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Since 2000, Ryan Orewiler has painted hundreds of cityscapes which have been collected and commissioned by individuals and corporations throughout the United States. His influence is the urban environment of Columbus, Ohio, where he lives, and the cities that he has traveled to around the world, including Jakarta, Chicago, Paris, Florence, Berlin, Bali, Japan, Hong Kong, and Singapore. He received a B.F.A. from the Columbus College of Art and Design in Illustration and is a member of numerous local and international organizations.

Orewiler's corporate collections include the Hilton Hotel (Downtown Columbus, opening September 2012; and Homewood Suites), Nationwide, The Riffe Center, Ross Labs, Elevator Brewery, Barbasol, The Kramer Place, The Success Group, Ltd., Mohawk Restaurant, Press Grill, Betty's Diner Short North, and the German Village Guest House.

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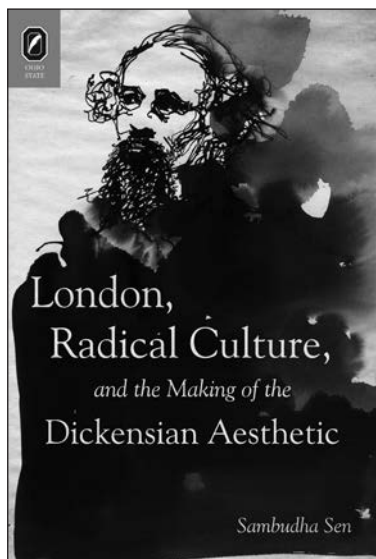
London, Radical Culture, and the Making of the Dickensian Aesthetic

Sambudha Sen

Just as his great contemporary William Makepeace Thackeray, Charles Dickens found his footing as a writer in the early-nineteenth-century market for popular print entertainment. However, even though Thackeray was a skilled caricaturist and a prolific producer of political squibs, burlesques, and ballads, he thought of novel writing as a serious literary pursuit that needed to be separated from mere “magazinery.” On the other hand, Dickens did not personally produce graphic caricatures or even the sort of squibs with which Thackeray flooded the pages of *Punch*, but these forms had a huge influence on his fiction.

In London, Radical Culture, and the Making of the Dickensian Aesthetic, Sambudha Sen argues that the popular novelistic aesthetic that underlay Dickens’s fiction was composed of, above all, the expressive resources that it absorbed from the nineteenth-century market for print and visual entertainment. Sen’s book aims to precisely chart the series of displacements and “reactivations” by which expressive strategies of these extraliterary discourses found their way into Dickens’s novels. Sen also examines the ways in which the expressive modes that Dickens absorbed from popular print and visual culture affected his novelistic techniques. Sen draws on some of Thackeray’s novels to illustrate how Dickens’s representation of “character” within the big city and his negotiations of the ceremonial discourses of power differ from Thackeray’s more properly literary representations.

London, Radical Culture, and the Making of the Dickensian Aesthetic breaks new ground in its elaboration of the symbiotic relationship between the Dickensian “popular novelistic aesthetic” and expressive resources that germinated in popular forms such as radical journalism, radical cartooning, city sketches, and panoramas. It is therefore likely to generate further research on the interanimation between canonical literature and popular forms.



Sambudha Sen is professor of English at University of Delhi.

January 2012 240 pp.

\$44.95 cloth 978-0-8142-1192-2

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“This book shows us far more clearly than any before both why Dickens made so many artistic choices that have puzzled and disappointed his critics and how those choices fit into his larger aesthetic project.” —Catherine Gallagher, The Ida May and William J Eggers Jr. Chair in English, University of California, Berkeley

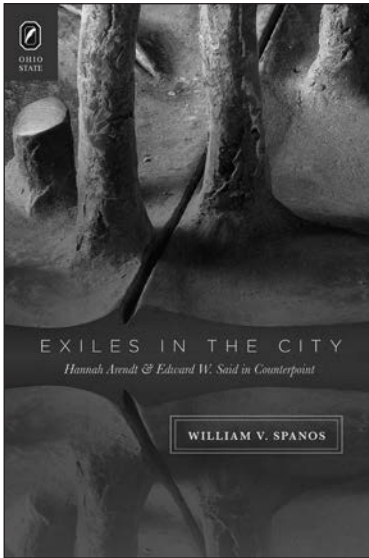
Exiles in the City

Hannah Arendt and Edward W. Said in Counterpoint

William V. Spanos

Exiles in the City: Hannah Arendt and Edward W. Said in Counterpoint, by William V. Spanos, explores the affiliative relationship between Arendt's and Said's thought, not simply their mutual emphasis on the importance of the exilic consciousness in an age characterized by the decline of the nation-state and the rise of globalization, but also on the oppositional politics that a displaced consciousness enables. The pairing of these two extraordinary intellectuals is unusual and controversial because of their ethnic identities. In radically secularizing their comportment towards being, their exilic condition enabled them to undertake inaugural critiques of the culture of the nation-state system of Western modernity.

As variations on the theme of exile, the five chapters of this book constitute reflections on what is foundational and abiding in both Arendt's and Said's work. They not only document the heretofore unnoticed affiliation between the two thinkers. They also shed light on Arendt's and Said's proleptic activist explorations of the urgent "question of Palestine," especially on the fraught present situation, which bears increasing witness to the irony that the Israeli nation-state's "solution" has, from the beginning, systematically repeated the degradations the Jewish people suffered at the hands of German nationalism.



