

## FEATURED TITLE

**HOW THE GENE  
GOT ITS GROOVE**  
Figurative Language,  
Science, and the  
Rhetoric of the Real  
ELIZABETH PARTHENIA SHEA

*Traces the rhetorical work of the gene in scientific and non-scientific discourse throughout the twentieth century.*

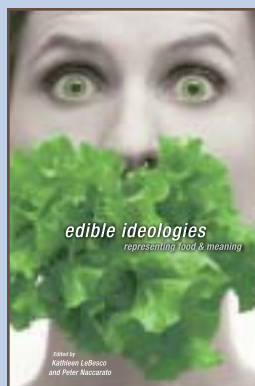
Against a backdrop of the history of the gene as a scientific and a cultural icon, *How the Gene Got Its Groove* examines how “genes” function as rhetorical objects. Returning to Wilhelm Johannsen’s original argument for the term, Elizabeth Parthenia Shea maintains that the gene was, first and foremost, a rhetorical invention, designed to lay claim to a material reality and to dissociate itself from the problems of language, conjecture, and rhetorical uncertainty. She traces the rhetorical work of the gene through scientific and nonscientific arguments throughout the twentieth century. The gene’s travels between scientific and popular texts challenge us to recognize the subtle powers of figurative language in creating a sense that matters of science stand outside the contingencies of language and the influences of rhetoric.

“This book addresses a significant topic that cuts across English, communication studies, and cultural studies. The author’s treatment of the gene-as-object in contemporary culture adds a significant dimension to the understanding of how genetic imagery is materially present in popular contexts.” — John Lyne, University of Pittsburgh

“The book is consistent with postmodern views of language and semantics, which hold that words are not precise signifiers. This is an important message that rhetoricians need to continue conveying, especially about scientific language.”  
— Ken Baake, author of *Metaphor and Knowledge: The Challenges of Writing Science*

**ELIZABETH PARTHENIA SHEA** is Assistant Professor of Rhetoric at Northeastern University.

**APRIL** • 160 pp.  
2 b/w photographs  
\$55.00 hc 978-0-7914-7425-9



## FEATURED TITLE

**EDIBLE IDEOLOGIES**  
Representing Food  
and Meaning  
KATHLEEN LeBESCO AND  
PETER NACCARATO, EDITORS

*Contributors explore the relationship between food and the production of ideology.*

*Edible Ideologies* argues that representations of food—in literature and popular fiction, cookbooks and travel guides, war propaganda, women’s magazines, television and print advertisements—are not just about nourishment or pleasure. Contributors explore how these various modes of representation, reflecting prevailing attitudes and assumptions about food and food practices, function instead to circulate and transgress dominant cultural ideologies. Addressing questions concerning whose interests are served by a particular food practice or habit and what political ends are fulfilled by the historical changes that lead from one practice to another in Western culture, the essays offer a rich historical narrative that moves from the construction of the nineteenth-century English gentleman to the creation of two of today’s iconic figures in food culture, Julia Child and Martha Stewart. Along the way, readers will encounter World War I propaganda, holocaust and Sephardic cookbooks, the Rosenbergs, German tour guides, fast food advertising, food packaging, and chocolate, and will find food for thought on the meanings of everything from camembert to Velveeta, from salads to burgers, and from tikka masala to Campbell’s soup.

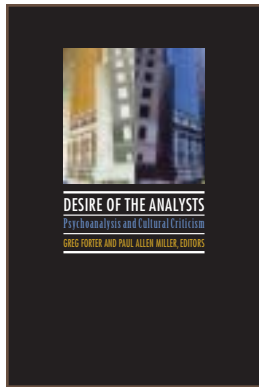
“...The essays are historically rich, theoretically engaging, and unpredictable enough to be immensely readable...”  
— Krishnendu Ray, author of *The Migrant’s Table: Meals and Memories in Bengali-American Households*

At Marymount Manhattan College, **KATHLEEN LeBESCO** is Associate Professor of Communication Arts, and **PETER NACCARATO** is Associate Professor of English. LeBesco’s previous books include *Revolting Bodies? The Struggle to Redefine Fat Identity*.

