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about the cover artist

Since attaining her Bachelor of Fine Arts at The Ohio State University, Allison Buenger has been active in the arts community in Columbus. She explores the themes of public vs. private spaces and the socialization of gender in a variety of mediums—most notably, ceramic, papier-mâché, installation, and mixed media. Depictions of houses, appliances, and figures have consistently surfaced throughout her body of work. She recently returned to OSU as an employee for the Exhibitions and Film/Video Departments at the Wexner Center for the Arts. In addition to working at the Wex, she is a member of the Ohio Art League (OAL), ROY G BIV Gallery for Emerging Artists, and Creative Arts of Women (CAW).

Collection was created by reworking a number of discarded books from the Columbus Metropolitan Library as papier-mâché sculpture. The finished piece depicts two individuals with their heads in the clouds while reading. This references the feeling of transcendence that can occur while reading, as well as the fact that knowledge can accumulate and be transferred through the written word.

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When the Devil Knocks

The Congo Tradition and the Politics of Blackness in Twentieth-Century Panama

Renée Alexander Craft

Despite its long history of encounters with colonialism, slavery, and neocolonialism, Panama continues to be an under-researched site of African Diaspora identity, culture, and performance. To address this void, Renée Alexander Craft examines an Afro-Latin Carnival performance tradition called “Congo” as it is enacted in the town of Portobelo, Panama—the nexus of trade in the Spanish colonial world. In *When the Devil Knocks: The Congo Tradition and the Politics of Blackness in Twentieth-Century Panama*, Alexander Craft draws on over a decade of critical ethnographic research to argue that Congo traditions tell the story of *cimarronaje*, charting self-liberated Africans’ triumph over enslavement, their parody of the Spanish Crown and Catholic Church, their central values of communalism and self-determination, and their hard-won victories toward national inclusion and belonging.

When the Devil Knocks analyzes the Congo tradition as a dynamic cultural, ritual, and identity performance that tells an important story about a Black cultural past while continuing to create itself in a Black cultural present. This book examines “Congo” within the history of twentieth-century Panamanian *etnia negra* culture, politics, and representation, including its circulation within the political economy of contemporary tourism.



Renée Alexander Craft is assistant professor in the Department of Communication Studies and Curriculum in Global Studies at the University of North Carolina at Chapel Hill.

January 2015 288 pp.

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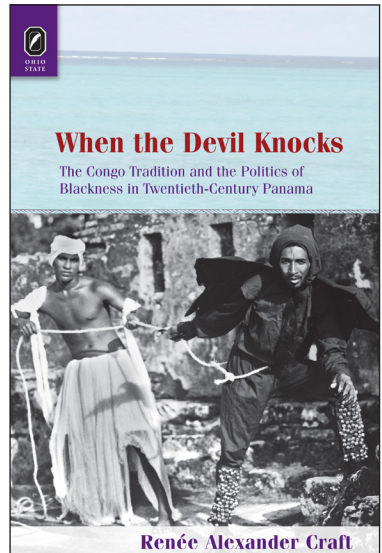
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Black Performance and Cultural Criticism

Valerie Lee and E. Patrick Johnson, Series Editors

“This beautifully written book focuses on contemporary Panamanian Congo performance in the town of Portobelo and the community’s negotiations across local, national, and transnational scales of political, economic, social, and cultural interests and pressures. In attending to these contemporary negotiations, Alexander Craft relates the history of the Portobelo Congo community to the broader history and politics of blackness in Panama. It is this balance between the macro-level history of race in Panama and the micro-level stories of training, rehearsing, and performing Congo that makes *When the Devil Knocks* exemplary of the very best that performance studies scholarship can achieve.”

—Ramon H. Rivera-Servera, Northwestern University



Truth and Tales

Cultural Mobility and Medieval Media

Edited by Fiona Somerset and Nicholas Watson

In the medieval period, as in the media culture of the present, learned and popular forms of talk were intermingled everywhere. They were also highly mobile, circulating in speech, writing, and symbol, as performances as well as in material objects. The communication through and between different media we all negotiate in daily life did not develop from a previous separation of orality and writing, but from a communications network not unlike our own, if slower, and similarly shaped by disparities of access. *Truth and Tales: Cultural Mobility and Medieval Media*, edited by Fiona Somerset and Nicholas Watson, develops a variety of approaches to the labor of imaginatively reconstructing this network from its extant artifacts.