William V. Spanos is Distinguished Professor of English and Comparative Literature at Binghamton University, SUNY.

July 2012 312 pp.
\$62.95 cloth 978-0-8142-1193-9
\$14.95 CD 978-0-8142-9294-5

"By focusing on themes of exile, the secular, and the modern city, William V. Spanos interweaves his chapters into a compelling portrait of Arendt and Said as unified, in the counterpoint of their critical differences, with each other and the traditions out of which they develop. Spanos is a major critic and his bringing together of Said and Arendt is original and powerful." —Daniel O'Hara, Andrew W. Mellon Term Professor in the Humanities, Temple University

"This is an important and groundbreaking work. William V. Spanos positions himself astutely as a poststructuralist humanist (for many, an untenable position) and from this locus reads the politics of secular consciousness as simultaneously ontological and political. The arguments on behalf of exilic consciousness are worked out by way of Said and Arendt, and the complex positions taken by these authors are interpreted and contextualized from a sophisticated theoretical perspective that blends the progressive politics of humanism with the theoretical rigor of poststructuralist critique. Once again, Spanos demonstrates his mastery of the theory-critique nexus." —Rajagopalan Radhakrishnan, Chancellor's Professor of English and Comparative Literature, University of California, Irvine

Fashioning Change

The Trope of Clothing in High- and Late-Medieval England

Andrea Denny-Brown

Medieval European culture was obsessed with clothing. In *Fashioning Change: The Trope of Clothing in High- and Late-Medieval England*, Andrea Denny-Brown explores the central impact of clothing in medieval ideas about impermanence and the ethical stakes of human transience. Studies of dress frequently contend with a prevailing cultural belief that bodily adornment speaks to interests that are frivolous, superficial, and cursory. Taking up the vexed topic of clothing's inherent changeability, Denny-Brown uncovers an important new genealogy of clothing as a representational device, one imbued with a surprising philosophical pedigree and a long history of analytical weightiness.

Considering writers as diverse as Boethius, Alain de Lille, William Durand, Chaucer, and Lydgate, among others, Denny-Brown tracks the development of a literary and cultural trope that begins in the sixth century and finds its highest expression in the vernacular poetry of fifteenth-century England. Among the topics covered are Boethian discourses on the care of the self, the changing garments of Lady Fortune, novelty in ecclesiastical fashions, the sartorial legacy of Chaucer's Griselda, and the emergence of the English gallant. These literary treatments of vestimentary variation—which develop an aesthetics of change itself—enhance our understanding of clothing as a phenomenological and philosophical category in medieval Europe and illustrate the centrality of the Middle Ages to theories of aesthetics, of materiality, and of cultural change.



Andrea Denny-Brown is assistant professor of English at University of California, Riverside.

August 2012 320 pp.

\$59.95 cloth 978-0-8142-1190-8

\$14.95 CD 978-0-8142-9291-4

Interventions: New Studies in Medieval Culture
Ethan Knapp, Series Editor

"Fashioning Change discovers a late medieval world in which garments could express fortune's instability, aesthetic turmoil, and spiritual crisis. Fashion was good to think. In lucid and compelling detail, Andrea Denny-Brown reveals just how and why the dress of ecclesiastics, dandies, wives, and kings figured mutability as an inescapable worldly condition." —Susan Crane, professor of English and Comparative Literature, Columbia University, and author of *The Performance of Self: Ritual, Clothing, and Identity during the Hundred Years War*

"Fashioning Change is one of the most original and inventive studies of medieval culture I have read. It is a book about the experience of social desire, the nature of civilized life, the relationships of craft and culture, and the aesthetics of performance. More than just a book about fashion, it is about fashioning: the self, society, and poetry. It is, therefore, a study of how medieval writers fashioned themselves and their worlds through an attentive encounter with the arts of bodily adornment. Engagingly written and scrupulously researched, *Fashioning Change* will be a signal contribution to the field of medieval studies." —Seth Lerer, Dean of Arts and Humanities and Distinguished Professor of Literature at the University of California at San Diego

Literature and Identity in *The Golden Ass* of Apuleius

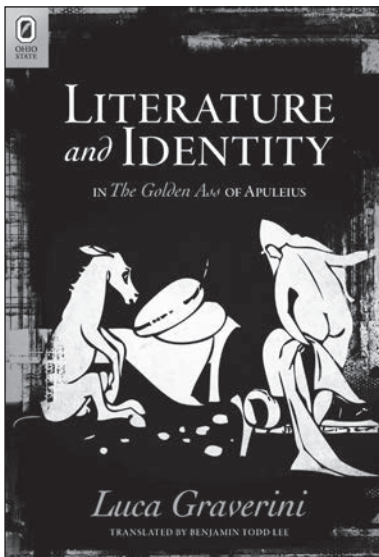
Luca Graverini

Translated by Benjamin Todd Lee

Literature and Identity in The Golden Ass of Apuleius is the first English translation of a work published in 2007 as *Le Metamorfosi di Apuleio: Letteratura e identità*, by Luca Graverini. The second-century CE novel *The Golden Ass*, or *Metamorphoses*, has proven to be both captivating and highly entertaining to the modern reader, but the text also presents the critic with a vast array of interpretive possibilities. In fact, there is little consensus among scholars on the fundamental significance of Apuleius' novel: is it simply a form of narrative entertainment, or does it represent some sort of religious or philosophical propaganda? Can it be interpreted as a satire of fatuous belief in otherworldly powers, or is it an utterly aporetic text?

