SEOUl SEARCHING
Culture and Identity in Contemporary Korean Cinema
FRANCES GATEWARD, EDITOR

Korean cinema as industry, art form, and cultural product.

Seoul Searching is a collection of fourteen provocative essays about contemporary South Korean cinema, the most productive and dynamic cinema in Asia. Examining the three dominant genres that have led Korean film to international acclaim—melodramas, big-budget action blockbusters, and youth films—the contributors look at Korean cinema as industry, art form, and cultural product, and engage cinema’s role in the formation of Korean identities.

Committed to approaching Korean cinema within its cultural contexts, the contributors analyze feature-length films and documentaries as well as industry structures and governmental policies in relation to transnational reception, marketing, modes of production, aesthetics, and other forms of popular culture. An interdisciplinary text, Seoul Searching provides an original contribution to film studies and expands the developing area of Korean studies.

“This is a lively, provocative, and extremely timely collection that explores the role of serious innovative fiction in our current cultural ‘present’ in which literature seems increasingly marginalized.” — Larry McCaffery, author of Some Other Frequency: Interviews with Innovative American Authors

Combining creative and critical responses from some of today’s most progressive and innovative novelists, critics, and theorists, Fiction’s Present adventurously engages the aesthetic, political, philosophical, and cultural dimensions of contemporary fiction. By juxtaposing scholarly articles with essays by practicing novelists, the book takes up not only the current state of literature and its criticism but also connections between contemporary philosophy and contemporary fiction. In doing so, the contributors aim to provoke further discussion of the present inflection of fiction—a present that can be seen as Janus-faced, looking both forward to the novel’s radically changed, political, economic, and technological circumstances, and back to its history of achievements and problems.

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**Featured Title**

**THE AMERICAN PROTEST ESSAY AND NATIONAL BELONGING**

**Addressing Division**

**BRIAN NORMAN**

Explores the role of the literary protest essay in addressing social divisions in the United States.

*The American Protest Essay and National Belonging* uncovers a rich tradition of essays by writers who also serve as spokespersons for American social movements throughout the nation’s history. Brian Norman demonstrates that the American protest essay is a distinct form that draws from both the European-born personal essay and American political oratory anchored in social movements. He places celebrated twentieth-century writers like James Baldwin, Vine Deloria Jr., W. E. B. Du Bois, Emma Goldman, June Jordan, Audre Lorde, Thomas Pynchon, Adrienne Rich, Gore Vidal, Alice Walker, and Richard Wright among many others in a tradition dating back to the nation’s founding. Drawing on feminist and multicultural studies and movements, Norman explains how the protest essay brings particular experiences of exclusion into direct conversation with beliefs in universal equality to offer a story of national belonging that is able to address, rather than repress, division.

“The authors that Brian Norman studies in *The American Protest Essay and National Belonging* have the courage to denounce failed promises of social inclusion and the faith to work for their realization. The genre that is the basis of his inquiry is born of their conviction that a nation dedicated to the proposition of human equality is an ideal worth fighting—and writing—for. This book engagingly chronicles the hopes and achievements of protest writing as it documents the rise of the protest essay in the United States.” — Priscilla Wald, author of *Constituting Americans: Cultural Anxiety and Narrative Form*

“Brian Norman convincingly demonstrates how the tradition of the American protest essay continues the legacy of American democracy by turning political advocacy into a fine art. The essayists and novelists he considers inhabit the space in between the nation’s universalizing promises and the lived experiences of figures to whom those promises were refused. Informed by the conviction that a democracy that refuses to make good on its radical promises is an empty democracy, Brian Norman’s timely book also reevaluates the literary and political significance of the protest tradition for our present.” — Donald E. Pease, editor of *National Identities and Post-Americanist Narratives*

**BRIAN NORMAN** is Assistant Professor of English and Codirector of Women’s Studies at Idaho State University.

**VIRGINIA WOOLF AND THE NINETEENTH-CENTURY DOMESTIC NOVEL**

**EMILY BLAIR**

Traces Woolf’s persistent yet vexed fascination with nineteenth-century descriptions of English domesticity and female creativity.

*In Virginia Woolf and the Nineteenth-Century Domestic Novel,* Emily Blair explores how nineteenth-century descriptions of femininity saturate both Woolf’s fiction and her modernist manifestos. Moving between the Victorian and modernist periods, Blair looks at a range of nineteenth- and early twentieth-century sources, including the literature of conduct and household management, as well as autobiography, essay, poetry, and fiction. She argues for a reevaluation of Woolf’s persistent yet vexed fascination with English domesticity and female creativity by juxtaposing the novels of Elizabeth Gaskell and Margaret Oliphant, two popular Victorian novelists, against Woolf’s own novels and essays.

“Considering these domestic novels in relation to Virginia Woolf enlarges our understanding of the authors and helps us to conceive a tradition. After reading this book, I will read Woolf’s novels differently, in the context of many Victorian novels, and that is quite an accomplishment for Blair.” — Adrienne Munich, author of *Queen Victoria’s Secrets*

**EMILY BLAIR** teaches English in the Humanities Division at Solano Community College in Fairfield, California.

*A volume in the SUNY series,*

**Studies in the Long Nineteenth Century**

**Pamela K. Gilbert,** editor

**JULY** | 280 pp

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**Brian Norman**
ROMANTIC PSYCHOANALYSIS
The Burden of the Mystery
JOEL FAFLAK

How the Romantics invented psychoanalysis in advance of Freud.