Truth and Tales includes fourteen essays by medieval literary scholars and historians. Some essays focus on written artifacts that convey high or popular learning in unexpected ways. Others address a social problem of concern to all, demonstrating the genres and media through which it was negotiated. Still others are centered on one or more texts, detailing their investments in popular as well as learned knowledge, in performance as well as writing. This collective archaeology of medieval media provides fresh insight for medieval scholars and media theorists alike.

Fiona Somerset is professor of English and medieval studies at the University of Connecticut. Nicholas Watson is professor of English and medieval studies at Harvard University.

January 2015 360 pp.

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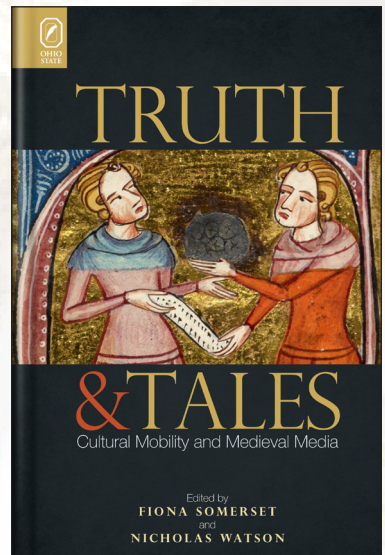
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Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

“More than anything else, *Truth and Tales* testifies to some of the complex and fascinating ways in which oral and written cultures interact—but also the cultural networks that extend beyond medieval literary discourse to the discursive realms of commerce, law, religion, history, and even architectural tourist guides. It presents an engaging and wide-ranging collection of essays on the shifting topography of medieval orality and literacy, the interdependence of truth and tale-telling, and the multiple interconnections between oral and written tales.”

—Karma Lochrie, Indiana University



Syphilis

Medicine, Metaphor, and Religious Conflict in Early Modern France

Deborah N. Losse

In *Syphilis: Medicine, Metaphor, and Religious Conflict in Early Modern France*, Deborah N. Losse examines how images of syphilis became central to Renaissance writing and reflected more than just the rapid spread of this new and poorly understood disease. Losse argues that early modern writers also connected syphilis with the Wars of Religion in sixteenth-century France. These writers, from reform-minded humanists to Protestant poets and Catholic polemicists, entered the debate from all sides by appropriating the disease as a metaphor for weakening French social institutions. Catholics and Protestants alike leveled the charge of *paillardise* (lechery) at one another. Losse demonstrates how they adopted the language of disease to attack each other's politics, connecting diseased bodies with diseased doctrine.

Losse provides close readings of a range of genres, moving between polemical poetry, satirical narratives, dialogical colloquies, travel literature, and the personal essay. With chapters featuring Erasmus, Rabelais, Montaigne, L ry, and Agrippa d'Aubign , this study compares literary descriptions of syphilis with medical descriptions. In the first full-length study of Renaissance writers' engagement with syphilis, Losse charts a history from the most vehement rhetoric of the pox to a tenuous resolution of France's conflicts, when both sides called for a return to order.

Deborah N. Losse is professor emerita of French in the School of International Letters and Cultures at Arizona State University in Tempe, Arizona.

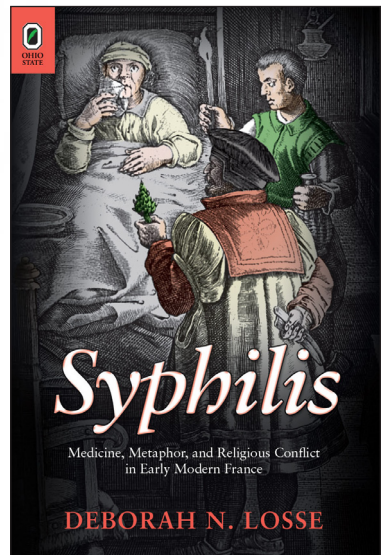
February 2015 200 pp.