Graverini begins by setting *The Golden Ass* in its ancient literary context. Apuleius' playful defiance of generic conventions represents a substantial literary innovation, but he is also taking part in a tradition of narrative and satirical literature that typically featured experimentation with genre.

The interplay of generic elements found in *The Golden Ass* reflects the complexity of the author's cultural identity: Apuleius was a Roman North African who had traveled widely throughout the Mediterranean and enjoyed an extensive education in both Greek and Latin. Graverini concludes with a study of the complex interaction of these three dimensions of Apuleius' identity (African, Roman, and Greek), and investigates what the narrative can tell us about the culture of its readership. These cultural interactions affirm that *The Golden Ass* aims to delight its readers as well as to exhort them to religion and philosophy. Benjamin Todd Lee's superb new translation will make Graverini's groundbreaking study available to a much wider scholarly readership.



Luca Graverini is ricercatore in Latin Literature at the University of Siena, Italy.

Benjamin Todd Lee is associate professor of Classics at Oberlin College.

August 2012 296 pp.
\$54.95 cloth 978-0-8142-1191-5
\$14.95 CD 978-0-8142-9292-1

"An English translation of this valuable work will be beneficial to the scholarly world because it addresses the core and most controversial issues in the interpretation of *The Golden Ass*, which are in the limelight of the academic debate in the English-speaking world."

—Gareth Schmeling, Emeritus Distinguished Professor of Classics, University of Florida

"This is one of the most persuasive and interesting interpretations of the novel in the last thirty years."

—Stephen Harrison, University of Oxford

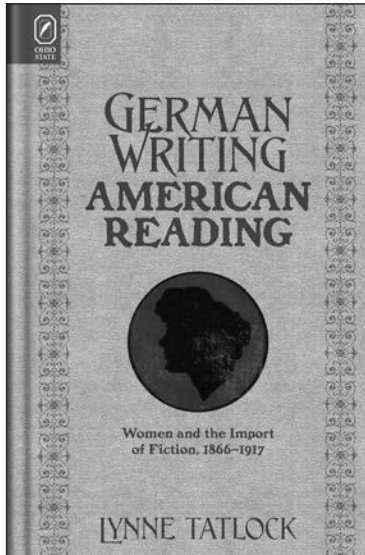
German Writing, American Reading

Women and the Import of Fiction, 1866–1917

Lynne Tatlock

In postbellum America, publishers vigorously reprinted books that were foreign in origin, and Americans thus read internationally even at a moment of national consolidation. A subset of Americans' international reading—nearly 100 original texts, approximately 180 American translations, more than 1,000 editions and reprint editions, and hundreds of thousands of books strong—comprised popular fiction written by German women and translated by American women. *German Writing, American Reading: Women and the Import of Fiction, 1866–1917* by Lynne Tatlock examines the genesis and circulation in America of this hybrid product over four decades and beyond. These entertaining novels came to the consumer altered by processes of creative adaptation and acculturation that occurred in the United States as a result of translation, marketing, publication, and widespread reading over forty years. These processes in turn de-centered and disrupted the national while still transferring certain elements of German national culture. Most of all, this mass translation of German fiction by American women trafficked in happy endings that promised American readers that their fondest wishes for adventure, drama, and bliss within domesticity and their hope for the real power of love, virtue, and sentiment could be pleasurably realized in an imagined and quaintly old-fashioned Germany—even if only in the time it took to read a novel.

Lynne Tatlock is the Hortense and Tobias Lewin Distinguished Professor in the Humanities at Washington University in St. Louis, where she is also Director, Committee on Comparative Literature and is in the Department of Germanic Languages and Literatures.



September 2012 392 pp.
\$57.95 cloth 978-0-8142-1194-6
\$14.95 CD 978-0-8142-9295-2

"German Writing, American Reading substantially broadens existing transatlantic cultural and literary studies. Traditionally, scholarship in transatlantic literary studies has focused either on the importation of literary motifs, themes, or styles across national literary borders or on the reception of works from one national context into another. While Lynne Tatlock's exceptional book does both, it also mines a wealth of other material ranging from publishers' records, copyright law, and marketing practices to the economics and politics of translation. The result is an unprecedented investigation of the processes of transatlantic cultural transfer." —Kirsten Belgum, associate professor of Germanic Studies, The University of Texas at Austin

Fear, Loathing, and Victorian Xenophobia

Edited by Marlene Tromp, Maria K. Bachman, and Heidi Kaufman

In this groundbreaking collection, scholars explore Victorian xenophobia as a rhetorical strategy that transforms “foreign” people, bodies, and objects into perceived invaders with the dangerous power to alter the social fabric of the nation and the identity of the English. Essays in the collected edition look across the cultural landscape of the nineteenth century to trace the myriad tensions that gave rise to fear and loathing of immigrants, aliens, and ethnic/racial/religious others. This volume introduces new ways of reading the fear and loathing of all that was foreign in nineteenth-century British culture, and, in doing so, it captures nuances that often fall beyond the scope of current theoretical models. “Xenophobia” not only offers a distinctive theoretical lens through which to read the nineteenth century; it also advances and enriches our understanding of other critical approaches to the study of difference. Bringing together scholarship from art history, history, literary studies, cultural studies, women’s studies, Jewish studies, and postcolonial studies, *Fear, Loathing, and Victorian Xenophobia* seeks to open a rich and provocative dialogue on the global dimensions of xenophobia during the nineteenth century.

