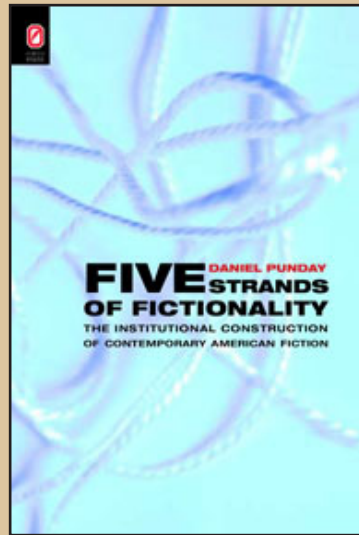




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## Tabloid, Inc.

Crimes, Newspapers, Narratives

V. Penelope Pelizzon and Nancy M. West

*Tabloid, Inc.* provides the first extended study of the rich exchange between New York's tabloid press and other narrative frames, including Hollywood crime film, museum exhibits, and hard-boiled fiction. Armed with hard-to-find early issues of the *New York Daily News*, the *New York Daily Mirror*, and the *Evening Graphic*, V. Penelope Pelizzon and Nancy M. West trace crime stories from the late 1920s through the 1940s across often-contentious borders between different narrative sites.

Rather than dismissing the early tabloids as fodder for "gutter vamps and backyard sheiks," as one critic called them, the authors treat these papers as distinctive literary venues typified by extreme flexibility in storytelling. The papers' historically denigrated social status prompts the authors to study what they call "narrative mobility"—the process by which a story, in transiting from one medium, genre, or mode to another, reveals the underlying class boundaries that circumscribe that movement.

Combining narrative theory with cultural, literary, and film studies, *Tabloid, Inc.* marshals a wealth of little-seen archival material that includes not only the pages of the tabloids themselves but also Hollywood press books, studio correspondence, and fabulous though now-forgotten movies.

**V. Penelope Pelizzon** is associate professor and director of the Creative Writing Program at the University of Connecticut, Storrs. **Nancy M. West** is associate professor of English at the University of Missouri.

January 2010 280 pp.  
\$51.95 cloth 978-0-8142-1117-5  
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Theory and Interpretation of Narrative, James Phelan and Peter J. Rabinowitz, Series Editors

## Five Strands of Fictionality

The Institutional Construction of Contemporary American Fiction

Daniel Punday

Fictions, we are so often told, are everywhere in America today. The extravagant claims of advertising are everywhere, much of the day's news concerns "pseudo-events" like rallies or ceremonies staged so that they can be reported on, and philosophers doubt even the possibility of any knowledge being objective. Thus we seem less and less able to distinguish between the real and the invented.

In *Five Strands of Fictionality: The Institutional Construction of Contemporary American Fiction*, Daniel Punday examines the "postmodern" expansion of fictionality—the feeling today that the line between the real and the invented is harder to draw—and argues that this feeling reflects a struggle by different cultural groups to define how we tell and use "literary" stories. He discusses the literary texts of John Barth, Alice Walker, and Ishmael Reed; paraliterary forms like science fiction and electronic writing; and resolutely nonliterary texts, especially role-playing games, in terms of how each responds to the institution of literature through its definition of fictionality.

For too long, postmodernism has been described by easy generalizations—relativist, indeterminate, commercialized—that have rendered the term nearly worthless. Punday applies a more nuanced understanding of fictionality to a variety of contemporary narrative forms that occupy different locations within postmodern literary culture. Approaching postmodernism as a configuration of institutions that legitimize fictionality, he illuminates the nature of creative writing and the conflicts between different literary groups in America today.

**Daniel Punday** is professor of English, Purdue University Calumet.

January 2010 288 pp.  
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# The Affective Life of the Average Man

The Victorian Novel and the Stock-Market Graph

Audrey Jaffe

In *The Affective Life of the Average Man: The Victorian Novel and the Stock-Market Graph*, Audrey Jaffe explores the influence on modern subjectivity of an economic and emotional discourse constructed by both the Victorian novel and the stock market. The book shows how the novel and the market define character as fundamentally vicarious, and how the graphs, tickers, and pulses that represent the stock market function for us, as the novel did for the Victorians, as both representation and source of collective expectations and emotions. A rereading of key Victorian texts, this volume is also a rereading of the relation between Victorian and contemporary culture, describing the way contemporary accounts of such phenomena as frauds, bubbles, and the economics of happiness reproduce Victorian narratives and assumptions about character.

