

2007 240 pp.
\$59.95 cloth 978-0-8142-1080-2

Everything Lost

The Latin American Notebook of William S. Burroughs

William S. Burroughs
Edited by Geoffrey D. Smith,
John M. Bennett, and Oliver Harris

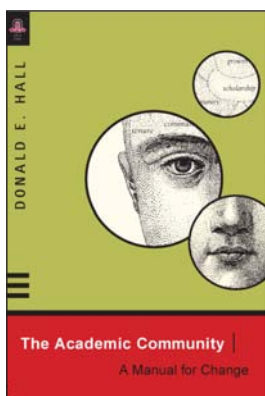
In late summer 1953, as he returned to Mexico City after a seven-month expedition through the jungles of Ecuador, Colombia, and Peru, William S. Burroughs began a notebook of final reflections on his four years in Latin America. His first novel, *Junkie*, had just been published and he would soon be back in New York to meet Allen Ginsberg and together complete the manuscripts of what became *The Yage Letters* and *Queer*. Yet this notebook, the sole survivor from that period, reveals Burroughs not as a writer on the verge of success, but as a man staring down personal catastrophe and visions of looming cultural disaster.

Losses that will not let go of him haunt Burroughs throughout the notebook: "Bits of it keep floating back to me like memories of a daytime nightmare." However, out of these dark reflections we see emerge vivid fragments of Burroughs's fiction and, even more tellingly, unique, primary evidence for the remarkable ways in which his early manuscripts evolved. Assembled in facsimile and transcribed by Geoffrey D. Smith, John M. Bennett, and Burroughs scholar Oliver Harris, the notebook forces us to change the way we see both Burroughs and his writing at a turning point in his literary biography.

William S. Burroughs is recognized as one of the most innovative, politically trenchant, and influential artists of the twentieth century. Born in 1914 into a social register St. Louis family, he became a key figure, along with Jack Kerouac and Allen Ginsberg, in the Beat Generation of writers who emerged in the early 1950s. After leaving America, Burroughs documented his experiences as a heroin addict and a homosexual in *Junky* and *Queer*, and his adventures in South America seeking the drug yagé in *The Yage Letters*, before achieving international notoriety in 1959 with *Naked Lunch*. Based in Paris, Burroughs then launched his cut-up project, and, inspired by the artist Brion Gysin, produced a trilogy of novels—*The Soft Machine*, *The Ticket That Exploded*, *Nova Express*—as well as experiments in tape, film, and photomontage. Having lived in Mexico, Morocco, and Europe, in the 1970s Burroughs returned to America, where he eventually settled in Lawrence, Kansas. He completed a final trilogy of novels—*Cities of the Red Night*, *The Place of Dead Roads*, *The Western Lands*—as well as collaborating with many artists in various media. He died on August 2, 1997.

The Academic Community A Manual for Change

Donald E. Hall



2007 152 pp.

\$19.95 paper 978-0-8142-5161-4

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\$9.95 CD 978-0-8142-9138-2

"In this highly readable manual for improving academic collegiality, Donald E. Hall shows us how the university can become a genuine culture of critical exchange: by training academics not as 'monologic scholars,' but as 'dialogical thinkers' who see each other as 'partners in conversation.'" —Gerald Graff and Cathy Birkenstein, University of Illinois at Chicago, authors of *"They Say// Say": The Moves That Matter in Academic Writing*

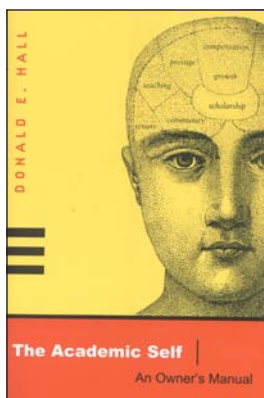
"With such works as *The Academic Self: An Owner's Manual* and *Professions: Conversations on the Future of Literary and Cultural Studies*, Donald E. Hall has become one of our most cogent commentators on the dynamics that shape institutional structures on campuses around the country, and in particular on the ways in which the humanities might be more energetically humanized. Now, in *The Academic Community: A Manual for Change*, he continues this urgently necessary project as, writing in lucid and lively prose, he examines the ways in which, in his words, 'Gadamer and hermeneutic theory offer professional studies some powerful tools' for the transformation and reinvigoration of academic life." —Sandra M. Gilbert, Distinguished Professor Emerita, University of California, Davis

In *The Academic Community: A Manual for Change*, Donald E. Hall builds on his earlier *The Academic Self: An Owner's Manual* (2002) and confronts the most pressing issues in higher education today: the coherence of undergraduate instruction, priorities in graduate training, public perceptions of colleges and universities, and collegiality and cohesion within departments and institutions. Drawing on the dialogue-based theories of the German philosopher Hans-Georg Gadamer, Hall urges a reinvestment in community-building by academics, with chapters examining the process of community creation and enhancement in the classroom, the department and college, and the broader regions which surround university campuses.

In offering concrete strategies for revitalizing college and university classes and campuses, Hall urges readers to become agents of change within their institutions and the larger political arena. Among the topics he addresses are undergraduate training in public intellectualism, graduate training in institutional service and collegiality, and institutional commitments to public outreach and community service. The book offers real-life examples and practical tips in its far-ranging discussion of the state of higher education in the United States today.

The Academic Community: A Manual for Change is a clarion call for a renewed optimism, energy, and focus in tackling the complex problems facing the academy in the twenty-first century.

Donald E. Hall is Jackson Distinguished Professor and Chair of the Department of English at West Virginia University.



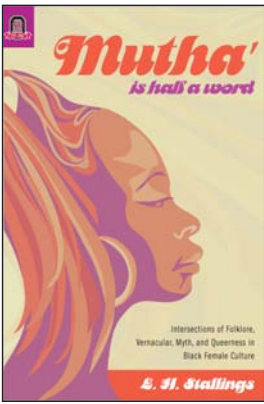
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Black Performance and Cultural
Criticism
Valerie Lee and E. Patrick Johnson,
Series Editors

Mutha' Is Half a Word Intersections of Folklore, Vernacular, Myth, and Queerness in Black Female Culture

L. H. Stallings

"The trickster machinations that Stallings describes are useful tools for reading across a number of literary and social registers. Her examination of everything from lesbian slave mistresses to Lil' Kim's gritty lyrics to Eshu's nipples is pioneering in its scope and daring in its execution." —Valerie Lee, professor of English, The Ohio State University

"L. H. Stallings has performed a heroic feat—engaging a wide and necessary body of scholarship while finding a place for her own unique and thoughtful voice. She strikes a terrific balance between Black cultural studies and queer studies. Her work here is beautiful and stands in the tradition of scholars like Trudier Harris. Bravo!" —Kevin Everod Quashie, associate professor and chair of Afro-American studies, Smith College

Mutha' is Half a Word: Intersections of Folklore, Vernacular, Myth, and Queerness in Black Female Culture explores the importance of sexual desire in the formation of radical Black females' subjectivities in Black women's culture through the trope of the indefinable trickster figure. L. H. Stallings offers distinct close readings of understudied African American women's texts through a critical engagement with folklore and queer theory. To date, most studies on the trickster figure have rarely reflected the boldness and daring of the figure itself. Emblematic of change and transgression, the trickster has inappropriately become the methodological tool for conservative cultural studies analysis. *Mutha' is Half a Word* strives to break that convention.

This book provides a much-needed analysis of trickster tradition in regard to gender, sexuality, and Black female sexual desire. It is the only study to focus specifically on trickster figures and African American female culture. In addition, it contributes to conversations regarding the cultural representation of Black female desire in ways that are not strategically invested in heteronormative binaries of male/female and heterosexual/homosexual. The study is distinctly different because it explores folklore, vernacular, and trickster strategies of queerness alongside theories of queer studies to create new readings of desire in literary texts, hip-hop and neo-soul music, and comedic performances by Black females.

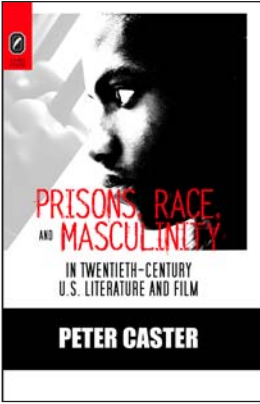
L. H. Stallings is assistant professor of English at the University of Florida.



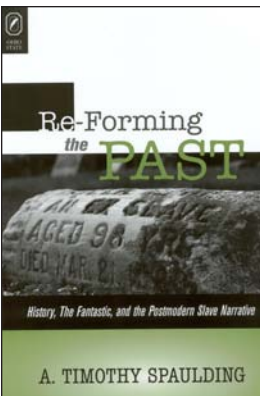
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Prisons, Race, and Masculinity in Twentieth-Century U.S. Literature and Film

Peter Caster

Coming in February!

"Recognizing the centrality of the prison in American history and culture, Peter Caster adroitly explores complex interrelations between the actualities of incarceration and a wide-ranging sampling of their varied representations in the American imagination, zooming in on those always troublesome perceptions of race and masculinity. Caster's ambitious project succeeds because he combines formidable scholarship with exceptionally insightful reading of texts as varied as Faulkner's novels, Hollywood feature films, documentaries, and political discourse. Especially impressive are his nuanced juxtaposition of *American History X* with *The Hurricane* and his audacious crosscutting between readings of Eldridge Cleaver's *Soul on Ice* and contemporaneous proceedings of the American Correctional Association. This is an unusually valuable contribution to our understanding of a crucial subject for contemporary America." —H. Bruce Franklin, author of *Prison Literature in America: The Victim as Criminal and Artist* and editor of *Prison Writing in 20th-Century America*

"Examining representations of crime and punishment on the page, on stage, and on screen, Peter Caster's new book moves smartly from textual analysis (the sort of close reading no one seems willing to do anymore) to larger social and historical study, balancing with dexterity the texts and contexts of fictive representation and historical recollection. *Prisons, Race, and Masculinity in Twentieth-Century U.S. Literature and Film* offers significant insight into a modern American culture increasingly divided (and defined) by incarceration." —Jon Lewis, editor of *Cinema Journal* and author of *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry*

In *Prisons, Race, and Masculinity*, Peter Caster demonstrates the centrality of imprisonment in American culture, illustrating how incarceration, an institution inseparable from race, has shaped and continues to shape U.S. history and literature in the starkest expression of what W. E. B. DuBois famously termed "the problem of the color line."

Caster analyzes the representations of imprisonment in books, films, and performances, alternating between history and fiction to describe how racism influenced imprisonment during the decline of lynching in the 1930s, the political radicalism in the late 1960s, and the unprecedented prison expansion through the 1980s and 1990s. Offering new interpretations of familiar works by William Faulkner, Eldridge Cleaver, and Norman Mailer, Caster also engages recent films such as *American History X*, *The Hurricane*, and *The Farm: Life Inside Angola Prison* alongside prison history chronicled in the transcripts of the American Correctional Association. This book offers a compelling account of how imprisonment has functioned as racial containment, a matter critical to U.S. history and literary study.

