling Tales: Gender and Narrative Form in Victorian Literature and Culture*



While narrative fracturing, multiplicity, and experimentalism are commonly associated with modernist and postmodern texts, they have largely been understudied in Victorian literature. *Narrative Bonds: Multiple Narrators in the Victorian Novel* focuses on the centrality of these elements and address the proliferation of multiple narrators in Victorian novels. In *Narrative Bonds*, Alexandra Valint explores the ways in which the Victorian multi-narrator form moves toward the unity of vision across characters and provides inclusivity in an era of expanding democratic rights and a growing middle class. Integrating narrative theory, gothic theory, and disability studies with analyses of works by Charles Dickens, Robert Louis Stevenson, Wilkie Collins, Emily Brontë, and Bram Stoker, this comprehensive and illuminating study illustrates the significance and impact of the multi-narrator structure in Victorian novels.

Alexandra Valint is Associate Professor in the English Program at the University of Southern Mississippi at the University of Southern Mississippi.

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Theory and Interpretation of Narrative
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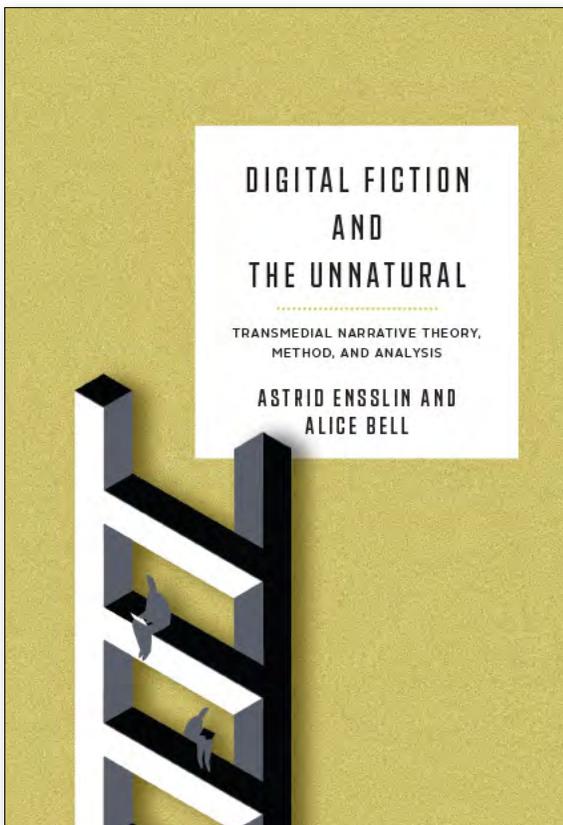
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“Digital Fiction and the Unnatural is both compelling and convincing. The book presents new toolkits on the basis of digital narratives that involve antimimetic segments. On one hand, it thus fills a gap within digital narratology by highlighting the fact that various (and hitherto unexplored) unnatural segments exist in digital fiction. On the other hand, it takes unnatural narratology one step further by applying and refining the existing methodology through an entirely new corpus.” —**Jan Alber**, coeditor of *Unnatural Narratology: Extensions, Revisions, and Challenges*



Digital Fiction and the Unnatural: Transmedial Narrative Theory, Method, and Analysis offers the first comprehensive and systematic theoretical, methodological, and analytical examination of unnatural narratology as a medium-specific and transmedial phenomenon. It applies and adapts key concepts of narrative theory and analysis to digital-born fictions ranging from hypertext and interactive fiction to 3D-narrative video games, app fiction, and virtual reality. The book addresses the unique affordances of digital fiction by focusing on multilinearity and narrative contradiction, interactional metalepsis, impossible time and space, “extreme” digital narration, and medium-specific forms of textual “you.” In so doing, the book refines, critiques, and expands unnatural, cognitive, and transmedial narratology by placing the form of these new narratives front and center.

Astrid Ensslin is Professor of Digital Humanities and Game Studies at the University of Alberta.

Alice Bell is Professor of English Language and Literature in the Department of Humanities at Sheffield Hallam University in the UK.

