**BAD**

*Infamy, Darkness, Evil, and Slime on Screen*

Murray Pomerance, editor

Examines the many forms of cinematic “badness” over the past one hundred years, from Nosferatu to The Talented Mr. Ripley.

Violence and corruption sell big, especially since the birth of action cinema, but even from cinema's earliest days, the public has been delighted to be stunned by screen representations of negativity in all its forms—evil, monstrosity, corruption, ugliness, villainy, and darkness. Bad examines the long line of thieves, rapists, varmints, codgers, dodgers, manipulators, exploiters, conmen, killers, vamps, liars, demons, cold-blooded megalomaniacs, and warmhearted flakes that populate cinematic narrative. From Nosferatu to The Talented Mr. Ripley, the contributors consider a wide range of genres and use a variety of critical approaches to examine evil, villainy, and immorality in twentieth-century film.

“A varied and stimulating collection, informative over a broad range of critical, historical, and theoretical issues, and very entertaining to boot ... It should find eager readers among both film scholars and movie buffs.”

— David Sterritt, author of *The Films of Jean-Luc Godard: Seeing the Invisible*

“The book is rich and complex while remaining accessible to a variety of audiences, and it will make a valuable addition to the field of cinema studies.”

— Michael DeAngelis, author of *Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves*

**Murray Pomerance** is Professor and Chair in the Department of Sociology at Ryerson University. He is the editor of *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*, also published by SUNY Press, and *Enfant Terrible!: Jerry Lewis in American Film*.

For a list of contributors, see page 64.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60855](http://www.sunypress.edu/details.asp?id=60855)

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**TONI MORRISON AND MOTHERHOOD**

*A Politics of the Heart*

Andrea O'Reilly

Traces Morrison’s theory of African American mothering as it is articulated in her novels, essays, speeches, and interviews.

Mothering is a central issue for feminist theory, and motherhood is also a persistent presence in the work of Toni Morrison. Examining Morrison’s novels, essays, speeches, and interviews, Andrea O'Reilly illustrates how Morrison builds upon black women's experiences of and perspectives on motherhood to develop a view of black motherhood that is, in terms of both maternal identity and role, radically different from motherhood as practiced and prescribed in the dominant culture. Motherhood, in Morrison's view, is fundamentally and profoundly an act of resistance, essential and integral to black women's fight against racism (and sexism) and their ability to achieve well-being for themselves and their culture. The power of motherhood and the empowerment of mothering are what make possible the better world we seek for ourselves and for our children. This, argues O'Reilly, is Morrison's maternal theory—a politics of the heart.

"Motherhood is critically important as a recurring theme in Toni Morrison's oeuvre and within black feminist and feminist scholarship ... Kudos to Andrea O'Reilly for illuminating Morrison's 'maternal standpoint' and helping readers and critics understand this difficult terrain."

— Nancy Gerber, author of *Portrait of the Mother-Artist: Class and Creativity in Contemporary American Fiction*

"In addition to presenting a penetrating and original reading of Toni Morrison, O’Reilly integrates the evolving scholarship on motherhood in dominant and minority cultures in a review that is both a composite of commonalities and a clear representation of differences."

— Elizabeth Bourque Johnson, University of Minnesota

**Andrea O'Reilly** is Associate Professor in the School of Women's Studies at York University and President of the Association for Research on Mothering. She is the author and editor of several books on mothering, including (with Sharon Abbey) *Mothers and Daughters: Connection, Empowerment, and Transformation and Mothers and Sons: Feminism, Masculinity, and the Struggle to Raise Our Sons*.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60924](http://www.sunypress.edu/details.asp?id=60924)
**POST-JUNGIAN CRITICISM**
Theory and Practice
James S. Baumlin, Tita French Baumlin, and George H. Jensen, editors
Foreword by Andrew Samuels

Rereads Jung in light of contemporary theoretical concerns, and offers a variety of examples of post-Jungian literary and cultural criticism.

This groundbreaking collection brings the range and diversity of post-Jungian thought into the realm of contemporary literary and cultural criticism. These essays explore, expand, critique, and apply post-Jungian critical theory as they revisit and reread Jung's own writings from numerous perspectives.

No longer treated as a source of clear, unequivocal, authoritative pronouncement, Jung's writings are themselves subjected to critical, deconstructive readings, and several of the essays confront head-on Jung's evident racism, antifeminism, anti-Semitism, and political conservatism. While not downplaying such charges, the contributors outline an alternative, post-Jungian theory responsive to contemporary feminist, postcolonial, and poststructural concerns. The result is not just a critical reinterpretation but, more important, a regeneration of Jungian thought.