Peter Caster is assistant professor of English at the University of South Carolina Upstate.



Afro-Future Females Black Writers Chart Science Fiction's Newest New-Wave Trajectory

Edited by Marleen S. Barr

Coming in May!

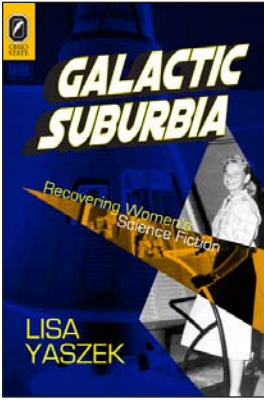
2008 304 pp.
\$44.95 cloth 978-0-8142-1078-9
\$9.95 CD 978-0-8142-9156-6

Afro-Future Females: Black Writers Chart Science Fiction's Newest New-Wave Trajectory, edited by Marleen S. Barr, is the first combined science fiction critical anthology and short story collection to focus upon black women via written and visual texts. The volume creates a dialogue with existing theories of Afro-Futurism in order to generate fresh ideas about how to apply race to science fiction studies in terms of gender. The contributors, including Hortense Spillers, Samuel R. Delany, Octavia E. Butler, and Steven Barnes, formulate a woman-centered Afro-Futurism by repositioning previously excluded fiction to redefine science fiction as a broader fantastic endeavor. They articulate a platform for scholars to mount a vigorous argument in favor of redefining science fiction to encompass varieties of fantastic writing and, therefore, to include a range of black women's writing that would otherwise be excluded.

Afro-Future Females builds upon Barr's previous work in black science fiction and fills a gap in the literature. It is the first critical anthology to address the "blackness" of outer space fiction in terms of feminism, emphasizing that it is necessary to revise the very nature of a genre that has been constructed in such a way as to exclude its new black participants. Black science fiction writers alter genre conventions to change how we read and define science fiction itself. The work's main point: black science fiction is the most exciting literature of the nascent twenty-first century.

Marleen S. Barr is a science fiction pioneer who broke new ground in feminist science fiction criticism with her book *Alien to Femininity: Speculative Fiction and Feminist Theory*. She won the Science Fiction Research Association Pilgrim Award for Lifetime Achievement in science fiction criticism.





2008 256 pp.

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\$9.95 CD 978-0-8142-9153-5

Galactic Suburbia Recovering Women's Science Fiction

Lisa Yaszek

Coming in January!

"*Galactic Suburbia*, on the one hand, serves as a rich reference resource for studying relatively unknown female science-fiction writers and, on the other, makes nuanced arguments about the formation of literary genres, women's work, domesticity, and scientific endeavors. Yaszek's book is not to be missed by scholars of science fiction and gender studies." —H. Austin Booth, author of *Reload: Rethinking Women & Cyberculture*

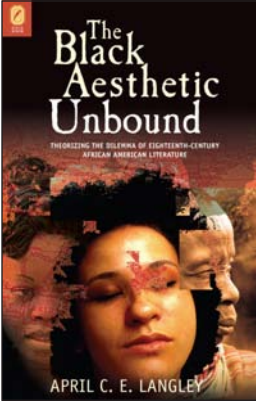
In this groundbreaking cultural history, Lisa Yaszek recovers a lost tradition of women's science fiction that flourished after 1945. This new kind of science fiction was set in a place called galactic suburbia, a literary frontier that was home to nearly 300 women writers. These authors explored how women's lives, loves, and work were being transformed by new sciences and technologies, thus establishing women's place in the American future imaginary.

Yaszek shows how the authors of galactic suburbia rewrote midcentury culture's assumptions about women's domestic, political, and scientific lives. Her case studies of luminaries such as Judith Merrill, Carol Emshwiller, and Anne McCaffrey and lesser-known authors such as Alice Eleanor Jones, Mildred Clingerman, and Doris Pitkin Buck demonstrate how galactic suburbia is the world's first literary tradition to explore the changing relations of gender, science, and society.

Galactic Suburbia challenges conventional literary histories that posit men as the progenitors of modern science fiction and women as followers who turned to the genre only after the advent of the women's liberation movement. As Yaszek demonstrates, stories written by women about women in galactic suburbia anticipated the development of both feminist science fiction and domestic science fiction written by men.

Lisa Yaszek is associate professor in the School of Literature, Communication, and Culture; Director of the Science, Technology, and Culture degree program; and Curator of the Bud Foote Science Fiction Collection at the Georgia Institute of Technology.





2008 240 pp.
\$39.95 cloth 978-0-8142-1077-2
\$9.95 CD 978-0-8142-9157-3

The Black Aesthetic Unbound Theorizing the Dilemma of Eighteenth-Century African American Literature

April C. E. Langley

Coming in January!

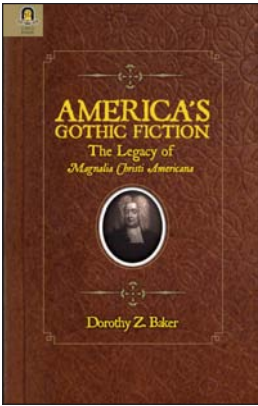
"April Langley persuasively argues that scholars of African American literary history cannot divorce from their work any one of the three elements of the coherent tripartite world made up of Africa, Britain, and British North America." —Joycelyn Moody, editor of *African American Review* and Sue E. Denman Distinguished Chair in American Literature at the University of Texas at San Antonio

During the era of the slave trade, more than 12 million Africans were brought as slaves to the Americas. Their memories, ideas, beliefs, and practices would forever reshape its history and cultures. April C. E. Langley's *The Black Aesthetic Unbound* exposes the dilemma of the literal, metaphorical, and rhetorical question, "What is African in African American literature?" Confronting the undeniable imprints of West African culture and consciousness in early black writing such as Olaudah Equiano's *The Interesting Narrative* or Phillis Wheatley's poetry, the author conceives eighteenth-century Black Experience to be literally and figuratively encompassing and inextricably linked to Africa, Europe, and America.

Consequently, this book has three aims: to locate the eighteenth century as the genesis of the cultural and historical movements which mark twentieth-century black aestheticism—known as the Black Aesthetic; to analyze problematic associations of African identity as manifested in an essentialized Afro-America; and to study the relationship between specific West African modes of thought and expression and the emergence of a black aesthetic in eighteenth-century North America. By exploring how Senegalese, Igbo, and other West African traditions provide striking new lenses for reading poetry and prose by six significant writers, Langley offers a fresh perspective on this important era in our literary history. Ultimately, the author confronts the difficult dilemma of how to use diasporic, syncretic, and vernacular theories of Black culture to think through the massive cultural transformations wrought by the Middle Passage.

April C. E. Langley is associate professor of English, University of Missouri-Columbia.





2007 216 pp.
\$37.95 cloth 978-0-8142-1060-4
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America's Gothic Fiction

The Legacy of *Magnalia Christi Americana*

Dorothy Z. Baker

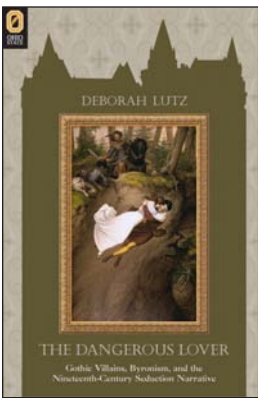
"This is a fresh, insightful, and illuminating book that builds appreciation for all the writers Baker considers. It makes valuable contributions to understanding of an immensely engaging topic and opens up possibilities for additional study of providence narratives and the American literary imagination." —Jane Donahue Eberwein, Distinguished Professor of English at Oakland University

"In terms of style and ease of reading, *America's Gothic Fiction* is not only surefooted but also first-rate! It is a polished, easy-to-follow, yet never repetitious or platitudinal, piece of scholarship that readers of all backgrounds will welcome as a wonderful addition to their bookshelves." —Reiner Smolinski, professor of English at Georgia State University

Secretary to the Salem witch trials, Cotton Mather is the most reviled of our national historians. Yet James Russell Lowell admitted that "with all his faults, that conceited old pedant contrived to make one of the most entertaining books ever written on this side of the water." In *America's Gothic Fiction*, Dorothy Z. Baker investigates the ways in which nineteenth-century authors Edgar Allan Poe, Harriet Beecher Stowe, and Nathaniel Hawthorne, among others, look to Mather's *Magnalia Christi Americana* at critical moments in their work and refashion his historical accounts as gothic fiction.

Cotton Mather's 1702 *Magnalia* captured the imagination of its readers more than any other colonial history and impressed Americans with its message of American exceptionalism and God's dramatic intervention on behalf of the country and its citizens. Poe, Stowe, and Hawthorne, who are rarely grouped together in literary studies, have radically divergent responses to Mather's theology, historiography, and literary forms. However, each takes up Mather's themes and forms and, in distinct ways, interrogates the providence tales in *Magnalia Christi Americana* as foundational statements about American history and identity.

Dorothy Z. Baker is associate professor of English at the University of Houston.



Also of interest

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Narrative

Deborah Lutz
2006 168 pp.
\$37.95 cloth 978-0-8142-1034-5
\$9.95 CD 978-0-8142-9111-5





Seeing Red Anger, Sentimentality, and American Indians

Cari M. Carpenter

Coming in March!

2008 208 pp.
\$39.95 cloth 978-0-8142-1079-6
\$9.95 CD 978-0-8142-9158-0

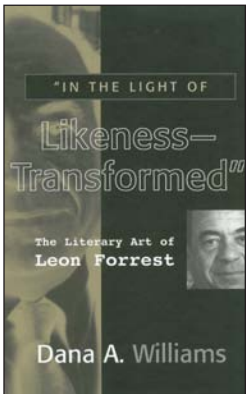
"There is simply no one else (that I know of) doing what Cari M. Carpenter is doing in this project, which is examining representations of indigenous women's anger as a potential force for social change. Her compelling readings of specific texts intervene usefully in ongoing discussions of Native American literature and its cultural and political work." —Siobhan Senier, associate professor of English, University of New Hampshire

"There is much to admire in *Seeing Red*: its important and thought-provoking topic, its innovative archival and primary research, the range of its theoretical reach, and its graceful, lucid prose." —Karen Kilcup, professor of English, University of North Carolina at Greensboro

In *Seeing Red*, Cari M. Carpenter examines anger in the poetry and prose of three early American Indian writers: S. Alice Calhahan, Pauline Johnson, and Sarah Winnemucca. In articulating a legitimate anger in the late nineteenth century, the first-published indigenous women writers were met not only with stereotypes of "savage" rage but with social proscriptions against female anger. While the loss of land, life, and cultural traditions is central to the Native American literature of the period, this dispossession is only one side of the story. Its counterpart, indigenous claims to that which is threatened, is just as essential to these narratives. The first published American Indian women writers used a variety of tactics to protest such dispossession. *Seeing Red* argues that one of the most pervasive and intriguing of these is sentimentality.