Jaffe draws on the work of nineteenth- and twentieth-century economic and political theorists, popular discourse about the stock market, and novelistic representations of emotion and identity to offer new readings of George Eliot's *Middlemarch*, Anthony Trollope's *The Prime Minister*, and Charles Dickens's *David Copperfield* and *Little Dorrit*. Charting a new understanding of the relation between money, emotions, and identity, *The Affective Life of the Average Man* makes a significant contribution to Victorian studies, economic criticism, and the study of the history and representation of emotion.

**Audrey Jaffe** is professor of English at the University of Toronto.

February 2010 168 pp.  
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Victorian Critical Interventions, Donald E. Hall, Series Editor

## Uncanny Subjects

Aging in Contemporary Narrative

Amelia DeFalco

In the United States anti-aging is a multibillion-dollar industry, and efforts to combat signs of aging have never been stronger, or more lucrative. Although there are many sociological studies of aging and culture, there are few studies that examine the ways cultural texts construct multiple narratives of aging that intersect and sometimes conflict with existing social theories of aging. In *Uncanny Subjects: Aging in Contemporary Narrative*, DeFalco contributes to the ongoing discourse of aging studies by incorporating methodologies and theories derived from the humanities in her investigation into contemporary representations of aging.

The movement of aging is the movement of our lives, and this dynamism aligns aging with narrative: both are a function of time, of change, of one event happening after another. Subjects understand their lives through narrative trajectories—through stories—not necessarily as they are living moment to moment, but in reflection, reflection that becomes, many argue, more and more prevalent as one ages. As a result, narrative fiction provides compelling representations of the strange—indeed uncanny—familiarity of the aging self.

In *Uncanny Subjects*, DeFalco explores a thematic similitude in a range of contemporary fiction and film by authors and directors such as John Banville, John Cassavetes, and Alice Munro. As their texts suggest, proceeding into old age involves a growing awareness of the otherness within, an awareness that reveals identity as multiple, shifting, and contradictory—in short, uncanny. Drawing together theories of the uncanny with research on aging and temporality, DeFalco argues that aging is a category of difference integral to a contemporary understanding of identity and alterity.

**Amelia DeFalco** is postdoctoral fellow in English and cultural studies at McMaster University.

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# Revising the Clinic

Vision and Representation in Victorian Medical Narrative and the Novel

Meegan Kennedy

*Revising the Clinic: Vision and Representation in Victorian Medical Narrative and the Novel*, by Meegan Kennedy, surveys hundreds of primary sources in a provocative new argument about visual knowledge. Kennedy argues that Victorian novelists and physicians jointly fret over “seeing and stating”: how to observe the world and how to record it. She shows how the clinical gaze and voice, never uncontested, function in medical texts and novels within a range of possible modes of vision and narration.

Critics have examined how novelists borrow from other genres—newspapers, legal cases, autobiographies. Medical writing likewise enriches the novel’s uniquely flexible and wide-ranging presentation of Victorian culture. In turn, the novel shapes medical narrative even as clinical science idealizes methodological rigor. *Revising the Clinic* shows how the wealth of scientific material in mainstream Victorian periodicals creates a productive literary “commons” where novelists and physicians can encounter each others’ strategies for seeing and stating. Novelists adapt physicians’ techniques to nonmedical scenes, and physicians echo the sentimental or sensational novel to gain sympathy or rhetorical force when medical knowledge falters.

Kennedy traces the development of the Victorian novel and the case history from eighteenth-century curious observation and curious sights through nineteenth-century clinical observation, mechanical observation, and speculation, to Freud’s labyrinthine mapping and speculative insight. These make new sense, read within the literary tradition of the case history. The lens of Kennedy’s argument clarifies and illuminates the preoccupation with genre and visuality that is common to Victorian medicine and the novel.

