



The Ohio State University Press

strigiformes
tytonidae
haunts the night
crepuscular
skilled & silent
keeper of secrets
wise magic
ominous
harbinger of death
all seeing
unblinking
vibrates with
the moon
clairaudient
transformative
clairvoyant
romantic
imaginative
intuitive
Athena's companion
sits in the East
cool, clear,
balanced
moves freely
between worlds
cannot be fooled
feminine symbol
'cat with wings'
healing powers
guardian of
Heraopolis
asymmetrical
ears
flexible neck
third eyelid
solitary
fringed wings
'Night Eagle'



Strigidae
harassed by
crow
rather sharp
talons
the North Wind
silent, winged
huntress
creates space
where it is alone
extremely vocal
lights up the
blind side
keen powers of
observation
ghost owl
sun at night
echo location
intimate link
with humans
endangered by
destruction
of habitat
shares with
the hawk
farsighted
sourcerer's
bird
loyal, devoted
monogamous
stealthy
symbolizes #2
nocturnal
calls softly
flies silently
night hunter
strigidae

Spring 2014 titles announcement

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Feminist Narrative Ethics

Tacit Persuasion in Modernist Form

Katherine Saunders Nash

Feminist Narrative Ethics: Tacit Persuasion in Modernist Form establishes a new theory of narrative ethics by analyzing how rhetorical techniques can prompt readers of novels to reconsider their ethical convictions about women's rights. Katherine Saunders Nash proposes four new theoretical paradigms: the ethics of persuasion (Virginia Woolf), of fair play (Dorothy L. Sayers), of distance (E. M. Forster), and of attention (John Cowper Powys). While offering close readings of novels by each author, this book also provides a new, interdisciplinary basis for coordinating feminist and rhetorical theories, history, and narrative technique.

Despite pronouncements by many theorists about the difficulty—even the impossibility—of doing justice in a single study to both history and form, *Feminist Narrative Ethics* proves that they can be mutually illuminating. Its approach is not only resolutely rhetorical, but resolutely historical as well. It strikes a felicitous balance between history and form that affords new understanding of the implied author concept.



Feminist Narrative Ethics makes a persuasive case for the necessity of locating authorial agency in the implied (rather than the actual) author and cogently explains why rhetorical theory insists on the concept of an implied (rather than an inferred) author. And it proposes a new facet of agency that rhetorical theorists have heretofore neglected: the ethics of progressive revisions to a project in manuscript.

Katherine Saunders Nash is an assistant professor and the Director of Undergraduate Studies in English at Virginia Commonwealth University.

January 2014 208 pp.

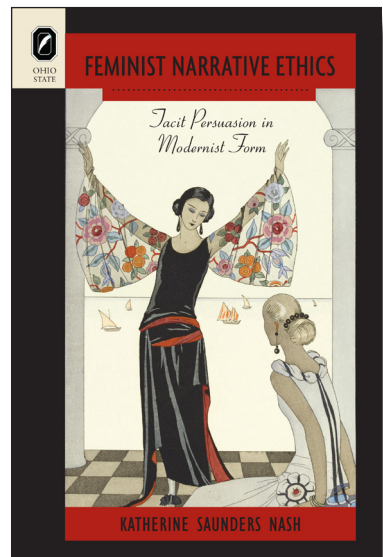
\$59.95 cloth 978-0-8142-1242-4

\$14.95 CD 978-0-8142-9345-4

Theory and Interpretation of Narrative

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

“Katherine Saunders Nash succeeds admirably in her twin aims of bringing critical assessments of modernist innovations into conversation with rhetorical and feminist narrative theory and of contributing new theoretical vocabulary to rhetorical narrative theory.” —Alan Palmer, author of *Social Minds in the Novel and Fictional Minds*



Humanism and Classical Crisis

Anxiety, Intertexts, and the Miltonic Memory

Jacob Blevins

While earlier critics have demonstrated significant insight into the relationship between the classical world and the early modern period, *Humanism and Classical Crisis: Anxiety, Intertexts, and the Miltonic Memory*, by Jacob Blevins, offers a new psychoanalytic approach to understanding classical reception, specifically during the early modern period. Blevins asserts that influence and imitation are primarily driven by anxious desires to identify the poetic self with the past while simultaneously affirming the autonomy and individuality of the self within its own cultural, ideological, and poetic moment. Since the poet cannot hold positions simultaneously in both past and present, anxiety irrupts as the poet fails to understand the fissures in his sense of identity and how that identity is articulated in poetic expression.

Blevins grounds his approach in the theories of Jacques Lacan, whose work challenges the very notions of what identity is and, as a result, exposes the complexities of identity formation. Areas and authors covered include imitations and translations of classical works of the sixteenth and seventeenth centuries in England and France by Andrew Marvell, Edmund Spenser, Pierre Ronsard, Joachim Du Bellay, Ben Jonson, William Shakespeare, and John Milton.

This book not only provides a new perspective on early modern poetic imitation, but also offers a foundational methodology for examining the classical presence within the modern self.

Jacob Blevins is professor of English at McNeese State University.

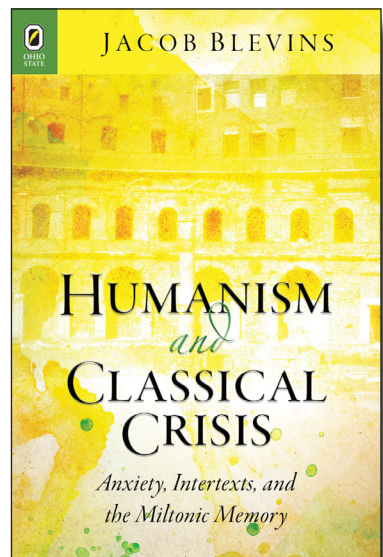
January 2014 232 pp.