Carpenter argues that while anger is a neglected element of a broad range of sentimental texts, it should be recognized as a particularly salient subject in early literature written by Native American women. To date, most literary scholars—whether they understand sentimentality in terms of sympathetic relations or of manipulative influence—have viewed anger as an obstacle to the genre. Placing anger and sentimentality in opposition, however, neglects their complex and often intimate relationship. This case study of three Native American women writers is not meant to fall easily into either the "pro" or "anti" sentimentality camp, but to acknowledge sentimentality as a fraught, yet potentially useful, mode for articulating indigenous women's anger.

Cari M. Carpenter is assistant professor of English, a core member of the Native American Studies Committee, and a university affiliate of the Center for Women's Studies at West Virginia University.

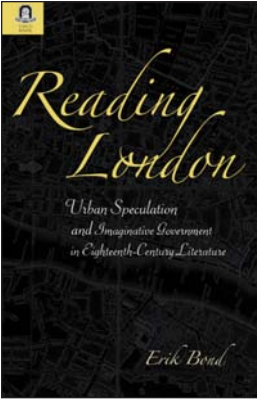


Also of interest

"In the Light of Likeness—Transformed"
The Literary Art of Leon Forrest

Dana A. Williams
2005 155 pp.
\$36.95 cloth 978-0-8142-0994-3
\$9.95 CD 978-0-8142-9072-9





2007 276 pp.
\$44.95 cloth 978-0-8142-1049-9
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Urban Life and Urban Landscape
Zane L. Miller, Series Editor

Reading London Urban Speculation and Imaginative Government in Eighteenth-Century Literature Erik Bond

"*Reading London* is a smart book, interesting to read and suggestive to ponder. Bond writes clearly and has chosen a solid group of writers and texts with a promising set of questions and issues. Connecting various urban-centered literary texts and their particular rhetorical strategies to emerging governmental institutions is an intriguing central idea that Bond fully explores."

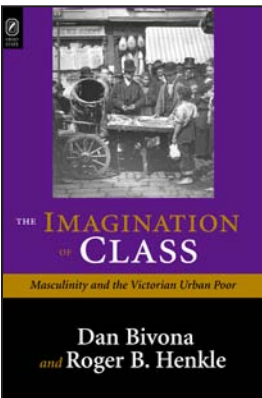
—Cynthia Wall, professor of English, University of Virginia

"Erik Bond's *Reading London* makes an important contribution to eighteenth-century studies and, in particular, to studies of eighteenth-century London." —Scott Gordon, associate professor of English, Lehigh University, and co-director of the Lawrence Henry Gipson Institute for Eighteenth-Century Studies

While seventeenth-century London may immediately evoke images of Shakespeare and thatched roof-tops and nineteenth-century London may call forth images of Dickens and cobblestones, a popular conception of eighteenth-century London has been more difficult to imagine. In fact, the immense variety of textual traditions, metaphors, classical allusions, and contemporary contexts that eighteenth-century writers use to illustrate eighteenth-century London may make eighteenth-century London seem more strange and foreign to twenty-first-century readers than any of its other historical reincarnations. Indeed, "imagining" a familiar, unified London was precisely the task that occupied so many writers in London after the 1666 Fire decimated the City and the 1688 Glorious Revolution destabilized the English monarchy's absolute power. In the authoritative void created by these two events, writers in London faced not only the problem of how to guide readers' imaginations to a unified conception of London, but also the problem of how to govern readers whom they would never meet.

Erik Bond argues that Restoration London's rapidly changing administrative geography as well as mid-eighteenth-century London's proliferation of print helped writers generate several strategies to imagine that they could control not only other Londoners but also their interior selves. As a result, *Reading London* encourages readers to respect the historical alterity or "otherness" of eighteenth-century literature while recognizing that these historical alternatives prove that our present problems with urban societies do not have to be this way. In fact, the chapters illustrate how eighteenth-century writers gesture towards solutions to problems that urban citizens now face in terms of urban terror, crime, policing, and communal conduct.

Erik Bond is assistant professor of English at the University of Michigan-Dearborn.

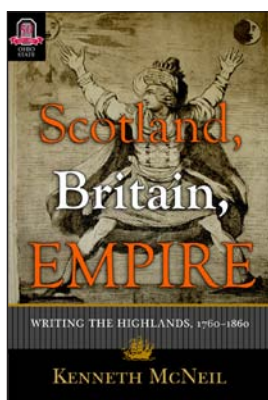


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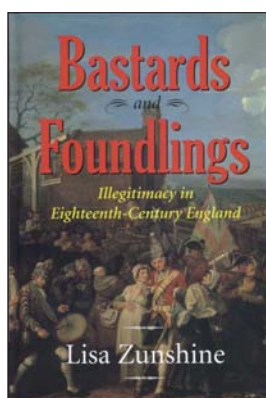
The Imagination of Class
Masculinity and the Victorian
Urban Poor

Dan Bivona and Roger B. Henkle
2006 208 pp.

\$39.95 cloth 978-0-8142-1019-2
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Lisa Zunshine
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Scotland, Britain, Empire Writing the Highlands, 1760–1860

Kenneth McNeil

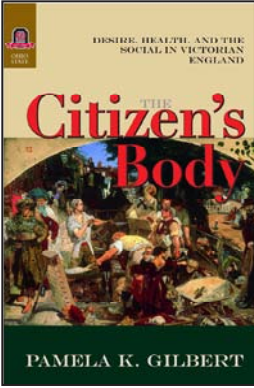
*"Scotland, Britain, Empire is extremely well researched, leaving few stones unturned in its search for relevant texts. Kenneth McNeil's study brings to recent Scottish studies a broad range of conceptual frames, many of which have been under-explored in previous studies of Scotland and the Highlands." —Janet Sorensen, author of *The Grammar of Empire in Eighteenth-Century British Writing**

Scotland, Britain, Empire takes on a cliché that permeates writing from and about the literature of the Scottish Highlands. Popular and influential in its time, this literature fell into disrepute for circulating a distorted and deforming myth that aided in Scotland's marginalization by consigning Scottish culture into the past while drawing a mist over harsher realities.

Kenneth McNeil invokes recent work in postcolonial studies to show how British writers of the Romantic period were actually shaping a more complex national and imperial consciousness. He discusses canonical works—the works of James Macpherson and Sir Walter Scott—and noncanonical and nonliterary works—particularly in the fields of historiography, anthropology, and sociology. This book calls for a rethinking of the "romanticization" of the Highlands and shows that Scottish writing on the Highlands reflects the unique circumstances of a culture simultaneously feeling the weight of imperial "anglobalization" while playing a vital role in its inception.

While writers from both sides of the Highland line looked to the traditions, language, and landscape of the Highlands to define their national character, the Highlands were deemed the space of the primitive—like other spaces around the globe brought under imperial sway. But this concern with the value and fate of indigenosity was in fact a turn to the modern.

Kenneth McNeil is associate professor of English at Eastern Connecticut State University.



2007 232 pp.
 \$39.95 cloth 978-0-8142-1052-9
 \$9.95 CD 978-0-8142-9132-0



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The Citizen's Body Desire, Health, and the Social in Victorian England

Pamela K. Gilbert

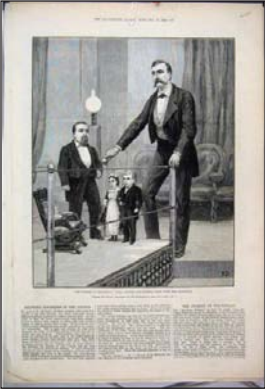
"This book offers an unusually impressive combination of theoretical, literary, and historical material, and refuses to be reductive in its findings." —Talia Schaffer, associate professor of English at Queens College and Graduate Center, CUNY

As the idea of citizenship became more inclusive in the nineteenth century, England confronted the problem of those who seemed less fit for the responsibilities of political power. In a liberal society, fit behaviors had to originate in individual choices, rather than in coercion. Thus, social outreach became a matter not simply of giving information, but of educating and managing desire, which in turn required an active role in the very formation of subjectivity. Preparation for citizenship came to be seen as shaping the familial, moral, and physical environments required to foster a natural and healthy body and mind.

The management of the social body through discourses of health became the principal means of negotiating these new questions of citizenship and the Condition of England. *The Citizen's Body* traces the construction of citizenship through the figure of the healthy body, in parliamentary debates on the franchise, in sanitary and housing publications, and in novels. The rhetoric of the healthy body as the ground of civic participation permeated the discourse of the novel, as shown in the work of Dickens, Oliphant, Disraeli, Eliot, and Gaskell.

This book offers a new understanding of Victorian liberal thought, citizenship, the social body, and the Victorian novel.

Pamela K. Gilbert is professor and chair of English at the University of Florida.



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"While there has been extensive work on American freak shows, less had been done on the significance of the freak in England. Scholars and students gain much insight from the essayists' invocations of disability studies as a model for thinking about freakishness and freakishness as a model for contemplating disability. *Victorian Freaks* will therefore be a welcome addition to the growing body of works on freaks and disability studies from a literary perspective." —Elsie Michie, associate professor of English, Louisiana State University

"*Victorian Freaks* is particularly noteworthy for its often-nuanced analysis of freakery. The figure of the freak is represented not simply as a victim of cultural prejudices, but as an agent who actively negotiates a version of subjectivity through the performance and manipulation of cultural codes regarding deviance and normalcy." —Tamar Heller, author of *Dead Secrets: Wilkie Collins and the Female Gothic*

Marlene Tromp is John and Christine Warner Professor of English and Director of Women's Studies at Denison University in Granville, Ohio.



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Ellen L. O'Brien is associate professor of English and women's and gender studies at Roosevelt University in Chicago.

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"I love the way this book is written. From the first page, it pulled me into the irresistible flow of its own narratives. The analytical passages, too, are lively and amusing."—Robyn Warhol, professor of English, University of Vermont

Rebecca Stern is associate professor of English at the University of South Carolina in Columbia.

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Masked Atheism Catholicism and the Secular Victorian Home

Maria LaMonaca

Coming in June!

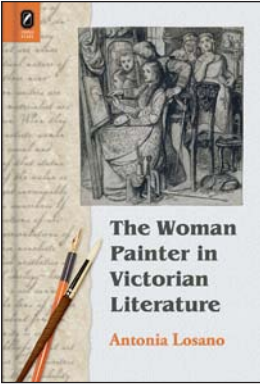
"*Masked Atheism* is one of the finest examples of literary critical engagement with the subject of religion that I have read in a long time. Given the fact that it's so beautifully written, I can't say enough good things about this manuscript. Maria LaMonaca opens many doors for new work to be done."—Frederick S. Roden, associate professor at the University of Connecticut, Stamford

"I thoroughly enjoyed reading *Masked Atheism* and learned much from it. The book will be of interest to all who work on Victorian women writers, nineteenth-century religious culture, and nineteenth-century literary history more generally."—Maria H. Frawley, associate professor of English, The George Washington University

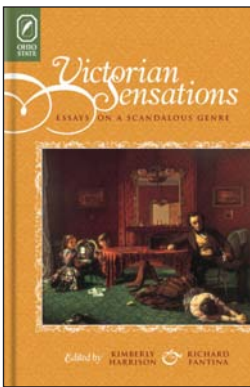
Maria LaMonaca is associate professor of English at Columbia College, Columbia, South Carolina.