**JANUARY** • 240 pp.  
11 illustrations  
\$24.95 pb 978-0-7914-7288-0  
\$74.50 hc 978-0-7914-7287-3

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**DESIRE OF THE ANALYSTS**  
 Psychoanalysis  
 and Cultural Criticism  
 GREG FORTER AND  
 PAUL ALLEN MILLER, EDITORS

*Explores psychoanalytic approaches to cultural studies.*

Why do we continue to desire psychoanalysis? What can this desire contribute to a vital cultural criticism? In *Desire of the Analysts*, these and other questions are addressed by leading contributors from a variety of fields, including Sharon Nell, Deneen Senasi, Kaja Silverman, Henry Sussman, Domietta Torlasco, Pierre Zoberman, and Slavoj Žižek. They argue for the urgency of a psychoanalytic criticism that is at once intellectually vibrant, politically engaged, and uniquely able to illuminate the psychic motivations and gratifications underlying a range of contemporary cultural phenomena. These phenomena include nationalistic violence, the formation of normative masculinity, the psychic appeal of domination and submission, and the place of the “queer” desire in counterhegemonic practices. The contributors explore the role of psychoanalysis in shaping the future of cultural criticism; elaborate on innovative ways to approach group dynamics from a psychoanalytic perspective; rethink psychoanalytic understandings of authorship; and offer original interpretations of the intersections between gender, sexuality, and domination. *Desire of the Analysts* demonstrates that psychoanalysis remains an indispensable resource for critiquing our contemporary condition.

“This represents the most admirable synthesis of cultural studies and psychoanalysis that I have seen.” — Marshall W. Alcorn Jr., author of *Changing the Subject in English Class: Discourse and the Constructions of Desire*

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A volume in the SUNY series in  
 Psychoanalysis and Culture  
 Henry Sussman, editor

**JANUARY** • 256 pp.  
 \$27.95 pb 978-0-7914-7300-9  
 \$83.50 hc 978-0-7914-7299-6



**THE ANOREXIC SELF**  
 A Personal,  
 Political Analysis of a  
 Diagnostic Discourse  
 PAULA SAUKKO

*Critically examines diagnostic and popular discourses on eating disorders.*

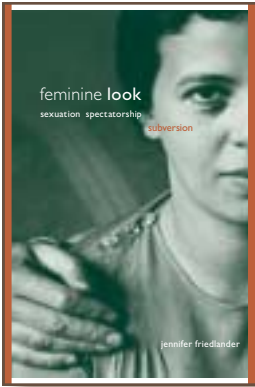
Traditionally, women’s eating disorders are thought to be strongly influenced by media images idealizing a normative thin female body. Taking a different approach, *The Anorexic Self* critically examines diagnostic and popular discourses on anorexia that construct narrow and ideal notions of the female self. Paula Saukko analyzes the personal and political implications of discourses on the anorexic self in multiple contexts, including her own experience of being diagnosed anorexic; psychiatrist Hilde Bruch’s postwar research on anorexia; and media coverage of Karen Carpenter, Princess Diana, and other women with eating disorders. Saukko traces the history of the discourses from postwar idealization of masculine autonomy to postindustrial valorization of feminine flexibility, and also explores their politically progressive and psychologically healing—as well as sexist and humiliating—dimensions. Drawing on narrative therapy, dialogic theory, and multisited ethnography, *The Anorexic Self* cultivates a less judgmental and more self-reflexive way of relating to ourselves, others, and societies in which we live.

“The autobiographical portions of the book powerfully convey the author’s personal experience with anorexia. This book represents a significant contribution to feminist social scientific work on eating disorders.” — Helen Malson, author of *The Thin Woman: Feminism, Post-Structuralism, and the Social Psychology of Anorexia Nervosa*

“By identifying the interrelations between the personal and the political, Saukko creates an exciting and challenging intellectual context within which to think about anorexia.” — Julie Hepworth, author of *The Social Construction of Anorexia Nervosa*

**PAULA SAUKKO** is Senior Lecturer in Sociology at Loughborough University and the author of *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*.

