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*funky discharge
of sweetness*

Amanda Tirey Graham received her Master of Fine Arts from The Ohio State University in 2002. Originally from Dayton, she was attending OSU on a music scholarship when she saw the work of Pheoris West and fell in love with painting. Amanda grew up watching her dad create science fiction fantasy art and pin-stripe old cars, but it wasn't until she began painting in 1995 that she realized the influence he had on her creative talents. Intrigued by space and the vast micro/macro biological world inside and around us, Amanda likes to think of her paintings as creating her own science, explaining them to be "energy stills" and "biomorphic science fiction liquidsapes." Her paintings have been described as "what the world of Dr. Seuss might look like under a microscope!" Amanda is currently on the Board of Trustees for the Ohio Art League; a member of the German Village Art League; Creative Arts of Women (CAW); and the newly formed collective AbX, featuring the work of Columbus abstract painters and the music that inspires them. Her website is www.amanddatirey.com

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Decentering Rushdie

Cosmopolitanism and the Indian Novel in English

Pranav Jani

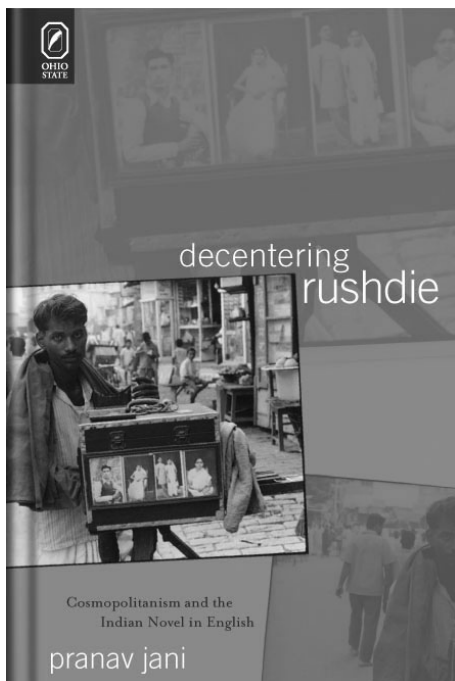
Interrogating current theories of cosmopolitanism, nationalism, and aesthetics in Postcolonial Studies, *Decentering Rushdie* offers a new perspective on the Indian novel in English. Since Salman Rushdie's *Midnight's Children* won the Booker Prize in 1981, its postmodern style and postnational politics have dominated discussions of postcolonial literature. As a result, the rich variety of narrative forms and perspectives on the nation that constitute the field have been obscured, if not erased altogether.

Reading a range of novels published between the 1950s and 1990s, including works by Nayantara Sahgal, Kamala Markandaya, Anita Desai, and Arundhati Roy, *Decentering Rushdie* suggests an alternative understanding of the genre in postcolonial India. Pranav Jani documents the broad shift from nation-oriented to postnationalist perspectives following the watershed crisis of the Emergency of the 1970s. Recovering the “namak-halaal cosmopolitanism” of early novels—a cosmopolitanism that is “true to its salt”—*Decentering Rushdie* also explains the rise and critical celebration of postnational cosmopolitanism.

Decentering Rushdie thus resituates contemporary literature within a nuanced history of Indian debates about cosmopolitanism and the national question. In the process, Jani articulates definitions of cosmopolitanism and nationalism that speak to the complex negotiation of language, culture, and representation in postcolonial South Asia.

Pranav Jani is assistant professor of English at The Ohio State University.

July 2010 304 pp.
\$49.95 cloth 978-0-8142-1133-5
\$9.95 CD 978-0-8142-9232-7



“Pranav Jani’s scholarship is sound and invitingly written—calm, patient, and exacting. This is a valuable contribution to postcolonial scholarship, and I would definitely assign it to my students in graduate seminars. It is very welcome to see this important case made—one that a few scholars have broached in other ways—and Jani does it beautifully.” —Timothy Brennan, professor of Cultural Studies and Comparative Literature, University of Minnesota

“Pranav Jani’s *Decentering Rushdie* is a lucid, insightful treatment of seven Anglophone Indian novels written by five different authors, and it will go a long way toward raising awareness of these often overlooked writers. Jani also highlights the achievements of Indian women writers. I strongly recommend it to anyone interested in Anglophone Indian novels.” —Patrick Colm Hogan, professor of English, University of Connecticut