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The Woman Painter in Victorian Literature

Antonia Losano

Coming in March!

"My chief criterion for calling a work of criticism 'good' is that it should change the way I think about texts I thought I already knew. In *The Woman Painter in Victorian Literature*, Antonia Losano has done just that, and I believe the book will do so for other readers of Victorian women's fiction." —Robyn Warhol, professor of English and Director of the Humanities Center at the University of Vermont

"*The Woman Painter in Victorian Literature* deftly explores the fraught material conditions surrounding Victorian female professionalism and aesthetic production." —Rachel Teukolsky, assistant professor of English, Pennsylvania State University

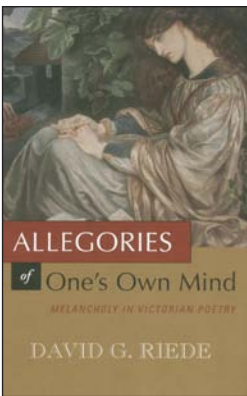
The nineteenth century saw a marked rise both in the sheer numbers of women active in visual art professions and in the discursive concern for the woman artist in fiction, the periodical press, art history, and politics. *The Woman Painter in Victorian Literature* argues that Victorian women writers used the controversial figure of the woman painter to intervene in the discourse of aesthetics. These writers were able to assert their own status as artistic producers through the representation of female visual artists.

Women painters posed a threat to the traditional heterosexual erotic art scenarios—a male artist and a male viewer admiring a woman or feminized art object. Antonia Losano traces an actual movement in history in which women writers struggled to rewrite the relations of gender and art to make a space for female artistic production. She examines as well the disruption female artists caused in the socioeconomic sphere. Losano offers close readings of a wide array of Victorian writers, particularly those works classified as noncanonical—by Anne Thackeray Ritchie, Margaret Oliphant, Anne Brontë, and Mrs. Humphrey Ward—and a new look at better-known novels such as *Jane Eyre* and *Daniel Deronda*, focusing on the pivotal social and aesthetic meanings of female artistic production in these texts. Each of the novels considered here is viewed as a contained, coherent, and complex aesthetic treatise that coalesces around the figure of the female painter.

Antonia Losano is associate professor of English and American literatures at Middlebury College.



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Modernist Heresies British Literary History, 1883–1924

Damon Franke

Coming in March!

"*Modernist Heresies* is an original, well-researched book that uncovers neglected elements in the origins of modernism and writes the history of an important group of intellectuals." —Marjorie Howes, associate professor of English and co-director of Irish Studies, Boston College

"Damon Franke's scholarship is sound, even impressive. He is genuinely learned and shows a wide knowledge of the literature and cultural debates of his chosen span of time. I'm glad I read this *Modernist Heresies*." —Morris Beja, professor emeritus of English, The Ohio State University

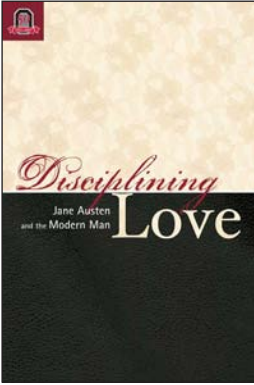
In *Modernist Heresies*, Damon Franke presents the discourse of heresy as central to the intellectual history of the origins of British modernism. The book examines heretical discourses from literature and culture of the *fin de siècle* and the Edwardian period in order to establish continuities between Victorian blasphemy and modernist obscenity by tracing the dialectic of heresy and orthodoxy, and the pragmatic shifting of both heterodox and authoritative discourses.

Franke documents the untold history of the Cambridge Heretics Society and places the concerns of this discussion society in dialogue with contemporaneous literature by such authors as Pater, Hardy, Shaw, Joyce, Woolf, Lawrence, and Orwell. Since several highly influential figures of the modernist literati were members of the Heretics or in dialogue with the group, heresy and its relation to synthesis now become crucial to an understanding of modernist aesthetics and ethics.

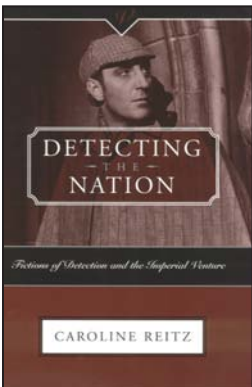
From the 1880s through the 1920s, heresy commonly appears in literature as a discursive trope, and the literary mode of heresy shifts over the course of this time from one of syncretism to one based on the construction of modernist artificial or "synthetic" wholes. In Franke's work, the discourse of heresy comes forth as a forgotten dimension of the origins of modernism, one deeply entrenched in Victorian blasphemy and the crisis in faith, and one pointing to the censorship of modernist literature and some of the first doctrines of literary criticism.

Damon Franke is assistant professor of English at the University of Southern Mississippi.





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Victorian Critical Interventions
Donald E. Hall, Series Editor

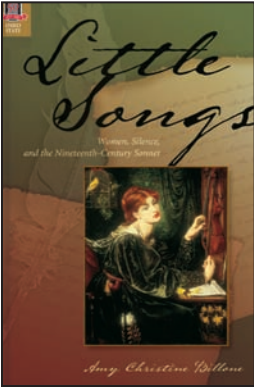
Disciplining Love Austen and the Modern Man Michael Kramp

"*Disciplining Love* is a fascinating, provocative, and highly readable book. It provides fine close readings of Austen's men as men. Copious references to the male characters featured in the fiction of Austen's contemporaries also make the book indispensable. Michael Kramp's analysis of early modern masculinity allows us to see the ways in which Austen follows—not just how she radically departs from—those who came before her. *Disciplining Love* is beautifully written and deserves a wide audience." —Devoney Looser, associate professor of English, University of Missouri-Columbia

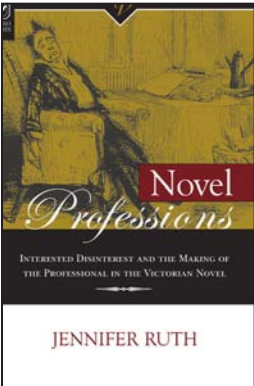
The years following the French Revolution fostered a period of cultural instability in England. This cultural instability led to the dynamic developments in sexual identity and gender relationships that we can observe in the novels of Jane Austen. While numerous scholars have intelligently taken up the topic of Austen's women and the social construction of femininity in her narratives, the issues both of Austen's men and of the social function of masculinity remain relatively under-discussed. In *Disciplining Love*, Michael Kramp offers a fresh perspective on the dynamic function of gender, love, and desire in the novels of Austen, initiating a new direction in the study of the early-nineteenth-century novelist by employing the theoretical writings of Gilles Deleuze and Michel Foucault to read Austen's corpus.

As the power and legitimacy of the aristocratic man waned, England had to turn to the bodies and the potential of new men from emerging classes and families. These men, however, had to be taught how to be proper male subjects in the modernizing world; most importantly, they had to be instructed to discipline their susceptibility to sexual desire and amorous emotions in order to maintain the hegemonic role of masculinity. In the modern nation of the nineteenth century, men who remained liable to love and desire ran the risk of becoming vulnerable to irrational passions and experiences. Such passions and experiences were simply not compatible with the post-Revolutionary English society that encouraged individuals to maximize utility and become industrious, and that required them to retain rational individuality.

Michael Kramp is associate professor of English and director of Cultural Studies at the University of Northern Colorado.



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Little Songs Women, Silence, and the Nineteenth-Century Sonnet Amy Christine Billone

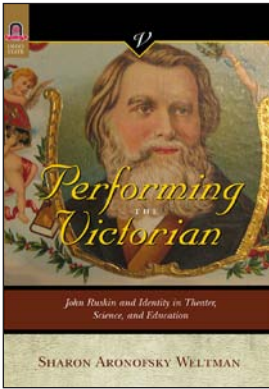
"Billone's book redefines the sonnet as a vital part of women's literary history." —Scott Lewis, editor of *The Brownings' Correspondence*

In *Little Songs: Women, Silence, and the Nineteenth-Century Sonnet*, Amy Christine Billone analyzes the bond between lyric poetry and silence in women's sonnets ranging from the late eighteenth-century works of Charlotte Smith, Helen Maria Williams, and Anna Maria Smallpiece to Victorian texts by Elizabeth Barrett, Christina Rossetti, Isabella Southern, and other, lesser-known female poets. Although scholars acknowledge that women initiated the sonnet revival in England, *Little Songs* is the only major study of nineteenth-century female sonneteers.

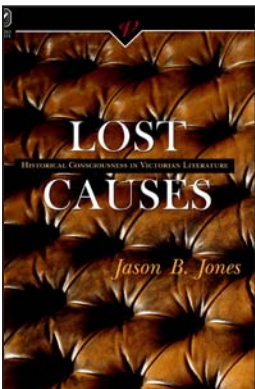
Billone argues not that women's sonnets overcame silence in favor of lyrical speech during the nineteenth-century sonnet revival, but rather that women simultaneously posited both muteness and volubility through style and theme. In opposition to criticism that stresses a modern shift from compensatory to non-consolatory poems of mourning, Billone demonstrates how women invented contemporary elegiac poetics a century in advance.

Adding to critical interest in the alliance between silence and literature, this book offers a complex study of the overwhelming impact that silence makes, not only on British women's poetry, but also on the development of modern poetry and intellectual inquiry. Ultimately, *Little Songs* illustrates how the turn away from the kind of silence that preoccupied nineteenth-century women poets introduced the start of twentieth-century thought.

Amy Christine Billone is an assistant professor of English at the University of Tennessee.



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Performing the Victorian John Ruskin and Identity in Theater, Science, and Education Sharon Aronofsky Weltman

"*Performing the Victorian* makes important contributions to contemporary debates about human identity, sexuality and gender, and Ruskin studies, which have increasingly become a growth industry as this central Victorian's importance in a large number of fields is increasingly recognized." —George P. Landow, professor of English and History of Art, Brown University

"Sharon Weltman is one of the best writers on Ruskin at present and her argument here significantly forwards her project of revivifying Ruskin's thought for a contemporary audience. This is a very exciting work, a modifier I don't believe I've ever before applied either to a manuscript or to a published book I was reviewing." —Christine L. Krueger, associate professor of English, Marquette University

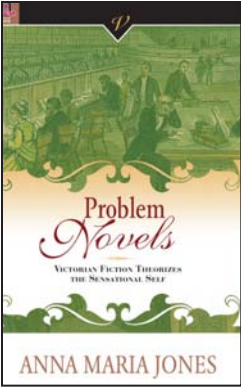
Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education by Sharon Aronofsky Weltman is the first book to examine Ruskin's writing on theater.

In works as celebrated as *Modern Painters* and obscure as *Love's Meinie*, Ruskin uses his voracious attendance at the theater to illustrate points about social justice, aesthetic practice, and epistemology. Opera, Shakespeare, pantomime, French comedies, juggling acts, and dance prompt his fascination with performed identities that cross boundaries of gender, race, nation, and species. These theatrical examples also reveal the primacy of performance to his understanding of science and education.