\$51.95 cloth 978-0-8142-1272-1

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"Deborah N. Losse's *Syphilis: Medicine, Metaphor, and Religious Conflict in Early Modern France* is a pleasure to read. The book covers a period that spans multiple writers, genres, and geographical contexts within France and provides individual readings and broader interlocking conclusions that are keen and balanced, ultimately showing how the force of metaphor is central to texts by Erasmus, Montaigne, and Rabelais, among others. What she says, if a pun on the pox can be offered, is spot-on. The spots that are her wit and observation, like the malady itself, need to spread! Far from being a sign of plague, the result will be a healthy delight. This is a valuable contribution to the fields of epidemiology and literature in sixteenth-century France."

—Tom Conley, Abbott Lawrence Lowell Professor of Romance Languages and Literatures and of Visual and Environmental Studies, Harvard University



Puritanism and Modernist Novels

From Moral Character to the Ethical Self

Lynne W. Hinojosa

In *Puritanism and Modernist Novels: From Moral Character to the Ethical Self*, Lynne W. Hinojosa complicates traditional interpretations of the novel and literary modernism as secular developments of modernity by arguing that the British novel tradition is fundamentally shaped by Puritan hermeneutics and Bible-reading practices. This tradition, however, simultaneously works to dismantle the categories associated with social morality and moral character, helping to form "Puritanism" into a fictional stereotype. Hinojosa demonstrates that the novel thus perpetuates a narrative that associates Puritanism with moral and religious confinement, on the one hand, and modern longing with escape, on the other—even as it remains tied to Puritan views of history and the self.

Puritanism and Modernist Novels offers new formal and contextual readings of early modernist novels by Oscar Wilde, E. M. Forster, James Joyce, and Ford Madox Ford. Hinojosa demonstrates that, while they long for escape, these authors still question the value of the novelistic narrative of confinement and escape. Bridging modernist and novel studies, *Puritanism and Modernist Novels* contributes to conversations about secularization and religion in both fields, highlighting the limitations created by the secularization narrative of modernity.

Lynne W. Hinojosa is associate professor of literature in the honors program at Baylor University.

February 2015 240 pp.

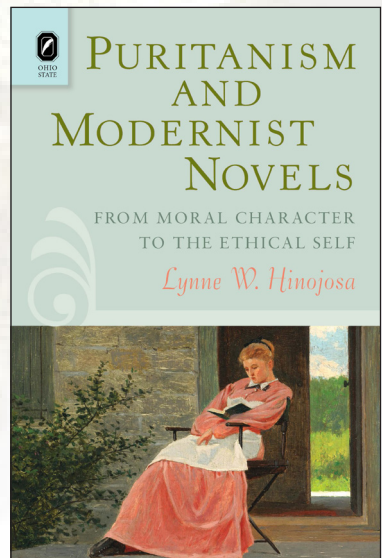
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Literature, Religion, and Postsecular Studies

Lori Branch, Series Editor

"To say that *Puritanism and Modernist Novels* is ambitious is an understatement. I am most impressed by the boldness and richness of Hinojosa's complex, difficult thesis, which connects the historical emergence of Puritan hermeneutics to theories of the novel and British modernist novels by examining *Robinson Crusoe*, *Dorian Gray*, *A Room with a View*, *Portrait of the Artist*, and *The Good Soldier*. This is quite a feat of linkages, made all the more impressive by the fact these are more indirect than directly traceable. *Puritanism and Modernist Novels* is a strong, significant, and sustained contribution to readings of classic modernist works and to currently developing theories of the novel."
—Michael Ditmore, Pepperdine University



Ethics and the Dynamic Observer Narrator

Reckoning with Past and Present in German Literature

Katra A. Byram

In *Ethics and the Dynamic Observer Narrator: Reckoning with Past and Present in German Literature*, Katra A. Byram proposes a new category—the dynamic observer form—to describe a narrative situation that emerges when stories about others become an avenue to negotiate a narrator’s own identity across past and present. Focusing on German-language fiction from the nineteenth and twentieth centuries, Byram demonstrates how the dynamic observer form highlights historical tensions and explores the nexus of history, identity, narrative, and ethics in the modern moment.