\$62.95 cloth 978-0-8142-1241-7

\$14.95 CD 978-0-8142-9344-7

Classical Memories/Modern Identities

Paul Allen Miller and Richard H. Armstrong, Series Editors



Conversations on Cognitive Cultural Studies

Literature, Language, and Aesthetics

Frederick Luis Aldama and Patrick Colm Hogan

In recent years, few areas of research have advanced as rapidly as cognitive science, the study of the human mind and brain. A fundamentally interdisciplinary field, cognitive science has both inspired and been advanced by work in the arts and humanities. In *Conversations on Cognitive Cultural Studies: Literature, Language, and Aesthetics*, Frederick Luis Aldama and Patrick Colm Hogan, two of the most prominent experts on the intersection of mind, brain, and culture, engage each other in a lively dialogue that sets out the foundations of a cognitive neuroscientific approach to literature. Despite their shared premises, Aldama and Hogan differ—sometimes sharply—on key issues; their discussion therefore presents the reader not with a single doctrine, but with options for consideration—an appropriate result in this dynamic field.

With clarity and learning, Aldama and Hogan consider five central topics at the intersection of literature and cognitive science. They begin with the fundamental question of the nature of the self. From here, they turn to language, communication, and thought before moving on to the central issue of the structure and operation of narrative. The book concludes with thought-provoking explorations of aesthetics and politics. Illustrating their arguments with work that ranges from graphic fiction and popular cinema to William Faulkner and Bertolt Brecht, Aldama and Hogan leave the reader with a clear sense of what cognitive cultural studies have already achieved and the significant promise the discipline holds for the future.

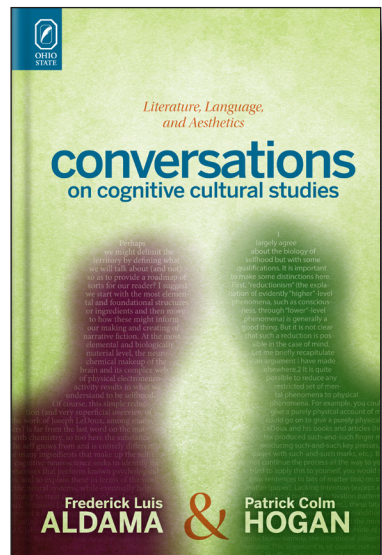
Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English and Spanish and Portuguese at The Ohio State University. **Patrick Colm Hogan** is a professor in the Department of English and the Program in Cognitive Science at the University of Connecticut, Storrs.

February 2014 272 pp.

\$62.95 cloth 978-0-8142-1243-1

\$14.95 CD 978-0-8142-9346-1

“Aldama and Hogan’s refreshing *Conversations on Cognitive Cultural Studies* begins with an exemplary brief introduction to cognitive theory for a literary and cultural studies readership. It then opens up into an accessible, thoughtful dialogue, revealing areas of contention, mystery, and potential discovery. This meeting of minds ranges as widely in its discussion as it delves deeply into its core topics of language, the self, narrative, aesthetics, ethics, and culture. The discussions it will stimulate, at symposia and in seminars, will benefit from the authors’ capacious frames of reference and imaginative questing for truths and explanations beyond the boundaries of traditional literary studies.” — Suzanne Keen, Thomas H. Broadus Professor of English and Dean of the College, Washington and Lee University



Conflict Bodies

The Politics of Rape Representation in the Francophone Imaginary

Régine Michelle Jean-Charles

Conflict Bodies: The Politics of Rape Representation in the Francophone Imaginary explores the relationship between rape and narratives of violence in francophone literature and culture. The book offers ways to account for the raped bodies beneath the conflicts of slavery, genocide, dictatorship, natural disasters and war—and to examine why doing so is necessary. Through a feminist analysis of the rhetoric and representation of rape in francophone African and Caribbean cultural production, *Conflict Bodies* examines theoretical, visual, and literary texts that challenge the dominant views of postcolonial violence. Using an interdisciplinary and comparative framework to consider different contexts—Haiti, Guadeloupe, Rwanda, and Democratic Republic of the Congo—Régine Michelle Jean-Charles illuminates how analyzing survivors’ subjectivities, stories, and embodied experiences provides a nuanced understanding of what is at stake in rape representation. Referencing theories from francophone literary studies, transnational black feminisms, and rape cultural criticism to analyze novels, film, photography, drama, and documentaries, Jean-Charles argues that in today’s global climate—where one in three women worldwide has been raped, rape is being used as a tool of war, and rape myths circulate with vehemence—traditional “scripts of violence” that fail to account for sexual violence demand refusal, re-thinking, and re-imagining.



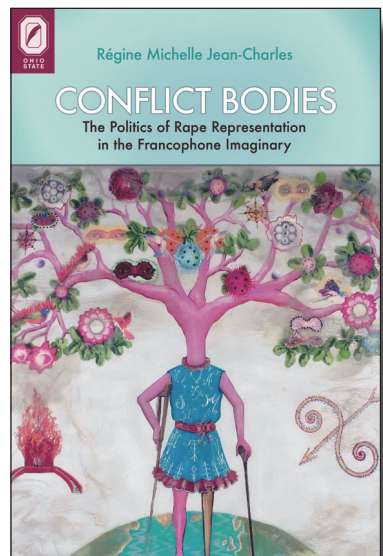
Régine Michelle Jean-Charles is assistant professor of romance languages and literatures and in the African and African Diaspora Studies Program at Boston College.