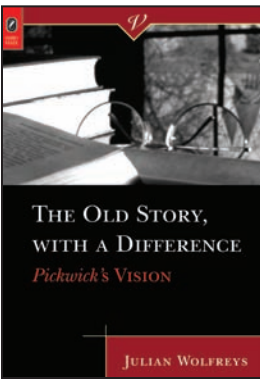
In addition to Ruskin on theater, *Performing the Victorian* interprets recent theater portraying Ruskin (*The Invention of Love*, *The Countess*, the opera *Modern Painters*) as merely a Victorian prude or pedophile against which contemporary culture defines itself. These theatrical depictions may be compared to concurrent plays about Ruskin's friend and student Oscar Wilde (*Gross Indecency: The Three Trials of Oscar Wilde*, *The Judas Kiss*). Like Ruskin, Wilde is misrepresented on the fin-de-millennial stage, in his case anachronistically as an icon of homosexual identity. These recent characterizations offer a set of static identity labels that constrain contemporary audiences more rigidly than the mercurial selves conjured in the prose of either Ruskin or Wilde.

Sharon Aronofsky Weltman is an associate professor of English at Louisiana State University.





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Problem Novels Victorian Fiction Theorizes the Sensational Self

Anna Maria Jones

"Anna Maria Jones writes with wit, confidence, and clarity, with an air of authority that is as impressive as the fact that the authority is wholly earned. *Problem Novels* is an exceptionally fine addition to the ranks of Victorian criticism. Jones offers an intelligent argument and expresses it beautifully throughout the book."

—Talia Schaffer, author of *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*

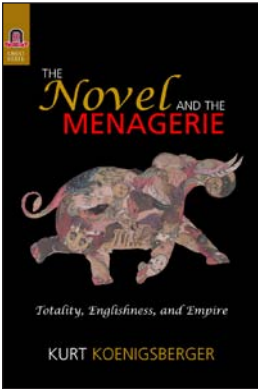
"Anna Maria Jones is very self-aware that this work is both a study and an example of the critical crossroads at which contemporary Victorian Studies stands. *Problem Novels* is convincing, compelling, and an important attempt to take stock of a moment in Victorian Studies in which critics are better at identifying the blind spots of past works than at accounting for their own."

—Caroline Reitz, author of *Detecting the Nation: Fictions of Detection and the Imperial Venture*

In *Problem Novels*, Anna Maria Jones argues that, far from participating "invisibly" in disciplinary regimes, many Victorian novels articulate sophisticated theories about the role of the novel in the formation of the self. In fact, it is rare to find a Victorian novel in which questions about the danger or utility of novel reading are not embedded within the narrative. In other words, one of the stories that the Victorian novel tells, over and over again, is the story of what novels do to readers. This story occurs in moments that call attention to the reader's engagement with the text.

In chapters on Wilkie Collins, Anthony Trollope, and George Meredith, Jones examines "problem novels"—that is, novels that both narrate and invite problematic reading as part of their theorizing of cultural production. *Problem Novels* demonstrates that these works posit a culturally embedded, sensorially susceptible reader and, at the same time, present a methodology for critical engagement with cultural texts. Thus, the novels theorize, paradoxically, a reader who is both unconsciously interpellated and critically empowered. And, Jones argues, it is this paradoxical construction of the unconscious/critical subject that re-emerges in the theoretical paradigms of Victorian cultural studies scholarship. Indeed, as *Problem Novels* shows, Victorianists' attachments to critical "detective work" closely resemble the sensational attachments that we assume shaped Victorian novel readers.

Anna Maria Jones is assistant professor of English at the University of Central Florida.



2007 320 pp.
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The Novel and the Menagerie Totality, Englishness, and Empire

Kurt Koenigsberger

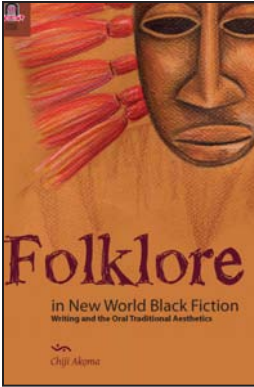
"While there have been many recent studies of the emergence of the exhibitionary complex in nineteenth-century Britain, and while the studies relate this complex to empire, none more closely tracks the parallels between novels, menageries and zoos, and limnings of the imperial totality than does Koenigsberger's study." —Patrick Brantlinger, James Rudy Professor of English at Indiana University

"*The Novel and the Menagerie* is an interesting and imaginatively conceived book. Koenigsberger's combination of literary, journalistic, and ephemeral sources and his discussion of representations of Englishness in menagerie displays make for an engaging and informative read." —Harriet Ritvo, Arthur J. Conner Professor of History at the Massachusetts Institute of Technology

The first comprehensive account of the relation of collections of imperial beasts to narrative practices in England, *The Novel and the Menagerie* explores an array of imaginative responses to the empire as a dominant, shaping factor in English daily life. Kurt Koenigsberger argues that domestic English novels and collections of zoological exotica (especially zoos, circuses, traveling menageries, and colonial and imperial exhibitions) share important aesthetic strategies and cultural logics: novels about English daily life and displays featuring collections of exotic animals both strive to relate Englishness to a larger empire conceived as an integrated whole.

Koenigsberger's investigations range from readings of novels by authors such as Charles Dickens, Virginia Woolf, Salman Rushdie, and Angela Carter to analyses of ballads, handbills, broadsides, and memoirs of showmen. Attending closely to the collective English practices of imagining and delineating the empire as a whole, *The Novel and the Menagerie* works at the juncture of literary criticism, colonial discourse studies, and cultural analysis to historicize the notion of totality in the theory and practice of the English novel. In exploring the shapes of the novel in England and of the English institutions that collected exotic animals, it offers fresh readings of familiar literary texts and opens up new ways of understanding the character of imperial Englishness across the nineteenth and twentieth centuries.

Kurt Koenigsberger is associate professor of English and Director of Composition at Case Western Reserve University, and Associate Director of the Society for Critical Exchange.



2007 208 pp.
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Folklore in New World Black Fiction Writing and the Oral Traditional Aesthetics

Chiji Akoma

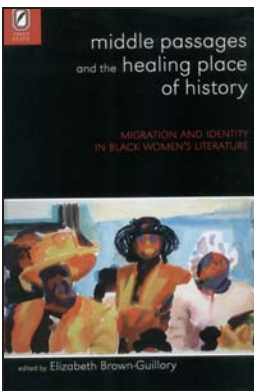
“Chiji Akoma’s innovative approach may launch a new way of reading the history of literary and cultural consciousness in contemporary literary criticism. *Folklore in New World Black Fiction* extends the discussion on African Diasporic poetics that has been on-going, but has gained a sense of urgency since Henry Louis Gates’ *The Signifying Monkey* and John Roberts’ *From Trickster to Badman*. Akoma’s book will offer a dynamic application of oral performance aesthetics in written literature in a way that privileges that distinctiveness.” —Adélékè Adéèkó, professor of English, The Ohio State University

For a while, tracing African roots in the artistic creations of blacks in the New World tended to generate much attention as if to suggest that the New World does not have profound impact on their creative spirit. In addition, few studies have tried to construct an interpretive model through which an array of works by New World writers could be meaningfully explored on the basis of their African Diasporic identity.

In *Folklore in New World Black Fiction*, Chiji Akoma offers an interpretive model for the reading of the African New World novel focusing on folklore, not as an ingredient, but as the basis for the narratives. The works examined do not contain folklore materials; they *are* folklore, constituted by the intersections of African oral narrative aesthetics, New World sensibility, and the written tradition. Specifically Akoma looks at four African Caribbean and African American novelists, Roy A.K. Heath, Wilson Harris, Toni Morrison, and Jean Toomer.

The book seeks to expand the understanding of the forms of folklore as it pertains to black texts. For one, it broadens the dimensions of folklore by looking beyond the oral world of the “simple folk” to the kinds of narrative sophistication associated with writing; it also asserts the importance of performance art in folklore analysis. The study demonstrates the durability of the black aesthetic over artistic forms.

Chiji Akoma is associate professor of English at Villanova University in Pennsylvania.



Also of interest

Middle Passages and the
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Elizabeth Brown-Guillory
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The Chekhovian Intertext Dialogue with a Classic

Lyudmila Parts

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"Anton Chekhov may have died in 1904, but he is very much a twentieth-century cultural figure—continually studied, reacted to, and rewritten. *The Chekhovian Intertext* is written with a nuanced awareness of that twentieth-century Chekhov, especially in the Russian literature of the past thirty years. Parts's appreciation and understanding of Chekhov's influential reputation in Soviet and post-Soviet Russia as well as abroad contribute to the book's accessibility to all audiences, including the American audience. Parts's voice is confident and her book well conceived."

—Angela Brintlinger, associate professor of Slavic and East European languages and literatures, The Ohio State University

"Lyudmila Parts employs an innovative approach in her discussion of social and literary change. Focusing on texts that until now have not been sufficiently discussed in the field, her book has serious merit." —Nadya Peterson, associate professor of Russian language and literature, Hunter College, CUNY

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Lyudmila Parts is assistant professor of Russian and Slavic Studies at McGill University in Montreal, Quebec.



The Artistic Censoring of Sexuality Fantasy and Judgment in the Twentieth Century Novel

Susan Mooney

Coming in April!

"Susan Mooney's excellent book is a valuable contribution to current criticism on the ethics of reading. Her research is exhaustive and her analysis deeply satisfying. I found this book to be well conceived, superbly researched, convincingly argued, and richly suggestive: a work of sound scholarship that has deep implication for the way we read and think about twentieth-century fiction."

—Sebastian D. G. Knowles, professor of English, The Ohio State University

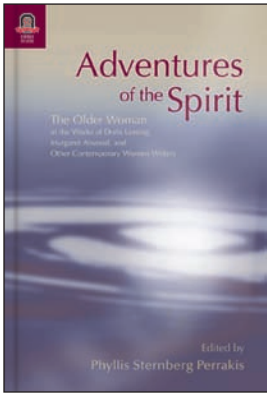
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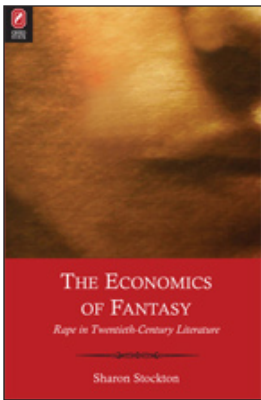
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Susan Mooney is assistant professor of comparative literature at the University of South Florida, Tampa.