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Modern Odysseys

Cavafy, Woolf, Césaire, and a Poetics of Indirection

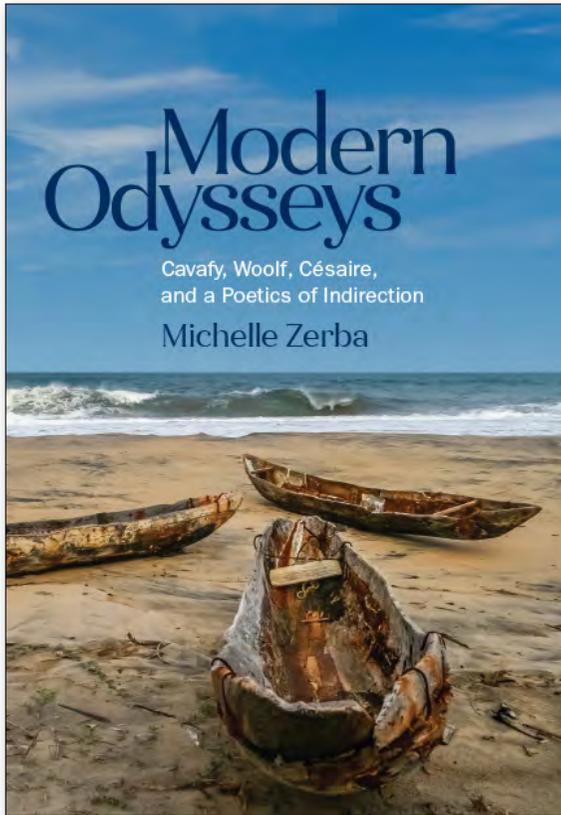
MICHELLE ZERBA

“The book’s distinctiveness and charm are enhanced by the author’s clarity and usefulness. *Modern Odysseys* makes a valuable intervention in the popular subfield of reception studies within classics.” —
Alexander Beecroft, author of *Authorship and Cultural Identity in Early Greece and China: Patterns of Literary Circulation*

“In addition to being riveting to read, *Modern Odysseys* offers readers a compelling new framework for thinking about the emergence of counter subjectivities within international modernism and enlivens scholarly debates about the modern afterlives of Homer’s *Odyssey*. The author’s intellectual flair, theoretical verve, and impressive range all command attention.” —
Emily Greenwood, author of *Afro-Greeks: Dialogues Between Anglophone Caribbean Literature and Classics in the Twentieth Century*

Michelle Zerba is the Maggie B. Martin Professor of Rhetoric and Classical Studies at Louisiana State University.

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 Classical Memories/Modern Identities
 Paul Allen Miller and Richard H. Armstrong, Series Editors



Michelle Zerba’s *Modern Odysseys* explores three major writers in global modernism from the Mediterranean, Anglo-European Britain, and the Caribbean whose groundbreaking literary works have never been studied together before. Using language as an instrument of revolution and social change, C. P. Cavafy, Virginia Woolf, and Aimé Césaire gave expression to the forms of human experience we now associate with modernity: homoeroticism, transsexuality, and racial consciousness. More specifically, Zerba argues that Odyssean tropes of diffusion, isolation, passage, and return give form to works by these writers but in ways that invite us to reconsider and revise the basic premises of reception studies and intellectual history.

Combining close readings of literary texts with the study of interviews, essays, diaries, and letters, Zerba advances a revisionary account of how to approach relationships between antiquity and modernity. Instead of frontal encounters with the *Odyssey*, Cavafy, Woolf, and Césaire indirectly—but no less significantly—engage with Homer’s epic poem. In demonstrating how such encounters operate, *Modern Odysseys* explores issues of race and sexuality that connect antiquity with the modern period.

Scripting the Nation

Court Poetry and the Authority of History in Late Medieval Scotland

KATHERINE H. TERRELL

“Terrell’s persuasive and deeply scholarly study weaves together literary and historiographical scholarship to offer substantial new insights into the poetry associated with the court of James IV, a period crucial for both the development of Older Scots literature and for Scotland’s transformed sense of itself as a nation.” —**Rhiannon Purdie**, editorial secretary of the *Scottish Text Society*

“*Scripting the Nation* is impressively rigorous in its analysis and based on an intimate knowledge of the texts discussed and the contexts in which they were written. It has strong interdisciplinary credentials and contributes substantially to ongoing research in the fields of Scottish and English literature as well as engaging with issues of cultural and national identity.” —**Roger A. Mason**, editor of *Scots and Britons: Scottish Political Thought and the Union of 1603*

Katherine H. Terrell is Associate Professor of Literature at Hamilton College.