Gothic Riffs

Secularizing the Uncanny in the European Imaginary, 1780–1820

Diane Long Hoeveler

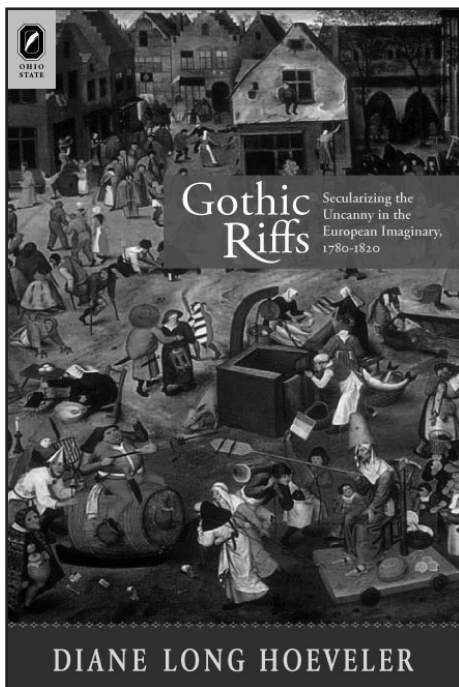
Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780–1820 by Diane Long Hoeveler provides the first comprehensive study of what are called “collateral gothic” genres—operas, ballads, chapbooks, dramas, and melodramas—that emerged out of the gothic novel tradition founded by Horace Walpole, Matthew Lewis, and Ann Radcliffe. The role of religion and its more popular manifestations, superstition and magic, in the daily lives of Western Europeans were effectively undercut by the forces of secularization that were gaining momentum on every front, particularly by 1800. It is clear, however, that the lower class and the emerging bourgeoisie were loath to discard their traditional beliefs. We can see their search for a sense of transcendent order and spiritual meaning in the continuing popularity of gothic performances that demonstrate that there was more than a residue of a religious calendar still operating in the public performative realm. Because this bourgeois culture could not turn away from God, it chose to be haunted, in its literature and drama, by God’s uncanny avatars: priests, corrupt monks, incestuous fathers, and uncles. The gothic aesthetic emerged during this period as an ideologically contradictory and complex discourse system; a secularizing of the uncanny; a way of alternately valorizing and at the same time slandering the realms of the supernatural, the sacred, the maternal, and the primitive.

Diane Long Hoeveler is professor of English at Marquette University.

August 2010 368 pp.
\$57.95 cloth 978-0-8142-1131-1
\$9.95 CD 978-0-8142-9230-3

“In *Gothic Riffs*, Diane Long Hoeveler inverts the traditional interpretation of the rise of the Gothic. Hers is a new, and significant, argument. She shows, with great effectiveness and originality, the ubiquity of Gothic in popular and high art forms alike, from opera, to ballads, to chapbooks, as trans-European phenomena. I know of no modern work that aims to bring all of these different fields together in one impressively extensive book.”
—Robert Miles, professor and chair, department of English, at the University of Victoria

“Diane Long Hoeveler’s *Gothic Riffs* is genuinely innovative, informative, and insightful within the fields of both Gothic and Romantic literary studies. Indeed, this book should come to occupy a special niche of its own in the proliferating explosion of scholarship on the many kinds of Gothic that has continued to grow since the 1980s.” —Jerrod E. Hogle, University Distinguished Professor, The University of Arizona



Home Bodies

Tactile Experience in Domestic Space

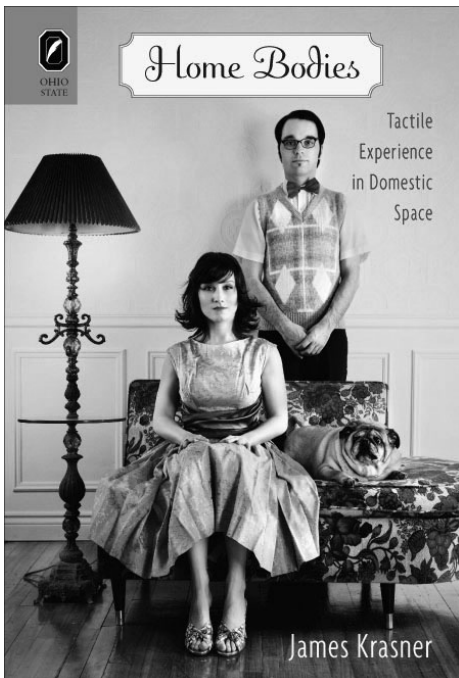
James Krasner

How do acts of caring for the sick or grieving for the dead change the way we move through our living rooms and bedrooms? Why do elderly homeowners struggle to remain in messy, junk-filled houses? Why are we so attached to our pets, even when they damage and soil our living spaces? In *Home Bodies: Tactile Experience in Domestic Space*, James Krasner offers an interdisciplinary, humanistic investigation of the sense of touch in our experience of domestic space and identity. Accessing the work of gerontologists, neurologists, veterinarians, psychologists, social geographers, and tactual perception theorists to lay the groundwork for his experiential claims, he also ranges broadly through literary and cultural criticism dealing with the body, habit, and material culture.



By demonstrating crucial links between domestic experience and tactile perception, *Home Bodies* investigates questions of identity, space, and the body. Krasner analyzes representations of tactile experience from a range of canonical literary works and authors, including the Bible, Sophocles, Marilynne Robinson, Charles Dickens, John Steinbeck, and Sylvia Plath, as well as a series of popular contemporary texts. This work will contribute to discussions of embodiment, space, and domesticity by literary and cultural critics, scholars in the medical humanities, and interdisciplinary thinkers from multiple fields.

James Krasner is professor of English at the University of New Hampshire.