Marlene Tromp is professor of English and Women and Gender Studies and Director of the Division of Humanities, Arts, and Cultural Studies at the New College of Interdisciplinary Studies, Arizona State University. **Maria K. Bachman** is professor and chair in the Department of English at Coastal Carolina University. **Heidi Kaufman** is associate professor of English at the University of Delaware.

September 2012 440 pp.
\$69.95 cloth 978-0-8142-1195-3
\$14.95 CD 978-0-8142-9296-9

“Fear, Loathing, and Victorian Xenophobia makes a significant contribution to the field of nineteenth-century studies by extending the critical lens beyond the imperialist mission to a more wide-spread and psychological condition.” —Natalie McKnight, professor and chair of humanities, Boston University

“Fear, Loathing, and Victorian Xenophobia makes a significant contribution to nineteenth-century literary and cultural studies by highlighting how various and overlapping modes of difference—class, race, cultural, ethnic, national—elicited a host of xenophobic responses that marked Britain’s long nineteenth century. In so doing, the volume adds a much-needed thickness to discussions of xenophobia.” —Sukanya Banerjee, associate professor of English, University of Wisconsin-Milwaukee

Apocalypse South

Judgment, Cataclysm, and Resistance in the Regional Imaginary

Anthony Dyer Hoefler

While John Winthrop might have famously uttered the phrase “city upon a hill” on the way to Massachusetts, the strands of millennialism and exceptionalism that remain so central to U.S. political discourse are now dominated by eschatological visions that have emerged from the particular historical experiences of the U.S. South. Despite the strategic exploitation of this reality by political communicators, scholars in the humanities have paid little attention to the eschatological visions offered by southern religious culture.

Fortunately, writers and artists have not ignored such matters; compared to their academic counterparts, southern novelists have been far better attuned to a *southern apocalyptic imaginary*—a field of reference, drawn from the cosmology of southern evangelical Protestantism, that maps the apocalyptic possibilities of cataclysm, judgment, deliverance, and even revolution onto the landscape of the region. *Apocalypse South* rectifies the omissions in existing scholarship by interrogating the role of apocalyptic discourse in selected works of fiction by four southern writers—William Faulkner, Richard Wright, Randall Kenan, and Dorothy Allison. In doing so, it reinvigorates discussions of religion in southern literary scholarship and introduces a new element in the ongoing investigation into how regional identities function in notions of national mission and American exceptionalism. Engaging concerns of religion, race, sexuality, and community in fiction from the 1930s to the present, *Apocalypse South* offers a new conceptual framework for considering what has long been considered “southern Gothic literature”—a framework less concerned with the conventions of a particular literary genre than with the ways in which literature exposes and even tries to make sense of the contradictions within cultures.



Anthony Dyer Hoefler is Director of University Scholars Program at George Mason University.

September 2012 208 pp.
\$49.95 cloth 978-0-8142-1201-1
\$14.95 CD 978-0-8142-9303-4

“Anthony Dyer Hoefler’s study has an altogether original take on religious thinking in the U.S. South, seeing within this apocalyptic tradition a way to understand the tendencies toward an authoritarian, closed society justification and yet other tendencies toward spiritually based, but this-worldly liberation. *Apocalypse South* is a very strong addition to the growing body of work in defining a New Southern Studies.” —Charles R. Wilson, Director of the Center for the Study of Southern Culture at the University of Mississippi

Green Speculations

Science Fiction and Transformative Environmentalism

Eric C. Otto

Science fiction goes green? Eric C. Otto explores literary science fiction's engagement with a central concern of our times: ecological degradation. Situated at the intersection of science fiction studies and environmental philosophy, *Green Speculations: Science Fiction and Transformative Environmentalism* highlights key works of environmental science fiction that critique various human values for their roles in instigating such degradation.

The books receiving ecocritical treatment in *Green Speculations* include George R. Stewart's *Earth Abides* (1949), Frank Herbert's *Dune* (1965), Ursula K. Le Guin's *The Word for World Is Forest* (1972), Joan Slonczewski's *A Door into Ocean* (1986), Kim Stanley Robinson's *Mars trilogy* (1993, 1994, 1996), and Paolo Bacigalupi's *The Windup Girl* (2009). Otto reads these and other important science fiction novels as educative in their representations of environmental issues and the environmental philosophies that have emerged in response to them.

Green Speculations demonstrates how environmental science fiction can be read not only as reflecting the ideas of environmental philosophies such as deep ecology, ecofeminism, and ecosocialism, but also as instrumental in thinking through the tenets of these philosophies. As such, the book places science fiction at the center of environmentalism and considers the genre to be an essential tool for prompting needed social and cultural transformation.



