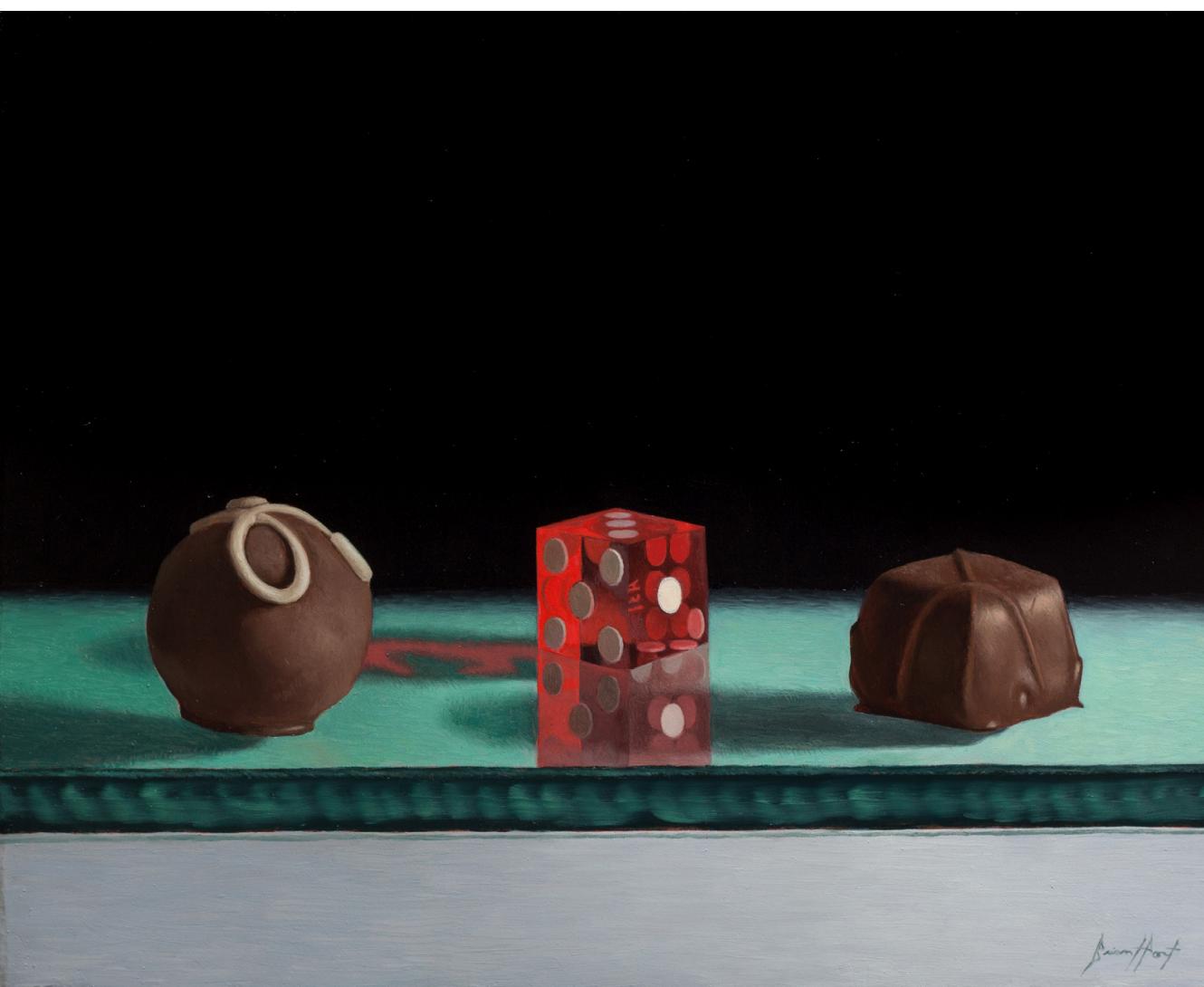


THE OHIO STATE UNIVERSITY PRESS

spring 2016



Landfall

A Ring of Stories

JULIE HENSLEY

"In *Landfall*, Julie Hensley has created an Appalachian community populated with people I've come to know as neighbors, whose loves and losses feel like my own. It's hard to stop reading as Hensley unravels in masterful prose the ties that bind them to each other and home. *Landfall* is a beautiful book, and Julie Hensley is an immensely gifted writer to watch." —Amy Greene

"*Landfall* signals the emergence of a masterful new writer. Each sentence is a gem, polished up so that each paragraph, each page, and each story shines, resulting in a book that is so lovely and lyrical that readers will feel as if they are luxuriating in a sea of words. *Landfall* is a wonder. So is Julie Hensley."

—Silas House, author of *Clay's Quilt* and *Same Sun Here*



In this ring of connected short stories, grounded in the fictional town of Conrad's Fork, Kentucky, everyone is staging some sort of escape. A woman harboring the dark truth about her youngest daughter's birth, a new teacher suddenly under suspicion after a student's disappearance, a young girl witnessing her older sister's sexual awakening: all the people in this Appalachian community suffer a paralyzed desire in response to the stagnancy and exposure they experience in their small town. *Landfall: A Ring of Stories* weaves together the voices of two generations of mountain families in which secrets are carefully guarded—even from closest kin. One by one, those who leave confront the pull of the land and the people they've left behind. Perhaps Conrad's Fork will save them, or, perhaps, in the wake of urban encroachment and shifting family systems, they will save it.



Julie Hensley is Associate Professor of Creative Writing at Bluegrass Writers Studio at Eastern

Kentucky University and the author of *The Language of Horses*, a poetry chapbook.

May 2016 232 pp.
\$19.95 trade paper 978-0-8142-5269-7
The Non/Fiction Collection Prize
The MFA Program in Creative Writing at
The Ohio State University

RECENT PRIZE WINNER

Somewhere in Space
Talvikki Ansel
2015 76 pp.
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Summers with Juliet

New Edition

BILL ROORBACH

"Imagine Henry David Thoreau not only young and in love but as a thirtysomething contemporary, and you'll have the delights of *Summers with Juliet*. Presented as a novel, the book is actually a highly polished, thoughtful journal of the eight holidays the author spent traveling around the United States and Canada with his bride-to-be, the winsome and strong-willed Juliet."

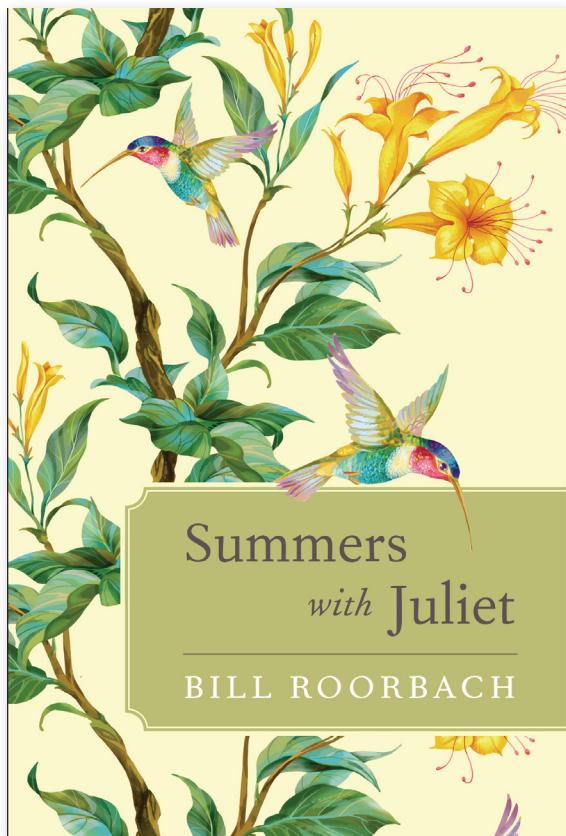
—*Los Angeles Times*

"*Summers with Juliet* . . . is an understated memoir of underfunded adventures from Martha's Vineyard to Montana. It's also a beguiling meditation on love, nature and the difficulty of growing up. . . . Ultimately, in the best Transcendentalist tradition, Roorbach finds nature all around him, helping him conquer fears of mortality, gain faith in the future, and on a soggy June day in New Hampshire, marry his Juliet."

—*Boston Globe*

Bill Roorbach was an associate professor of English at The Ohio State University. He has won the Flannery O'Connor Award in Short Fiction and is the author of *Writing Life Stories: How to Make Memories into Memoirs, Ideas into Essays, and Life into Literature* and the best-selling novels *The Remedy for Love* and *Life Among Giants*.