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Adventures of the Spirit The Older Woman in the Works of Doris Lessing, Margaret Atwood, and Other Contemporary Women Writers Edited by Phyllis Sternberg Perrakis

"*Adventures of the Spirit* enters into the critical conversation on literature of aging with Kathleen Woodward, Anne Wyatt-Brown, Margaret Morganroth Gullette, and a host of other feminist scholars and critical gerontologists. The individual contributions are compelling and together the collection will significantly add to the fields of literary gerontology, literary criticism, and women's studies." —Barbara Frey Waxman, professor of English at the University of North Carolina Wilmington

In *Adventures of the Spirit*, Phyllis Sternberg Perrakis brings together eleven American and Canadian "literary gerontologists" to examine a new kind of adventure for the older woman in literature. This volume of critical essays analyzes recent works by contemporary women writers whose characters' midlife and later life changes are mapped in their narratives.

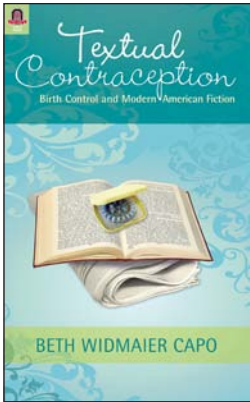
Rather than focusing on the painful losses undergone by women of a certain age, recent narratives explore a new kind of adventure of aging, one that is one spiritual in nature, enabling new ways of being and becoming, but open-ended and capable of great variation in practice. In particular, these journeys of the spirit focus on the retrospective movement undergone by a midlife or older woman as she is led by inner or outer forces to assess where she has come from and decipher a shape or pattern to her journey.

These journeys do not leave the body behind as they map new spiritual territory. Rather they honor spirit's embrace of the natural world and relationships as well as its aspirations for evolving development and eternal existence.

The essays in *Adventures of the Spirit* employ a wide variety of critical lenses to chart these adventures, including archetypal, Sufi, post-colonial, and feminist analysis; archival research; aboriginal life writing; and trauma theory. These studies bring a new understanding to women's adventure of age in both literary texts and in life.

Phyllis Sternberg Perrakis teaches English at the University of Ottawa and is a co-editor of the *Doris Lessing Studies*.





2007 220 pp.
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Textual Contraception Birth Control and Modern American Fiction

Beth Widmaier Capo

"*Textual Contraception* will fill an important gap in literary historical scholarship. Beth Widmaier Capo argues, rightly, that literary scholars (if not historians) have largely overlooked the thematics of birth control not only in the period's canonical fiction, but in its journalism and its noncanonical fiction as well. She examines, with a great deal of insight, the ways that American authors and activists, both well-known and less well-known, challenged dominant cultural discourse in their advocacy of birth control." —Daylanne English, author of *Unnatural Selections: Eugenics in American Modernism and the Harlem Renaissance*

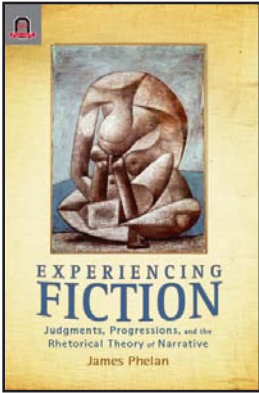
Between the 1910s and 1940s, American women fought for and won the right to legal birth control. This battle was fought in the courts, in the media, and in the pages of American literature. *Textual Contraception: Birth Control and Modern American Fiction* examines the relationship between aesthetic production and political activism in the birth control movement. It concludes that, by dramatically bringing to life the rhetorical issues, fiction played a significant role in shaping public consciousness. Concurrently, the potential for female control inherent in contraception influenced literary technique and reception, supporting new narrative possibilities for female characters beyond marriage and motherhood.

Merging cultural analysis and literary scholarship, this compelling work moves from a consideration of how cultural forces shaped literary production and political activism to a close examination of how fictional representations of contraception influenced the terms of public discourse on marriage, motherhood, economics, and eugenics.

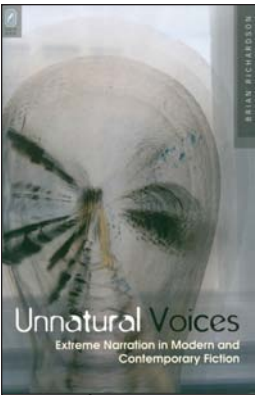
By analyzing popular fiction such as *Mother* by Kathleen Norris, radical periodicals such as *The Masses* and *Birth Control Review*, and literature by authors from Theodore Dreiser to William Faulkner, and Nella Larsen to Mary McCarthy, Beth Widmaier Capo reveals the rich cross-influence of contraceptive and literary history.

Beth Widmaier Capo is assistant professor of English at Illinois College.





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Experiencing Fiction Judgments, Progressions, and the Rhetorical Theory of Narrative

James Phelan

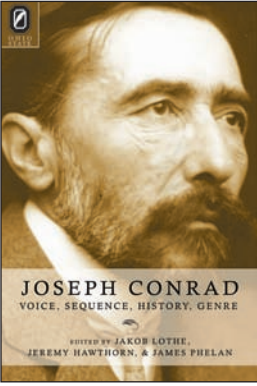
"James Phelan writes about the theory and practice of narrative fiction with clarity and authority. *Experiencing Fiction* consolidates, extends, and enriches his earlier work, and it breaks new ground in its exploration of what Phelan calls 'hybrid' forms of narrative—'lyric' narratives and 'portrait' narratives. This is an important book from a major critic of narrative." —Harry Shaw, author of *Narrating Reality: Austen, Scott, Eliot*

"*Experiencing Fiction* is a highly useful and highly readable book, clearly organized and clearly written. It will benefit theorists and scholars of narrative fiction at all levels." —David Richter, professor of English, Queens College and the CUNY Graduate Center

In *Experiencing Fiction*, James Phelan develops a provocative and engaging affirmative answer to the question, "Can we experience narrative fiction in similar ways?" Phelan grounds that answer in two elements of narrative located at the intersection between authorial design and reader response: judgments and progressions. Phelan contends that focusing on the three main kinds of judgment—interpretive, ethical, and aesthetic—and on the principles underlying a narrative's movement from beginning to end reveals the experience of reading fiction to be potentially sharable. In Part One, Phelan skillfully analyzes progressions and judgments in narratives with a high degree of narrativity: Jane Austen's *Persuasion*, Toni Morrison's *Beloved*, Edith Wharton's "Roman Fever," and Ian McEwan's *Atonement*. In Part Two, Phelan turns his attention to the different relationships between judgments and progressions in hybrid forms—in the lyric narratives of Ernest Hemingway's "A Clean, Well-Lighted Place," Sandra Cisneros's "Woman Hollering Creek," and Robert Frost's "Home Burial," and in the portrait narratives of Alice Munro's "Prue" and Ann Beattie's "Janus." More generally, Phelan moves back and forth between the exploration of theoretical principles and the detailed work of interpretation. As a result, *Experiencing Fiction* combines Phelan's fresh and compelling readings of numerous innovative narratives with his fullest articulation of the rhetorical theory of narrative.

James Phelan is Humanities Distinguished Professor of English at The Ohio State University.





Joseph Conrad Voice, Sequence, History, Genre

Coming in February!

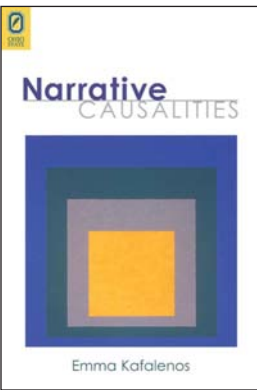
Edited by Jakob Lothe, Jeremy Hawthorn
and James Phelan

2008 304 pp.
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Theory and Interpretation of Narrative
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"The collection features truly first-rate essays and offers a remarkable and productive combination of traditional and experimental approaches. *Joseph Conrad: Voice, Sequence, History, Genre*, promises to provoke a real change in the way narrative theorists engage Conrad, and in the way readers of Conrad engage narrative theory." —Christopher GoGwilt, professor of English & comparative literature, Fordham University

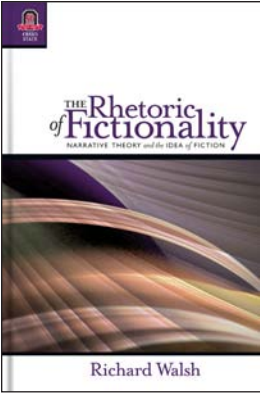
Joseph Conrad: Voice, Sequence, History, Genre brings together essays by established critics of Conrad and by leading narratologists that explore Conrad's innovative uses of narrative throughout his career. Collectively, these explorations by Daphna Erdinast-Vulcan, Gail Fincham, Jeremy Hawthorn, Susan Jones, Jakob Lothe, J. Hillis Miller, Zdzisław Najder, Josiane Paccaud-Huguet, James Phelan, Christophe Robin, Allan H. Simmons, and John Stape amply demonstrate (1) that narrative theory, and especially some of its more recent developments, can help critics generate greater insight into the complexities of Conrad's work; and (2) that a rigorous engagement with Conradian narrative can lead theorists to a further honing of their analytical tools. More particularly, the volume focuses on the four narrative issues identified in the subtitle, and it analyzes examples of Conrad's fiction and nonfiction, from early work such as *An Outcast of the Islands* to his late work of reminiscence, *A Personal Record*. The volume also provides multiple perspectives on major works such as *Heart of Darkness* and *Lord Jim*, a cluster of three essays on *Nostromo* and history, and an afterword by the editors that looks ahead to future work on the interrelations of Conrad and narrative theory.

Jakob Lothe is professor of English literature in the department of literature, area studies and European languages, University of Oslo. **Jeremy Hawthorn** is professor of modern British literature, department of modern foreign languages at Norwegian University of Science and Technology, Trondheim, Norway. **James Phelan** is Humanities Distinguished Professor in English at The Ohio State University.

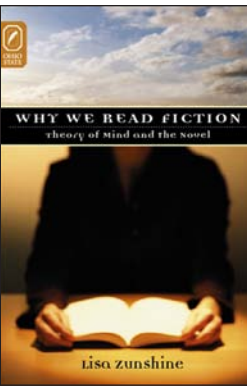


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The Rhetoric of Fictionality Narrative Theory and the Idea of Fiction

Richard Walsh

"Richard Walsh is a skeptic and iconoclast, and the objects of his skepticism and iconoclasm include some of narrative theory's key concepts. Brilliant in nearly every detail, *The Rhetoric of Fictionality* is valuable as much for its negative critique as for its constructive contribution. It seems likely to become one of the most influential books on narrative theory ever published." —Brian McHale, author of *The Obligation toward the Difficult Whole: Postmodernist Long Poems*

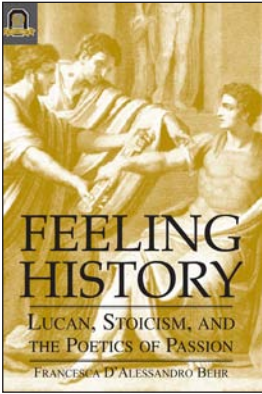
Narrative theory has always been centrally concerned with fiction, yet it has tended to treat fictions as if they were merely the framed or disowned equivalents of nonfictional narratives. A rhetorical perspective upon fictionality, however, sees it as a direct way of meaning and a distinct kind of communicative gesture. *The Rhetoric of Fictionality: Narrative Theory and the Idea of Fiction* by Richard Walsh argues the merit of such a perspective and demonstrates its radical implications for narrative theory.