Ethics and the Dynamic Observer Narrator contributes to scholarship on both narrative theory and the historical and cultural context of German and Austrian literary studies. Narrative theory, according to Byram, should understand this form to register complex interactions between history and narrative form. Byram also juxtaposes new readings of works by Textor, Storm, and Raabe from the nineteenth century with analyses of twentieth-century works by Grass, Handke, and Sebald, ultimately reframing our understanding of literary *Vergangenheitsbewältigung*, or the struggle to come to terms with the past. Overall, Byram shows that neither the problem of reckoning with the past nor the dynamic observer form is unique to Germany’s post-WWII era. Both are products of the dynamics of modern identity, surfacing whenever critical change separates what was from what is.

Katra A. Byram is assistant professor in the Department of Germanic Languages and Literatures at The Ohio State University.

March 2015 296 pp.

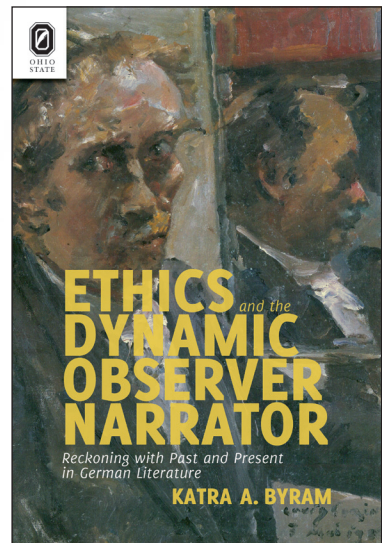
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Theory and Interpretation of Narrative

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

“This is a marvelous study in which Katra Byram proposes a new genre, that of the dynamic observer narrative—stories told by a first-person narrator about another person’s experiences. To provide examples of the dynamic observer narrative, Byram takes up some of the most well-known and thoroughly analyzed German novels of the last two centuries. But because her lens is truly original, hers are not just new ‘readings’ of these works; rather, she offers a tool to rethink the relationship between literary production and history and the concept of *Vergangenheitsbewältigung*—or coming to terms with the past. All students of narrative theory and all students of German prose fiction will want and need to read this book.” —Irene Kacandes, The Dartmouth Professor of German Studies and Comparative Literature



Narrative Paths

African Travel in Modern Fiction and Nonfiction

Kai Mikkonen

In *Narrative Paths: African Travel in Modern Fiction and Nonfiction*, Kai Mikkonen argues that early twentieth-century European travel writing, journal keeping, and fiction converged and mutually influenced each other in ways that inform current debates about the fiction–nonfiction distinction. Turning to narratives set in sub-Saharan Africa, Mikkonen identifies five main dimensions of interplay between fiction and nonfiction: the experiential frame of the journey, the redefinition of the language and objective of description, the shared cultural givens and colonial notions concerning sub-Saharan Africa, the theme of narrativisation, and the issue of virtual genres. *Narrative Paths* reveals the important role that travel played as a frame in these modernist fictions as well as the crucial ways that nonfiction travel narratives appropriated fictional strategies.

Narrative Paths contributes to debates in narratology and rhetorical narrative theory about the fiction–nonfiction distinction. With chapters on a wide range of modernist authors—from Pierre Loti, André Gide, Michel Leiris, and Georges Simenon to Blaise Cendrars, Louis-Ferdinand Céline, Joseph Conrad, Graham Greene, Evelyn Waugh, and Isak Dinesen (Karen Blixen)—Mikkonen’s study also contributes to postcolonial approaches to these authors, examining issues of representation, narrative voice, and authority in narratives about colonial Africa.

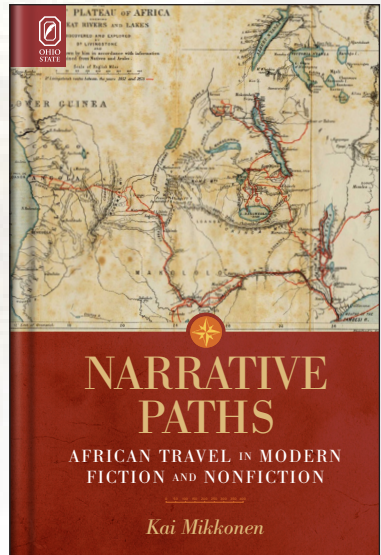


Kai Mikkonen is associate professor of comparative literature at the University of Helsinki in Finland.