January 2016 304 pp.
\$19.95 trade paper 978-0-8142-5052-5



They met in a bar on Martha's Vineyard. Bill was instantly smitten—her cool beauty, her insouciance, her sassy youth—but Juliet was unimpressed. Even so, a courtship began, and for the next eight summers, in sublime settings across North America, Bill Roorbach and Juliet Karelse made circuitous progress toward a lasting love, and finally, marriage. In charming fashion, *Summers with Juliet* tells this tale, but it also chronicles a second awakening, as Juliet rekindles in Bill his childhood enchantment with nature. Now marvelous creatures abound: giant ocean sunfish and wild turkeys, bellicose hummingbirds and canny trout, all of them images and explications of the many facets of Juliet. Landscapes hold new mysteries, too, and the author vividly describes his exuberant road trips with Juliet around the country, from the River of Promise in Montana, to the Gulf Coast of Florida. And at last, they come to a wooded lake in New Hampshire and the singular June day when "loves all there, sweeter than the cake."

Style and the Single Girl

How Modern Women
Re-Dressed the Novel,
1922–1977

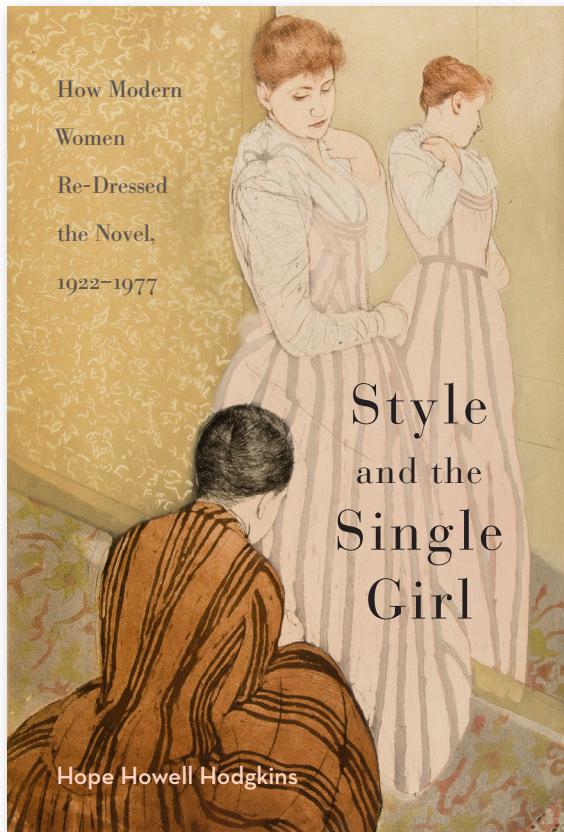
HOPE HOWELL HODGKINS

"Hodgkins weaves a finely grained and always interesting argument. The methodology is both sophisticated and eclectic. I view *Style and the Single Girl* as a worthy contribution to the fields of feminist studies, gender studies, fashion studies, and histories of twentieth-century British fiction." —**Jessica Feldman, University of Virginia**

"Due to its unusual blend of authors, *Style and the Single Girl* will offer new insights on how to read the expanding canon of twentieth-century women writers. Hodgkins's prose style is engaging, elegant, and fluid." —**Vike Martina Plock, University of Exeter**

Hope Howell Hodgkins is Lecturer in English at the University of North Carolina at Greensboro.

June 2016 312 pp.
\$84.95 cloth 978-0-8142-1301-8



Style and the Single Girl by Hope Howell Hodgkins reveals how four very different single-girl novelists employed modern modes to re-dress the traditional English marriage plot. In the first monograph to use fashion theory and history to trace the literary progress of British women in later modernity, Hodgkins argues that correspondences between a gendered sartorial style and a gendered literary style persisted throughout the modern era. She demonstrates how those correspondences did not fade but became fraught as women matured in the sharply gendered crucible of war.

Hodgkins delineates how in the 1920s and 1930s, popular novels by Dorothy Sayers and high-art fiction by Jean Rhys used dress to comment wittily and bitterly on gender relations. During World War II, changes in British *Vogue* and compromises made by the literary journal *Horizon* signaled the death of modernist styles, as Elizabeth Bowen's gender-bent wartime stories show. Then demure and reserved postwar styles—Dior's curvy New Look, the Movement's understated literary irony—were intertwined in the fictions of Barbara Pym and Muriel Spark, who re-dressed the novel with a vengeance. Whether fashioning detective fiction, literary impressionism, or postwar comedy, these novelists used style in every sense to redefine that famous question, "What do women want?"

The Immigrant Kitchen

Food, Ethnicity, and Diaspora

VIVIAN NUN HALLORAN

"*The Immigrant Kitchen* brings together texts from writers coming out of different immigrant traditions, and its movement through the topics ranging from immigration to assimilation to expatriation felt perfect to me. Both literary scholars who work in transnational and postcolonial studies and food studies scholars who work on related topics in the humanities will want to read this book. Scholars affiliated with programs in women's studies, ethnic studies, and American studies, as well as historians of immigration, will also find *The Immigrant Kitchen* necessary reading." —Doris Witt, University of Iowa

Vivian Nun Halloran is Associate Professor of English and American Studies at Indiana University Bloomington.

March 2016 184 pp.
\$74.95 cloth 978-0-8142-1300-1

The Immigrant Kitchen

Food, Ethnicity, and Diaspora



Vivian Nun Halloran

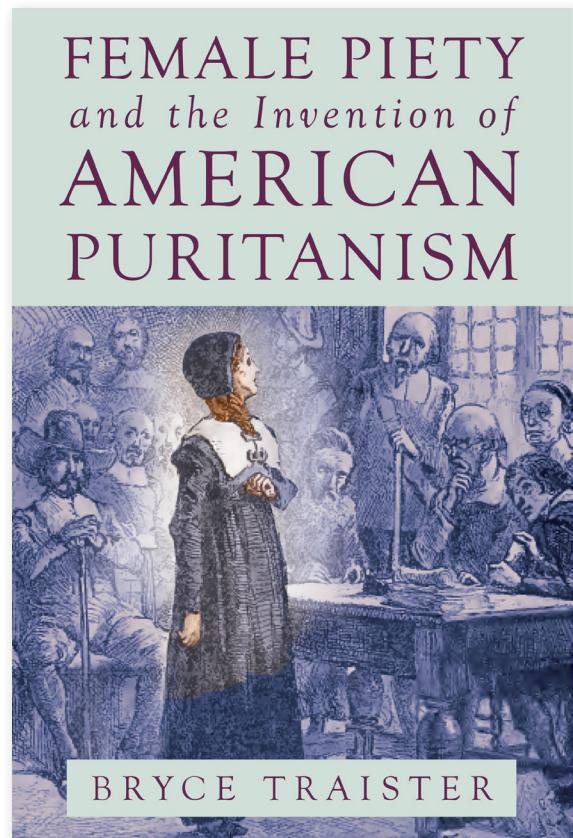
In *The Immigrant Kitchen: Food, Ethnicity, and Diaspora*, Vivian Nun Halloran examines food memoirs by immigrants and their descendants and reveals how their treatment of food deeply embeds concerns about immigrant identity in the United States. Halloran argues that by offering a glimpse into the authors' domestic lives through discussions of homemade food, these memoirs demystify the processes of immigration, assimilation, acculturation, and expatriation—ultimately examining what it means to live as naturalized citizens of the United States. Having grown up hearing about their parents' often fraught experiences of immigration, these authors examine the emotional toll these stories took and how such stories continue to affect their view of themselves as Americans. Halloran covers a wide swathe of immigrant food memoirs, moving seamlessly between works by authors such as Austin Clarke, Madhur Jaffrey, Kim Sunée, Diana Abu-Jaber, Eduardo Machado, Colette Rossant, Maya Angelou, and Jonathan Safran Foer.

The Immigrant Kitchen describes how these memoirs function as a complex and engaging mass media genre that caters to multiple reading constituencies. Specifically, they entertain readers with personal anecdotes and recollections, teach new culinary skills through recipes, share insight into different cultural mores through ethnographic and reportorial discussions of life in other countries, and attest to the impact that an individual's legal immigration into the United States continues to have down through the generations of his or her American-born families.

Female Piety and the Invention of American Puritanism

BRYCE TRAISTER

“Female Piety and the Invention of American Puritanism is a thought-provoking refocalization of Puritanism in an analytical orientation early Americanists too infrequently engage fully: the religious historico-genetics not just of American civic ideals but of the field of early American studies itself. This book will shift the conversation about secularism and religion in U.S. history and literature.” —Matt Cohen, University of Texas at Austin



Bryce Traister is Associate Professor, Chair of the English Department, and American Studies Centre Director of Undergraduate Studies at Western University in London, Ontario, Canada.