February 2014 320 pp.
\$69.95 cloth 978-0-8142-1246-2
\$14.95 CD 978-0-8142-9349-2
Transoceanic Studies
Ileana Rodriguez, Series Editor

“In the field of francophone postcolonial gender studies, *Conflict Bodies* is groundbreaking. Régine Michelle Jean-Charles’s theoretical sophistication brings her analysis into a broader intellectual discussion that includes feminist studies, trauma studies, and rape representation.” —Cilas Kemedjio, director of the Frederick Douglass Institute for African and African-American Studies, University of Rochester

“The notion of ‘conflict bodies’ resonates not only with ‘conflict zones’ but with the popular expression ‘conflict diamonds/minerals,’ all of which are appropriate here. Régine Michelle Jean-Charles skillfully traces and examines the literary representation of violence against Francophone African and Caribbean women. She frames her argument around current theories of subjectivity, the body, trauma, and rape, for example, and incorporates anthropology, black feminist theory, and philosophy while making links to issues of freedom and human rights. Her study is extremely informative and valuable.” —Renee

LaARRIER, professor of French, Rutgers University



Spellbound

The Fairy Tale and the Victorians

Molly Clark Hillard

In examining the relationship between fairy tales and Victorian culture, Molly Clark Hillard concludes that the Victorians were “spellbound”: novelists, poets, and playwrights were self-avowedly enchanted by the fairy tale, and, at the same time, literary genres were bound to the fairy tale, dependent upon its forms and figures to make meaning. But these “spellbound” literary artists also feared that fairy tales exuded an originaive power that pervaded and precluded authored work. Victorians resolved this tension by treating the form as a nostalgic refuge from an industrial age, a quaint remnant of the pre-literacy of childhood and peasantry. However, *Spellbound: The Fairy Tale and the Victorians* demonstrates that fairy stories, rather than operating outside of progressive modernity, significantly contributed to the language and images of industrial, material England. Hillard challenges the common critical and cultural misconception (originating with the Victorians themselves) that the fairy tale was a quaint and quiescent form.



Through close readings of the novels of Dickens, Eliot, and Charlotte Brontë; the poetry of Tennyson and Christina Rossetti; the visual artistry of Burne-Jones and Punch; and the popular theatricals of dramatists like Planché and Buckingham, *Spellbound* opens fresh territory into well-traversed titles of the Victorian canon. Hillard reveals that these literary forms were all cross-pollinated by the fairy tale and that their authors were—however reluctantly—purveyors of disruptive fairy tale matter over which they had but imperfect control.

Molly Clark Hillard is assistant professor of English at Seattle University.

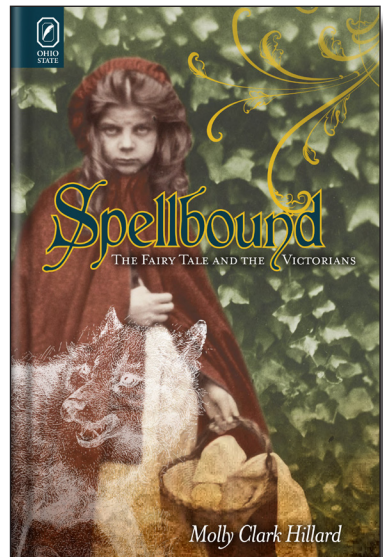
February 2014 272 pp.

\$59.95 cloth 978-0-8142-1245-5

\$14.95 CD 978-0-8142-9348-5

“As Molly Clark Hillard convincingly reveals, the Victorians managed to make the fairy tale central to their understanding of their own progressive modernity by asserting its antiquated qualities, all while celebrating their modern distance from such things as fairy tales. I predict her book will have a broad relevance in fields from children’s literature studies and the emerging field of interdisciplinary childhood studies to nineteenth-century and comparative literature.” —Troy Boone, University of Pittsburgh

“In her promising new book, Molly Clark Hillard clearly shows how seemingly authorless fairy tales affected the way many Victorians saw the world. She argues that, though nostalgia for a world that probably never existed played a part in the Victorian reception of fairy tales, they were also intricately bound up in Victorian ways of thinking about politics, finance, and manufacturing.” —Elizabeth



Fictions of the Bad Life

The Naturalist Prostitute and Her Avatars in Latin American Literature, 1880–2010

Claire Thora Solomon

The first comprehensive and interdisciplinary study of the prostitute in Latin American literature, Claire Thora Solomon's book *Fictions of the Bad Life: The Naturalist Prostitute and Her Avatars in Latin American Literature, 1880–2010* traces the gender, ethnic, and racial identities that emerge in the literary figure of the Naturalist prostitute during the consolidation of modern Latin American states in the late nineteenth century. Solomon first examines how legal, medical, and philosophical thought converged in Naturalist literature of prostitution. She then traces the persistence of these styles, themes, and stereotypes about women, sex, ethnicity, and race in the twentieth and twenty-first century literature with a particular emphasis on the historical fiction of prostitution and its selective reconstruction of the past.

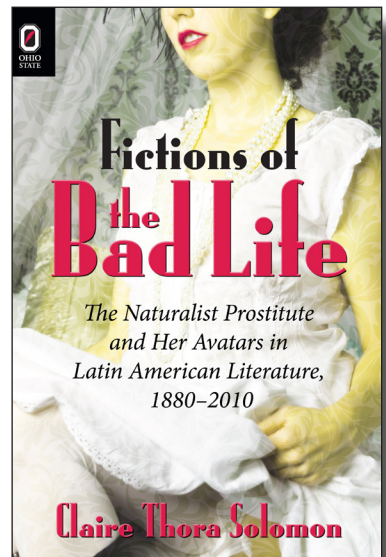
Fictions of the Bad Life illustrates how at very different moments—the turn of the twentieth century, the 1920s–30s, and finally the turn of the twenty-first century—the past is rewritten to accommodate contemporary desires for historical belonging and national identity, even as these efforts inevitably re-inscribe the repressed colonial history they wish to change.