A new conception of fictionality as a distinctive rhetorical resource, somewhat like the master-trope of fictional narrative, cuts across many of the core theoretical issues in the field. The model, set out in chapter one, is subsequently tested and elaborated in relation to currently prevalent assumptions about narrativity and mimesis; narrative structure; the narrator and transmission; voice and mediacy; narrative media and cognition; and creativity, reception, and involvement. Throughout, the theoretical analysis seeks to vindicate readers' intuitions about fiction without merely restating them: the result is a forceful challenge to many of narrative theory's orthodoxies.

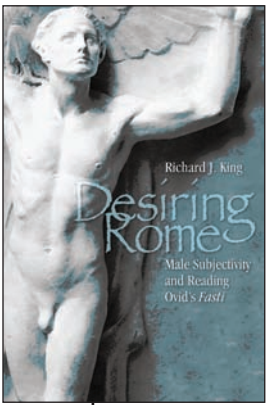
The rhetorical model of fictionality advanced in this book offers up new areas of inquiry into the purchase of fictiveness itself upon questions of narrative interpretation. It urges a fundamental reconception of the apparatus of narrative theory by theorizing the conditions of significance that make fictions conceivable and worthwhile.

Richard Walsh is senior lecturer in the Department of English and Related Literature at the University of York in the United Kingdom.





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Feeling History Lucan, Stoicism, and the Poetics of Passion

Francesca D'Alessandro Behr

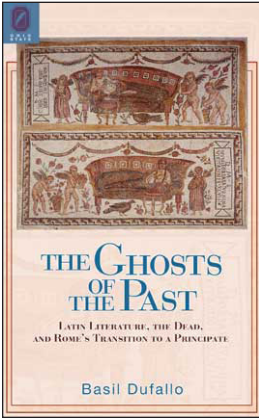
"This book is a well-researched discussion of Lucan's extremely challenging poem on the Civil War between Caesar and Pompey. Working from a fine-grained analysis of one formal aspect of the poem, Lucan's use of the literary trope of apostrophe, the author goes on to investigate what the use of apostrophe might indicate about the philosophical outlook of Lucan's dark picture of the Civil War and the Empire that grew out of it." —Catherine Connors, University of Washington

Feeling History is a study of apostrophe (i.e., the rhetorical device in which the narrator talks directly to his characters) in Lucan's *Bellum Civile*. Through the narrator's direct addresses, irony, and grotesque imagery, Lucan appears not as a nihilist, but as a character deeply concerned about ethics. The purpose of this book is to demonstrate how Lucan's style represents a criticism of the Roman approach to history, epic, ethics, and aesthetics. The book's chief interest lies in the ethical and moral stance that the poet-narrator takes toward his characters and his audience. To this end, Francesca D'Alessandro Behr studies the ways in which the narrator communicates ethical and moral judgments. Lucan's retelling of this central historical epic triggers in the mind of the reader questions about the validity of the Roman imperial project as a whole.

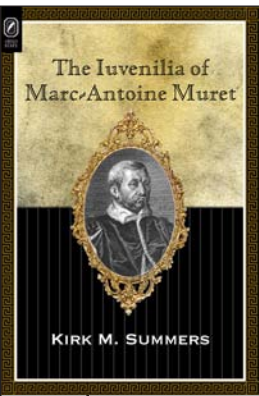
An analysis of selected apostrophes from the *Bellum Civile* allows us to confront issues that are behind Lucan's disquieting imagery: how can we square the poet's Stoic perspectives with his poetically conveyed emotional urgency? Lucan's approach seems inspired by Aristotle, especially his *Poetics*, as much as by Stoic philosophy. In Lucan's aesthetic project, participation and alienation work as phases through which the narrator leads the reader to a desired understanding of his work of art. At the same time, the reader is confronted with the ends and limits of the aesthetic enterprise in general.

Lucan's long-acknowledged political engagement must therefore be connected to his philosophical and aesthetic stance. In the same way that Lucan is unable to break free from the Virgilian model, neither can he develop a defense of morality outside of the Stoic mold. His philosophy is not a crystal ball to read the future or a numbing drug imposing acceptance. The philosophical vision that Lucan finds intellectually and aesthetically compelling does not insulate his characters (and readers) from suffering, nor does it excuse them from wrongdoing. Rather, it obligates them to confront the responsibilities and limits of acting morally in a chaotic world.

Francesca D'Alessandro Behr is associate professor of classics and Italian studies at the University of Houston.



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Also of interest

The Iuvenilia of Marc-Antoine Muret

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The Ghosts of the Past Latin Literature, the Dead, and Rome's Transition to a Principate Basil Dufallo

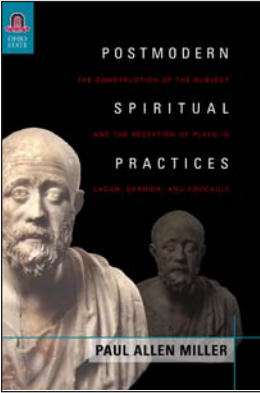
"Dufallo shows how the Roman dead are used as guarantors of authority when all the longstanding cultural institutions of Rome were in violent upheaval. A republic of several hundred years' standing was becoming a de facto monarchy, and negotiating the transition meant claim and counterclaim to authority on the basis of 'the way our ancestors did things' (*mos maiorum*). This book will appeal widely to humanists interested in how cultures negotiate profound historical change while preserving a sense of identity and continuity." —Micaela Janan, Duke University

The ancient Romans quite literally surrounded themselves with the dead: masks of the dead were in the atria of their houses, funerals paraded through their main marketplace, and tombs lined the roads leading into and out of the city. In Roman literature as well, the dead occupy a prominent place, indicating a close and complex relationship between literature and society. The evocation of the dead in the Latin authors of the first century BCE both responds and contributes to changing socio-political conditions during the transition from the Republic to the Empire.

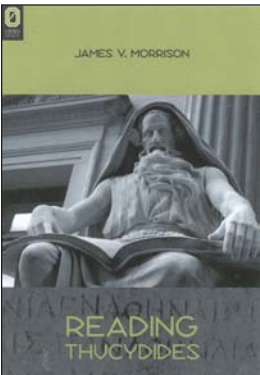
To understand the literary life of the Roman dead, *The Ghosts of the Past* develops a new perspective on Latin literature's interaction with Roman culture. Drawing on the insights of sociology, anthropology, and performance theory, Basil Dufallo argues that authors of the late Republic and early Principate engage strategically with Roman behaviors centered on the dead and their world in order to address urgent political and social concerns. Republican literature exploits this context for the ends of political competition among the clan-based Roman elite, while early imperial literature seeks to restage the republican practices for a reformed Augustan society.

Calling into question boundaries of genre and literary form, Dufallo's study will revise current understandings of Latin literature as a cultural and performance practice. Works as diverse as Cicero's speeches, Propertian elegy, Horace's epodes and satires, and Vergil's *Aeneid* appear in a new light as performed texts interacting with other kinds of cultural performance from which they might otherwise seem isolated.

Basil Dufallo is assistant professor of Greek and Latin and comparative literature at the University of Michigan.



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Postmodern Spiritual Practices The Construction of the Subject and the Reception of Plato in Lacan, Derrida, and Foucault Paul Allen Miller

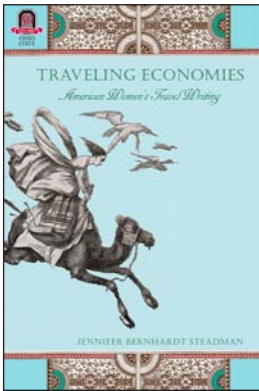
"Miller has given us an important and illuminating book that only a classicist steeped in French poststructural thought could have written." —David Wray, University of Chicago

Postmodern Spiritual Practices: The Construction of the Subject and the Reception of Plato in Lacan, Derrida, and Foucault, by Paul Allen Miller, argues that a key element of postmodern French intellectual life has been the reception of Plato. This fact has gone underappreciated in the Anglophone world due to a fundamental division in culture. Until very recently, the concerns of academic philosophy and philology have had little in common. On the one hand, this is due to analytic philosophy's self-confinement to questions of epistemology, speech act theory, and philosophy of science. As such, it has had little to say about the relation between antique and contemporary modes of thought.

On the other hand, blindness to the merits of postmodern thought is also due to Anglo-American philology's own parochial instincts. Ensconced within a nineteenth-century model of *Alterumswissenschaft*, only a minority of classicists have made forays into philosophical, psychoanalytic, and other speculative modes of inquiry. The result has been that postmodern French thought has largely been the province of scholars of modern languages.

A situation thus emerges in which most classicists do not know theory, and so cannot appreciate the scope of these thinkers' contribution to our understanding of the genealogy of Western thought, while most theorists do not know the Platonic texts and their contexts that ground them. This book bridges this gap, offering detailed and theoretically informed readings of French postmodernism's chief thinkers' debts to Plato and the ancient world.

Paul Allen Miller is Carolina Distinguished Professor of Classics and Comparative Literature at the University of South Carolina.



2007 208 pp.
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Traveling Economies American Women's Travel Writing

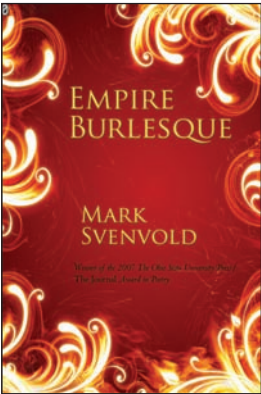
Jennifer Bernhardt Steadman

"Jennifer Steadman's *Traveling Economies* is a fine and invigorating work. Her serious literary recovery of the writers she treats revises our understanding of 19th-century U.S. literature from a variety of perspectives. Particularly noteworthy is Steadman's analytic integration of African American and white writers, and her corresponding attention to the privileges and/or disadvantages that accrued to each writer due to her race and class." —Jennifer Greeson, Princeton University

The black and white women travel writers whom Jennifer Bernhardt Steadman investigates in *Traveling Economies* astonish modern readers with their daring, stamina, and courage. That these women traveled at all is surprising: Nancy Prince spent nearly a decade as an African American member of the Russian Imperial Court; Amy Morris Bradley went to Costa Rica as a governess in hopes of saving her health and finances after years as an impoverished teacher in Maine; and Julia Archibald Holmes carried the banner of dress reform to the heights of Pikes Peak and to the pages of a feminist periodical. Developing the concept of the "ragged edge," Steadman highlights these women's shared experiences of penury, work, and independence. Genteel poverty, black skin, outspoken feminism, or sometimes all three impacted the material conditions of their ragged-edge travel (early muckraking journalist Anne Royall walked until her feet were a bloody mass of blisters). Being on the ragged edge also affected the way they represented themselves and their travels (Mary Ann Shadd Cary presented her outspoken advocacy of black emigration to Canada as appropriately feminine). Frances Wright used her travel writing to imagine the new nation as a potential utopia for women citizens; she paid a high price for daring to try to change the social terrain she crossed. Steadman's interdisciplinary work with archives, newspapers, memoirs, and letters and her thoughtful close readings of the resulting evidence recover these important women's travels and writing and invite us to rethink where and how women went and what they wrote in antebellum America.