August 2010 224 pp.
\$39.95 cloth 978-0-8142-1134-2
\$9.95 CD 978-0-8142-9233-4

"*Home Bodies* exemplifies some of the best work in health humanities. Employing his fine eye as an English Studies scholar, James Krasner makes observations in matters of the body, health, medicine, and culture. His research is meticulous; his project marries the study of the body and the study of domestic space and offers an account of the embodied human experience within the materiality of a range of versions of home. *Home Bodies* is original and compelling." —Judith Z. Segal, professor of English, University of British Columbia

Learning to Live with Crime

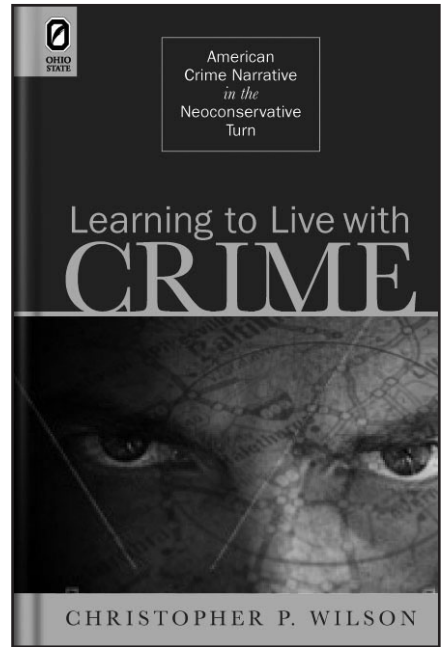
American Crime Narrative in the Neoconservative Turn

Christopher P. Wilson

Since the mid-1960s, the war on crime has reshaped public attitudes about state authority, criminal behavior, and the responsibilities of citizenship. But how have American writers grappled with these changes? What happens when a journalist approaches the workings of organized crime not through its legendary Godfathers but through a workaday, low-level figure who informs on his mob? Why is it that interrogation scenes have become so central to prime-time police dramas of late? What is behind writers' recent fascination with "cold case" homicides, with private security, or with prisons?

In *Learning to Live with Crime*, Christopher P. Wilson examines this war on crime and how it has made its way into cultural representation and public consciousness. Under the sway of neoconservative approaches to criminal justice and public safety, Americans have been urged to see crime as an inevitable risk of modern living and to accept ever more aggressive approaches to policing, private security, and punishment. The idea has been not simply to fight crime but to manage its risks; to inculcate personal vigilance in citizens; and to incorporate criminals' knowledge through informants and intelligence gathering. At its most scandalous, this study suggests, contemporary law enforcement has even come to mimic crime's own operations.

Christopher P. Wilson is professor of English at Boston College.



August 2010 224 pp.
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\$9.95 CD 978-0-8142-9236-5

Willing to Know God

Dreamers and Visionaries in the Later Middle Ages

Jessica Barr

Although authors of mystical treatises and dream visions shared a core set of assumption about how visions are able to impart transcendent truths to their recipients, the modern divide between “religious” and “secular” has led scholars to study these genres in isolation. *Willing to Know God* addresses the simultaneous flowering of mystical and literary vision texts in the Middle Ages by questioning how the vision was thought to work. What pre-conditions must be met in these texts for the vision to transform the visionary? And when, as in poems such as *Pearl*, this change does not occur, what exactly has gone wrong?

Through close readings of medieval women’s visionary texts and English dream poems, Jessica Barr argues that the vision required the active as well as the passive participation of the visionary. In these texts, dreamers and visionaries must be volitionally united with the divine and employ their rational and analytic faculties in order to be transformed by the vision.

Willing to Know God proposes that the study of medieval vision texts demands a new approach that takes into account both vision literature that has been supposed to have a basis in lived experience and visions that are typically read as fictional. It argues that these two “genres” in fact complement and inform one another. Rather than discrete literary modes, they are best read as engaged in an ongoing conversation about the human mind’s ability to grasp the divine.

Jessica Barr is assistant professor of English, Eureka College.

September 2010 296 pp.
\$49.95 cloth 978-0-8142-1127-4
\$9.95 CD 978-0-8142-9226-6



“By working across genres, Barr is able to bring the male and female visionary traditions together for the first time. This will stimulate discussion and take scholarship on medieval women’s writing in a new direction. This is a very ambitious book.” —Kathryn Lynch, professor of English, Wellesley College

“*Willing to Know God* puts into dialogue two important genres that have hitherto been studied in isolation from each other: the dream vision and the mystical revelation. In doing so, Barr provides a new take on English literary history, a different way of looking at Chaucer, Langland, Kempe, Julian of Norwich, and the Pearl-poet. Barr also elucidates the mystics’ contribution to late medieval culture—not merely to religious culture.” —Karen Winstead, professor of English, The Ohio State University

Doris Lessing

Interrogating the Times

Edited by **Debrah Raschke, Phyllis Sternberg Perrakis, and Sandra Singer**

Doris Lessing: Interrogating the Times wrestles with the ghosts that continue to haunt our most pressing twenty-first-century concerns: how to reconceive imprisoning conceptions of sexuality and gender, how to define terrorism, how to locate the personal, and how to write on race and colonialism in an ever-slippery postmodern world. This collection of essays clearly establishes Lessing's importance as a unique and necessary voice in contemporary literature and life.

In tracing the evolution in Lessing's representations of controversial subjects, this volume shows how new cultural and political contexts demand new solutions. Focusing on Lessing's experiments with genre and on the ramifications of narrative itself, the collection asks readers to reformulate some of their most taken-for-granted assumptions about the contemporary world and their relation to it.

