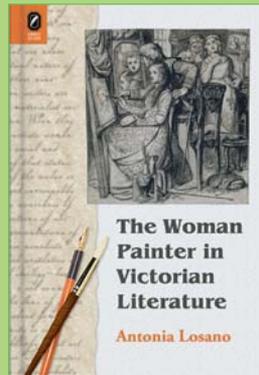
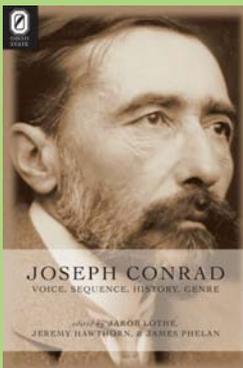
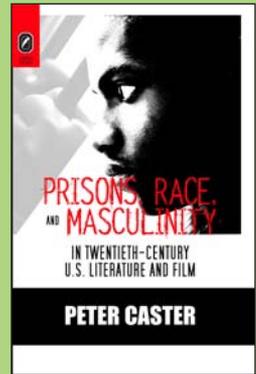
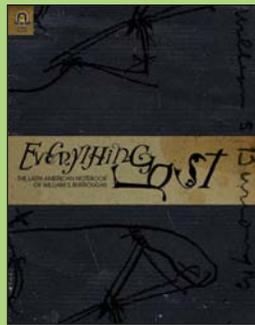
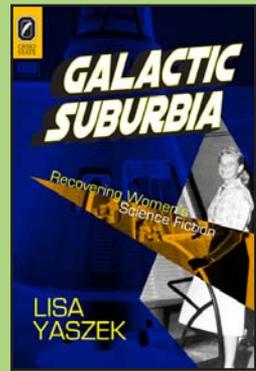
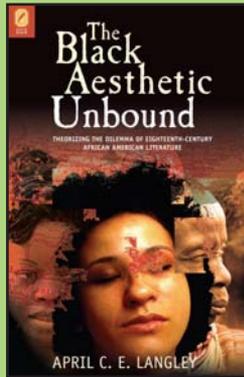


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ANNOUNCEMENT

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SPRING 2008 Titles Announcement

A Little More Freedom

African Americans Enter the Urban Midwest, 1860–1930

Jack S. Blocker

Why did African Americans move from the rural South to the metropolitan North? Scholars have shown that African Americans took part in the urbanization of American society between the Civil War and the Great Depression, but the racial dimensions of their migration have remained unclear. *A Little More Freedom* is the first study to trace African American locational choices during the crucial period when migrants created pathways that would shape mobility through the twentieth century and beyond.

This book identifies an “age of the village” for black Midwesterners, when Civil War and postwar migrants distributed themselves evenly across the urban hierarchies of the region. Using four case studies of Washington Court House, Ohio; Springfield, Ohio; Springfield, Illinois; and Muncie, Indiana, Blocker shows what life was like for African Americans in small towns and small cities, thus illuminating the reasons why most blacks ultimately chose to leave such places in favor of metropolitan centers such as Chicago, Indianapolis, and Cleveland. Previous scholars have emphasized the role of racist white violence as the catalyst, but *A Little More Freedom* takes a more nuanced approach.

Emphasis upon racist violence and Jim Crow has inadvertently tended to portray African Americans as victims and their migrations as flight from danger and oppression. While not downplaying white racism, *A Little More Freedom* tries to recreate the threats and opportunities in urban places of different sizes as seen through the eyes of migrants.

Jack S. Blocker is professor emeritus at Huron University College and is adjunct research professor at the University of Western Ontario.

2008 368 pp.

\$49.95 cloth 978-0-8142-1067-3

\$9.95 CD 978-0-8142-9152-8

Urban Life and Urban Landscape, Zane L. Miller, Series Editor

Afro-Future Females

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

Edited by Marleen S. Barr

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.

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 304 pp.

\$44.95 cloth 978-0-8142-1078-9

\$9.95 CD 978-0-8142-9156-6

Crime in Verse

The Poetics of Murder in the Victorian Era

Ellen L. O'Brien

Over the last few decades, Victorian scholars have produced many nuanced studies connecting the politics of crime to the generic developments of the novel—and vice versa. Ellen L. O'Brien's *Crime in Verse* grants the same attention and status to poetic representations of crime. Considering the literary achievements and cultural engagements of poetry while historicizing murder's entanglement in legal fictions, punitive practices, medical theories, class conflicts, and gender codes, O'Brien argues that shifting approaches to poetry and conflicted understandings of murder allowed poets to align problems of legal and literary interpretation in provocative, disruptive, and innovative ways.

Developing focused analyses of generic and discursive meanings, individual chapters examine the classed politics of crime and punishment in the broadside ballad, the epistemological tensions of homicidal lunacy and criminal responsibility in the dramatic monologue, and the legal and ideological frictions of domestic violence in the verse novel and verse drama. Their juxtaposition of the rhymes of anonymous street balladeers, the underexamined verse of "minor" poets, and the familiar poems of canonical figures suggests the interactive and intertextual relationships informing poetic agendas and political arguments. As it simultaneously reconsiders the institutional and ideological status of murder and the aesthetic and political interests of poetry, *Crime in Verse* offers new ways of thinking about Victorian poetry's contents and contexts.