In this provocative work, Joel Faflak argues that Romanticism, particularly British Romantic poetry, invents psychoanalysis in advance of Freud. The Romantic period has long been treated as a time of incipient psychological exploration anticipating more sophisticated discoveries in the science of the mind. Romantic Psychoanalysis challenges this assumption by treating psychoanalysis in the Romantic period as a discovery unto itself, a way of taking Freud back to his future. Reading Romantic literature against eighteenth- and nineteenth-century philosophy, Faflak contends that Romantic poetry and prose—including works by Coleridge, De Quincey, Keats, and Wordsworth—remind a later psychoanalysis of its fundamental matrix in phantasy and thus of its profoundly literary nature.

“Other Romanticists have produced psychoanalytic readings of British Romantic texts, and it’s almost a truism to say that Romanticism ‘anticipates’ the insights of psychoanalysis, but no critic has made such a thorough, persuasive case for seeing the poetry as anticipating the psychoanalytic scene itself. Faflak’s bold and original argument about Romanticism’s ‘invention’ of psychoanalysis will command much interest.” — Karen Swann, Williams College

Joel Faflak is Associate Professor of English Literature at the University of Western Ontario. He is the editor of several books, including Nervous Reactions: Victorian Recollections of Romanticism (coedited with Julia M. Wright), also published by SUNY Press, and Sanity, Madness, Transformation: The Psyche in Romanticism.

NOVEMBER | 336 pp
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WHITE HORIZON
The Arctic in the Nineteenth-Century British Imagination
JEN HILL

From explorers’ accounts to boys’ adventure fiction, how Arctic exploration served as a metaphor for nation-building and empire in nineteenth-century Britain.

Bridging historical and literary studies, White Horizon explores the importance of the Arctic to British understandings of masculine identity, the nation, and the rapidly expanding British Empire in the nineteenth century. Well before Coleridge’s Ancient Mariner and Mary Shelley’s Frankenstein, polar space had come to represent the limit of both empire and human experience. Using a variety of texts, from explorers’ accounts to boys’ adventure fiction, as well as provocative and fresh readings of the works of Mary Shelley, Charlotte Brontë, Charles Dickens, and Wilkie Collins, Jen Hill illustrates the function of Arctic space in the nineteenth-century British social imagination, arguing that the desolate north was imagined as a “pure” space, a conveniently blank page on which to write narratives of Arctic exploration that both furthered and critiqued British imperialism.

“Hill convincingly shows how several interesting Victorian texts cast Arctic exploration as a metaphor for nation-building. Nineteenth-century polar studies is an important and expanding field of inquiry and this author is one of the first to study the Arctic in relation to the British Empire.” — Eric G. Wilson, author of The Spiritual History of Ice: Romanticism, Science, and the Imagination

“The author knows both Romantic and Victorian literature well. Her argument consolidates current scholarly interests in both fields, particularly imperial science, travel narrative, gender, and nationalism. The book excels in its generic range as well, covering novels, poetry, travel narrative, biography, sensation drama, and other forms in satisfying depth.” — Noah Heringman, editor of Romantic Science: The Literary Forms of Natural History

Jen Hill is Associate Professor of English at the University of Nevada at Reno and editor of An Exhilaration of Wings: The Literature of Birdwatching.

A volume in the SUNY series, Studies in the Long Nineteenth Century
Pamela K. Gilbert, editor

OCTOBER | 224 pp
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OF IRONY AND EMPIRE
Islam, the West, and the Transcultural Invention of Africa
Laura Rice

Examines the transformative power of irony in the creation of Muslim Africa.

Of Irony and Empire is a dynamic, thorough examination of Muslim writers from former European colonies in Africa who have increasingly entered into critical conversations with the metropole. Focusing on the period between World War I and the present, “the age of irony,” this book explores the political and symbolic invention of Muslim Africa and its often contradictory representations. Through a critical analysis of irony and resistance in works by writers who come from nomadic areas around the Sahara—Mustapha Tlii (Tunisia), Malika Mokeddem (Algeria), Cheikh Hamidou Kane (Senegal), and Tayeb Salih (Sudan)—Laura Rice offers a fresh perspective that accounts for both the influence of the Western, instrumental imaginary, and the Islamic, holistic one.

“This is an excellent critical examination of some of Africa’s most celebrated novels and the author approaches this rather complicated field with a unique commentary and balanced perspective.” — Chouki El Hamel, Arizona State University

Laura Rice is Associate Professor of Comparative Literature at Oregon State University and cotranslator (with Karim Hamdy) of Century of Locusts by Malika Mokeddem and Departures by Isabelle Eberhardt.

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ANDRÉ GIDE AND THE SECOND WORLD WAR
A Novelist’s Occupation
Jocelyn Van Tuyl

The first complete study of Gide’s neglected wartime writings.

Arguably the most influential French writer of the early twentieth century, André Gide is a paradigmatic figure whose World War II writings offer an exemplary reflection of the challenges facing a leading writer in a time of national collapse. Tracing Gide’s circuitous “intellectual itinerary” from the fall of France through the postwar purge, this book examines the ambiguous role of France’s senior man of letters during the Second World War. The writer’s intricate maneuverings offer privileged insights into three issues of broad significance: the relationship of literature and politics in France during World War II, the repressions and repositionings that continue to fuel controversy about the period, and the role of public intellectuals in times of national crisis.

“Van Tuyl has assembled a wide range of well-researched and well-supported arguments that restore to its necessary breadth and depth the historical and ideological context of the period. The book is a clear, concise, and thorough treatment of Gide’s activities around World War II and is a polished reference work that will be invaluable to scholars and students of Gide for years to come.” — Walter Putnam, The University of New Mexico

“This is an extraordinary look into a man who alleged utter frankness but could only be as honest as his changing view of himself permitted.” — Kenneth Krauss, author of The Drama of Fallen France: Reading la Comédie sans Tickets

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