Eric C. Otto is associate professor of environmental humanities at Florida Gulf Coast University.

October 2012 176 pp.
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"The notable insight of *Green Speculations* is how science fiction, with its imaginative worlds and possible futures, makes visible the costs and damages of our current economic systems that are simply ignored, overlooked, or erased by particular ideologies. Eric C. Otto's study greatly expands the purview of ecocriticism and makes an impressive case for the relevance of science fiction in environmental discussions." —Heather Sullivan, Trinity University

"In his concise book Eric C. Otto provides a solid, well-structured introduction to texts that have already gained canonical status within environmental science fiction." —Hannes Bergthaller, a founding member of the European Association for the Study of Literature, Culture, and the Environment

Literary Identification from Charlotte Brontë to Tsitsi Dangarembga

Laura Green

Literary Identification from Charlotte Brontë to Tsitsi Dangarembga, by Laura Green, seeks to account for the persistent popularity of the novel of formation, from nineteenth-century English through contemporary Anglophone literature. Through her reading of novels, memoirs, and essays by nineteenth-, twentieth-, and twenty-first-century women writers, Green shows how this genre reproduces itself in the elaboration of bonds between and among readers, characters, and authors that she classifies collectively as “literary identification.” Particular literary identifications may be structured by historical and cultural change or difference, but literary identification continues to undergird the novel of formation in new and evolving contexts.

The two nineteenth-century English authors discussed in this book, Charlotte Brontë and George Eliot, established the conventions of the novel of female formation. Their twentieth-century English descendants, Virginia Woolf, Radclyffe Hall, and Jeanette Winterson, challenge the dominance of heterosexuality in such narratives. In twentieth- and twenty-first-century narratives by Simone de Beauvoir, Jamaica Kincaid, and Tsitsi Dangarembga, the female subject is shaped not only by gender conventions but also by colonial and postcolonial conflict and national identity.

For many contemporary critics and theorists, identification is a middlebrow or feminized reading response or a structure that functions to reproduce the middle-class subjectivity and obscure social conflict. However, Green suggests that the range and variability of the literary identifications of authors, readers, and characters within these novels allows such identifications to function variably as well: in liberatory or life-enhancing ways as well as oppressive or reactionary ones.

Laura Green is associate professor and chair of the department of English at Northeastern University. She is also the author of *Educating Women: Cultural Conflict and Victorian Literature* (2001).

October 2012 256 pp.

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Theory and Interpretation of Narrative

James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

“Laura Green’s latest study supplies clearly articulated tools for discussing a central feature of the novel of formation: the process of growing up through identification with another, whether a character or an author, and the textual cognates of this structure. It is a welcome contribution thanks to Green’s focus and thorough analysis of close to one hundred fifty years of women’s fiction writing.” —Heta Marjatta Pyrhönen, professor of comparative literature at the University of Helsinki

The Fragility of Manhood

Hawthorne, Freud, and the Politics of Gender

David Greven

Merging psychoanalytic and queer theory perspectives, *The Fragility of Manhood: Hawthorne, Freud, and the Politics of Gender* reframes Nathaniel Hawthorne's work as a critique of the normative construction of American male identity. Revising Freudian and Lacanian literary theory and establishing the concepts of narcissism and the gaze as central, David Greven argues that Hawthorne represents normative masculinity as fundamentally dependent on the image. In ways that provocatively intersect with psychoanalytic theory, Hawthorne depicts subjectivity as identification with an illusory and deceptive image of wholeness and unity. As Hawthorne limns it, male narcissism both defines and decenters male heterosexual authority. Moreover, in Greven's view, Hawthorne critiques hegemonic manhood's recourse to domination as a symptom of the traumatic instabilities at the core of traditional models of male identity. Hawthorne's representation of masculinity as psychically fragile has powerful implications for his depictions of female and queer subjectivity in works such as the tales "Rappaccini's Daughter" and "The Gentle Boy," the novel *The Blithedale Romance*, and Hawthorne's critically neglected late, unfinished writings, such as *Septimius Felton*. Rereading Freud from a queer theory perspective, Greven reframes Freudian theory as a radical critique of traditional models of gender subjectivity that has fascinating overlaps with Hawthorne's work. In the chapter "Visual Identity," Greven also discusses the agonistic relationship between Hawthorne and Herman Melville and the intersection of queer themes, Hellenism, and classical art in their travel writings, *The Marble Faun*, and *Billy Budd*.

David Greven is associate professor of English at the University of South Carolina.



October 2012 344 pp.
\$59.95 cloth 978-0-8142-1200-4
\$14.95 CD 978-0-8142-9301-0

"In retooling psychoanalysis both in the light of and as a way to explore gender, sexuality, and visuality in Hawthorne's fiction, David Greven challenges the primacy of the Oedipus complex as the psychoanalytic paradigm of choice and focuses more heavily on Freudian narcissistic theory. In so doing, he offers venturesome, provocative analysis that sheds light on issues that are currently at the forefront of literary and cultural studies." —Robert Abrams, professor of English, University of Washington

"David Greven reinterprets both Hawthorne's and Freud's perspectives on masculinity by considering their shared concerns over the destabilizing effects of a narcissism that each saw as both foundational yet threatening to the formation and social operation of masculine identity. His analysis complicates conventional understandings of gender norms in the period, and of the intersections of masculinity, desire, and power, while offering new perspectives on Hawthorne." —James Salazar, associate professor of English, Temple University