January 2016 248 pp.
\$69.95 cloth 978-0-8142-1298-1
Literature, Religion, and Postsecular Studies
Lori Branch, Series Editor

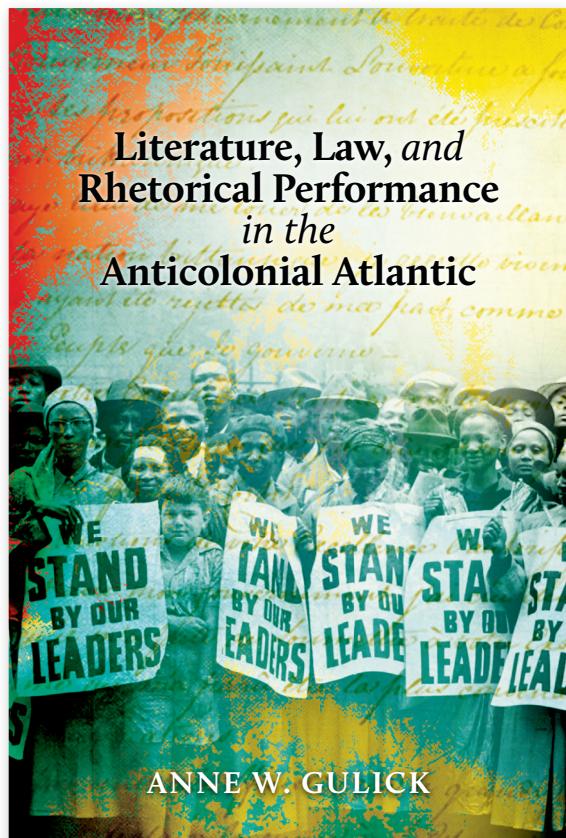
Female Piety and the Invention of American Puritanism reconsiders the standard critical view that women’s religious experiences were either silent consent or hostile response to mainstream Puritan institutions. In this groundbreaking new approach to American Puritanism, Bryce Traister asks how gendered understandings of authentic religious experience contributed to the development of seventeenth-century religious culture and to the “post-religious” historiography of Puritanism in secular modernity. He argues that women were neither marginal nor hostile to the theological and cultural ambitions of seventeenth-century New England religious culture and, indeed, that radicalized female piety was in certain key respects the driving force of New England Puritan culture.

Uncovering the feminine interiority of New England Protestantism, *Female Piety and the Invention of American Puritanism* positions itself against prevalent historical arguments about the rise of secularism in the modern West. Traister demonstrates that female spirituality became a principal vehicle through which Puritan identity became both absorbed within and foundational for pre-national secular culture. Engaging broadly with debates about religion and secularization, national origins and transnational unsettlements, and gender and cultural authority, this is a foundational reconsideration both of American Puritanism itself and of “American Puritanism” as it has been understood in relation to secular modernity.

Literature, Law, and Rhetorical Performance in the Anticolonial Atlantic

ANNE W. GULICK

"*Literature, Law, and Rhetorical Performance in the Anticolonial Atlantic* is a highly original and thoughtful contribution to Postcolonial Studies. In thinking through the significance of key juridical-rights documents, Gulick suggests a new history of 'postcolonial' literature as well as a new method of reading that fits with postcolonial theory's deconstructionist past and points toward a future in which language and politics are more than interrelated. This is the kind of book that literary studies needs, one that claims that language and literature are central to understanding politics and the public, not ancillary or just reflective. It is of interest for those in Postcolonial Studies, Area Studies, Caribbean Studies, African Studies, Diaspora Studies, Political Theory, Human Rights Studies, and World Literature." —Samantha Pinto, Georgetown University



ANNE W. GULICK

The era of national liberation and decolonization may have come and gone, but postcolonialism remains a largely elusive ideal in the early twenty-first century. In *Literature, Law, and Rhetorical Performance in the Anticolonial Atlantic*, Anne W. Gulick uncovers a dynamic literary history of African and Caribbean critical engagements with First World law. This transatlantic archive attests to the continuing vitality of anticolonialism as a model for intellectual inquiry and political performance. Gulick argues that experimentation with declarative forms is a vital rhetorical strategy in the anticolonial Atlantic—one through which writers have asked: Who gets to "write" the law, and under what circumstances?

Responses to this question take shape across the black Atlantic from Haiti to South Africa, in texts ranging from Haiti's Declaration of Independence and work by C. L. R. James to South Africa's Freedom Charter, Aimé Césaire's poem *Notebook of a Return to the Native Land*, and Ngũgĩ wa Thiongo's *A Grain of Wheat*. These texts constitute a robust transatlantic tradition of challenging colonial and imperial authority through rhetorical performance. Drawing on the cosmopolitan aspirations and emancipatory energies of the political declaration, this tradition aims to radically reinvent the possibilities for law and political belonging in the postcolonial future.

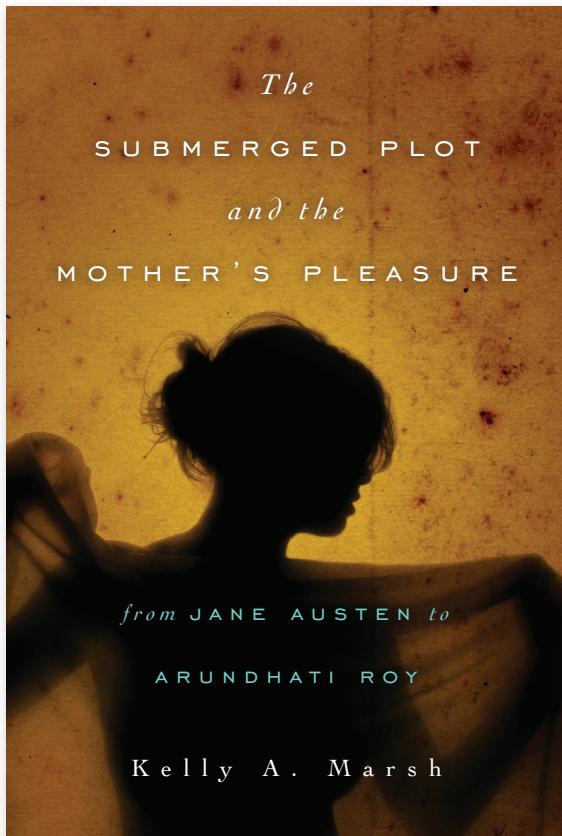
Anne W. Gulick is Associate Professor of English at the University of South Carolina.

March 2016 304 pp.
\$99.95 cloth 978-0-8142-1302-5

The Submerged Plot and the Mother's Pleasure from Jane Austen to Arundhati Roy

KELLY A. MARSH

"*The Submerged Plot and the Mother's Pleasure from Jane Austen to Arundhati Roy* is a very significant rereading of the Victorian courtship novel and its twentieth-century heirs. It recenters the courtship novel on the absent mother and revalues the vilified mothers in more recent stories of injured and alienated daughters. Marsh's study makes significant contributions to feminist literary criticism, to narrative theory, and to scholarship on the novel." —Margaret Homans, Yale University



Kelly A. Marsh is Associate Professor of English at Mississippi State University.

February 2016 296 pp.
\$84.95 cloth 978-0-8142-1297-4
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and
Robyn Warhol, Series Editors

In *The Submerged Plot and the Mother's Pleasure from Jane Austen to Arundhati Roy*, Kelly A. Marsh examines the familiar, overt plot of the motherless daughter growing into maturity and argues that it is accompanied by a covert plot. Marsh's insightful analyses of nineteenth- and twentieth-century Anglophone novels reveal that these novels are far richer and more complexly layered than the overt plot alone suggests. According to Marsh, as the daughter approaches adulthood and marriage, she seeks validation for her pleasure in her mother's story. However, because the mother's pleasure is taboo under patriarchy and is therefore unnarratable, the daughter must seek her mother's story by repeating it. These repetitions alert us to the ways the two plots are intertwined and alter our perception of the narrative progression.

Combining feminist and rhetorical narratological approaches, Marsh's study offers fresh readings of *Persuasion*, *Jane Eyre*, *Bleak House*, *The Woman in White*, *The House of Mirth*, *The Last September*, *The Color Purple*, *A Thousand Acres*, *Bastard Out of Carolina*, *Talking to the Dead*, and *The God of Small Things*. Through these readings, *The Submerged Plot and the Mother's Pleasure* explores how the unnarratable can be communicated in fiction and offers a significant contribution to our understanding of narrative progression.