“A book like this one can establish ... that academic literary studies, in an alliance with analytical psychology, can broaden, enlighten, and penetrate people to the marrow.” — from the Foreword by Andrew Samuels


For a list of contributors, see page 64.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60865](http://www.sunypress.edu/details.asp?id=60865)

**PERFORMATIVE CRITICISM**
Experiments in Reader Response
Gerry Brenner

Genre-bending experiments that appropriate, impersonate, and speak through already-created literary characters in order to offer fresh interpretations of well-known literary works.

In these inventive and genre-bending critical essays, Gerry Brenner provides fresh interpretations of classic literary works by empowering significant characters to represent themselves as legitimate readers with strong responses. Through imaginary interviews, letters, “dialogues of the dead,” a revised ending, and a training report, he gives voice to characters from the biblical Book of Ruth, *Sir Gawain and the Green Knight, Oliver Twist, Nicholas Nickleby, Huckleberry Finn, The Great Gatsby, The Maltese Falcon,* and others. Instead of asking readers to read his interpretation of a text (i.e., a critic's interpretation from the outside), Brenner asks them to read a character's or historical or imagined person's interpretation (a reader-response interpretation from the inside). Challenging the long-dominant depersonalization of literary criticism, Brenner enlivens the affect, value, and significance of scholarly and critical writing.

“A very fine contribution to reader-response criticism and to the teaching of literature.” — James Phelan, author of *Narrative as Rhetoric: Technique, Audiences, Ethics, Ideology*

“The book's fascinating recreation and reinterpretation of canonical literary characters is a linguistic tour de force. It's bound to raise new questions about and therefore new interpretations of some of the most compelling stories in world literature.” — Jeffrey Berman, author of *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*

Gerry Brenner is Professor of English at The University of Montana. His most recent book is *A Comprehensive Companion to Hemingway's A Moveable Feast: Annotation to Interpretation*.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60860](http://www.sunypress.edu/details.asp?id=60860)
**POSTCOLONIAL NARRATIVE AND THE WORK OF MOURNING**

J. M. Coetzee, Wilson Harris, and Toni Morrison

Sam Durrant

Bringing psychoanalytic theory to bear on the work of Coetzee, Harris, and Morrison, argues that the fundamental task of postcolonial narrative is the work of mourning.

Sam Durrant's powerfully original book compares the ways in which the novels of J. M. Coetzee, Wilson Harris, and Toni Morrison memorialize the traumatic histories of racial oppression that continue to haunt our postcolonial era. The works examined bear witness to the colonization of the New World, U.S. slavery, and South African apartheid, histories founded on a violent denial of the humanity of the other that had traumatic consequences for both perpetrators and victims. Working at the borders of psychoanalysis and deconstruction, and drawing inspiration from recent work on the Holocaust, Durrant rethinks Freud's opposition between mourning and melancholia at the level of the collective and rearticulates the postcolonial project as an inconsolable labor of remembrance.

"Written with great flair and considerable passion ... Durrant demonstrates successfully how each of the authors and her/his fictive strategies cope with the mnemonic burden of 'being postcolonial.' Equally admirable is the ease with which Durrant combines nuanced literary analysis with bold and well-informed theoretical speculation." — R. Radhakrishnan, author of *Diasporic Mediations: Between Home and Location*

"There are a number of impressive things about this book: it combines theory with practice; the argument is clear and carefully signalled throughout; the selection of Coetzee, Harris, and Morrison is a stroke of genius that allows Durrant to reinforce his theoretical claims in a consistent manner; and Durrant avoids both celebrating and politicizing his chosen texts." — Vijay Mishra, author of *Devotional Poetics and the Indian Sublime*

Sam Durrant is Lecturer of English at the University of Leeds.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60861

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**NERVOUS REACTIONS**

Victorian Recollections of Romanticism

Joel Faflak and Julia M. Wright, editors

Addresses how Victorian receptions of Romanticism and Romantic writers were shaped by notions of "nervousness."

Nervous Reactions considers Victorian responses to Romanticism, particularly the way in which the Romantic period was frequently constructed in Victorian-era texts as a time of nervous or excitable authors (and readers) at odds with Victorian values of self-restraint, moderation, and stolidity. Represented in various ways—as a threat to social order, as a desirable freedom of feeling, as a pathological weakness that must be cured—this nervousness, both about and of the Romantics, is an important though as yet unaddressed concern in Victorian responses to Romantic texts. By attending to this nervousness, the essays in this volume offer a new consideration not only of the relationship between the Victorian and Romantic periods, but also of the ways in which our own responses to Romanticism have been mediated by this Victorian attention to Romantic excitability.