Contributors to *Doris Lessing: Interrogating the Times* assess Lessing's vision of the past and its relevance for the future by revisiting texts from the beginning of her career onward while at the same time probing previous interpretations of these works. These reassessments reveal Lessing's continued role as a gadfly who, in disrupting rigid constructions of right and wrong and of good and evil, forces her readers to move beyond "you are damned, we are saved" narratives. As rationales such as these continue to permeate global venues, Lessing's oeuvre becomes increasingly relevant.



Debrah Raschke is professor of English at Southeast Missouri State University.

Phyllis Sternberg Perrakis is part-time professor of English at the University of Ottawa and a coeditor of *Doris Lessing Studies* with **Sandra Singer**, who is assistant professor in the School of English and Theatre Studies at the University of Guelph.

September 2010 272 pp.
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The Troubled Union

Expansionist Imperatives in Post-Reconstruction American Novels

John Morán González

In *The Troubled Union: Expansionist Imperatives in Post-Reconstruction American Novels*, John Morán González traces the imperialist imaginings behind literary efforts to reunite the United States after the trauma of the Civil War and Reconstruction. This innovative study explores how the U.S. historical romance attempted to rebuild a national identity by renovating Manifest Destiny for the twentieth-century imperialist future through courtship and marriage plots. Yet even as these literary romances promised expansive national futures, the racial and gender contradictions of U.S. democracy threatened to result in troubled unions at home and fractious ventures abroad. Canonical authors such as Henry James, popular authors such as Helen Hunt Jackson, and rediscovered authors such as María Amparo Ruiz de Burton provide the dramatic narratives examined in this book.

Employing theoretical perspectives drawn from American Studies and Latin American Studies, González highlights the importance of the “domestic”—understood as both the domestic boundaries of the nation and of the home—as a key site within civil society that maintained and renewed imperialist national subjectivities. *The Troubled Union* combines the formal analysis of literary genre with interdisciplinary cultural studies to elucidate just how the imperial national allegory deeply structured the U.S. cultural imagination of the late nineteenth century.

John Morán González is associate professor of English at The University of Texas at Austin.

September 2010 160 pp.
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\$9.95 CD 978-0-8142-9228-0

“In *The Troubled Union: Expansionist Imperatives in Post-Reconstruction American Novels*, John Morán González

presents insightful and persuasive new readings of widely read and much studied novels, links aesthetic choice to political and ideological issues in generative ways, and advances our understanding of the importance of thinking about the nation in the world and the world in the nation effectively. This work is, without a doubt, relevant to the study of national allegory, the culture of empire, and the social construction of realism.” —George Lipsitz, professor of Black Studies, University of California, Santa Barbara



Historicizing Fat in Anglo-American Culture

Edited by Elena Levy-Navarro

Historicizing Fat in Anglo-American Culture, edited by Elena Levy-Navarro, is the first collection of essays to offer a historical consideration of fat bodies in Anglophone culture. The interdisciplinary essays cover periods from the medieval to the contemporary, mapping out a new terrain for historical consideration. These essays question many of the commonplace assumptions that circulate around the category of fat: that fat exists as a natural and transhistorical category; that a premodern period existed which universally celebrated fat and knew no fatphobia; and that the thin, youthful body, as the presumptively beautiful and healthy one, should be the norm by which to judge other bodies.



The essays begin with a consideration of the interrelationship between the rise of weight-watching and the rise of the novel. The essays that follow consider such wide-ranging figures as the fat child's body as a contested site in post-Blair U.K. and in *Lord of the Flies*; H. G. Wells; Wilkie Collins's subversively performative Fosco; Ben Jonson; the voluptuous Lillian Russell; Shakespeare's *Venus and Adonis*; the opera diva; and the fat feminist activists of recent San Francisco. In developing their histories in a self-conscious way that addresses the pervasive fatphobia of the present-day Anglophone culture, *Historicizing Fat* suggests ways in which scholarship and criticism in the humanities can address, resist, and counteract the assumptions of late modern culture.

Elena Levy-Navarro is associate professor of English at the University of Wisconsin-Whitewater.

October 2010 296 pp.
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"*Historicizing Fat in Anglo-American Culture* is an ambitious and successful attempt to place fat bodies, and their perception and treatment, in a historical context and cultural focus. The varied and fascinating assemblage of essays ably illustrates that our understanding and treatment of fat is intimately bound up with hallmarks of modernity: industrialization, consumer culture, mass culture, and imperialism." —Robert Bucholz, professor of history, Loyola University Chicago

"Many of the early books criticizing 'obesity studies' have come from the health and mental health professions, focusing on flaws in the research on dieting, nutrition, medicine, and psychology. Thus this book, with its focus on history and literature, has much to offer. *Historicizing Fat in Anglo-American Culture* is an excellent contribution to scholarship in Fat Studies, and it promises to become a classic in its field." —Esther Rothblum, professor of women's studies, San Diego State University

Postclassical Narratology

Approaches and Analyses

Edited by **Jan Alber** and **Monika Fludernik**

In this volume, an international group of contributors presents new perspectives on narrative. Using David Herman's 1999 definition of "postclassical narratology" from *Narratologies: New Perspectives on Narrative Analysis* (OSUP) as their launching point, these eleven essayists explore the various ways in which new approaches overlap and interrelate to form new ways of understanding narrative texts.