**Meegan Kennedy** is assistant professor of English at Florida State University.

February 2010 232 pp.  
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# Financial Speculation in Victorian Fiction

Plotting Money and the Novel Genre, 1815–1901

Tamara S. Wagner

In *Financial Speculation in Victorian Fiction: Plotting Money and the Novel Genre, 1815–1901*, Tamara S. Wagner explores the ways in which financial speculation was imagined and turned into narratives in Victorian Britain. Since there clearly was much more to literature’s use of the stock market than a mere reflection of contemporary economic crises alone, a much-needed reappraisal of the Victorians’ fascination with extended fiscal plots and metaphors also asks for a close reading of the ways in which this fascination remodeled the novel genre. It was not merely that interchanges between literary productions and the credit economy’s new instruments became self-consciously worked into fiction. Financial uncertainties functioned as an expression of indeterminacy and inscrutability, of an encompassing sense of instability.

Bringing together canonical and still rarely discussed texts, this study analyzes the making and adaptation of specific motifs, of variously adapted tropes, extended metaphors, and recurring figures, including their transformation of a series of crises into narratives. Since these crises were often personal and emotional as well as financial, the new plots of speculation described maps of some of the major themes of nineteenth-century literature. These maps led across overlapping categories of literary culture, generating zones of intersection between otherwise markedly different subgenres that ranged from silver-fork fiction to the surprisingly protean versions of the sensation novel’s domestic Gothic. Financial plots fascinatingly operated as the intersecting points in these overlapping developments, compelling a reconsideration of literary form.

**Tamara S. Wagner** is associate professor of English literature at Nanyang Technological University in Singapore.

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# Intratextual Baudelaire

The Sequential Fabric of the *Fleurs du mal* and *Spleen de Paris*

Randolph Paul Runyon

*Intratextual Baudelaire: The Sequential Fabric of the Fleurs du mal and Spleen de Paris* by Randolph Paul Runyon provides a new and provocative answer to the question that has intrigued readers for years: did the poet arrange the *Fleurs du mal* in a meaningful order? Runyon believes so, but not in the way most have conceived the question.

Barbey d'Aurevilly's claim that there was a "secret architecture" hidden in the *Fleurs* has long misled scholars by leading them to look for some overarching hierarchical organization, when they should have been looking for how the poems actually fit together, each to each, in the sequential fabric of the text. This is what Runyon has done, in a meticulous reading of every poem and its place in the sequence. *Intratextual Baudelaire* provides the most thorough analysis available of the textual changes Baudelaire made between the first and second editions and shows why he made them: so that the sequential structure would be preserved despite the addition of new poems and the deletion of those judged obscene.

Extending his analysis to the *Spleen de Paris* with the same attention to detail and awareness of textual changes, Runyon shows that Baudelaire's prose-poem collection displays the same rigorous sequential structure. Both collections are revealed as marvels of self-referential intratextuality. Whether one agrees with Runyon or not, *Intratextual Baudelaire* will certainly generate discussion among French studies scholars.

**Randolph Paul Runyon** is professor of French at Miami University in Oxford, Ohio.

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# Techniques for Living

Fiction and Theory in the Work of Christine Brooke-Rose

Karen R. Lawrence

Christine Brooke-Rose is a writer, critic, and narrative theorist whose extraordinarily varied body of work tests the relationship between twentieth-century theory and fiction in unparalleled ways. As they rupture "the relics of nineteenth-century ideologies," Brooke-Rose's fictional experiments offer new ways to theorize life and formulate conduct in the new world orders of the twentieth and twenty-first centuries. Specifically addressing the loss of our ability to differentiate reality from what she calls "the unreal," her novels mime the various "deaths" and absences described in contemporary literary theory, registering these absences technically, ontologically, and emotionally in linguistic and grammatical "constraints." Rather than melancholy or self-enclosed exercises, however, her writing draws creative vitality out of the loss and limitation it examines. Deploying twentieth-century discourses drawn from technology, literary theory, astronomy, evolutionary biology, and popular culture, her vital, often humorous, fictions offer survival strategies for the genre of the novel. They offer new forms for telling the human story within the unreality of contemporary life.

In *Techniques for Living: Fiction and Theory in the Work of Christine Brooke-Rose*, Karen R. Lawrence explains how Brooke-Rose's career invites revision of contemporary literary histories and theories of postmodernism. With her highly original narrative forms, Brooke-Rose significantly contributes to the radical evolution of narrative in modernism's wake. In its singular focus on the lively and prolific experiments of this writer/critic/theorist, *Techniques for Living* lays the groundwork for further challenges to our generalized versions of postmodernism, as it also provides a fascinating reading of a highly original writer.