Narrating Space / Spatializing Narrative

Where Narrative Theory and Geography Meet

MARIE-LAURE RYAN, KENNETH FOOTE, AND MAOZ AZARYAHU

"Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet thoroughly succeeds in what it has set out to do: to create a genuinely interdisciplinary conversation between geography and narratology. This conversation about space and place, text and narrative, at once generates useful terms and methods of inquiry and models them through analyses of a wide spectrum of examples. Its interdisciplinary approach should bring it an appreciative audience across narratology, literature, and geography, and potentially in other fields that have involved themselves in 'the spatial turn,' such as art history, sociology, and philosophy." —Karen Jacobs, University of Colorado Boulder

Marie-Laure Ryan is an independent scholar and author of *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. **Kenneth Foote** is Professor and Department Head in Geography at the University of Connecticut. **Maoz Azaryahu** is Professor of Geography and Environmental Studies at the University of Haifa.

March 2016 312 pp.
\$99.95 cloth 978-0-8142-1299-8
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

Bridges can be crossed in two directions. Moving from geography into narratology means continuing along what Fredric Jameson (1991) and others have called the "spatial turn" of late twentieth-century culture. The question remains, however, of the mutual dimensions of society and culture and, in particular, of the importance of space and place in theory and method.

Moving in the other direction

from narratology to geography

and from theory to method

Second, not all texts are narrative, nor is narrative synonymous with discourse. Narratology is concerned with one type of discourse, but does not necessarily encompass all the work being done in geography that questions the nature of space and place in theory, method, and practice (Kearns and Duncan 1990; Duncan and Ley 1993). We mention this issue because, at the moment, the concept of narrative is applied somewhat loosely in geography

Although narratology and geography can gain from cross fertilization, these critics suggest some of the obstacles to closer contact. While acknowledging the differing perspectives and interests of narratology and geography, they also argue to increase the comprehensiveness of their concerns in ways that allow geographers to learn from the narratological approach, and narratologists to benefit from the geographic approach. The expansion of the concept of narrative beyond its original literary context is an

NARRATING SPACE / SPATIALIZING NARRATIVE

WHERE NARRATIVE THEORY AND GEOGRAPHY MEET

MARIE-LAURE RYAN, KENNETH FOOTE, AND MAOZ AZARYAHU

on topics which we are as central to developing the spatial turn in narrative theory—while we share as a more encompassing analysis of the role of space in narrative. Chapters 6, 7, & 8 address the second part by focusing on how some narratives use space as a medium through the depiction of their movement in physical spaces and landscapes. These chapters are the most innovative in the book.

Finally, all three chapters conclude with a section on the implications of their findings for narrative theory and practice.

Second, not all texts are narrative, nor is narrative synonymous with discourse. Narratology is concerned with one type of discourse, but does not necessarily encompass all the work being done in geography that questions the nature of space and place in theory, method, and practice (Kearns and Duncan 1990; Duncan and Ley 1993). We mention this issue because, at the moment, the concept of narrative is applied somewhat loosely in geography

at historical and heritage sites, or through museum displays, and conversely, it gives a chance to non-literary disciplines to gain new perspectives by selectively borrowing concepts from the extensive tradition of literary narratology.

Points of Contact between Geography and Narratology
By moving from theory to method, and from method to practice and back, one can re-build a more understanding theory of space.



Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet by Marie-Laure Ryan, Kenneth Foote, and Maoz Azaryahu offers a groundbreaking approach to understanding how space works in narrative and narrative theory and how narratives work in real space. Thus far, space has traditionally been viewed by narratologists as a backdrop to plot. This study argues that space serves important but under-explored narrative roles: It can be a focus of attention, a bearer of symbolic meaning, an object of emotional investment, a means of strategic planning, a principle of organization, and a supporting medium.

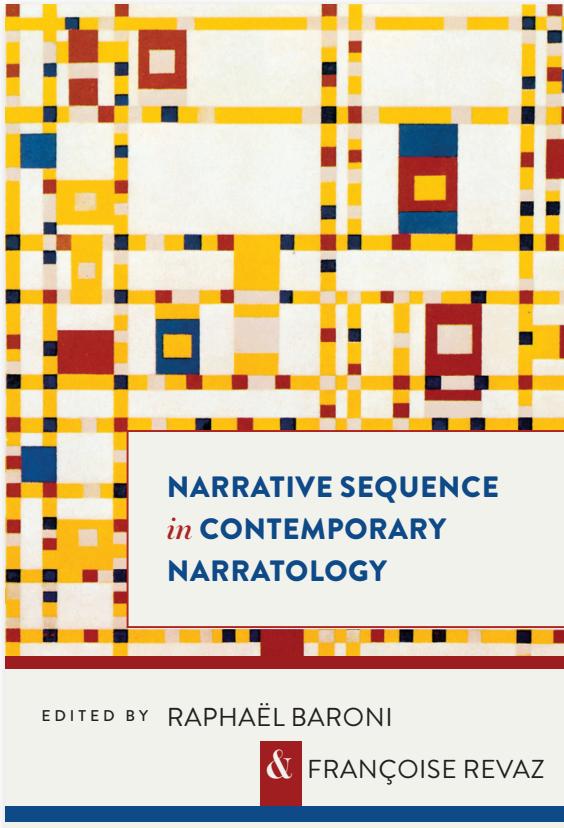
Space intersects with narrative in two principal ways: "Narrating space" considers space as an object of representation, while "spatializing narrative" approaches space as the environment in which narrative is physically deployed. The inscription of narrative in real space is illustrated by such forms as technology-supported locative narratives, street names, and historical/heritage site and museum displays. While narratologists are best equipped to deal with the narration of space, geographers can make significant contributions to narratology by drawing attention to the spatialization of narrative. By bringing these two approaches together—and thereby building a bridge between narratology and geography—*Narrating Space / Spatializing Narrative* yields both a deepened understanding of human spatial experience and greater insight into narrative theory and poetic forms.

Narrative Sequence in Contemporary Narratology

EDITED BY RAPHAËL BARONI
AND FRANÇOISE REVAZ

"Narrative Sequence in Contemporary Narratology coheres very strongly as a series of explorations of current research from various perspectives on what narrative theory can tell us about sequence—mostly sequence of discourse, though occasionally sequence of story. People who do narrative theory and who teach narrative theory will want to read this book."

—David Richter, CUNY Graduate School



Since Aristotle, there has been an assumption that narrative is a representation of actions or sequences of events, that this representation aims to elicit emotions, and that well-formed narratives constitute a whole, with a beginning, a middle, and an end. The nature, role, and relative importance of constituent notions like “sequence of events” and “plot” have been discussed repeatedly and, as a result, have become rather slippery. While recent developments in contemporary narrative theory, such as unnatural, transmedial, cognitive, and functionalist narratology, shed new light on these notions, *Narrative Sequence in Contemporary Narratology* goes beyond specific approaches to narrative, illuminating sequence and plot in all the diversity of their manifestations, forms, and functions.

This volume, edited by Raphaël Baroni and Françoise Revaz, includes contributions from some of the most influential scholars in narrative studies: Alain Boillat, Peter Hühn, Emma Kafalenos, Franco Passalacqua, James Phelan, Federico Pianzola, John Pier, Gerald Prince, Brian Richardson, Marie-Laure Ryan, Eyal Segal, and Michael Toolan. Essays range in focus from musical narrativity and rhetorical narrative theory to comic strips and re-examinations of classical and postclassical narratology. All of the essays contribute fresh understandings of foundational concepts in the field of narratology.

Raphaël Baroni is Professor of French at the University of Lausanne's School of French as a Foreign Language in Switzerland.
Françoise Revaz is Professor of French Linguistics in the Department of Languages and Literature at the University of Fribourg in Switzerland.

February 2016 280 pp.
\$85.95 cloth 978-0-8142-1296-7
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and
Robyn Warhol, Series Editors

The Politics of Ecology

Land, Life, and Law in Medieval Britain

EDITED BY RANDY P. SCHIFF
AND JOSEPH TAYLOR

"Schiff and Taylor present a diverse and stimulating group of interconnected essays attending to the operations of Foucauldian 'biopolitics' and competing notions of sovereignty within an ecocritical framework, with each essay situating aspects of medieval (premodern) literature and culture at the center of its analysis." — Jonathan Hsy, author of *Trading Tongues: Merchants, Multilingualism, and Medieval Literature* (OSU Press)



The Politics of Ecology

*LAND, LIFE, AND LAW
IN MEDIEVAL BRITAIN*

EDITED BY
Randy P. Schiff and Joseph Taylor

If medieval literary studies is, like so many fields, currently conditioned by an ecological turn that dislodges the human from its central place in materialist analysis, then why now focus on the law? Is not the law the most human, if not indeed *the* human, institution? In proposing that all life in medieval Britain, whether animal or vegetable, was subject to the same legal machine that enabled claims on land, are we not ignoring the ecocritical demand that we counteract human exceptionalism and reframe the past with inhuman eyes?