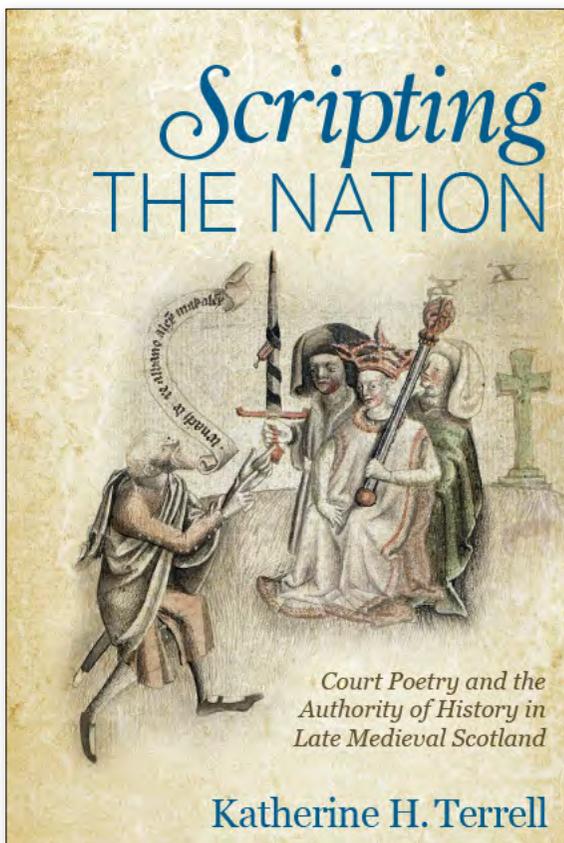
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Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

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Interventions: New Studies in Medieval Culture Series



Scripting the Nation is the first book to set the poets of Scottish King James IV’s court—William Dunbar, Walter Kennedy, and Gavin Douglas—in an extended dialogue with Latin and vernacular traditions of historiography. In the fourteenth and fifteenth centuries, Latin chroniclers such as John of Fordun and Walter Bower argued for their nation’s status, using genealogically based myths of origin that linked Scotland to ancient centers of power. As vernacular histories grew more Anglophobic and quarrels rooted in the past continued to influence Anglo-Scottish diplomacy, Dunbar, Kennedy, and Douglas took up a national discourse that responded to English myths and an English poetic tradition exemplified by Geoffrey Chaucer. Terrell’s elegant study examines how these Scottish writers marked out a distinct realm of Scottish cultural and poetic achievement, appropriating and subverting English literary models in ways that reveal the interplay between literary and historical authority in the scripting of nationhood.

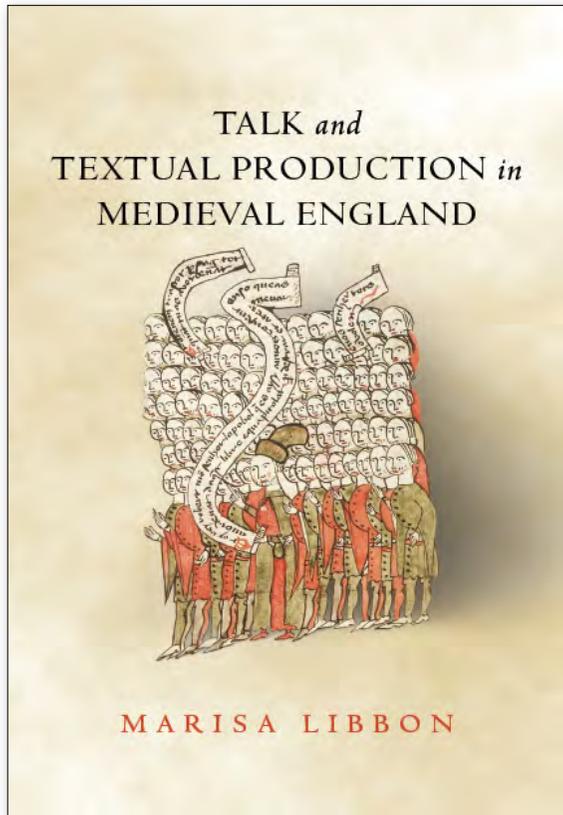
Talk and Textual Production in Medieval England

MARISA LIBBON

“A brilliant book—bold and engaging, full of fresh insights.”

—Eleanor Johnson, author of *Practicing Literary Theory in the Middle Ages*

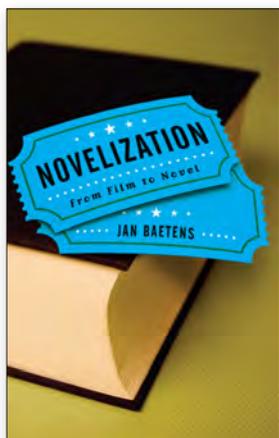
“*Talk and Textual Production in Medieval England* convincingly integrates manuscript studies and book history with readings of the social urgencies that drive literary production. It is beautifully written, original in its evidential strategies, and richly, deeply, and productively researched.” —Christine Chism, author of *Alliterative Revivals*