Jennifer Bernhardt Steadman is visiting assistant professor in the graduate studies program at Trinity College.





2007 68 pp.
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The Journal/Award in Poetry

Empire Burlesque

Mark Svenvold

"It's pure pleasure to read a book that erupts from such a clear, inspired vision. Mark Svenvold's *Empire Burlesque* is the most original, ambitious book of poems I've read in years—it rolls over you like a giant wave. You never know who's going to show up in these poems, or where they're going next, but in the end, it all seems perfect, inevitable." —Jim Daniels, author of *Blue Jesus*, and *Revolt of the Crash-Test Dummies*

"A late 20th century landscape, *Empire Burlesque* moves over our particular continent, landing in a few chosen districts of time and geography, each poem a record of surroundings, of dictions, of many marvelous details that parallel the odysseys of the human heart. Svenvold's love of language and wonderful ear for history make for a wild music." —Sophie Cabot Black, author of *The Descent: Poems* and *The Misunderstanding of Nature: Poems*

"In *Empire Burlesque*, Mark Svenvold creates a time-space warp where the ironic and the rhapsodic cohabitate, and the 'slippery variable' meets irrevocable matters of fact. Swerving between the turbulent and the serene, his lines make manifest their covert destiny. Such wild ranges of reference, haunting cadences, ravishing landscapes, out-of-the-blue insights: 'You wanted some drama, didn't you?'" —Phillis Levin

Mark Svenvold's poetry has been published widely in *Ploughshares*, *The Virginia Quarterly Review*, *AGNI*, *The Iowa Review*, *The Journal*, and *Swink*. He is winner of a Discovery/*The Nation* poetry prize; and his first collection of poems, *Soul Data*, won the Vassar Miller Prize in Poetry, selected by Heather McHugh. His nonfiction books are *Big Weather: Chasing Tornadoes in the Heart of America* and *Elmer McCurdy: The Misadventures in Life and Afterlife of an American Outlaw*. He has written for *Best Life* and *Harper's* and is currently working on an article for *The New York Times Magazine* about North America's first solar-hydrogen residence. He lives and works in New York City.



True Kin

Ric Jahna

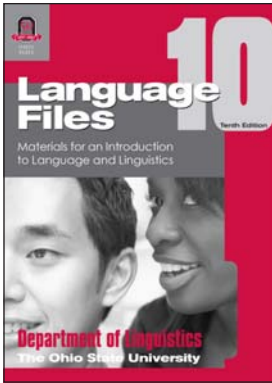
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"Ric Jahna is a wonderfully gifted writer, unsettling, compelling, and smart. These stories are irresistible, immensely readable, and haunting." —Rikki Ducornet, author of *The Fan-Maker's Inquisition: A Novel of the Marquis de Sade*

Ric Jahna is the recipient of an AWP Intro Journals Award in 2004. His fiction has appeared in *Mid-American Review*, *GHLL*, and other journals. He is professor of English at Arizona Western College in Parker, Arizona.





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Language Files Materials for an Introduction to Language and Linguistics, 10th Edition

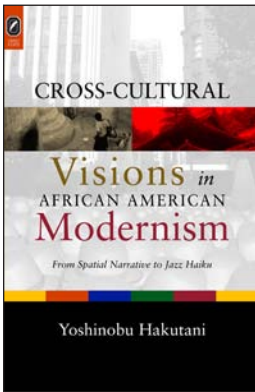
The Ohio State University
Department of Linguistics

Language Files 10th Edition, developed by The Ohio State University Department of Linguistics, has a number of major revisions, both in terms of structure and in terms of content.

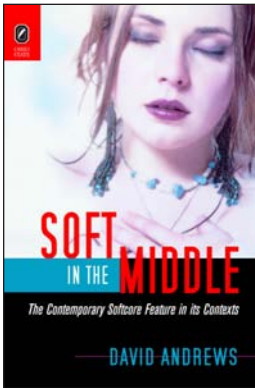
A few of these changes are highlighted below:

- Each chapter has been restructured to begin with a brief overview of the topic, including a comic that provides insight into the linguistic subfield covered in the chapter. Each chapter now also ends with a separate file containing practice exercises, discussion questions, and activities relevant to the chapter. Some chapters also contain recommended further readings following the exercises.
- The discussion of signed languages has been expanded and incorporated throughout the text, such that examples of various linguistic phenomena (e.g., phonetic descriptions, phonological patterns, morphological structure, language variation and change, etc.) in signed languages are presented as they become relevant.
- Several chapters have been updated in terms of their content, to incorporate more recent investigations and findings in linguistic research. These include the chapter on language variation, which now focuses solely on variability at different levels of linguistic structure and the causes of such variability (both regional and social), and a new chapter on language and culture, which includes other issues of sociolinguistic interest such as language and identity or language and power.
- A new chapter has been added to help answer the common question of what one can do with a degree in linguistics. This chapter provides overviews of six practical ways that a linguistics education can be applied: language education, speech-language pathology and audiology, law, advertising, code-breaking, and the further study of linguistics.

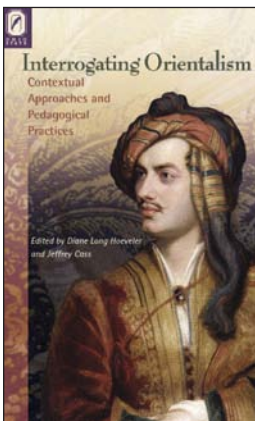
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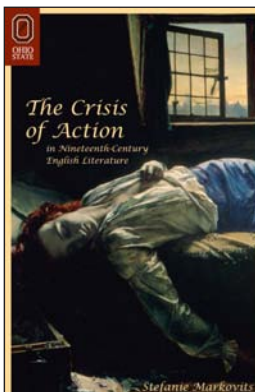
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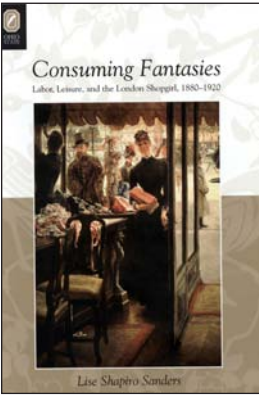
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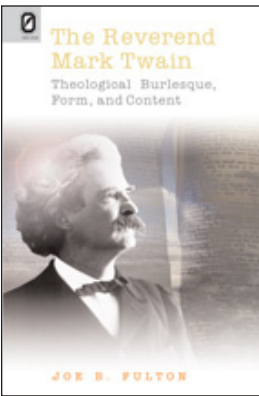
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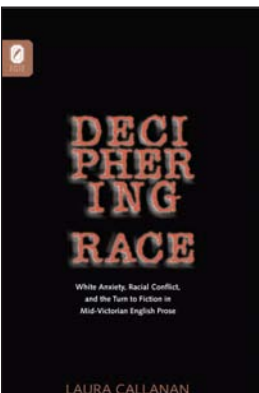
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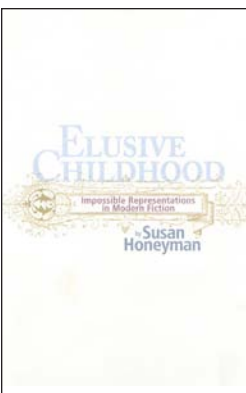
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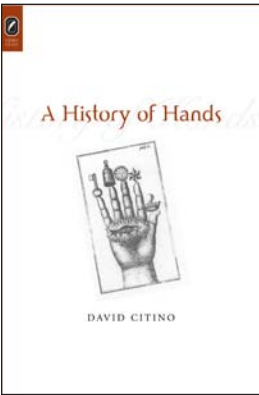
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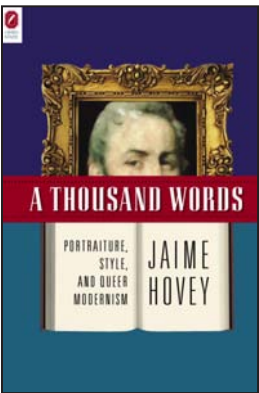
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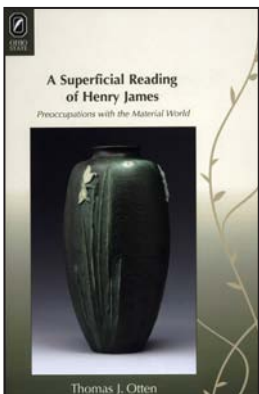
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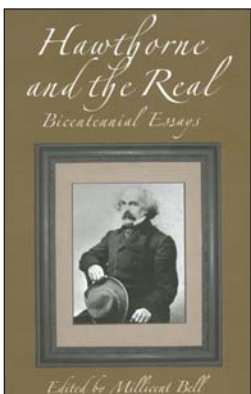
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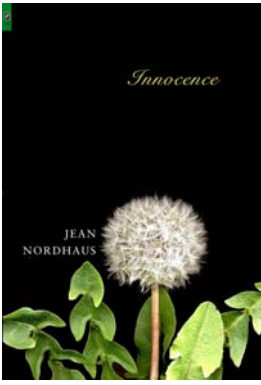
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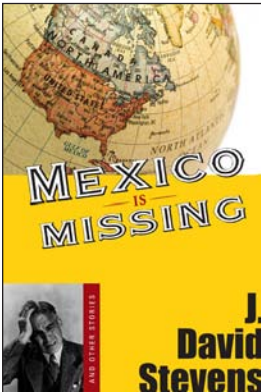
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Richard H. Armstrong (B.A., University of Chicago; M. Phil., Ph.D. Yale University) is associate professor and director of Classical Studies at the University of Houston, where he is also a Fellow in the Honors College. He is author of *A Compulsion for Antiquity: Freud and the Ancient World* as well as book chapters and articles on translation studies and the reception of classical culture. He is also a contributing editor for the journal *American Imago* and book review editor for *Classical and Modern Literature*. Currently he is especially interested in the period of high modernism with a focus on the development of early psychoanalysis. Forthcoming projects include a short biography of Freud for the Reaktion Books series *Critical Lives*, a book detailing the relationship between the modern performance of ancient drama and the development of psychoanalysis (working title: “Theory and Theatricality”), book chapters on the translation of epic poetry (for *Translation and the Classic*, classical education and the Jewish community of Vienna (for *The Classics and Nationalism*), and myth and psychoanalysis (for *The Blackwell Companion to Classical Mythology*). He is also co-editing with Casey Dúe a volume of essays on the reception of Homer entitled “The Homerizon: Conceptual Interrogations in Homeric Studies.”

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Sandy Crooms, Senior Editor, has more than 20 years of book publishing experience, with her most recent 15 years in university press publishing. Prior to joining the staff at The Ohio State University Press, she was the social science editor at the University Press of Colorado and the assistant director at the University of Nevada Press. sandy.crooms@osupress.org 614-292-3668



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