Scribal Authorship and the Writing of History in Medieval England

Matthew Fisher

Based on new readings of some of the least-read texts by some of the best-known scribes of later medieval England, *Scribal Authorship and the Writing of History in Medieval England* reconceptualizes medieval scribes as authors, and the texts surviving in medieval manuscripts as authored. Culling evidence from history writing in later medieval England, Matthew Fisher concludes that we must reject the axiomatic division between scribe and author. Using the peculiarities of authority and intertextuality unique to medieval historiography, Fisher exposes the rich ambiguities of what it means for medieval scribes to “write” books. He thus frames the composition, transmission, and reception—indeed, the authorship—of some medieval texts as scribal phenomena.

History writing is an inherently intertextual genre: in order to write about the past, texts must draw upon other texts. *Scribal Authorship* demonstrates that medieval historiography relies upon quotation, translation, and adaptation in such a way that the very idea that there is some line that divides author from scribe is an unsustainable and modern critical imposition. Given the reality that a scribe’s work was far more nuanced than the simplistic binary of error and accuracy would suggest, Fisher completely overturns many of our assumptions about the processes through which manuscripts were assembled and texts (both canonical literature and the less obviously literary) were composed.



Matthew Fisher is assistant professor of English at the University of California, Los Angeles.

November 2012 296 pp.

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Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

“Matthew Fisher’s *Scribal Authorship and the Writing of History in Medieval England* demonstrates through several compelling examples that the range of activity we attribute to medieval scribes should be radically widened. Moreover, this study identifies historical writing as an especially revealing place to investigate the complexities of scribal culture. It contributes to current, lively conversations about the place of manuscript studies in the history of the book, and about scribal culture in particular. It will have a wide audience among medievalists, scholars of literature and history in other periods, and will be essential reading for those who work on historical writing.” —Jessica Brantley, Yale University

Writing AIDS

(Re)Conceptualizing the Individual and Social Body in Spanish American Literature

Jodie Parys

Writing AIDS: (Re)Conceptualizing the Individual and Social Body in Spanish American Literature by Jodie Parys examines the ways in which AIDS has pervaded the personal and social imaginings of the body by highlighting textual representations found in Spanish American literature where AIDS has a significant role. This book addresses the current void in literary theory about HIV/AIDS in Spanish America by drawing together diverse literary texts to illuminate how these Spanish American writers have chosen to depict this disease and how their texts will be archived for future generations. All of the works are united under the broad topic of the body, conceived of as the individual comprising a physical, emotional, and spiritual entity both in isolation and in communion with others. Because HIV and AIDS are physical viruses that attack real bodies, it is the initial portal of entry into the exploration of the notion of identity and how it is impacted and altered by the arrival of AIDS. However, each individual is also a part of a larger community, and the virus itself impacts society as well as individuals. These separate but related concepts—the individual and social bodies—are the uniting themes that are woven throughout the entire study.



Jodie Parys is associate professor of Spanish in the Department of Languages and Literatures at the University of Wisconsin-Whitewater.

November 2012 224 pp.
\$55.95 cloth 978-0-8142-1204-2
\$14.95 CD 978-0-8142-9306-5
Transoceanic Studies
Ileana Rodriguez, Series Editor

“While reading *Writing AIDS: (Re)Conceptualizing the Individual and Social Body in Spanish American Literature*, one can be transported throughout a history of perceptions and biases that have structured the way ill subjects and their surroundings have constructed forms of relations that include revenge, exile, rehabilitation, and solidarity. Jodie Parys is right when she expresses that there is a void in Latin Americanist scholarship regarding this topic. Hers is a cutting-edge project of literary criticism that makes of the close reading an important instrument for understanding cultural and political implications of the representation of the diseased body and its stigmatizations.” —Hector Dominguez Ruvalcaba, associate professor of Latin American Literature and Culture, The University of Texas at Austin

“This is the first critical study of literary representations of AIDS in Spanish American literature. Jodie Parys’s book significantly takes literary criticism to new cultural arenas by introducing a vastly understudied topic into existing scholarship on this literature. This is a book of great value to humanities scholars seeking to understand the interplay of aesthetic, moral, gender, and political discourses in Latin America and to a more general reader interested in exploring the cultural impact of AIDS in the region.” —Ignacio Corona, The Ohio State University

Philosophies of Sex

Critical Essays on *The Hermaphrodite*

Edited by Renée Bergland and Gary Williams

Philosophies of Sex: Critical Essays on The Hermaphrodite is the first collection of critical studies of Julia Ward Howe's long-secret novel that, since its initial publication in 2004, has caused a seismic shift in how we understand gender awareness and sexuality in antebellum America. Howe figures in the history of the nineteenth-century American literature primarily as a poet, most famous for having written the lyrics to "Battle Hymn of the Republic." Renée Bergland and Gary Williams have assembled a luminous array of essays by eminent scholars of the nineteenth-century American literature, providing fascinating—and widely differing—contexts in which to understand Howe's venture into territory altogether foreign to American writers in her day.