Postclassical narratology has reached a new phase of consolidation but also continued diversification. This collection therefore discriminates between what one could call a critical but frame-abiding and a more radical frame-transcending or frame-shattering handling of the structuralist paradigm.

Postclassical Narratology: Approaches and Analyses discusses a large variety of different aspects of narrative, such as extensions of classical narratology, new generic applications (autobiography, oral narratives, poetry, painting, and film), the history of narratology, the issue of fictionality, the role of cognition, and questions of authorship and authority, as well as thematic matters related to ethics, gender, and queering. Additionally, it uses a wide spectrum of critical approaches, including feminism, psychoanalysis, media studies, the rhetorical theory of narrative, unnatural narratology, and cognitive studies. In this manner the essays manage to produce new insights into many key issues in narratology.

The contributors also demonstrate that narratologists nowadays see the object of their research as more variegated than was the case twenty years ago: they resort to a number of different methods in combination when approaching a problem, and they tend to ground their analyses in a rich contextual framework.

Jan Alber is assistant professor of English, also at the University of Freiburg. **Monika Fludernik** is professor of English at the University of Freiburg, Germany.

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



Imagining Minds

The Neuro-Aesthetics of Austen, Eliot, and Hardy

Kay Young

Imagining Minds explores how the novels of Austen, Eliot, and Hardy create the felt-quality of their authoring minds and of the minds they author by bringing their writing in relation to cognitive neuroscience accounts of the mind-brain, especially of William James and Antonio Damasio. It is in that relational space between the novels and theories of mind-brain that Kay Young works through her fundamental claim: the novel writes about the nature of mind, narrates it at work, and stimulates us to know deepened experiences of consciousness in its touching of our reading minds.

Kay Young is associate professor of English at the University of California, Santa Barbara.

August 2010 248 pp.
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\$9.95 CD 978-0-8142-9238-9
Theory and Interpretation of Narrative
James Phelan and Peter J. Rabinowitz, Series Editors

"Books that manage to bridge two cultures remain a rare commodity, no doubt because authors who can fill the in-between void are hard to find. *Imagining Minds* is such a book and Kay Young is such an author; I recommend both without reservation. Kay Young is an original scholar, possessed of a fresh voice. In equal parts, one hears a committed respect for human weakness, a quiet bemusement at human folly, and a celebration of human intellect. She certainly has good reason to celebrate her own intellect, which she has cultivated so carefully that she is as much at home in philosophy of mind and neuroscience as she is in literary analysis. When she says 'I feel, therefore, I am the mind's story,' she speaks for the writers under her microscope—Austen, Eliot, Hardy—and she knows whereof she speaks." —Antonio Damasio, David Dornsife Professor of Neuroscience, Director, Brain and Creativity Institute, University of Southern California, and author of *Descartes' Error*, *The Feeling of What Happens*, and *Looking for Spinoza*

"This distinguished book centers on original, learned, and perceptive readings of six classic nineteenth-century British novels, two each by Jane Austen, George Eliot, and Thomas Hardy. These novels are read in the context of the most recent twenty-first-century work in cognitive neuroscience. William James and Antonio Damasio are, however, especially important. Kay Young's theoretical presupposition is that these old novels strikingly foreshadow recent brain science and its discoveries about the interrelations among brains, bodies, consciousnesses, emotions, and the external world, including, especially, other people. Her hypothesis is strikingly confirmed in brilliant detailed readings of the six novels." —J. Hillis Miller, UCI Distinguished Research Professor of Comparative Literature and English, University of California, Irvine

"Kay Young's *Imagining Minds* is an excellent book: insightful, timely and distinctive, well-informed, and written in a style that is clear, concise, lively, and engaging. It will be a must-read book for narrative theorists, comparable to Lisa Zunshine's *Why We Read Fiction* and Alan Palmer's *Fictional Minds*." —Alison A. Case, professor of English, Williams College