**MAY** • 128 pp.  
 \$19.95 pb 978-0-7914-7462-4  
 \$59.50 hc 978-0-7914-7461-7



**FEMININE LOOK**  
Sexuation, Spectatorship,  
Subversion  
JENNIFER FRIEDLANDER

*Feminist and psychoanalytic analysis of spectatorship.*

**F***eminine Look* shows how the Lacanian concept of sexuation makes possible a new account of the relationship among feminism, psychoanalysis,

and spectatorship. Whereas previous studies have tended to ask how spectatorship may be influenced by sexual difference, Jennifer Friedlander asks how particular spectatorial encounters may engender different “sexuated” responses. In so doing, she traces a fresh path through Freud’s account of the relationship between visual perception and sexual difference and rereads Freud’s fable of castration anxiety, suggesting that sexual identity arises as a response to the symbolic order’s indifference to the subject’s need for a solid identity. She examines provocative and controversial artistic images by Jamie Wagg, Marcus Harvey, and Sally Mann to demonstrate how images not only create and embody social practices but also precipitate viewer anxieties and pleasures.

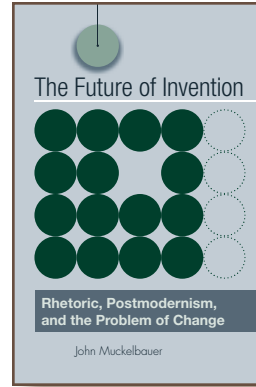
“Blending very sophisticated psychoanalytic theory with some novel and yet important visual-media texts, Friedlander makes a strong contribution to the field of feminist visual-media theory and female spectatorship by returning to its origins in Lacanian studies. By reinvestigating the role Lacan played in those studies—vis-à-vis Freud, Saussure, and Barthes—she creates a playful new space for contemplating the gendered look. She also offers a theoretical account of how contemporary photography and other technological ‘gaze’ media represent gendered images through unconscious and linguistic devices.”  
— Laura Hinton, author of *The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911*

**JENNIFER FRIEDLANDER** is Edgar E. and Elizabeth S. Pankey Professor of Media Studies and Assistant Professor of Art History at Pomona College.

A volume in the SUNY series in Psychoanalysis and Culture  
Henry Sussman, editor  
and

A volume in the SUNY series, Insinuations: Philosophy, Psychoanalysis, Literature  
Charles Shepherdson, editor

**JANUARY** • 160 pp.  
13 b/w photographs, 3 figures  
\$55.00 hc 978-0-7914-7295-8



**THE FUTURE OF INVENTION**  
Rhetoric,  
Postmodernism, and  
the Problem of Change  
JOHN MUCKELBAUER

*Examines the concept of rhetorical invention from an affirmative, nondialectical perspective.*

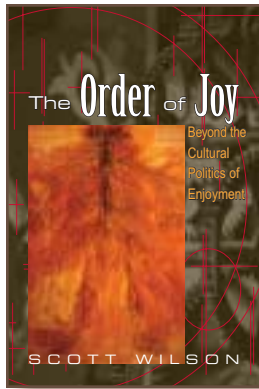
**T***he Future of Invention* links classical rhetorical practices of invention with the philosophical work of Gilles Deleuze and Jacques Derrida and proposes that some of the most crucial implications of postmodern theory have gone largely unattended. Drawing on such classical rhetorical concepts as *doxa*, imitation, *kairos*, and *topos*, and engaging key works by Aristotle, Plato, the Sophists, and others, John Muckelbauer demonstrates how rhetorical invention can offer a nondialectical, “affirmative” sense of change that invites us to rethink the ways in which we read, write, and respond to others.

“This is perhaps the most interesting and innovative (inventive) book on rhetorical invention I’ve encountered since Deleuze’s *What Is Philosophy?* Muckelbauer not only contributes to but also fundamentally alters the conversation on this topic. He manages something that is almost nonexistent in the field—to *read* (to follow textual traces, openings, potentialities) rather than simply to interpret. Most studies in rhetorical invention, until now, have been mired in a host of humanist presumptions about the thinking/inventing subject—this work offers a serious challenge to that approach, not by arguing with it but by performing something very different.” — Diane Davis, author of *Breaking up [at] Totality: A Rhetoric of Laughter*