Considering editions and biographies as well as literary and critical responses to Romantic writers, the volume addresses a variety of discursive modes and genres, and brings to light a number of authors not normally included in the longstanding category of "Victorian Romanticism": on the Romantic side, not just Wordsworth, Keats, and P. B. Shelley but also Byron, S. T. Coleridge, Thomas De Quincey, Mary Shelley, and Mary Wollstonecraft; and on the Victorian side, not just Thomas Carlyle and the Brownings but also Sara Coleridge, George Eliot, Elizabeth Gaskell, Archibald Lampman, and J. S. Mill.

Joel Faflak is Assistant Professor of English at Wilfrid Laurier University. Julia M. Wright is Canada Research Chair in English at Wilfrid Laurier University. She is the editor of *The Missionary: An Indian Tale* and coeditor (with Tilottama Rajan) of *Romanticism, History, and the Possibilities of Genre*.

For a list of contributors, see page 65.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60879
**BURIED COMMUNITIES**

Wordsworth and the Bonds of Mourning

Kurt Fosso

Offers an explanation for the poet's mysterious and longstanding preoccupation with death and grief.

Kurt Fosso's *Buried Communities* analyzes the social relationship between mourning and community in William Wordsworth's writings from 1785 to 1814. In close readings of such major works as *The Ruined Cottage*, *Lyrical Ballads*, *The Prelude*, and *The Excursion*, Fosso uncovers the idea of *mournful community*, or what Wordsworth cryptically proclaimed to be a "spiritual community binding together the living and the dead." In addition to offering an explanation for the poet's mysterious, longstanding preoccupation with death and grief, Fosso discovers a poetry insistently social in orientation—and consistently social in character—and uncovers significant coherence between the poet's early and later works. *Buried Communities* situates Wordsworth as a reformist during a time of social and political crisis, for whom mourning promised to bind together his disaffected countrymen and disjointed world. With its sociological vantage and strong commitment to historical explanation, the book illuminates an important, previously unseen vista for understanding this Romantic poet's representations of death and grief and significantly reframes the cultural dynamics of the Romantic period in Britain.

"This is an important book. It is refreshing to find an argument that proceeds neatly and reasonably from the combination of good critical sense, an insightful theoretical framework, and an intelligent close reading of texts. Fosso has considered just about every resource that bears on his study, both on the Wordsworth side and on the side of the larger sociological and psychological aspects of grief and mourning. He gets right to the heart of a genuinely interesting subject." — Stephen C. Behrendt, author of *Royal Mourning and Regency Culture: Elegies and Memorials of Princess Charlotte*

Kurt Fosso is Associate Professor of English at Lewis & Clark College.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60868](http://www.sunypress.edu/details.asp?id=60868)

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**EMPIRE AND POETIC VOICE**

Cognitive and Cultural Studies of Literary Tradition and Colonialism

Patrick Colm Hogan

Explores the relation of post-colonization authors to literary traditions.

In *Empire and Poetic Voice* Patrick Colm Hogan draws on a broad and detailed knowledge of Indian, African, and European literary cultures to explore the way colonized writers respond to the subtle and contradictory pressures of both metropolitan and indigenous traditions. He examines the work of two influential theorists of identity, Judith Butler and Homi Bhabha, and presents a revised evaluation of the important Nigerian critics, Chinweizu, Jemie, and Madubuike. In the process, he presents a novel theory of literary identity based equally on recent work in cognitive science and culture studies. This theory argues that literary and cultural traditions, like languages, are entirely personal and only appear to be a matter of groups due to our assertions of categorical identity, which are ultimately both false and dangerous.

“This is a thoughtful and intense engagement with a series of postcolonial literary texts. Hogan recovers lines of affiliation between these texts and the myths, assumptions, traditions, and works that helped inspire them. He demonstrates that an indigenous text can be just as complicit in the imperial project as any Western text, and that indigenous texts may be as anxious to revise ‘native’ traditions and views as they are to ‘subvert’ those of the imposed imperial culture.” — Jahan Ramazani, author of *The Hybrid Muse: Postcolonial Poetry in English*

Patrick Colm Hogan is Professor of English and Comparative Literature at the University of Connecticut. He is the author and editor of many books, including (with Lalita Pandit) *Literary India: Comparative Studies in Aesthetics, Colonialism, and Culture and Colonialism and Cultural Identity: Crises of Tradition in the Anglophone Literatures of India, Africa, and the Caribbean*, both published by SUNY Press.