Narrative Structures and the Language of the Self

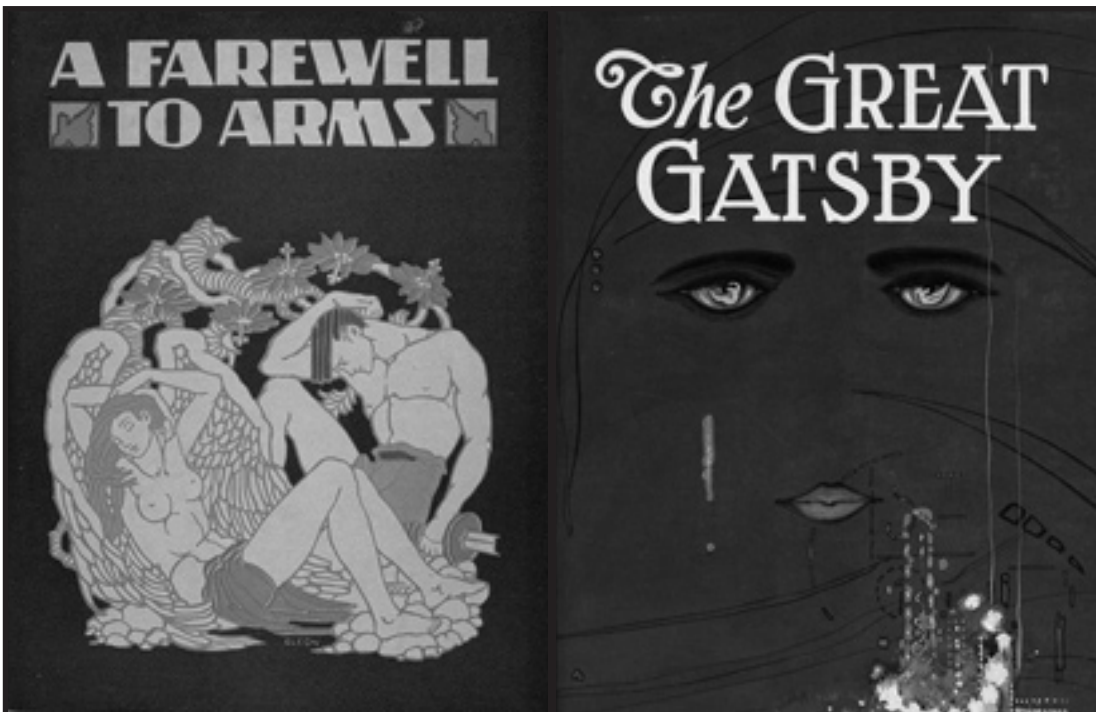
Matthew Clark

Narrative Structures and the Language of the Self by Matthew Clark offers a new way of thinking about the interrelation of character and plot. Clark investigates the characters brought together in a narrative, considering them not as random collections but as structured sets that correspond to various manifestations of the self. The shape and structure of these sets can be thought of as narrative geometry, and various geometries imply various theories of the self. Part One, "Philosophical Fables of the Self," examines narratives such as *The Talented Mr. Ripley*, *A Farewell to Arms*, *A Separate Peace*, and *The Master of Ballantrae* in order to show successively more complex versions of the self as modeled by Descartes, Hegel, Freud, and Mead. Part Two, "The Case of the Subject," uses Case Grammar to extend the discussion to additional roles of the self in narratives such as *The Waves*, *The Great Gatsby*, *Fifth Business*, and *Howards End* as examples of the self as experiencer, the self as observer, the instrumental self, and the locative self. The book ends with an extended analysis of the subject in Hartley's *The Go-Between*. Throughout, the discussion is concerned with practical analysis of specific narratives and with the development of an understanding of the self that moves beyond the simple dichotomy of the self and the other, the subject and the object.

Matthew Clark is associate professor of humanities at York University, Toronto.

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



Philology and Its Histories

Edited by Sean Gurd

There has never been any shortage of interest in philology, its status, its history, or its origins. Today, after more than twenty years of serial “returns to philology” under the banner of deconstruction, the new medieval studies, critical bibliography, and a particular kind of globally aware activist criticism, philology has again become available as a respectable posture for contemporary literary scholars. But what is “philology,” and how can we attend to it, either as a contemporary practice or as an age-old object of endorsement and critique?

In this volume, edited by Sean Gurd, noted scholars discuss the history of philology from antiquity to the present. This book addresses a wide variety of authors, documents, and movements, among them Greek papyri, Latin textual traditions, the Renaissance, eighteenth-century antiquarianism, and deconstruction.

It is too easy to see philology as the bearer of an antiquated but forceful authority. When philologists take up the tools of textual criticism, they contribute to the very form of texts; seeking to articulate the protocols of correct interpretation, they aspire to be the legislators of reading practice. Nonetheless, *Philology and Its Histories* argues that philology is not a conservative or ideologically loaded master-discourse, but a tradition of searching, fundamentally ungrounded, dealing with the insecurity of questions rather than the safety of answers. For good or ill, philology is where literature happens; we do well to pay heed to it and to its changes over the course of millennia.

Sean Gurd is associate professor of Classics at Concordia University, Montreal.

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Classical Memories/Modern Identities

Paul Allen Miller and Richard H. Armstrong, Series Editors

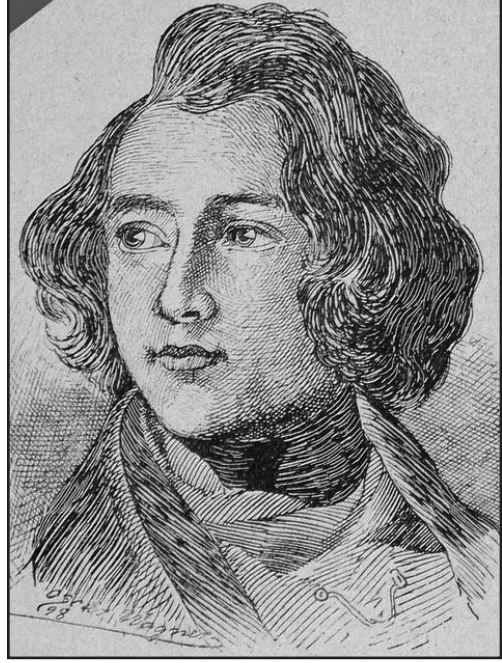


“This book offers a collection of essays that are highly informative and thought-provoking, opening up avenues of discussion that should help redefine the scope and the understanding of philological practice, moving it beyond standard or conventional views that would restrict philology to a certain form of textual criticism. It will be of interest to a wide range of graduate students and scholars, particularly in the fields of classical studies, literary studies, and intellectual history.” —John T. Hamilton, Harvard University