This volume, edited by Randy P. Schiff and Joseph Taylor, responds to these questions by infusing biopolitical material and theory into ecocentric studies of medieval life. *The Politics of Ecology: Land, Life, and Law in Medieval Britain* pursues the political power of sovereign law as it disciplines and manages various forms of natural life, and discloses the literary biopolitics played out in texts that work out the fraught interactions of life and law, in all its forms. Contributors to this volume explore such issues as legal networks and death, Arthurian bare life, Chaucerian medical biopolitics, the biopolitics of fur, ecologies of sainthood, arboreal political theology, conservation and political ecology, and geographical melancholy.

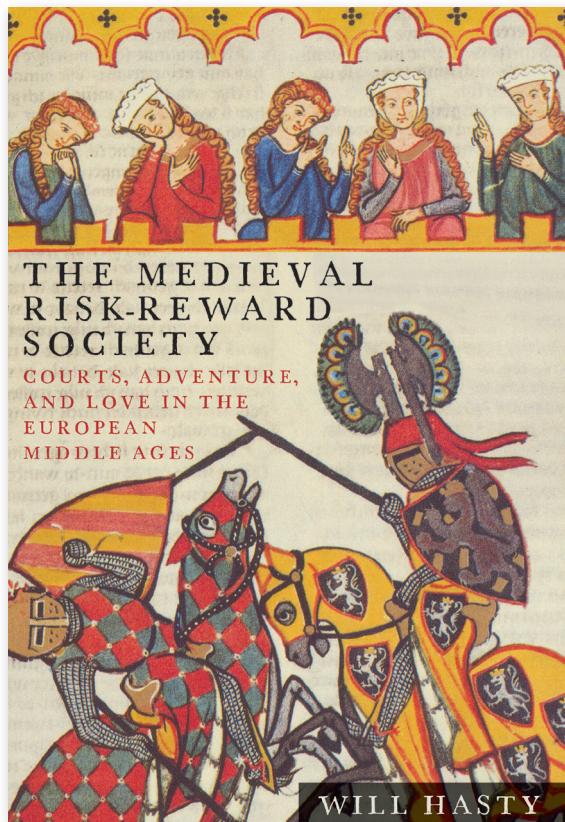
Bringing together both established and rising critical voices, *The Politics of Ecology* creates a place for cutting-edge medievalist ecocriticism focused on the intersections of land, life, and law in medieval English, French, and Latin literature.

The Medieval Risk-Reward Society

Courts, Adventure, and Love in the European Middle Ages

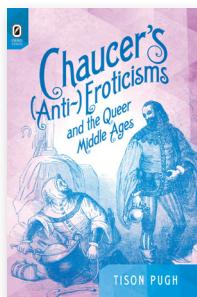
WILL HASTY

"A wonderful, creative diachronic study. This book is an engaging read which will have a wide audience among students of literature, philosophy, and culture." —G. Ronald Murphy, S.J., Georgetown University



Will Hasty is Professor of German and Medieval and Early Modern Studies at the University of Florida, Gainesville.

April 2016 312 pp.
\$99.95 cloth 978-0-8142-1303-2
Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor



ALSO OF INTEREST

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Chaucer's (Anti-)Eroticisms and the Queer Middle Ages
Tison Pugh
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Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

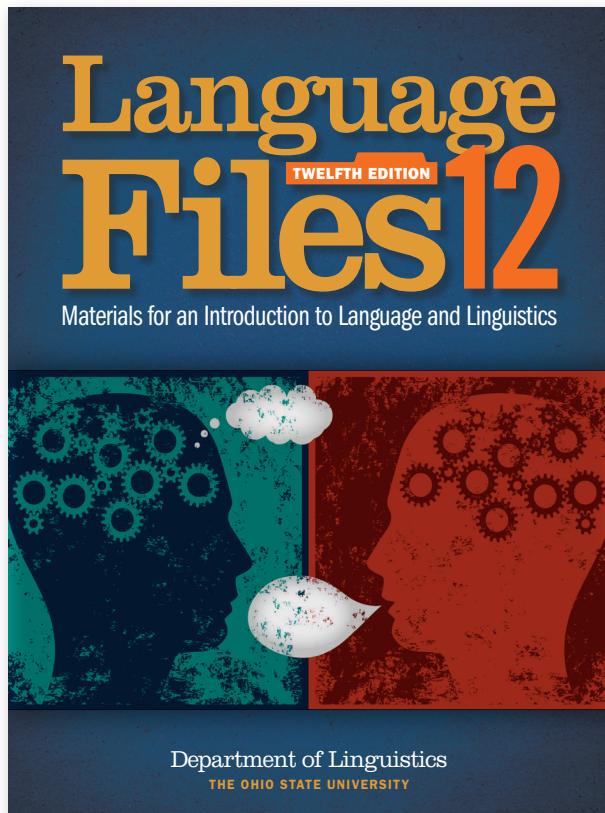
The Medieval Risk-Reward Society offers a study of adventure and love in the European Middle Ages focused on the poetry of authors such as Marie de France, Chrétien de Troyes, Wolfram von Eschenbach, and Gottfried von Strassburg—showing how a society based on sacrifice becomes a society based on wagers and investments. Will Hasty's sociological approach to medieval courtly literature, informed by the analytic tools of game theory, reveals the blossoming of a worldview in which outcomes are uncertain, such that the very self (of a character or an authorial persona) is contingent on success or failure in possessing the things it desires—and upon which its social identity and personal happiness depend. Drawing on a diverse selection of contrasting canonical works ranging from the *Iliad* to the biblical book of Joshua to High Medieval German political texts to the writings of Leibniz and Mark Twain, Hasty enables an appreciation of the distinctive contributions made in antiquity and the Middle Ages to the medieval emergence of a European society based on risks and rewards.

The Medieval Risk-Reward Society: Courts, Adventure, and Love in the European Middle Ages takes a descriptive approach to the competitions in religion, politics, and poetry that are constitutive of medieval culture. Culture is considered always to be *happening*, and to be happening on the cultural cutting edge as competitions for rewards involving the element of chance. This study finds adventure and love—the principal concerns of medieval European romance poetry—to be cultural game changers, and thereby endeavors to make a humanist contribution to the development of a cultural game theory.

Language Files

Materials for an Introduction to Language and Linguistics, 12th Edition

DEPARTMENT OF LINGUISTICS,
THE OHIO STATE UNIVERSITY



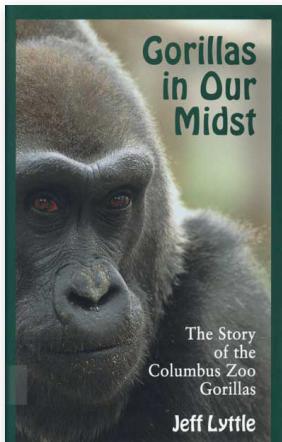
The Department of Linguistics at The Ohio State University, founded in 1963, is world renowned for its programs in computational, descriptive, theoretical, and experimental linguistics.

May 2016 764 pp.
\$74.95 paper 978-0-8142-5270-3

Also available as an ebook.

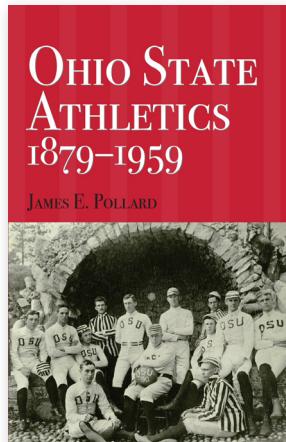
Language Files: Materials for an Introduction to Language and Linguistics has become one of the most widely adopted, consulted, and authoritative introductory textbooks to linguistics ever written. The scope of the text makes it suitable for use in a wide range of courses, while its unique organization into student-friendly, self-contained sections allows for tremendous flexibility in course design.

The twelfth edition has been significantly revised, clarified, and updated throughout—with particular attention to the chapters on phonetics, phonology, pragmatics, and especially psycholinguistics. The restructured chapter on psycholinguistics makes use of recent research on language in the brain and includes expanded coverage of language processing disorders, introducing students to current models of speech perception and production and cutting-edge research techniques. In addition, exercises have been updated, and icons have been added to the text margins throughout the book, pointing instructors and students to useful and engaging audio files, videos, and other online resources on the accompanying *Language Files* website, which has also been significantly expanded.