Claire Thora Solomon is assistant professor of Hispanic studies at Oberlin College.

March 2014 256 pp.
\$59.95 cloth 978-0-8142-1247-9
\$14.95 CD 978-0-8142-9351-5

“*Fictions of the Bad Life* takes the peripheral, vernacular, and even ‘schmaltzy’ prostitute and places her on the center stage of cultural analysis. Claire Thora Solomon asks how and what it means to read differently. Through her methodical, theoretically sophisticated act of reading, the prostitute has reemerged from her life imprisonment as the new ‘subject of history.’ Solomon’s book is not only timely, but highly relevant, filling a lacuna in the literature, theater and history.” —Ruth Tsoffar, Comparative Literature and Women’s Studies, University of Michigan



Fatwas and Court Judgments

A Genre Analysis of Arabic Legal Opinion

Ahmed Fakhri

Fatwas and Court Judgments: A Genre Analysis of Arabic Legal Opinion uses a genre analysis approach to investigate how Arabic legal opinion is linguistically and rhetorically constructed in two culturally significant types of texts: secular court judgments and fatwas, the Islamic edicts based on shari'i'a law. Ahmed Fakhri's analysis shows that the court judgments exhibit several Western-inspired features, particularly the complexity of syntax and the rhetorical moves utilized to construct arguments. But the fatwas maintain conventional Arabic patterns of persuasion, such as citing religious texts, relying on affective appeal, and offering moral advice. Showing how these two radically different rhetorical traditions coexist, *Fatwas and Court Judgments* totally re-conceptualizes Arabic legal argumentation by highlighting its diverse sources and hybridity.

The differences between the two genres stem from elements of their socio-cultural context, such as the role relations of the participants and the characteristics of the institutions to which the genres belong. Moving beyond these contexts, *Fatwas and Court Judgments* reveals generic practices that have broad implications for understanding various aspects of wider Arab culture, including the tension between modern secular ideologies and traditional religious beliefs, the male-dominated access to discourse, and the prevalence of utilitarian attitudes exhibited in "fatwa shopping."

Ahmed Fakhri is associate professor of linguistics at West Virginia University.

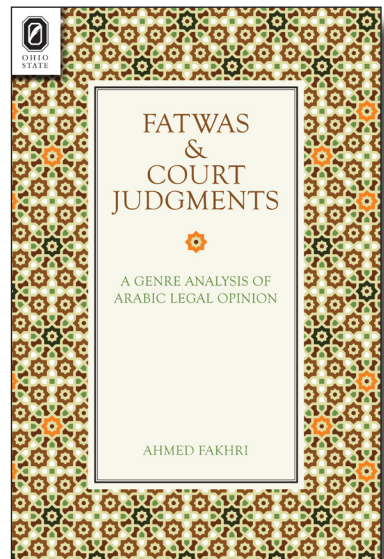
March 2014 216 pp.

\$57.95 cloth 978-0-8142-1244-8

\$14.95 CD 978-0-8142-9347-8

"The main argument of *Fatwas and Court Judgments: A Genre Analysis of Arabic Legal Opinion* is that Arabic legal genres are strongly bound to their social, economic, and political context, and that therefore their linguistic and discourse features can be explained by this relationship. This is an outstanding study in the framework of Arabic scholarship, which I found inspiring and convincing." —Manuel Feriá García, Universidad de Granada

"A thorough, detailed look at two important discursive practices in the Muslim world. Fakhri takes genre analysis into the realm of legal discourse in a study that combines text analysis and the cultural analysis necessary for Western readers to understand exactly how fatwas and court judgments work." —Barbara Johnstone, professor of English and linguistics at Carnegie Mellon University



Hibernate

Elizabeth Eslami

Hibernate is a big-hearted and brutal story collection. In these globe-spanning stories, Elizabeth Eslami follows ordinary men and women who slowly awaken to hard choices. A fishing trip forces two Montana brothers to grow up in ways they never could have imagined. A Sudanese immigrant begins a new life with his girlfriend in America, only to find himself pulled toward his mother's past transgressions. A group of tourists visits an Indian pueblo and realizes their tour guide isn't at all who they expected. A shipwrecked captain and his men cling to the company of narwhals and Eskimos. And in the unforgettable title story, two lovers trade life as they've known it for an escape into the extraordinary.

A masterful storyteller as likely to draw blood as to heal, Eslami moves her restless, resilient characters across an uneven landscape toward a hard earned place of peace.



Elizabeth Eslami teaches in the MFA program at Manhattanville College and is a senior prose editor of *Tupelo Quarterly*. She is the author of the novel *Bone Worship*.

March 2014 144 pp.