March 2015 368 pp.
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Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

“There is much to admire in Kai Mikkonen’s extended analysis of the travel writing and fiction of Loti, Céline, Gide, Leiris, Simenon, Cendrars, Conrad, Greene, Waugh, and Blixen. *Narrative Paths: African Travel in Modern Fiction and Nonfiction* makes a valuable contribution to an often neglected but quite appealing genre by demonstrating that travel narrative appropriates devices from fiction to portray ambiguity of voice and perspective. The insights on the interconnectedness between an author’s travel writing and his or her fiction give us strategies for approaching both genres as well as reasons to question the assumptions on which both genres are traditionally founded.” —Deborah Losse, Arizona State University, author of *Syphilis: Medicine, Metaphor, and Religious Conflict in Early Modern France* (OSU Press)



Prophetic Visions of the Past

Pan-Caribbean Representations of the Haitian Revolution

Víctor Figueroa

In *Prophetic Visions of the Past: Pan-Caribbean Representations of the Haitian Revolution*, Víctor Figueroa examines how the Haitian Revolution has been represented in twentieth-century literary works from across the Caribbean. Building on the scholarship of key thinkers of the Latin American “decolonial turn” such as Enrique Dussel, Aníbal Quijano, Walter Mignolo, and Nelson Maldonado-Torres, Figueroa argues that examining how Haiti’s neighbors tell the story of the Revolution illuminates its role as a fundamental turning point in both the development and radical questioning of the modern/colonial world system.

Prophetic Visions of the Past includes chapters on literary texts from a wide array of languages, histories, and perspectives. Figueroa addresses work by Alejo Carpentier (Cuba), C. L. R. James (Trinidad), Luis Palés Matos (Puerto Rico), Aimé Césaire (Martinique), Derek Walcott (Saint Lucia), Edouard Glissant (Martinique), and Manuel Zapata Olivella (Colombia). While underscoring each writer’s unique position, Figueroa also addresses their shared geographical, historical, and socio-political preoccupations, which are closely linked to the region’s prolonged experience of colonial interventions. Ultimately, these analyses probe how, for the larger Caribbean region, the Haitian Revolution continues to reflect the tension between inspiring revolutionary hopes and an awareness of ongoing colonial objectification and exploitation.

Víctor Figueroa is associate professor in the Department of Classical and Modern Languages at Wayne State University.

March 2015 336 pp.

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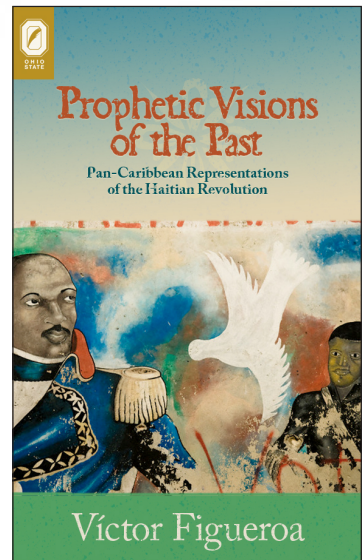
\$14.95 CD 978-0-8142-9382-9

Transoceanic Studies

Ileana Rodríguez, Series Editor

“In *Prophetic Visions of the Past*, Figueroa rigorously examines the representation of the Haitian Revolution in Caribbean literature from throughout the region. This book is filled with insightful close readings of literary texts as well as impressive explications of the theoretical implications of the argument. Scholars of Anglophone, Francophone, and Hispanophone Caribbean studies will enthusiastically welcome a book like this.”

—Raphael Dalleo, Florida Atlantic University



Imagining the Parish in Late Medieval England

Ellen K. Rentz

Collective worship and the ritual life of the local parish mattered deeply to late medieval laypeople, and both loom large in contemporary visual and vernacular culture. The parish offered an important framework for Christians as they negotiated the relationship between individual, community, and God. And as a place where past, present, and future came together, the parish promised an ongoing relationship between the living and the dead, positioning the here and now of the local parish in the long trajectory of eschatological time.