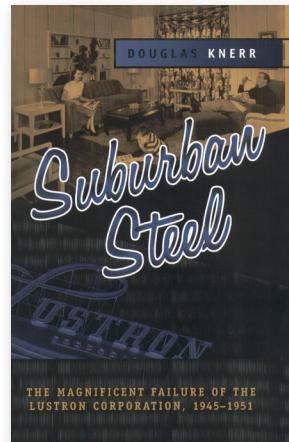
BACK IN PAPERBACK
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 Jeff Lytle
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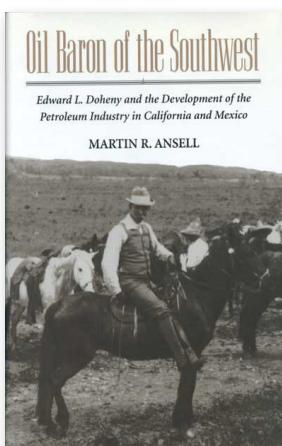


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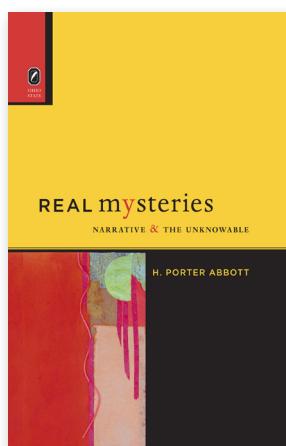
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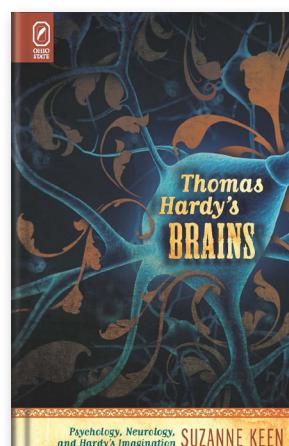
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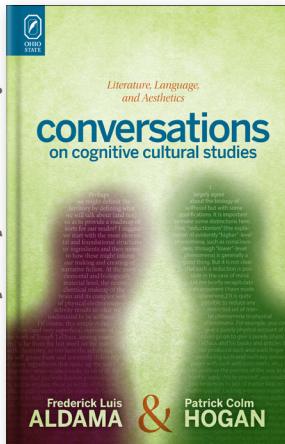


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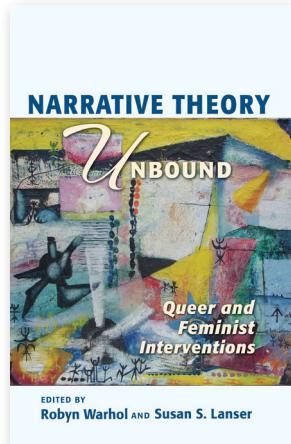


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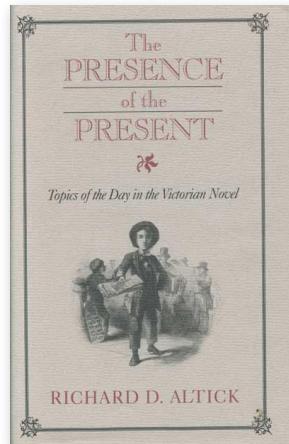


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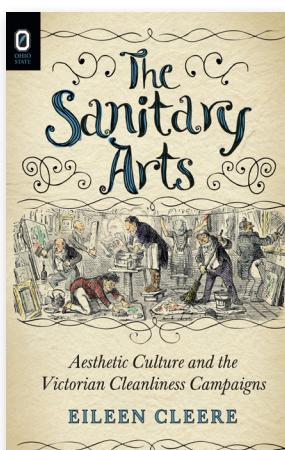


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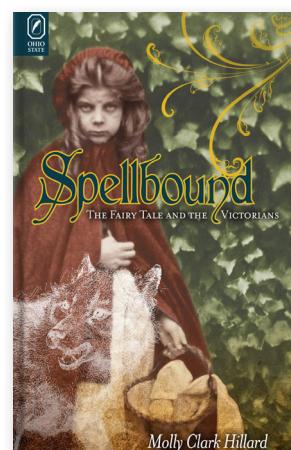


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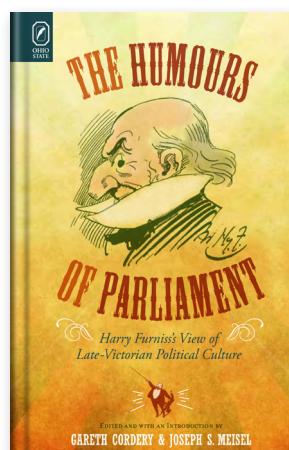


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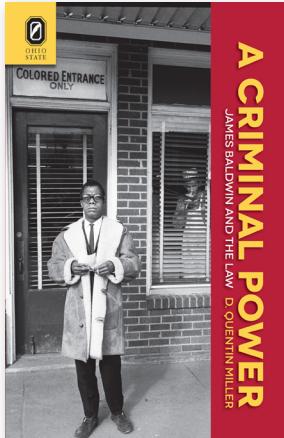
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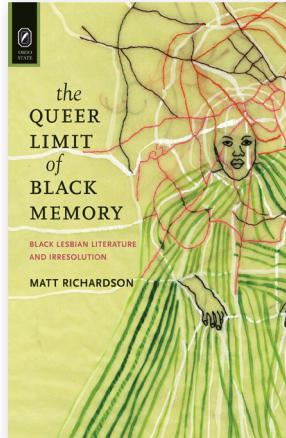


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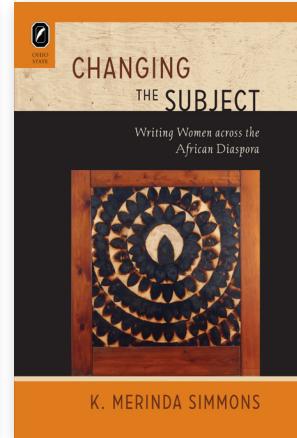
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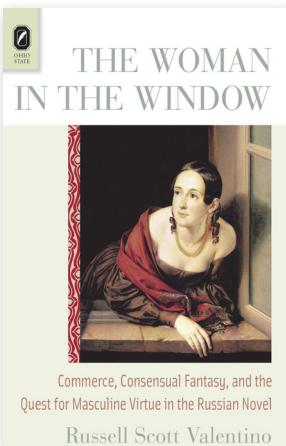
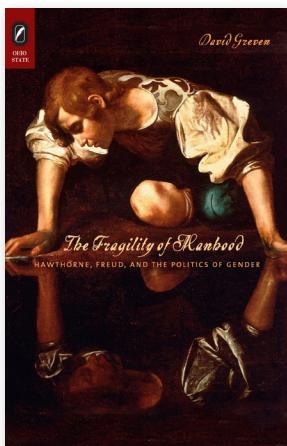
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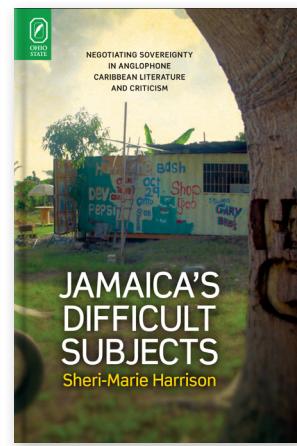


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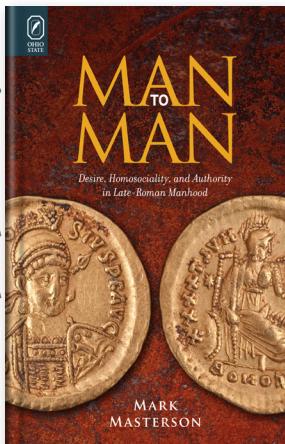
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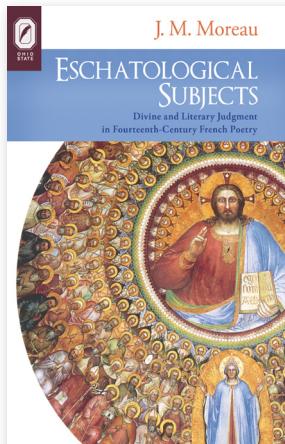
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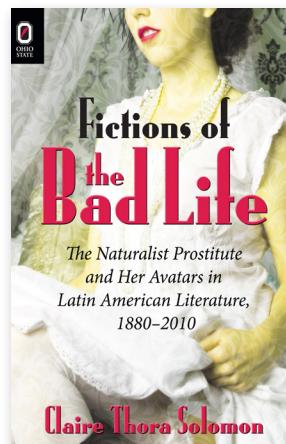
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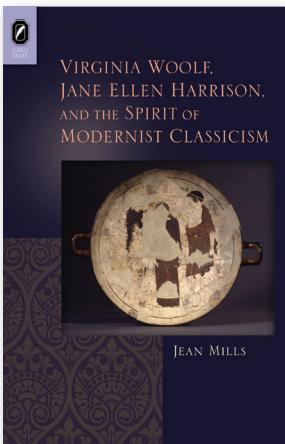