\$14.95 Kindle 978-0-8142-7008-0

\$24.95 paper 978-0-8142-5188-1

\$14.95 CD 978-0-8142-9361-4

The Ohio State University Prize in Short Fiction

“Each of Eslami’s stories works on the reader like a solar eclipse. There is the same feeling of melancholy suspense, the expectation of something rare and beautiful, of being held both inside and outside of time. And then comes that brief moment when we are able to look fully at what would otherwise blind us, those things we do to each other in the name of love and anger and fear.” —Karen Palmer, author of *All Saints* and *Border Dogs*

“Using clean lines, Eslami cannily depicts the variety of human strangeness and longing. These stories are sage, vital, and addictive. More than that: they will pierce your heart.” —Elise Blackwell, author of *An Unfinished Score* and *Hunger*

“Oh, what a writer. Elizabeth Eslami continuously surprises and amazes. *Hibernate* is a collection of unique and astonishing stories.” —Marcy Dermansky, author of *Bad Marie* and *Twins*

Virginia Woolf, Jane Ellen Harrison, and the Spirit of Modernist Classicism

Jean Mills

In a work that re-investigates archival materials and deploys an innovative theoretical framework, Jean Mills explores the intellectual and political relationship between Virginia Woolf and the Cambridge classicist Jane Ellen Harrison. *Virginia Woolf, Jane Ellen Harrison, and the Spirit of Modernist Classicism* discovers an intimate connection crucial to Woolf's professional identity and intellectual and artistic development in Harrison's controversial, feminist interpretations of Greek mythology. Mills argues that cross-reading Jane Harrison and Virginia Woolf exposes a distinctive relationship between two women intellectuals, one that does not rehearse the linearity of influence but instead demonstrates the intricacy of intertextuality—an active and transformative use of one body of writing by another writer—that makes of Virginia Woolf's modernism a specifically feminist amplification. This cross-reading reveals a dimension of modernism that has been overlooked or minimized: Mills demonstrates that the questions preoccupying Harrison also resonated with Woolf, who adapted Harrison's ideas to her own intellectual, political, and literary pursuits.



To an extent, *Virginia Woolf, Jane Ellen Harrison, and the Spirit of Modernist Classicism* participates in an act of classical recovery. It is an effort to revive and reclaim Harrison's work and to illustrate the degree to which her cultural, political, and scholastic example informed one of the major modernist voices of the twentieth century.

Jean Mills is assistant professor of English at John Jay College of Criminal Justice, CUNY.

March 2014 224 pp.

\$69.95 cloth 978-0-8142-1252-3

\$14.95 CD 978-0-8142-9353-9

Classical Memories/Modern Identities

Paul Allen Miller and Richard H. Armstrong, Series Editors

“Jean Mills’s writing and presentation are excellent, with the focus for each chapter stunningly presented. The archival work alone makes this work highly important to Woolf scholars and to modernists.” —Georgia Johnston, Saint Louis University

Thomas Hardy's Brains Psychology, Neurology, and Hardy's Imagination

Suzanne Keen

The imagery of brains and nerves that Thomas Hardy employed in over a half century of writing amply demonstrates that he knew the psychology of his time. *Thomas Hardy's Brains: Psychology, Neurology, and Hardy's Imagination* reevaluates Hardy's representations of minds, the will, and consciousness (and nescience) in the context of Victorian brain science and Victorian medical neurology. Suzanne Keen traces his reading from his early twenties until his old age in sources such as *The Literary Notebooks*, collections of reading notes made by Hardy from the 1860s onward. In showing how Hardy the reader informed Hardy the novelist and poet, she gives new insight into the unusual techniques Hardy used to represent fictional consciousness in his fiction and shows how the image schemas in his poetry embody his convictions.

This study reveals how Hardy made sense of diverse sources of an affective human psychology, a discipline that expanded significantly during Hardy's working life. From the 1870s to the turn of the twentieth century, the tools and techniques for studying the structures and function of the nervous system developed rapidly. Simultaneously, Hardy moved steadily toward realizing a more physiologically accurate rendering of brains and nerves.



Suzanne Keen is Thomas H. Broadus Professor of English and Dean of the College, Washington and Lee University.

April 2014 264 pp.
\$64.95 cloth 978-0-8142-1249-3
\$14.95 CD 978-0-8142-9352-2
Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol,
Series Editors

“Suzanne Keen’s readings are brilliant and original. *Thomas Hardy’s Brains* fits both current research agendas in Hardy scholarship and those in the broader active field of concern these days for the use of neuro-science and studies of emotion, empathy, etc., in literary study and cultural studies. As far as I know, no other book approaches Hardy from just this angle and with just this degree of authoritative knowledge of the topic. It is certain to have wide influence and to change the way readers, teachers, and scholars read Hardy’s work.” —J. Hills Miller, University of California, Irvine
Distinguished Research Professor, Emeritus

“As a distinguished Victorianist and cognitive literary theorist, Suzanne Keen breaks the mold of interdisciplinarity. She has pioneered the introduction of the study of empathy/affect into cognitive narratology. *Thomas Hardy’s Brains* will certainly attract scholars in any area who are interested in understanding the role of emotions in the study of fiction.” —Lisa Zunshine, Bush-Holbrook Professor of English at the University of Kentucky

Return to the Kingdom of Childhood

Re-envisioning the Legacy and Philosophical Relevance of Negritude

Cheikh Thiam

Return to the Kingdom of Childhood: Re-envisioning the Legacy and Philosophical Relevance of Negritude examines the philosophy of Negritude through an innovative analysis of Léopold Sédar Senghor's oeuvre. In the first book-length study of Senghorian philosophy, Cheikh Thiam argues that Senghor's work expresses an Afri-centered conception of the human while simultaneously offering a critique of the Western universalization of "man." Senghor's corrective, descriptive, and prescriptive theory of humanness is developed through a conception of race as a cultural manifestation of being.

Thiam contends that Senghor's conception of race entails an innovative Afri-centered epistemology and ontology. For Senghor, races are the effects of particular groups' relations to the world. The so-called "Negroes," for example, are determined by their epistemology based on their fluid understanding of the ontological manifestations of being. The examination of this ontology and its ensuing epistemology, which is constitutive of the foundation of Senghor's entire oeuvre, indicates that Negritude is a postcolonial philosophy that stands on its own.