“Muckelbauer argues that further reflection on the category of invention, as well as the notions of futurity and change intrinsic to it, promises to productively address theoretical issues crucial to both postmodern scholarship and the field of rhetorical studies. He supports this argument by seeking an original style of engagement with such problematics that yields a transformative mode of scholarly discourse. This book contains a wealth of inventive approaches to these important questions and generates both original and cogent insights.” — Bradford Vivian, author of *Being Made Strange: Rhetoric beyond Representation*

**JOHN MUCKELBAUER** is Assistant Professor of English at the University of South Carolina.

**MARCH** • 224 pp.  
\$65.00 hc 978-0-7914-7419-8



**THE ORDER OF JOY**  
Beyond the Cultural  
Politics of Enjoyment  
SCOTT WILSON

*Provocative exploration of a new concept of “joy” within psychoanalytic and cultural studies.*

This provocative book introduces a new concept of “joy” within psychoanalytic and cultural studies that provides a different way of understanding the structures of affect produced by shifts in contemporary culture and economy. In so doing, the author offers a radically refigured Lacanianism that is developed through a critical reading of Deleuze.

“One of the most exciting, provocative, and creative theoretical works in psychoanalysis and cultural studies today. Scott Wilson elaborates a wholly original idea, the treatment of ‘joy’ as an ‘arche-concept’ radically de-territorialized and freed from the orthodoxies of Lacanian *jouissance* or Barthesian pleasure, now able to ‘hook up’ with practically every relevant theorist who could have something to contribute to an analysis of global consumer capitalism. This is a unique work that raises central questions for media theory, political theory, literary and film studies, and psychoanalysis. It provides a compelling alternative to the hegemony of Žižek in cultural studies.”

— Diane Rubenstein, author of *This Is Not a President: Sense, Nonsense, and the American Political Imaginary*

“Wilson’s insightful argument is buttressed not only by his deft treatment of theory taken from works by Deleuze, Foucault, Lacan, and others but also by a host of diverse and striking examples drawn from popular culture. References from the music of Iggy Pop, to the films *Trainspotting*, *Memento*, and *Fight Club*, to the phenomena of heroin addiction and anorexia, and to television programs such as *The Office* serve to sharpen his argument and illustrate it convincingly.” — Leslie Anne Boldt-Irons, editor of *On Bataille: Critical Essays*

**SCOTT WILSON** is Reader in Cultural Theory at Lancaster University in England. He is the author of several books, including *Bataille* (coauthored with Fred Botting).

A volume in the SUNY series in Psychoanalysis and Culture  
Henry Sussman, editor

**MAY** • 208 pp.  
3 figures  
\$60.00 hc 978-0-7914-7449-5



**NEW IN PAPER**

**SEX, PARANOIA,  
AND MODERN MASCULINITY**  
KENNETH PARADIS

*How modern conceptions of paranoia became associated with excessive or unregulated masculinity.*

*Sex, Paranoia, and Modern Masculinity* explores how twentieth-century conceptions

of paranoia became associated with the excessive or unregulated exercise of masculine intellectual tendencies. Through an extended analysis of Freudian metapsychology, Kenneth Paradis illustrates how paranoid ideation has been especially connected to the figure of the male body under threat of genital mutilation or emasculation. In this context, he also considers how both midcentury detective fiction (especially the work of Raymond Chandler) and contemporaneous autobiographies of male-to-female transsexuals negotiate the terms of this gendered understanding of psychopathology, thus articulating their own notions of moral value, individual autonomy, and effective agency.

“I like very much how this book explores the deeper roots of paranoia and how those deeper roots are shown to be complicit in the building of narratives in the modern age—narratives with not only psychological and sexual implications but gendered implications as well. Paradis’s insightful exploration of sexuality and paranoia says much about our own condition in the present moment.” — Todd F. Davis, author of *Kurt Vonnegut’s Crusade; or, How a Postmodern Harlequin Preached a New Kind of Humanism*

“This book demonstrates the interrelatedness of several genres and styles of paranoid discourse: detective fiction, autobiography, memoir, case study, film, and novel. The author weaves these sometimes disparate genres into a multifaceted set of readings that offer an intelligent analysis of paranoid narratives.” — Mark S. Roberts, coeditor of *High Culture: Reflections on Addiction and Modernity*

**JANUARY** • 228 pp.  
\$21.95 pb 978-0-7914-6934-7