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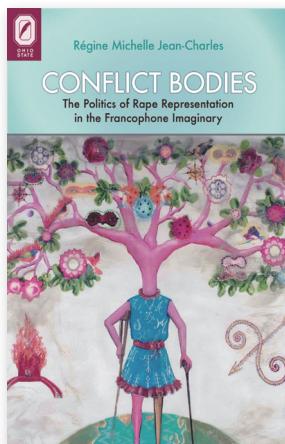
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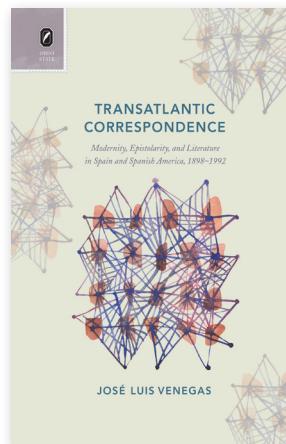
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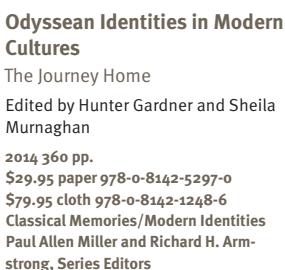
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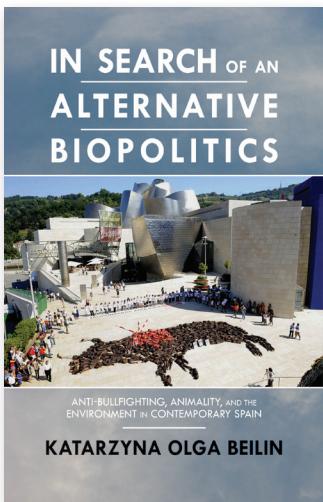
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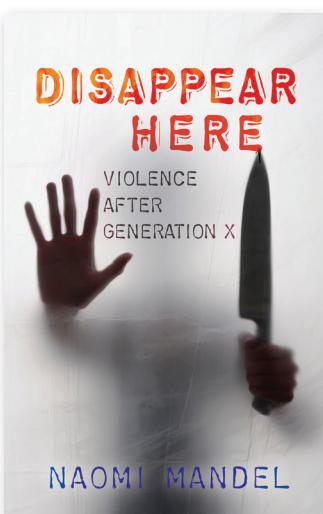
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KATARZYNA OLGA BEILIN

In Search of an Alternative Biopolitics: Anti-Bullfighting, Animality, and the Environment in Contemporary Spain by Katarzyna Olga Beilin takes readers on a journey through the history of alternative thought that challenges mainstream understandings of the relations between the human and nonhuman realms. Weaving through the works of Mariano José de Larra, Eugenio Noel, Luis Buñuel, Luis Martín-Santos, Pedro Almodóvar, Pablo Bérguer, Juan Mayorga, and Rosa Montero, Beilin convincingly demonstrates that “the question of the animal” has long been of particular significance for Spanish culture.

Katarzyna Olga Beilin is a Professor in the Department of Spanish and Portuguese and a Faculty Affiliate at the Nelson Institute for Environmental Studies at the University of Wisconsin, Madison. She is the author of *Del infierno al cuerpo: Otredad en la narrativa y cine peninsular contemporáneo* and *Conversaciones literarias con novelistas contemporáneos*.



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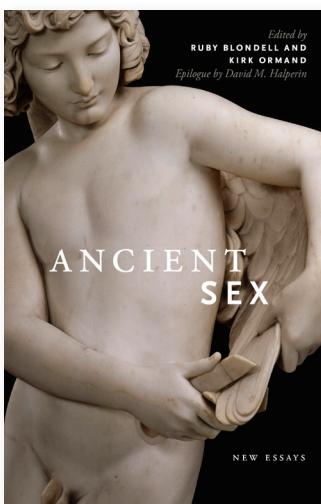
Violence after Generation X

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Generation X, comprised of people born between 1960 and 1980, is a generation with no Great War or Depression to define it. Dismissed as apathetic slackers and detached losers, Xers have a striking disregard for the causes and isms that defined their Boomer parents. In *Disappear Here: Violence after Generation X*, Naomi Mandel argues that this characterization of Generation X can be traced back to changing experiences and representations of violence in the late twentieth century.

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Naomi Mandel is Professor of English and Film Media at the University of Rhode Island.



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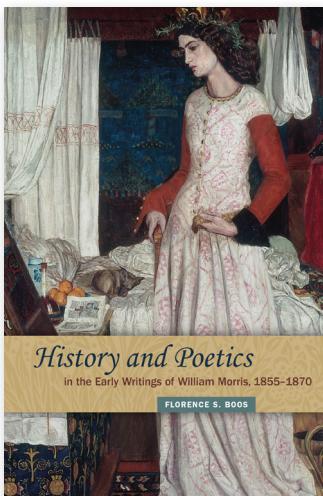
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Ruby Blondell is Professor of Classics at the University of Washington, and **Kirk Ormand** is Professor of Classics at Oberlin College.



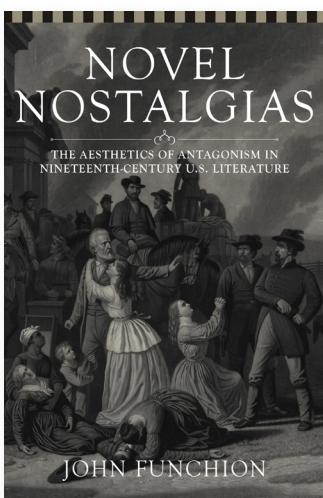
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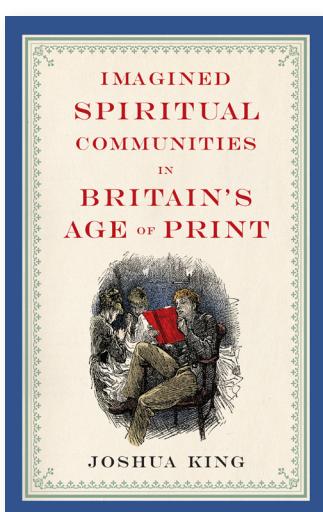
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John Funchion is Associate Professor of English and American Studies at the University of Miami.



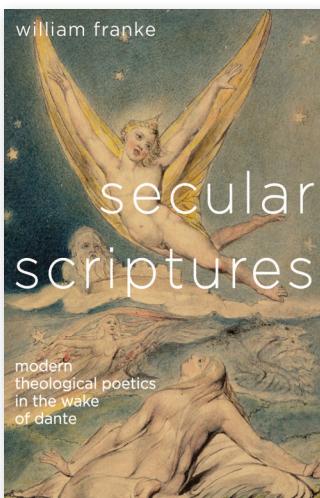
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Joshua King is Associate Professor and Margaret Root Brown Chair in Robert Browning and Victorian Studies at Baylor University.



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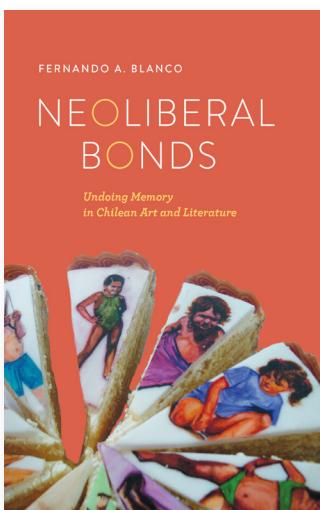
Secular Scriptures

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William Franke is Professor of Comparative Literature at Vanderbilt University and Professor of Philosophy and Religions at the University of Macao.



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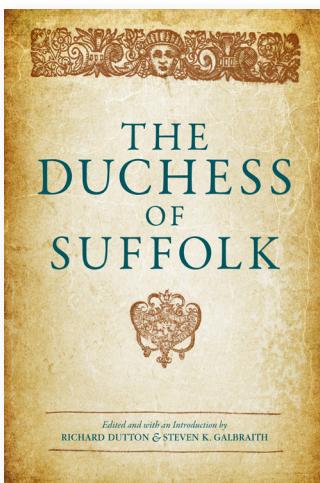
Undoing Memory in Chilean Art and Literature

FERNANDO A. BLANCO

Fernando A. Blanco's *Neoliberal Bonds: Undoing Memory in Chilean Art and Literature* analyzes the sociocultural processes that have reshaped subjectivities in post-Pinochet Chile. By creatively exploring the intersections among memory, gender, post-trauma, sociology, psychoanalysis, and neoliberalism, *Neoliberal Bonds* draws on Lacan's notion of perversion to critique the subjective fantasies that people create to compensate for the loss of the social bond in the wake of a dictatorship founded on individualism, competition, and privatization.

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Fernando A. Blanco is Assistant Professor of Spanish at Bucknell University.