The hermeneutics of Senghor's race theory show that the Senegalese thinker's pioneering postcolonial philosophy remains relevant in the postcolonial era. In fact, it questions and expands the works of major contemporary African-descended scholars such as Paul Gilroy, Édouard Glissant, and Molefi Asante. Thiam's approach is thoroughly interdisciplinary, combining perspectives from philosophy, literary analysis, anthropology, and postcolonial, African, and cultural studies.

Cheikh Thiam is assistant professor of French and African and African-American Studies at The Ohio State University.

April 2014 168 pp.

\$49.95 cloth 978-0-8142-1250-9

\$14.95 CD 978-0-8142-9354-6

"After reading Cheikh Thiam's book, I believe it will be an excellent addition to the re-surfing and growing literature on Léopold Sédar Senghor. Thiam's scholarship opens up the possibility of situating Senghor's work at the center of the debate in/on African philosophy. It is a most welcome development in African philosophy and African studies generally." —Dismas A. Masolo, professor of philosophy and Justus Bier Professor of Humanities, University of Louisville

"Return to the Kingdom of Childhood is well written, clearly and powerfully argued, with an impressive combination of close reading, theory, and more personal commentaries. Cheikh Thiam demonstrates a thorough knowledge of L. S. Senghor's extensive life, work, and ideas. His powerful and insightful argument will open a new conversation on Negritude in Panafrican, African, French, and postcolonial studies." —Lydie E. Moudileno, professor of Romance languages, University of Pennsylvania

Imperial Media

Colonial Networks and Information Technologies in the British Literary Imagination, 1857–1918

Aaron Worth

Imperial Media: Colonial Networks and Information Technologies in the British Literary Imagination, 1857–1918 brings together two of the most dynamic and productive approaches to the study of nineteenth-century literature in recent years—media studies and colonial studies—to illuminate the rich and enduring symbiosis that developed between information technologies and Empire. Over a century before Facebook and the iPhone, Britons relied on the electric media of their day for information about their global empire—but those media, which during Victoria’s reign stretched out its tentacles to form a true “world wide web,” not only delivered information but provided conceptual frames as well, helping to shape the way their users thought.

Ranging in space from the telegraph offices of Kipling’s India to the wireless transmitter on H. G. Wells’s Africanized moon, and in time from the Sepoy Rebellion to the Great War, *Imperial Media* reveals the extent to which British conceptions of imperial power were inflected by the new media of the nineteenth century: the telegraph, telephone, phonograph, radio, and cinema.

While focusing on the fiction of Kipling, Wells, Marie Corelli, H. Rider Haggard, and John Buchan (“the last Victorian,” in Gertrude Himmelfarb’s phrase), Aaron Worth also argues that the “imperial media” of the Victorians retain much of their imaginative life and power today, informing such popular entertainments of the twenty-first century as Bollywood cinema and the BBC’s science-fiction franchise *Torchwood*. This is a vital, engaging study that will shape future discussions of both colonial and information systems, as well as the relationship between the two, in Victorian studies and elsewhere.

Aaron Worth is assistant professor of rhetoric at Boston University.

April 2014 176 pp.

\$49.95 cloth 978-0-8142-1251-6

\$14.95 CD 978-0-8142-9355-3

“Aaron Worth decisively brings together one of the central concerns of the past generation of scholarship on Victorian Britain and its imaginative writing—imperialism and colonialism—with a newer focus on media inventions in the period. Worth’s scholarship, which is innovative and always impressive, extends far beyond the best-known works of the writers considered in this study.” —Richard Menke, University of Georgia

“*Imperial Media* is a focused, lively study that offers a clear contribution to an emergent field, and it will be read with interest: not only by scholars in Victorian and early-twentieth-century British studies, but also by others interested in the intersection of literary and media studies.” —Ivan Kreilkamp, Indiana University, Bloomington

Odyssean Identities in Modern Cultures

The Journey Home

Edited by Hunter Gardner and Sheila Murnaghan

Addressed to both classicists and students of modern culture, *Odyssean Identities in Modern Cultures: The Journey Home* traces the *Odyssey's* central theme of homecoming in a wide range of narratives from the late nineteenth to the early twenty-first century. Accounts of the journey home in novels, plays, lyric poems, paintings, and a television series explore the challenges of returning from a long absence to reclaim a former life.

These retellings raise fresh questions about the relationship between home and the identities we expect to find rooted there and stress the elusiveness of a satisfying homecoming. They remind us that the *Odyssey's* happy ending is itself qualified by the hero's unsettled future, the violence of his return, and the independent desires of his friends and family members. At the same time, they highlight new obstacles to homecoming posed by the modern world with its political and economic upheavals, newly configured family relations and gender roles, and diminished confidence in the stability of identity. The authors discussed include Charlotte Yonge, James Joyce, Virginia Woolf, Rebecca West, George Seferis, Yannis Ritsos, Gwendolyn Brooks, Charles Frazier, W. B. Sebald, Marilynne Robinson, and Zachary Mason.

Hunter Gardner is associate professor of Classics at the University of South Carolina. **Sheila Murnaghan** is Alfred Reginald Allen Memorial Professor of Greek at the University of Pennsylvania.

May 2014 360 pp.