Dickens's Hyperrealism

John R. Reed

In *Dickens's Hyperrealism*, John R. Reed examines certain features of Dickens's style to demonstrate that the Inimitable consciously resisted what came to be known as realism in the genre of the novel. Dickens used some techniques associated with realism, such as description and metonymy, to subvert the purposes usually associated with it. Reed argues that Dickens used such devices as personification and present-tense narration, which are anathema to the realist approach. He asserts that Dickens preferred a heightened reality, not realism. And, unlike the realism which seeks to mask authorial control of how readers read his novels, Dickens wanted to demonstrate, first openly, and later in his career more subtly, his command over his narratives.



This book opens a new avenue for investigating Dickens's mastery of his art and his awareness of its literary context. In addition, it reopens the whole issue of realism as a definition and examines the variety of genres that coexisted in the Victorian period.

John R. Reed is Distinguished Professor of English at Wayne State University.

November 2010 184 pp.
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"Dickens's Hyperrealism is a beautifully researched, intelligent, and well-written book, clearly identifying specific topics for each chapter, and skillfully dealing with each, as a contribution to the overarching claim that Dickens's kind of fiction is not realism but 'hyperrealism.' Reed's scholarship is sound, extensive, and well-documented, and the organization is clear and appropriate." —Paul Schlicke, honorary senior lecturer at the University of Aberdeen

Neodomestic American Fiction

Kristin J. Jacobson

In American literature, domestic fictions—that is, novels focused on the home and home-making—are linked with white, middle-class women’s fiction and culture. Employing a spatial lens, *Neodomestic American Fiction* joins and extends other studies in redefining domestic fiction’s literary history and definition. Unlike previous redefinitions and reevaluations, *Neodomestic American Fiction* reads domestic novels alongside feminist geography and architectural history to map the links and disjunctions among a range of authors writing during the same period as well as across centuries and cultures. Kristin Jacobson’s attention to domestic geographies reveals a new space and subgenre emerge in the 1980s: neodomestic fiction.

In this innovative study, Kristin Jacobson identifies over thirty novels that renovate traditional forms, therefore challenging model domesticity’s conservative gender, racial, and sexual politics. Rather than produce stable single-family homes, neodomestic fictions advance a politics of instability characterized by mobility, renovation and redesign, and relational space. These “alternative” domesticities—when read in the context of neodomestic fiction—are not *marginal* but rather *central* to domesticity’s configurations. Such resistance, as Iris Marion Young argues, “is integral to modern political theory and is not an alternative to it.”

Thus, this spatial analysis of post-1980 domestic novels does not indicate a post-feminist or post-gender world. Rather, neodomestic fiction’s heterogeneous, unstable spaces offer opportunities to examine contemporary hierarchies and experiment with more egalitarian homemaking. These fictions include Toni Morrison’s *Paradise*, Barbara Kingsolver’s *The Poisonwood Bible*, Leslie Marmon Silko’s *Gardens in the Dunes*, and Chang-rae Lee’s *A Gesture Life*.

Kristin J. Jacobson is associate professor of American literature and women’s studies at The Richard Stockton College of New Jersey.

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“Neodomestic American Literature is an ambitious, absorbing, and original study that provides a much-needed analysis of contemporary American domestic fiction. It has the added virtue of analyzing in detail the ways in which neodomestic novels themselves reflect on their relationship to a long tradition of domestic fiction-writing. Kristin J. Jacobson deals very comprehensively with one of the most significant new trends in contemporary American literature.” —Susan Edmunds, associate professor of English, Syracuse University

Social Minds in the Novel

Alan Palmer

Social Minds in the Novel is the highly readable sequel to Alan Palmer's award-winning and much-acclaimed *Fictional Minds*. Here he argues that because of its undue emphasis on the inner, introspective, private, solitary, and individual mind, literary theory tells only part of the story of how characters in novels think. In addition to this internalist view, Palmer persuasively advocates an externalist perspective on the outer, active, public, social, and embodied mind. His analysis reveals, for example, that a good deal of fictional thought is intermental—joint, group, shared, or collective.

Social Minds in the Novel focuses primarily on the epistemological and ethical debate in the nineteenth-century novel about the extent of our knowledge of the workings of other minds and the purposes to which this knowledge should be put. Palmer's illuminating approach is pursued through skillful and provocative readings of *Bleak House*, *Middlemarch*, and *Persuasion*, and, in addition, Evelyn Waugh's *Men at Arms* and Ian McEwan's *Enduring Love*.

Social minds are not of marginal interest; they are central to our understanding of fictional storyworlds. The purpose of this groundbreaking and important book is to put the complex and fascinating relationship between social and individual minds at the heart of narrative theory. The book will be of interest to scholars in narrative theory, cognitive poetics or stylistics, cognitive approaches to literature, philosophy of mind, social psychology, and the nineteenth-century novel.