An introduction by Bergland and Williams traces the (re)discovery of Howe's manuscript and the beginnings of commentary as word spread about this remarkable text. Mary Grant, an early reader, invokes the excitement and frontier spirit of women's history in the 1970s. Marianne Noble and Laura Saltz place the narrative within the frames of European and American Romanticism and of Howe's other writings. Betsy Klimasmith, Williams, Bethany Schneider, and Joyce Warren explore connections between Howe's novel and other ground-breaking nineteenth-century works on gender, sexuality, and relationship. Bergland and Suzanne Ashworth explore *The Hermaphrodite's* suggestive invocations of two other kinds of "texts": sculpture and theology.

Renée Bergland is professor of English at Simmons College in Boston, Massachusetts. **Gary Williams** is professor and chair of the department of English at the University of Idaho, Moscow, Idaho.

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The Madwoman and the Blindman

Jane Eyre, Discourse, Disability

Edited by David Bolt, Julia Miele Rodas, and Elizabeth J. Donaldson

This breakthrough volume of critical essays on *Jane Eyre* from a disability perspective provides fresh insight into Charlotte Brontë's classic novel from a vantage point that is of growing academic and cultural importance. Contributors include many of the preeminent disability scholars publishing today, including a foreword by Lennard J. Davis.

Though an indisputable classic and a landmark text for critical voices from feminism to Marxism to postcolonialism, until now, *Jane Eyre* has never yet been fully explored from a disability perspective. Customarily, impairment in the novel has been read unproblematically as loss, an undesired deviance from a condition of regularity vital to stable closure of the marriage plot. In fact, the most visible aspects of disability in the novel have traditionally been understood in rather rudimentary symbolic terms—the blindness of Rochester and the “madness” of Bertha apparently standing in for other aspects of identity. *The Madwoman and the Blindman: Jane Eyre, Discourse, Disability* resists this traditional reading of disability in the novel. Informed by a variety of perspectives—cultural studies, linguistics, and gender and film studies—the essays in this collection suggest surprising new interpretations, parsing the trope of the Blindman, investigating the embodiment of mental illness, and proposing an autistic identity for *Jane Eyre*. As the first volume of criticism dedicated to analyzing and theorizing the role of disability in a single literary text, *The Madwoman and the Blindman* is a model for how disability studies can open new conversation and critical thought within the literary canon.

David Bolt is Director of the Centre for Culture & Disability Studies and lecturer in education at Liverpool Hope University, Liverpool, UK. **Elizabeth J. Donaldson** is associate professor of English at New York Institute of Technology. **Julia Miele Rodas** is assistant professor of English at Bronx Community College.

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“Literary academics who have been meaning to investigate disability studies but have not done so will discover, with pleasure, an approach that can open up well-known texts to fresh readings. Not only that: they will also experience some consciousness-raising. *The Madwoman and the Blindman* is a welcome addition both to Brontë scholarship and to disability studies.”
—Beth Newman, associate professor of English and Director of Women’s and Gender Studies, Southern Methodist University

“*The Madwoman and the Blindman* engages, interrogates, and carries out disability studies scholarship and critical approaches to a singular and major literary text, Charlotte Brontë’s *Jane Eyre*. To my knowledge, it is the only volume of its kind and it will be a much-discussed contribution to disability studies.” —Brenda Jo Brueggemann, professor of English, The Ohio State University

Alter-Nations

Nationalisms, Terror, and the State in Nineteenth-Century Britain and Ireland

Amy E. Martin

Alter-Nations: Nationalisms, Terror, and the State in Nineteenth-Century Britain and Ireland investigates how Victorian cultural production on both sides of the Irish Sea grappled with the complex relationship between British imperial nationalism and Irish anticolonial nationalism. In the process, this study reconceptualizes the history of modern nationhood in Britain and Ireland.

Taking as its archive political theory, polemical prose, novels, political cartoons, memoir, and newspaper writings, Amy E. Martin's *Alter-Nations* examines the central place of Irish anticolonial nationalism in Victorian culture and provides a new genealogy of categories such as "nationalism," "terror," and "the state." In texts from Britain and Ireland, we can trace the emergence of new narratives of Irish immigration, racial difference, and Irish violence as central to capitalist national crisis in nineteenth-century Britain. In visual culture and newspaper writing of the 1860s, the modern idea of "terrorism" as irrational and racialized anticolonial violence first comes into being. This new ideology of terrorism finds its counterpart in Victorian theorizations of the modern hegemonic state form, which justify the state's monopoly of violence by imagining its apparatuses as specifically anti-terrorist. At the same time, Irish Fenian writings articulate anticolonial critique that anticipates the problematics of postcolonial studies and attempts to reimagine in generative and radical ways anticolonialism's relation to modernity and the state form. By so doing, *Alter-Nations* argues for the centrality of Irish Studies to Postcolonial and Victorian Studies, and reconceptualizes the boundaries and concerns of those fields.



Amy E. Martin is associate professor of English at Mount Holyoke College.