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

2008 336 pp.

\$49.95 cloth 978-0-8142-1085-7

\$9.95 CD 978-0-8142-9164-1

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 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' 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. He died on August 2, 1997.

2007 240 pp.

\$59.95 cloth 978-0-8142-1080-2

Galactic Suburbia

Recovering Women's Science Fiction

Lisa Yaszek

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 256 pp.

\$22.95 paper 978-0-8142-5164-5

\$71.95 cloth 978-0-8142-1075-8

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

Home Economics

Domestic Fraud in Victorian England

Rebecca Stern

In *Home Economics: Domestic Fraud in Victorian England*, Rebecca Stern establishes fraud as a basic component of the Victorian popular imagination, key to its intimate, as well as corporate, systems of exchange. Although Victorian England is famous for revering the domestic realm as a sphere separate from the market and its concerns, actual households were hardly isolated havens of fiscal safety and innocence. Rather, the Victorian home was inevitably a marketplace, a site of purchase, exchange, and employment in which men and women hired or worked as servants, contracted marriages, managed children, and obtained furniture, clothing, food, and labor. Alongside the multiplication of joint-stock corporations and the rise of a credit-based economy, which dramatically increased fraud in the Victorian money market, the threat of swindling affected both actual household commerce and popular conceptions of ostensibly private, more emotive forms of exchange. Working with diverse primary material, including literature, legal cases, newspaper columns, illustrations, ballads, and pamphlets, Stern argues that the climate of fraud permeated Victorian popular ideologies about social transactions. Beyond providing a history of cases and categories of domestic deceit, *Home Economics* illustrates the diverse means by which Victorian culture engaged with, refuted, celebrated, represented, and consumed swindling in familial and other household relationships.

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

2008 248 pp.

\$39.95 cloth 978-0-8142-1090-1

\$9.95 CD 978-0-8142-9170-2

Joseph Conrad

Voice, Sequence, History, Genre

Jakob Lothe, Jeremy Hawthorn, James Phelan

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-Hugué, James Phelan, Christophe Robin, Allan 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.

2008 304 pp.

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

Masked Atheism

Catholicism and the Secular Victorian Home

Maria LaMonaca

Masked Atheism: Catholicism and the Secular Victorian Home by Maria LaMonaca begins with the assumption that anti-Catholicism reveals far more about the Victorians than simple theological disagreements or religious prejudice. An analysis of anti-Catholicism exposes a host of anxieties, contradictions, and controversies dividing Great Britain, the world's most powerful nation, by the mid-nineteenth century.

LaMonaca situates texts by Charlotte Brontë, George Eliot, Christina Rossetti, Elizabeth Barrett Browning, Michael Field, and others against a rich background of discourses about the growing visibility of Anglo and Roman Catholicism in Victorian England. In so doing, she demonstrates the influence of both pro- and anti-Catholic sentiment on constructs of Victorian domesticity, and explores how writers appropriated elements of Catholicism to voice anxieties about the growing secularization of the domestic sphere: a bold challenge to sentimental notions of the home as a "sacred" space. *Masked Atheism* will contribute a fresh perspective to an ongoing conversation about the significance of Catholicism in Victorian literature and culture.

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

2008 288 pp.

\$44.95 cloth 978-0-8142-1084-0

\$9.95 CD 978-0-8142-9163-4

Modernist Heresies

British Literary History, 1883–1924

Damon Franke

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.

2008 320 pp.

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

Peter Caster

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."

A prison official in 1888 declared that it was the freeing of slaves that actually created prisons: "we had to establish means for their control. Hence came the penitentiary." Such rampant racism contributed to the criminalization of black masculinity in the cultural imagination, shaping not only the identity of prisoners (collectively and individually) but also America's national character. 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.

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

2008 296 pp.

\$44.95 cloth 978-0-8142-1073-4

\$9.95 CD 978-0-8142-9150-4

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

Seeing Red

Anger, Sentimentality, and American Indians

Cari M. Carpenter

In *Seeing Red*, Cari M. Carpenter examines anger in the poetry and prose of three early American Indian writers: S. Alice Callahan, 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.

2008 208 pp.

\$39.95 cloth 978-0-8142-1079-6

\$9.95 CD 978-0-8142-9158-0

The Artistic Censoring of Sexuality

Fantasy and Judgment in the Twentieth Century Novel

Susan Mooney

Through the twentieth century, from colonial Ireland to the United States, and from Franco’s Spain to late Soviet Russia, to include sexuality in a novel signaled social progressiveness and artistic innovation, but also transgression. Certain novelists—such as James Joyce, Vladimir Nabokov, Luis Martín-Santos, and Viktor Erofeev—radicalized the content of the novel by incorporating sexual thoughts, situations, and fantasies and thus portraying repressed areas of social, cultural, political, and mental life.