Alan Palmer is an independent scholar and an honorary research fellow at the Department of Linguistics and English Language at Lancaster University in the United Kingdom.

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

"*Social Minds in the Novel* is a must-read for anyone with an interest in the theory of the novel. It is a highly original and important book that should prove influential in the field of narrative theory. Alan Palmer has discovered a fresh new field for study and provides a lucid theoretical model for mapping and discussing it. His readings not only demonstrate the importance of his approach for the study of the novel generally, but break significant new ground in the criticism of three major and much-studied works." —William Nelles, professor of English, University of Massachusetts Dartmouth

Writing for the Street, Writing in the Garret

Melville, Dickinson, and Private Publication

Michael Kearns

Although Herman Melville and Emily Dickinson differed dramatically in terms of their lives and writing careers, they shared not only a distaste for writing “for the street” (mass readership) but a preference for the intimate writer–reader relationship created by private publication, especially in the form of manuscripts. In *Writing for the Street, Writing in the Garret: Melville, Dickinson, and Private Publication*, Michael Kearns shows that this distaste and preference were influenced by American copyright law, by a growing tendency in America to treat not only publications but their authors as commodities, and by the romantic stereotype of the artist (usually suffering in a garret) living only for her or his own work.

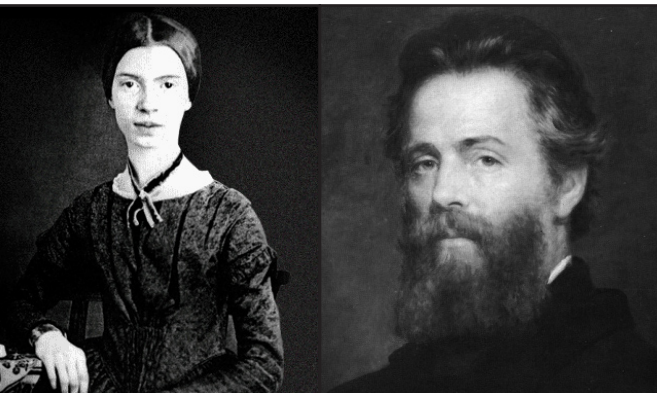
For both Melville and Dickinson, private publication could generate the prestige accorded to authors while preserving ownership of both works and self. That they desired such prestige Kearns demonstrates by a close reading of biographical details, publication histories, and specific comments on authorship and fame. This information also reveals that Melville and Dickinson regarded their manuscripts as physical extensions of themselves while creating personae to protect the privacy of those selves. Much modern discourse about both writers has accepted as biographical fact certain elements of those personae, especially that they were misunderstood artists metaphorically confined to garrets.

Michael Kearns is professor of English at the University of Southern Indiana.

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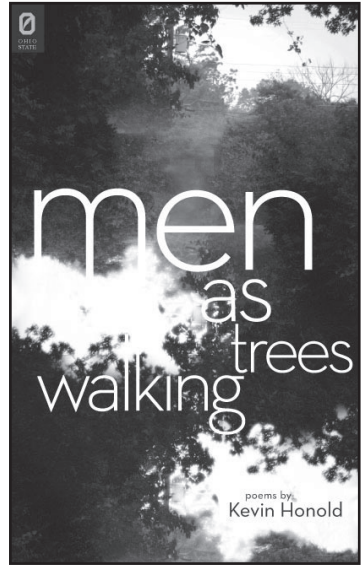
“Writing for the Street, Writing in the Garret succeeds thanks to Michael Kearns’ detailed knowledge of these two writers’ lives and personae. He handles with zest the scholarship that long regarded Dickinson and Melville as apparent failures, particularly with regard to market forces. Readers will appreciate the ironies that Kearns underscores as he relates these writers’ lives to their posthumous reputations and to the strange circumstances that still dictate how Dickinson and Melville are known and read today.”—Elizabeth Horan, professor of English, Arizona State University

“Michael Kearns’ book is elegantly written and a genuine pleasure to read. Kearns knows thoroughly the scholarship on both writers and conducts a sort of clinic on a number of theoretical approaches to their works. His argument is patient and never rushed. In many ways, Kearns’ is a model of its kind.”—James D. Wallace, associate professor of English, Boston College



Men as Trees Walking Kevin Honold

America's cities embody some of the central paradoxes involved with modern American life and with human existence: poverty in the midst of plenty; a type of loneliness that is intensified by a crowd; dirty brick smokestacks and disused factories that are nonetheless seen as beautiful. Many of these poems inhabit this paradox, especially where people are involved. "The only madness is loneliness," wrote the Irish poet John Montague. He was echoing Matthew Arnold's sentiment on the same matter: "The only sanity lies in those brief, ironic moments of tenderness shared between two people." *Men as Trees Walking* dives into this particular strain of madness that afflicts people in cities: exploring it, teasing out the paradoxes, and probing its secrets. Yet, there is a certain beauty in a cityscape, even an abandoned and dilapidated one. Because the underlying element of life is paradox, these poems search for, and find, the beauty—something redemptive, something reassuringly human—in empty lots, in burning gasfields, on crosstown buses, and on desert battlefields.



Kevin Honold is currently the writing facilitator for the RISE program in the biology department at New Mexico State University. He will soon be entering Peace Corps service in Mongolia.

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