**Karen R. Lawrence** is president of Sarah Lawrence College.

March 2010 288 pp.  
\$47.95 cloth 978-0-8142-1123-6  
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Theory and Interpretation of Narrative, James Phelan and Peter J. Rabinowitz, Series Editors

# Basics of Language for Language Learners

Peter W. Culicover and Elizabeth V. Hume

Learning a language involves so much more than just rote memorization of rules. *Basics of Language for Language Learners* systematically explores all the aspects of language central to second language learning: the sounds of language, the different grammatical structures, the social functions of communication, and the psychology of language learning and use. Peter W. Culicover and Elizabeth V. Hume guide the reader through all the nuances that empower a person, regardless of age, to be a much more effective, efficient, and proficient language learner.

Unlike books specific to one single language, *Basics of Language* will help students of all languages. Readers will gain insight into the structure and use of their own language and will therefore see more clearly how the language they are learning differs from their first language. Language instructors will find the approach provocative, and the book will stimulate many new and effective ideas for teaching. Both a textbook and a reference work, *Basics of Language* will enhance the learning experience for anyone taking a foreign language course as well as the do-it-yourself learner.

**Peter W. Culicover** is Humanities Distinguished Professor of Linguistics at The Ohio State University, and **Elizabeth V. Hume** is professor and chair of the Department of Linguistics at The Ohio State University.

April 2010 304 pp.  
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## Towards the Ethics of Form in Fiction Narratives of Cultural Remission

Leona Toker

Scholars and critics have long recognized the need for ethical criticism to address not only the idea-content but also the morphological aspects of narrative, yet the search continues for ways to study the ethics of narrative form. In *Towards the Ethics of Form in Fiction: Narratives of Cultural Remission*, Leona Toker suggests a method of linking formal features of narratives with the types of moral vision that they represent.

Toker is especially interested in cultural remissions such as the carnivalesque—that is, the inverting of standard cultural hierarchies or the blurring of boundaries between normally separated social groups, actors and audiences, self and other. She argues that cultural remissions have the potential not simply to provide a break from the determinacies of our quotidian existence but also to return us to that existence with some alteration of our perceptions, beliefs, and values. Toker contends that the ethical consequences of reading fiction result from features of its aesthetics, particularly what she calls, following the semiotician Louis Hjelmslev, “the form of the content”—the patterns arising from the artistic deployment of narrative details. In addition to addressing the carnivalesque discourse of Bakhtin as well as the theory of oppositionality developed by de Certeau and Chambers, she puts theory into practice through detailed analyses of canonical texts by Fielding, Sterne, Austen, Hawthorne, Dickens, Conrad, Joyce, and other writers.

**Leona Toker** is professor of English at The Hebrew University of Jerusalem.

April 2010 272 pp.  
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# Secrecy, Magic, and the One-Act Plays of Harlem Renaissance Women Writers

Taylor Hagood

*Secrecy, Magic, and the One-Act Plays of Harlem Renaissance Women Writers* seeks to rescue the plays of eight black women, Marita Bonner, Mary P. Burrill, Thelma Duncan, Shirley Graham, Zora Neale Hurston, Georgia Douglas Johnson, May Miller, and Eulalie Spence, from obscurity. This volume is the first book-length treatment to address these plays and their authors exclusively rather than as part of a discussion of other African American playwrights from different eras. It is also one of the few to carry out an extensive discussion of secrecy's role in both literary representation and social interaction.

Exploring secrecy from the standpoints of poststructuralist language theory and game theory as well as dramatic performance, Taylor Hagood argues that the secret—a thing visible for its very invisibility—is a fundamental cog in the machinery of society, employed as a tool for both oppression and subversion. The many facets of secrecy have been particularly salient in African American culture, informing everything from the Underground Railroad to the subtle coding of Signifying. Most devastatingly, people on both sides of the color line are caught within a web of secrecy that is the result of centuries of distrust, doubt, and fear, a fact that is powerfully manifest not only in these one-act plays but in the reader's/spectator's interactions with them.