\$79.95 cloth 978-0-8142-1248-6

\$14.95 CD 978-0-8142-9350-8

Classical Memories/Modern Identities

Paul Allen Miller and Richard H. Armstrong, Series Editors

“This collection makes an important contribution to the scholarship on the reception of Homer’s *Odyssey*. The individual essays are expertly done and reflect a high level of scholarship. Each offers a compelling reading both of the ancient text and its modern adaptation.” —Angeliki Tzanetou, University of Illinois at Urbana-Champaign

Romantic Globalism

British Literature and Modern World Order, 1750–1830

Evan Gottlieb

Romantic Globalism: British Literature and Modern World Order, 1750–1830 explores how British literature of the late eighteenth century and Romantic era both reflects and inflects the increasingly global world in which it was produced and consumed. Building on recent work in globalization studies, cosmopolitanism, and critical theory, Evan Gottlieb investigates the ways in which, following the economic and historiographical writings of the Scottish Enlightenment, a number of influential Romantic-era authors began representing, mediating, and even critiquing their experiences of globalization in poetry, fiction, and drama.

Although modern media tend to represent globalization as an essentially contemporary phenomenon, many scholars now agree that its fundamental dynamics—especially its characteristic compression of spatial and temporal differences—have been present for several centuries. Moreover, the last decades of the eighteenth century and the first of the nineteenth century saw the convergence of a number of world-changing socio-political developments in the Western world. *Romantic Globalism* is significant because it is the first extended scholarly study that brings together these lines of inquiry. In so doing, *Romantic Globalism* not only charts a new course of study for British Romanticism but also suggests how the Romantics' visions of globality might still be valuable to us today.



Evan Gottlieb is associate professor of English at Oregon State University

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“Romantic Globalism is well-written, intelligently argued, deeply knowledgeable about the fields it covers, and timely. We need a book like this in the field, and Evan Gottlieb has given us a very good one.” —Anthony Jarrells, University of South Carolina

Transatlantic Correspondence

Modernity, Epistolarity, and Literature in Spain and Spanish America, 1898–1992

José Luis Venegas

Transatlantic Correspondence: Modernity, Epistolarity, and Literature in Spain and Spanish America, 1898–1992 explores how influential Spanish and Spanish American writers used letters in their literary works to formulate distinctive visions of modernity. Bringing into the discussion authors such as Rubén Darío, Miguel de Unamuno, Carmen Martín Gaité, and Gabriel García Márquez, José Luis Venegas reveals unsuspected connections between their literary use of epistolary writing and their opinions about the place of Hispanic culture and civilization within a global context. *Transatlantic Correspondence* contributes to broader debates on literary transnationalism and the contradictory nature of modernity.

Each chapter frames literary works by authors from both sides of the Atlantic within key historical events spanning the loss of Spain's overseas possessions in 1898 to the commemoration of Columbus's quincentennial in 1992. This broad range of historical reference is counterpointed by the nuanced examination of a single formal feature in a wide variety of canonical and non-canonical texts. Drawing on insights from postcolonial studies, the book addresses the link between historical transformations that traverse decades and continents and specific stylistic choices in order to foster an understanding of Hispanic literary and cultural studies that is not limited by categories such as "movement," "generation," and "national literature."

José Luis Venegas is assistant professor of Romance Languages and Interdisciplinary Humanities at Wake Forest University.

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Transoceanic Studies

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"José Luis Venegas situates himself within the critical/intellectual realm of Spain marginalized from Europe, then Spanish America marginalized from Spain, and finally both Spain and Spanish America marginalized from modernity. He does this with felicitous conciseness, and without in any way, reducing complexity to simplicity. As such, *Transatlantic Correspondence* will be of great use to faculty and scholars in Hispanic studies. All of the quotes are in English, so those who may not know Spanish will find this book accessible and useful." —David K. Herzberger, Distinguished Professor and Chair of Hispanic studies, University of California, Riverside

"As in his previous work, it is José Luis Venegas's original and insightful readings of a wide range of texts from Spain and Latin America that engage me. I have no doubt that scholars in Spanish and Latin American literary and cultural studies will also find *Transatlantic Correspondence* quite important to their own work." —James D. Fernandez, New York University

Interfaces and Domains of Quantification

Javier Gutiérrez-Rexach

Quantification is an intrinsically complex mechanism of expression in natural language, comprising a variety of shapes and domains whose inventory has not been completely charted to date. Several linguistic forms associated with quantification in Spanish are explored in *Interfaces and Domains of Quantification* by Javier Gutiérrez-Rexach, from indefiniteness and ellipsis to the quantificational properties of relative clauses and adverbial particles.

Interfaces and Domains of Quantification advocates an interface approach to the grammar of Spanish quantification. Only a precise characterization of the syntactic properties of quantificational constructions and of their associated meanings allows us to understand how more general syntactic and semantic constraints are at work. Among other findings, the interaction of scope and parallelism with ellipsis is reconsidered; the structural significance of modal anchoring and essential properties for the interpretation of indefiniteness is explored in detail; additionally, quantificational variability and correlativity phenomena in relative clauses are analyzed; degree expression is characterized for concessive conditionals and superlatives; and, finally, several discourse particles with a quantificational core are shown to be critical for the articulation of semantic and discourse-pragmatic relations. Taking a detailed look at the different forms, patterns and structures associated with several quantificational domains will increase our understanding of quantification and its manifestations at different interfaces.



Javier Gutiérrez-Rexach is professor of Spanish and linguistics at The Ohio State University.