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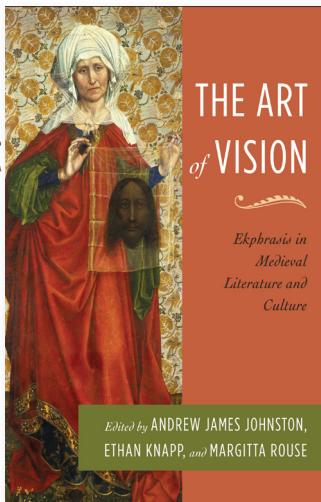
The Duchess of Suffolk

THOMAS DRUE

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Richard Dutton is Humanities Distinguished Professor at The Ohio State University. **Steven K. Galbraith** is Curator of the Cary Graphic Arts Collection at Rochester Institute of Technology.



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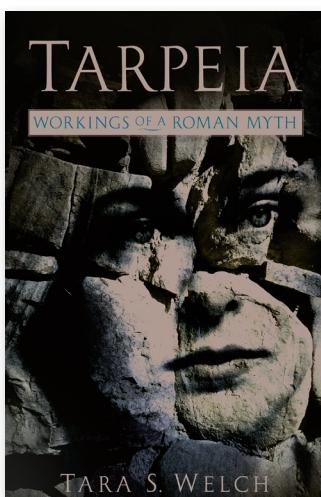
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In this lively collection of essays, Johnston, Knapp, and Rouse offer a major contribution to the study of text-image relationships in medieval Europe. Resisting any rigid definition of ekphrasis, *The Art of Vision* is committed to reclaiming medieval ekphrasis, which has not only been criticized for its supposed aesthetic narcissism but has also frequently been depicted as belonging to an epoch when the distinctions between word and image were far less rigidly drawn. Examples studied range from the eleventh through the seventeenth centuries and include texts written in Medieval Latin, Medieval French, Middle English, Middle Scots, Middle High German, and Early Modern English.

Andrew James Johnston is Chair of Medieval and Renaissance English Literature at Freie Universität Berlin, **Ethan Knapp** is Associate Professor of English at The Ohio State University, and **Margitta Rouse** is Associate Fellow of the Collaborative Research Centre Episteme at Freie Universität Berlin.



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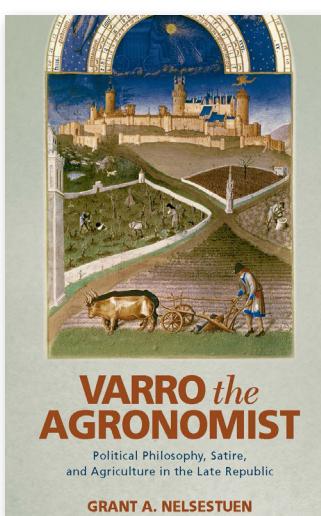
Tarpeia

Workings of a Roman Myth

TARA S. WELCH

According to legends of Rome's foundation, Tarpeia was a maiden who betrayed Romulus' city to the invading Sabines. She was then crushed to death by the Sabines' shields and her body hurled from the Tarpeian Rock, which became the place from which subsequent traitors of the city were thrown. In this volume, Tara S. Welch explores the uses and contours of Tarpeia's myth through several centuries of Roman history and across several types of ancient sources, including Latin and Greek texts in various genres.

Tara S. Welch is Professor and Chair of Classics at the University of Kansas and is the author of *The Elegiac Cityscape: Propertius and the Meaning of Roman Monuments* (OSU Press).



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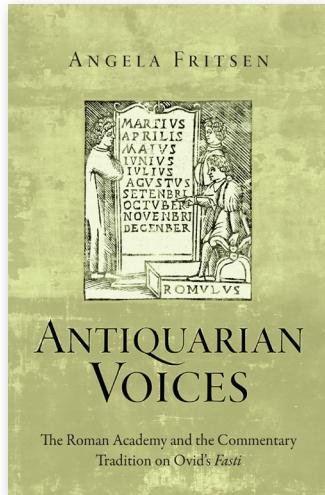
Political Philosophy, Satire, and Agriculture in the Late Republic

GRANT A. NELSESTUEN

Some six years after his narrow escape from proscription in 43 BCE, Marcus Terentius Varro, the "most learned" of the Romans, wrote a technical treatise on farming in the form of a satirico-philosophical dialogue. Grant A. Nelsestuen argues that far from simply being just another encyclopedic entry of a seemingly aloof antiquarian or offering an escapist's retreat into rustication, Varro's *De Re Rustica* uses the model of the farm to craft an implicitly political treatise that grapples with multifarious challenges facing the contemporary Roman world.

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Grant A. Nelsestuen is Assistant Professor of Classics at the University of Wisconsin, Madison.



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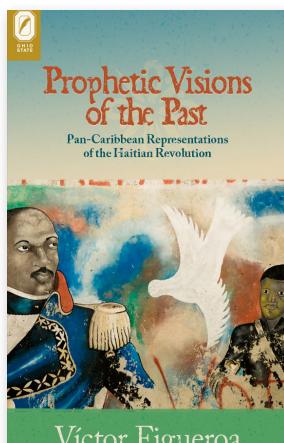
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The Roman Academy and the Commentary Tradition on Ovid's *Fasti*
ANGELA FRITSSEN

Angela Fritsen's *Antiquarian Voices: The Roman Academy and the Commentary Tradition on Ovid's Fasti* offers the first study of the Renaissance exegesis and imitation of Ovid as antiquarian. Fritsen analyzes the *Fasti* commentaries by Paolo Marsi (1440–1484) and Antonio Costanzo (1436–1490) as well as the connections between the two works. She situates Ovidian *Fasti* studies in the Roman Academy under the mentorship of Pomponio Leto. Nowhere could the investigation of the *Fasti* be carried out better than in Rome. The humanists had a guide to the City in Ovid. They also regarded the *Fasti* as well suited to the ideology of the ancient Roman imperium's renewal in modern papal Rome.

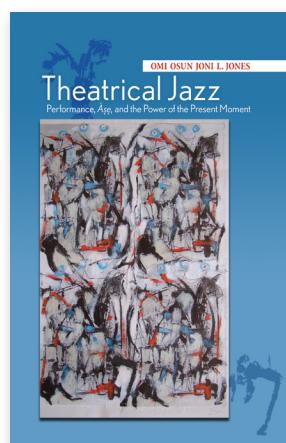
Antiquarian Voices illustrates how in reviving the *Fasti*, the humanists returned Rome to its original splendor. The book demonstrates that the humanists were eager to relate the *Fasti* to their antiquarian pursuits—as well as to their rising personal fame.

Angela Fritsen teaches Latin at The Episcopal School of Dallas.

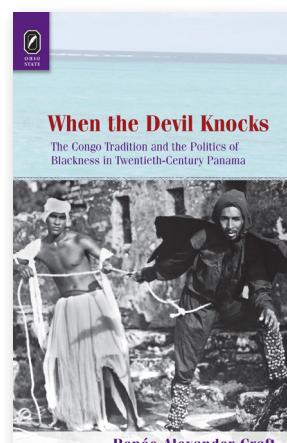


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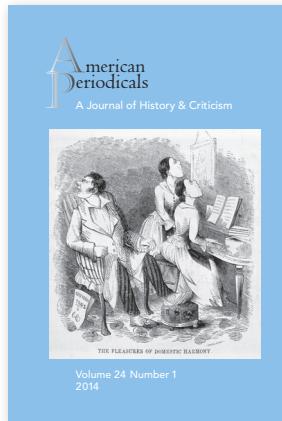
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NEWS AT THE PRESS

AUTHOR RECOGNITION

Frederick Luis Aldama, OSU press author and co-editor of the Global Latin/o Americas series and Cognitive Approaches to Culture series, was recently recognized at the White House for the LASER outreach program.

Latino and Latin American Space for Enrichment and Research (LASER), founded and directed by Aldama, was selected as a 2015 Bright Spot in Hispanic Education. Bright Spots, part of the White House Initiative on Educational Excellence for Hispanics, highlights programs, models, organizations, or initiatives that target, address, and invest in educational priorities for Hispanics and help to close the achievement gap. The announcement was made on September 15th in Washington, D.C. at the launch of Hispanic Heritage Month and in honor of the Initiative's 25th anniversary.

AWARDS

The Phi Beta Kappa Society has just announced the 2015 short lists for its Annual Book Awards, and we are very proud to have **Suzanne Keen's *Thomas Hardy's Brains: Psychology, Neurology, and Hardy's Imagination*** on the list for the **Christian Gauss Award**.

Nancy Sorkin Rabinowitz and **Fiona McHardy**, editors of *From Abortion to Pederasty: Addressing Difficult Topics in the Classics Classroom* (new in paperback) have received the 2015 **Teaching Literature Book Award**.

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