**Taylor Hagood** is assistant professor of American Literature at Florida Atlantic University in Boca Raton, Florida.

April 2010 232 pp.  
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Black Performance and Cultural Criticism, Valerie Lee and E. Patrick Johnson, Series Editors

# Darkly Perfect World

Colonial Adventure, Postmodernism, and American Noir

Stanley Orr

Stanley Orr's *Darkly Perfect World* offers a large-scale historical narrative about the way American crime fiction and film have changed throughout the twentieth century. Orr argues that films noirs and noir fictions dramatize Raymond Chandler's pronouncement that "Even in death, a man has a right to his own identity." Orr illuminates a noir ethos committed to "authenticating alienation": subjectivity managed through radical polarization of Self and Other. Distinguishing a heretofore unrecognized context for American noir, Orr demonstrates that Chandler and Dashiell Hammett arrive at this subject within and against the colonial adventure genre. While the renegades of Joseph Conrad and Louis Becke project a figure vulnerable to shifts in cultural context, the noir protagonist exemplifies alienated selfhood and often performs a "continental operation" against the slippages of the colonial adventurer. But even as Orson Welles, Billy Wilder, and other noir virtuosos persist with this revision of late Victorian adventure, Chester Himes, Dorothy Hughes, and John Okada experiment with hard-boiled alienation for a subversion of noir that resonates throughout literary postmodernism. In their respective avant-garde novels, Thomas Pynchon, Ishmael Reed, and Paul Auster expose what K.W. Jeter terms the "darkly perfect world" of noir, thus giving rise to and enabling the con men and "connected guys" of contemporary films noirs such as Bryan Singer's *The Usual Suspects*, David Fincher's *Seven*, Christopher Nolan's *Memento*, and Quentin Tarantino's *Reservoir Dogs*.

**Stanley Orr** is professor of English at the University of Hawai'i, West O'ahu.

May 2010 296 pp.  
\$49.95 cloth 978-0-8142-1125-0  
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# The Problem Body

Projecting Disability on Film

Edited by Sally Chivers and Nicole Markotić

In *The Problem Body*, editors Sally Chivers and Nicole Markotić bring together the work of eleven of the best disability scholars from the U.S., the U.K., Canada, and South Korea to explore a new approach to the study of film by concentrating on cinematic representations of what they term “the problem body.” The book is a much-needed exploration of the projection of disability on film combined with a much-needed rethinking of hierarchies of difference. The editors turned to the existing corpus of disability theory with its impressive insights about the social and cultural mediation of disabled bodies. They then sought, from scholars at every stage of their careers, new ideas about how disabled bodies coexist with a range of other bodies (gendered, queered, racialized, classed, etc.).

To call into question why certain bodies invite the label “problem” more frequently than other bodies, the contributors draw on scholarship from feminist, race, queer, cultural, disability, and film studies arenas. In Chivers and Markotić’s introduction, they draw on disability theory and a range of cinematic examples to explain the term “problem body” in relation to its projection. In explorations of film noir; illness narratives, classical Hollywood film, and French film, the essays reveal the “problem body” as a multiplication of lived circumstances constructed both physically and socially.

**Sally Chivers** is associate professor and Chair of Canadian Studies at Trent University. **Nicole Markotić** is associate professor of English at the University of Windsor.

May 2010 256 pp.  
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# The Book of Right and Wrong

Matt Debenham

Matt Debenham’s stories are for people who think they don’t like short stories. These stories don’t leave off in mid-breath; instead, they feature characters who seem to live on even after their closing pages. The humor in *The Book of Right and Wrong* makes the jarring moments that much more jarring, and the tender moments that much more tender.

At once heartbreaking and hilarious, the eleven stories in *The Book of Right and Wrong* capture their characters at the defining moments of their lives. A mother finds herself defending her son’s biggest bully from a tormentor of his own; a young man watches as his cape-wearing former high-school classmate proves himself more adept at making friends; a social worker gambles everything on expediting an adoption—and causes unforeseen consequences for every person in her life; a boy standing in for Jimmy Carter in his elementary school’s mock-election inadvertently starts a bloody playground war; an ex-con single father finds himself on the inside of his town’s social circle, with no clue as to how the game is played.

With lively storytelling and empathy to spare, *The Book of Right and Wrong* defies the notion that full, memorable characters live only in novels.