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Theoretical Developments in Hispanic Linguistics

Javier Gutiérrez-Rexach, Series Editor

“Javier Gutiérrez-Rexach is the leading scholar in the field of Spanish semantics. *Interfaces and Domains of Quantification* is yet another example of why he has cemented such a high reputation among his peers: the width and depth of his scholarship is truly inspiring. His knowledge of the literature in the area is encyclopedic, and it shows in every single chapter of the book. Furthermore, the main claim of the book, the crucial relevance of quantification for analyses at the interfaces, places the book at the center of one of the crucial debates in the area of formal linguistics today.” — Antxon Olarrea, University of Arizona

“This manuscript provides the reader with a deep understanding of the multifaceted nature of quantification by studying different structural forms and semantic domains of quantification in natural language. The author considers a wide collection of constructions to prove that structure and meaning do not interact in a unique fashion in the expression of quantification, and he argues convincingly that the only fully explanatory way to advance our knowledge of the syntax, semantics, and pragmatics of quantificational structures is to examine different forms associated with several quantificational domains. It will be a must-read text in Spanish/Romance linguistics.” —Alberto Pastor, Southern Methodist University

The Humours of Parliament

Harry Furniss's View of Late-Victorian Political Culture

Edited and with an Introduction by Gareth Cordery and Joseph S. Meisel

Harry Furniss (1854–1925), a leading contributor to *Punch* and other important illustrated magazines, was arguably the most significant political caricaturist and illustrator of the late Victorian and Edwardian eras. He was widely celebrated in his time, and his cartoons helped to define the political world in the public mind. *The Humours of Parliament* was Furniss's hugely successful illustrated lecture that he staged throughout the U.K., North America, and Australia during the 1890s. Entertaining his audiences with anecdotes, mimicry, and jokes—along with the spectacle of more than 100 magic lantern slides—Furniss gave his audiences an insider's view of the mysterious workings of Parliament and the leading political personalities of the day, such as Gladstone, Balfour, and Chamberlain.

Reproducing some 150 images drawn from Furniss's extensive graphic work, *The Humours of Parliament: Harry Furniss's View of Late-Victorian Political Culture*, edited and with an introduction by Gareth Cordery and Joseph S. Meisel, presents Furniss's unpublished lecture text for the first time. The extensive introduction places the show in its biographical, political, and performative contexts. Cordery and Meisel's volume therefore both documents a pivotal moment in British political and social history and provides a rare case study of an important yet little studied nineteenth-century performance genre: the illustrated platform lecture.

Gareth Cordery is a former senior adjunct fellow in the School of Humanities, University of Canterbury (New Zealand). **Joseph S. Meisel** is Deputy Provost, Brown University.

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Studies in Comics and Cartoons

Lucy Shelton Caswell and Jared Gardner, Series Editors

“In their introduction, Gareth Cordery and Joseph S. Meisel rightly describe Furniss as arguably the most significant and prolific British political cartoonist of the late Victorian and Edwardian era. Widely popular at the time, Furniss has been subsequently neglected. The editors show how Furniss embraced the technology of the period by taking advantage of the newly popular magic lantern, adapting his drawing style to suit techniques such as photo-processing and exploiting the potential of the lecture circuit overseas.” —Colin Seymour-Ure, Emeritus Professor, University of Kent

“*The Humours of Parliament: Harry Furniss's View of Late-Victorian Political Culture* constitutes a valuable addition to scholarship and to our knowledge of Victorian politics and culture. The text and images of Furniss's lectures offer a fascinating, entertaining, and often humorous view of how parliament and politics worked in late nineteenth-century Britain. This volume sheds light on the sometimes mystifying matter of what late Victorians found funny but also has important things to say about political communications and the history of parliament.”

—James Thompson, Bristol University

The Reader as Peeping Tom

Nonreciprocal Gazing in Narrative Fiction and Film

Jeremy Hawthorn

When we read a novel or watch a film, we become Peeping Toms. Spying on fictional characters, we can enjoy observing their private lives and most intimate secrets while safe in the knowledge that they are totally unaware of us. *The Reader as Peeping Tom: Nonreciprocal Gazing in Narrative Fiction and Film*, by Jeremy Hawthorn, examines the implications of this nonreciprocal relationship by focusing on works in which the relationships between characters are also nonreciprocal. Hawthorn focuses on four novelists and three filmmakers whose works are concerned with surveillance, spying, and voyeurism: Hawthorne, Dickens, Melville, Henry James, Hitchcock, Michael Powell, and Francis Ford Coppola.

Hawthorn suggests that while some literary and film narratives use the reader's or viewer's sense of all-seeing invulnerability to underwrite the various systems of control and surveillance that are depicted in the work, others associate such forms of nonreciprocal observation with impotence and impoverishment and thus critique political systems that legitimize surveillance. Hawthorn concludes that critics have underestimated the extent to which reader's or viewer's sense of disempowerment adds meaning to the experience of fiction and film and may encourage acceptance or criticism of spying and surveillance in the real world. The book questions benign views of the reader's or spectator's role as passive observer, and offers original and exciting readings of some key narrative texts.

Jeremy Hawthorn is emeritus professor in the department of language and literature at the Norwegian University of Science and Technology, Trondheim, Norway.

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Theory and Interpretation of Narrative

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

“Jeremy Hawthorn powerfully calls our attention to the consequential work—both epistemological and ethical—that is done by narrative and cinematic conventions we all but take for granted. By focusing on the ‘non-reciprocal relations’ that structure our experience of texts, Hawthorn not only discovers connections between works rarely and so provocatively paired, but also forwards a subtle and convincing argument about the relationship between the allure of voyeurism and the logic of imagination.” —Mark Goble, Department of English, University of California, Berkeley

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about the cover artist

Laura Joseph received her B.A. in art and education from Otterbein University and has done postgraduate work at The Ohio State University. She opened her art school after graduating from college and has taught students in her private studio for many years. Her work is included in private and public collections, including Charles Penzone Salons, the Hilton Downtown Columbus Permanent Collection, Oddlots Corporate Offices, and the Jane Voorhees Zimmerli Museum Collection at Rutgers University. She is a member of the National Association of Women Artists, The National Museum of Women Artists, and the Ohio Art League.