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\$56.95 cloth 978-0-8142-1202-8
\$14.95 CD 978-0-8142-9304-1

"Amy E. Martin's *Alter-Nations: Nationalisms, Terror, and the State in Nineteenth-Century Britain and Ireland* is a joy to read. It is a book that I do not think it hyperbolic to describe as indispensable, a book that one has long wanted to appear and that should have an immediate and lasting impact both on Irish Studies and on Victorian Studies." —David Lloyd, professor of English, University of California, Davis

"Amy E. Martin's scholarship is impressive and the methodology generally appropriate to current scholarship in nineteenth-century English and Irish studies. I predict *Alter-Nations* will be of great interest in those fields and will further consolidate the connections between it and postcolonial theory." —Seamus Deane, Keough Professor of Irish Studies, University of Notre Dame

An Aesthetics of Narrative Performance

Transnational Theater, Literature, and Film in Contemporary Germany

Claudia Breger

The contemporary moment has been described in terms of both a “narrative” and a “performative turn,” but the overlap between these two has largely escaped attention. This curious gap is explained by the ways in which scholars across the humanities have defined narrative and performance as opposite forces, emphasizing their respective affiliations with time vs. space and identity constitution vs. its undoing. Although the opposition has been acknowledged as false by many in this simple form, its shifting instantiations continue to shape the ways we make sense of the arts as well as society. Instead, *An Aesthetics of Narrative Performance: Transnational Theater, Literature, and Film in Contemporary Germany* by Claudia Breger maps the complexities of imaginative worldmaking in contemporary culture through an aesthetics of narrative performance: an ensemble of techniques exploring the interplay of rupture and recontextualization in the process of configuration. Interlacing diverging definitions of both narrative and performance, the study outlines two clusters of such techniques—scenic narration and narrative “presencing” in performance vs. forms of narrative theatricalization—and analyzes the cultural work they do in individual works in three different media: literature, film, and theater. These readings focus on the rich configurations of contemporary worldmaking “at location Germany.” In the discussed representations of German unification, contemporary cultures of migration, and the transnational War on Terror, the aesthetics of narrative performance finds its identity as a multifaceted imaginative response to the post/modern crisis of narrative authority.



Claudia Breger is associate professor of Germanic Studies and adjunct associate professor of Communication and Culture and Gender Studies at Indiana University, Bloomington.

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

“An Aesthetics of Narrative Performance concerns both narrative and performance. I state that baldly because two of the several very important contributions this study makes are to break down traditional dichotomies between the two fields and to demonstrate that by looking at the narrative in performance and the performance in narrative, we have much to gain due to their shared preoccupations.” —Irene Kacandes, The Dartmouth Professor of German Studies and Comparative Literature, Dartmouth College

Fair Copy

Rebecca Hazelton

Fair Copy, by Rebecca Hazelton, is a meditation on the difficulties of distinguishing the real from the false, the copy from the original. It is in part an exploration of the disparity between our conception of love as either true or false and the messy reality that it can sometimes be both. If “true” love is not to be found, is an approximation a “fair” substitute? These poems repeatedly question the veracity of memory—sometimes toying with the seductiveness of nostalgia while at other times pleading for the real story. Here, the fairy tale and the everyday nervously coexist, the bride is an uneasy molecule, and happiness comes in the form of a pill. Composed of acrostics from lines by Emily Dickinson, the collection retains a direct and recurrent tie to Dickinson’s work, even while Hazelton deftly branches off into new sonic, rhythmic, and conceptual territories.



Rebecca Hazelton is visiting assistant professor at Beloit College, Beloit, Wisconsin.

December 2012 80 pp.

\$16.95 paper 978-0-8142-5185-0

\$14.95 CD 978-0-8142-9302-7

The Ohio State University Press/*The Journal Award in Poetry*

“On her twenty-ninth birthday, Rebecca Hazelton decided to take the first line of every twenty-ninth poem of Emily Dickinson and use it as an acrostic to write her own poems. *Fair Copy*, the edgy and compelling result of that inspired decision, is an implicit conversation across time as well as a contemporary woman’s search for meaning: ‘So this is the *happy* I’ve heard so much about.’ The journey to that moment of skeptical and nuanced amazement is a scintillating investigation of remembrance and regret conducted in dazzling poetry that dips into fairy tale, fable, and song: ‘In the morning’s noise, I spin/out a song I’m forgetting,/no, that you have, what/shouldn’t be missed, but is, but was.’” —Andrew Hudgins

“This astonishing debut comes with its own set of poetics, one that’ll have present-day readers slapping their foreheads and saying ‘Why didn’t I think of that?’ and future readers devising poetics of their own. Good luck to them! It’s hard to imagine anyone else evoking the warmth, the appeal, and the nervous intensity of Dickinson’s poetry the way Rebecca Hazelton does with these poems that pay tribute to yet transcend their roots in the fertile soil of Amherst.” —David Kirby

“When we wear the coat of someone we admire, we are not that person but ourselves. The cloak is informed by the sensibility that dons it, just as a light dusting of snow is shaped by the geography underneath. What Rebecca Hazelton borrows from Dickinson is a swath of fabric worn in homage. But she’s not merely borrowing Dickinson’s clothes. Hazelton is making of that cloth a veil, a shroud, a bridal train. A skirt of daffodils. Green floss. The tapestry of kings. A simple pillow. Reading through this seamless artistry one quite forgets the seamster’s trick—‘On me it looked like mastery.’ Though the ghost whose sheets were taken lingers at the hem, she too attends as guest in this newly appointed and dedicated house that honors her. ‘Oh, someone else will sleep there now, and wake to the claxon of bird or flame.’” —D. A. Powell

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