People in medieval England talked, and yet we seldom talk or write about their talk. People conversed not within literary texts, but in the world in which those texts were composed and copied. The absence of such talk from our record of the medieval past is strange. Its absence from our formulation of medieval literary history is stranger still. In *Talk and Textual Production in Medieval England*, Marisa Libbon argues that talk among medieval England's public, especially talk about history and identity, was essential to the production of texts and was a fundamental part of the transmission and reception of literature. Examining Richard I's life as an exemplary subject of medieval England's class-crossing talk about the past, Libbon advances a theory of how talk circulates history, identity, and cultural memory over time. Gathering together Richard I's textual intersections with figures such as Charlemagne and Roland, Libbon offers a literary history that accounts for the spaces between and around extant manuscripts. These spaces, usually dismissed as silent, tell us about the processes of writing and reading, and illuminate the intangible daily life in which textual production occurred. By revealing the pressures that talk about the past exerted on textual production, this book relocates the power of making culture and collective memory to a wider, collaborative authorship in medieval England.

Marisa Libbon is Assistant Professor of Literature and Medieval Studies at Bard College.

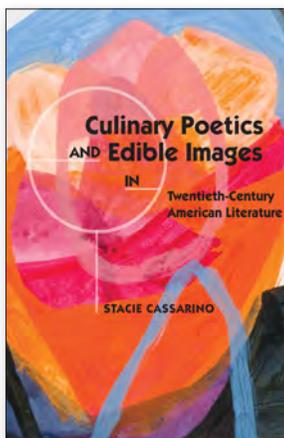
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Theory and Interpretation of Narrative
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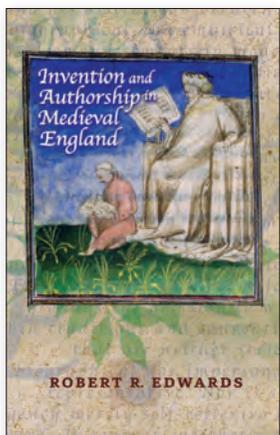
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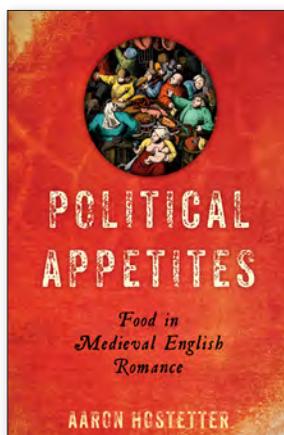
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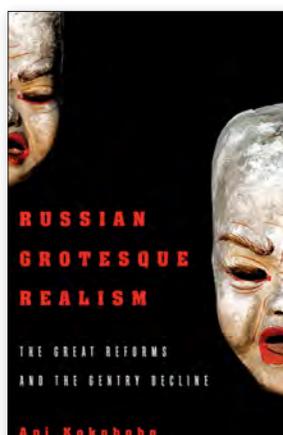
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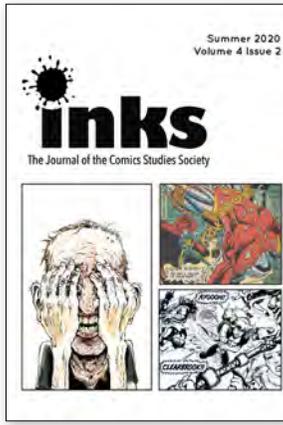


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Edited by James Phelan

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.

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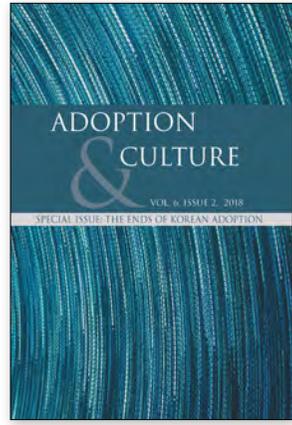
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Edited by Jared Gardner

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

Inks, the 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.

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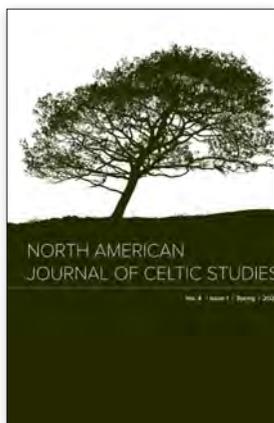
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Edited by Emily Hipchen

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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

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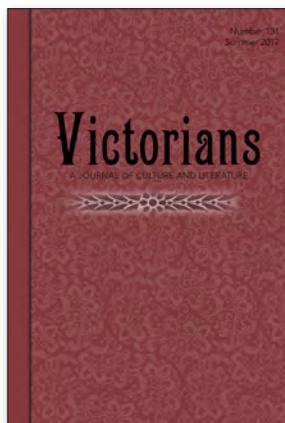


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Edited by Jean Lee Cole, Eric Gardner, and Sarah Salter

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Edited by Deborah Logan

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