**Matt Debenham**, whose work has been published in *The Roanoke Review* and *The Pinch*, lives and writes in Westport, Connecticut.

May 2010 192 pp.  
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The Ohio State University Prize in Short Fiction

# Educating Seeta

## The Anglo-Indian Family Romance and the Poetics of Indirect Rule

Shuchi Kapila

Even though Edward Said's *Orientalism* inspired several generations of scholars to study the English novel's close involvement with colonialism, they have not considered how English novels themselves were radically altered by colonialism. In *Educating Seeta*, Shuchi Kapila argues that the paradoxes of indirect rule in British India were negotiated in "family romances" which encoded political struggle in the language of domestic and familial civility. A mixture of domestic ideology and liberal politics, these are Anglo-Indian romances, written by British colonials who lived in India during a period of indirect colonial rule. Instead of providing neat conclusions and smooth narratives, they become a record of the limits of liberal colonialism. They thus offer an important supplement to Victorian novels, extend the study of nineteenth-century domestic ideology, and offer a new perspective on colonial culture. Kapila demonstrates that popular writing about India and, by implication, other colonies is an important supplement to the high Victorian novel and indispensable to our understanding of nineteenth-century English literature and culture. Her nuanced study of British writing about indirect rule in India will reshape our understanding of Victorian domestic ideologies, class formation, and gender politics.

**Shuchi Kapila** is associate professor of English at Grinnell College in Grinnell, Iowa.

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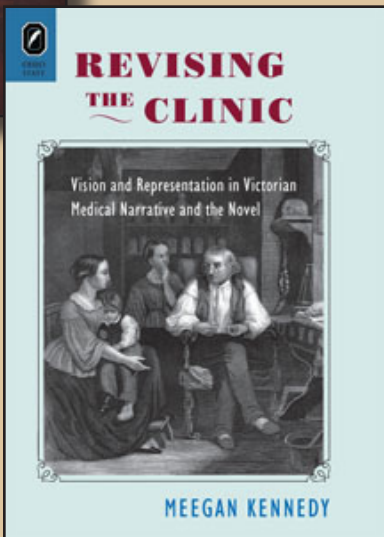
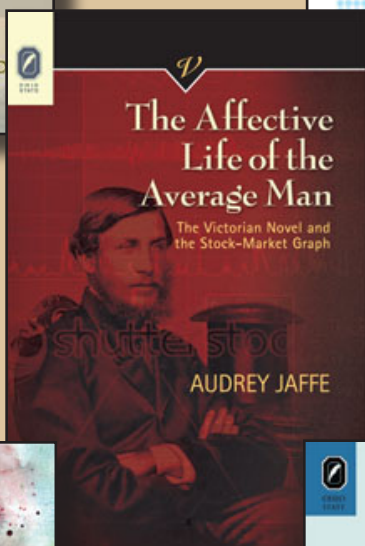
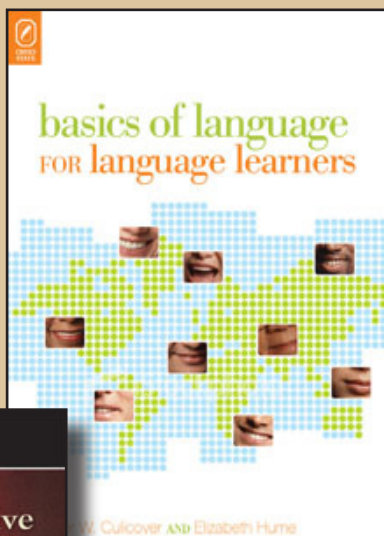
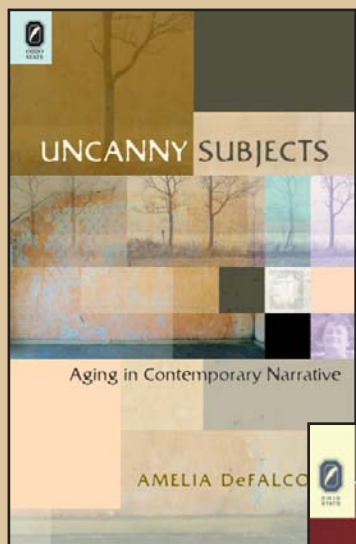
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