Imagining the Parish in Late Medieval England explores the ways in which Middle English literature engages the idea of lay spiritual community and the ideal of parochial worship. Ellen K. Rentz pairs nuanced readings of works such as *Piers Plowman*, *Handlyng Synne*, and the *Prick of Conscience* with careful analysis of contemporary sermons, spiritual handbooks, and liturgical texts as well as a wide range of visual sources, including wall paintings and stained glass. This new study examines how these texts and images locate the process of achieving salvation in the parish and in the work that parishioners undertook there together.

Ellen K. Rentz is assistant professor of literature at Claremont McKenna College.

April 2015 224 pp.

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Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

“Rentz’s study draws on a rich and varied historical scholarship in order to explore how literature perceives and judges the parish as a model of spiritual community. In the process, she gives extended, incisive, and compelling close readings not only of what is conventionally labeled ‘literary’ but also of liturgical and catechetical texts.” —Ed Craun, Henry S. Fox Jr. Professor of English, Washington and Lee University

Unnatural Narrative

Theory, History, and Practice

Brian Richardson

Unnatural Narrative: Theory, History, and Practice provides the first extended account of the concepts and history of unnatural narrative. In this book, Brian Richardson, founder of unnatural narrative studies, offers a theoretical model that can encompass antirealist and antimimetic works from Aristophanes to postmodernism. *Unnatural Narrative* begins with a sustained critique of contemporary narratology, diagnosing its mimetic bias and establishing the need for a more comprehensive account. This new approach results in original theoretical insights into the basic elements of story, such as beginnings, sequencing, temporality, endings, and narrative itself.

Applying these theoretical insights, Richardson also provides a compelling alternative view of the history of narrative. He traces a genealogy of unnatural narratives from ancient Greek and Sanskrit works through medieval and renaissance fiction to eighteenth-century and romantic fiction. The study continues through the twentieth century, discussing the unnatural elements of *Ulysses* and other early twentieth-century texts, and engages with contemporary fiction by offering an alternative account of postmodernism. *Unnatural Narrative* makes an essential intervention in narrative theory and an important contribution to the history of the novel.

Brian Richardson is professor of English at the University of Maryland.

April 2015 224 pp.

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Theory and Interpretation of Narrative

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

“In *Unnatural Narrative: Theory, History, and Practice*, Brian Richardson offers a study that is crisp, lively, and widely informed, bursting with pertinent literary evidence from a vast swath of reading. A kind of sequel to *Unnatural Voices*, this new work shows persuasively that narratology requires an additional poetics capable of addressing radical departures from traditional mimetic forms. *Unnatural Narrative* will have a guaranteed audience waiting among scholars both of narrative theory at large and of the novel as a genre.” —Garrett Stewart, James O. Freedman Professor of Letters, University of Iowa

Desire in the *Canterbury Tales*

Elizabeth Scala

Chaucer's *Canterbury Tales* is a discourse of desire. Beyond the many pilgrims' stories taking desire as their topic, Elizabeth Scala argues that desire operates in structurally significant ways found in the signifying chains that link the tales to each other.

Desire in the Canterbury Tales coordinates the compulsions of desire with the act of misreading to define the driving force of Chaucer's story collection. With Chaucer's competitive pilgrimage as an important point of departure, this study examines the collection's manner of generating stories out of division, difference, and contestation. It argues that Chaucer's tales are produced as misreadings and misrecognitions of each other. Looking to the main predicate of the General Prologue's famous opening sentence ("longen") as well as the thematic concerns of a number of tale-tellers, and working with a theoretical model that exposes language as the product of such longing, Scala posits desire as the very subject of the *Canterbury Tales* and misrecognition as its productive effect. In chapters focusing on both the well-discussed tales of fragment 1 and the marriage group as well as the more recalcitrant religious stories, *Desire in the Canterbury Tales* offers a comprehensive means of accounting for Chaucer's poem.

Elizabeth Scala is associate professor of English at the University of Texas at Austin.

April 2015 248 pp.