In *The Artistic Censoring of Sexuality: Fantasy and Judgment in the Twentieth Century Novel*, Susan Mooney extensively examines four modernist and postmodernist novels that prompted in their day harsh external censorship because of their sexual content—*Ulysses*, *Lolita*, *Time of Silence*, and *Russian Beauty*. She shows how motifs of censorship, with all its restrictions, pressures, rules, judgments, and forms of negation, became artistically embedded in the novels’ plots, characters, settings, tropes, and themes. These novels contest censorship’s status quo and critically explore its processes and power. This study reveals the impact of censorship on literary creation, particularly in relation to the twentieth century’s growing interest in sexuality and its discourses.

Susan Mooney is associate professor of comparative literature at the University of South Florida.

2008 384 pp.

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\$9.95 CD 978-0-8142-9161-0

The Black Aesthetic Unbound

Theorizing the Dilemma of Eighteenth-Century African American Literature

April C. E. Langley

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.

2008 224 pp.
\$39.95 cloth 978-0-8142-1077-2
\$9.95 CD 978-0-8142-9157-3

The Chekhovian Intertext

Dialogue with a Classic

Lyudmila Parts

In *The Chekhovian Intertext* Lyudmila Parts explores contemporary Russian writers' intertextual engagement with Chekhov and his myth. She offers a new interpretative framework to explain the role Chekhov and other classics play in constructing and maintaining Russian national identity and the reasons for the surge in the number of intertextual engagements with the classical authors during the cultural crisis in post-perestroika Russia.

The book highlights the intersection of three distinct concepts: cultural memory, cultural myth, and intertextuality. It is precisely their interrelation that explains how intertextuality came to function as a defense mechanism of culture, a reaction of cultural memory to the threat of its disintegration.

In addition to offering close readings of some of the most significant short stories by contemporary Russian authors and by Chekhov, as a theoretical case study the book sheds light on important processes in contemporary literature: it explores the function of intertextuality in the development of Russian literature, especially post-Soviet literature; it singles out the main themes in contemporary literature, and explains their ties to national cultural myths and to cultural memory. *The Chekhovian Intertext* may serve as a theoretical model and impetus for examinations of other national literatures from the point of view of the relationship between intertextuality and cultural memory.

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

2008 232 pp.
\$44.95 cloth 978-0-8142-1083-3
\$9.95 CD 978-0-8142-9162-7

The Woman Painter in Victorian Literature

Antonia Losano

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.

2008 400 pp.

\$52.95 cloth 978-0-8142-1081-9

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True Kin

Ric Jahna

Ranging from the clay roads of Central Florida to the American Desert Southwest, the stories of *True Kin* foreground a cast of recurring characters engaged in battles both public and private, epic and mundane. The lead-off story, "Independence Day, 1983," winner of an AWP Intro Award, introduces a lakeside family barbeque, where class tensions and long-held grudges threaten to burst forth with dangerous consequences. In "Making Weight," a jumbo-sized high school wrestler struggles against his unpredictable body to lose six very important pounds. In "Release Statement," a troubled young woman attempts to make sense of her longtime obsession with Bob Barker of *The Price Is Right* fame. An unsuspecting adjunct professor, in "Hurricane Party, 2002," finds himself thrust suddenly into a violent confrontation with his former student. Rendered in meticulously crafted prose, these nine stories and one novella are grounded soundly in the dramatic moment, while probing deeply into the larger mysteries of the human condition. Seekers all, Jahna's characters brave the often absurd trials of contemporary life in an ongoing search for community, meaning, and love.

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

2008 186 pp.

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The Ohio State University Prize in Short Fiction

Victorian Freaks

The Social Context of Freakery in Britain

Edited by Marlene Tromp

While “freaks” have captivated our imagination since well before the nineteenth century, the Victorians flocked to shows featuring dancing dwarves, bearded ladies, “missing links,” and six-legged sheep. Indeed, this period has been described by Rosemarie Garland-Thomson as the epoch of “consolidation” for freakery: an era of social change, enormously popular freak shows, and taxonomic frenzy. *Victorian Freaks: The Social Context of Freakery in Britain*, edited by Marlene Tromp, turns to that rich nexus, examining the struggle over definitions of “freakery” and the unstable and sometimes conflicting ways in which freakery was understood and deployed. As the first study centralizing British culture, this collection discusses figures as varied as Joseph Merrick, “The Elephant Man”; Daniel Lambert, “King of the Fat Men”; Julia Pastrana, “The Bear Woman”; and Laloo “The Marvellous Indian Boy” and his embedded, parasitic twin. *The Victorian Freaks* contributors examine Victorian culture through the lens of freakery, reading the production of the freak against the landscape of capitalist consumption, the medical community, and the politics of empire, sexuality, and art. Collectively, these essays ask how freakery engaged with notions of normalcy and with its Victorian cultural context.

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

2008 368 pp.
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