\$62.95 cloth 978-0-8142-1278-3

\$14.95 CD 978-0-8142-9383-6

Interventions: New Studies in Medieval Culture

Ethan Knapp, Series Editor

"This book pursues an analysis of desire that is both theoretically sophisticated and historically sensitive. It makes a major contribution to Chaucer studies, to psychoanalytically-inflected work in medieval studies generally, and to the field's ongoing discussions of literary formalism, gender and sexuality, and religion."
—Mark Miller, University of Chicago

Narrative Theory Unbound

Queer and Feminist Interventions

Edited by Robyn Warhol and Susan S. Lanser

Under the bold banner of *Narrative Theory Unbound: Queer and Feminist Interventions*, editors Robyn Warhol and Susan S. Lanser gather a diverse spectrum of queer and feminist challenges to the theory and interpretation of narrative. The first edited collection to bring feminist, queer, and narrative theories into direct conversation with one another, this anthology places gender and sexuality at the center of contemporary theorizing about the production, reception, forms, and functions of narrative texts.

Through twenty-one essays prefaced by a cogent history of the field, *Narrative Theory Unbound* offers new perspectives on narrative discourse and its constituent elements; on intersectional approaches that recognize race, religion, and national culture as integral to understanding sexuality and gender; on queer temporalities; on cognitive research; and on lifewriting in graphic, print, and digital constellations. Exploring genres ranging from reality TV to fairy tales to classical fiction, contributors explore the thorny, contested relationships between feminist and queer theory, on the one hand, and between feminist/queer theory and contemporary narratologies, on the other. Rather than aiming for cohesiveness or conclusiveness, the collection stages open-ended debates designed to unbind the assumptions that have kept gender and sexuality on the periphery of narrative theory.

Robyn Warhol is Arts and Humanities Distinguished Professor of English at The Ohio State University. Susan S. Lanser is Professor of Comparative Literature, English, and Women's, Gender, and Sexuality Studies at Brandeis University.

May 2015 456 pp.

\$87.95 cloth 978-0-8142-1280-6

\$14.95 CD 978-0-8142-9385-0

Theory and Interpretation of Narrative

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

"This is an important, field-changing book. It should be required reading for any course on narrative theory, and it could well be used in courses on literary theory more broadly as well as in courses on feminist and/or queer literary theory and criticism." —Margaret Homans, Yale University

Theatrical Jazz

Performance, Àṣẹ, and the Power of the Present Moment

Omi Osun Joni L. Jones

Omi Osun Joni L. Jones provides the first full-length study of an artistic form, the theatrical jazz aesthetic, that draws on the jazz principles of ensemble—the break, the bridge, and the blue note. *Theatrical Jazz: Performance, Àṣẹ, and the Power of the Present Moment* is a study of the use of jazz aesthetics in theatre as created by major practitioners of the form, giving particular attention to three innovative artists: Laurie Carlos, Daniel Alexander Jones, and Sharon Bridgforth.

Theatrical Jazz examines how artists are made and how artists make art. In charting their overlapping artistic genealogies, the book also discusses the work of veteran artists Aishah Rahman, Robbie McCauley, Sekou Sundiata, Ntozake Shange, and Erik Ehn, as well as the next generation of theatrical jazz innovators, Grisha Coleman, Walter Kitundu, Florinda Bryant, and Zell Miller III. Using autocritography as a primary methodology, the author draws on her role as performer, collaborator, audience/witness, and dramaturg in theatrical jazz, and her experiences with Yoruba spiritual traditions, to excavate the layers and nuances of this performance form. Jones's use of performative writing, a blend of intellectual, artistic, and sensory experiences, allows scholars and students not only to read but also to “hear” the principles of theatrical jazz on the page.

Omi Osun Joni L. Jones is associate professor of African and African diaspora studies at the University of Texas at Austin.



May 2015 392 pp.
\$79.95 cloth 978-0-8142-1282-0
\$14.95 CD 978-0-8142-9387-4
Black Performance and Cultural Criticism
Valerie Lee and E. Patrick Johnson, Series Editors

“Omi Osun Joni L. Jones details a fascinating interconnection between Yoruba spirit practices and theatrical jazz art-making. In graceful and stunningly clear prose, Jones shows exactly how late twentieth- and early twenty-first-century black performers have molded American theater to manifest the critical, affirming, transformative characteristics of ritual.” —Stephanie Batiste, University of California, Santa Barbara

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