For more information on this title please visit [http://www.sunypress.edu/details.asp?id=60869](http://www.sunypress.edu/details.asp?id=60869)
THE DRAMA OF FALLEN FRANCE
Reading la Comédie sans Tickets
Kenneth Krauss

Examines the role of the theatre in Paris during the Nazi occupation.

The Drama of Fallen France examines various dramatic works written and/or produced in Paris during the four years of Nazi occupation and explains what they may have meant to their original audiences. Because of widespread financial support from the new French government at Vichy, the former French capital underwent a renaissance of theatre during this period, and both the public playhouses and the private theatres provided an amazing array of new productions and revivals. Some of the plays considered here are well known: Anouilh’s Antigone, Sartre’s The Flies, Claudel’s The Satin Slipper. Others have remained obscure, such as Cocteau’s The Typewriter, Giraudoux’s The Apollo of Marsac, and Montherlant’s Nobody’s Son; and two—André Obey’s Eight Hundred Meters and Simone Jollivet’s The Princess of Ursins—have remained virtually unread since the early 1940s. In examining French culture under the Vichy regime and the Nazis, Kenneth Krauss links the politics of gender and sexuality with the more traditional political concepts of collaboration and resistance. A final chapter on Truffaut’s 1980 film, The Last Métro, demonstrates how the present manages to rewrite and revision the complex and seemingly contradictory reality of the past.

“Not content to limit his analyses to published scripts, Krauss has examined draft manuscripts, programs, and other archival materials, and has added considerably to our understanding of the plays by considering issues of staging, set design, and performance space. Because he reads wartime drama through the lens of sexuality, he also makes an important contribution to gender studies, touching on homosexuality, women’s roles under Vichy, cross-dressing, and a number of other issues.”
— Jocelyn Van Tuyl, New College of Florida

Kenneth Krauss is Associate Professor of Drama at The College of Saint Rose and the author of Private Readings/Public Texts: Playreaders’ Constructs of Theatre Audiences. He is also the coeditor (with Nancy J. Doran Hazelton) of Maxwell Anderson and the New York Stage.

POSTMODERN SOPHISTRY
Stanley Fish and the Critical Enterprise
Gary A. Olson and Lynn Worsham, editors
Afterword by Stanley Fish

An intensive examination of the theoretical writings of cultural and literary critic Stanley Fish.

Fifteen prominent scholars from a range of academic disciplines—legal studies, critical legal studies, political science, Jewish studies, rhetoric, and literary studies—explore various aspects of cultural and literary critic Stanley Fish’s work. They examine Fish’s understanding of how interpretation functions, the various philosophical issues that Fish has addressed or failed to address in his work, and the political consequences of Fish’s thought. Stanley Fish responds to the ideas put forth in this book in a detailed Afterword.

“This book discusses Fish’s entire career as no other book has done before. Its inclusion of professors of law, political science, and philosophy as well as English has led to a fine overview to and critical analysis of a very influential thinker. The reader can look carefully at this author, at the connections between his varied pronouncements on politics, American culture, and academe, and at the strengths and weaknesses of his work”— Katherine H. Adams, Loyola University

“I look forward to holding this book in my hand, years from now when, if I continue to be lucky, an old man will sit up late at night looking back at a professional life and wondering what it was all about.”— from the Afterword by Stanley Fish

Gary A. Olson is Interim Vice President for Academic Affairs at the University of South Florida at St. Petersburg. Lynn Worsham is Professor of English at the University of South Florida. Olson is the author of Justifying Belief: Stanley Fish and the Work of Rhetoric, and Olson and Worsham are the coeditors of Critical Intellectuals on Writing, both published by SUNY Press.

For a list of contributors, see page 65.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60995
BORDERS OF A LIP
Romanticism, Language, History, Politics
Jan Plug

Explores the role of language, history, and politics in Romantic literature and thought, from Kant to Yeats.

This book recasts questions about the overlapping boundaries of language, history, and politics that have been at the center of critical and theoretical debates in the study of Romantic literature and thought. While poststructuralism and deconstruction have been accused of privileging language over history, the New Historicism and other historicist and cultural approaches to literature have attempted to restore history's place in the study of literature. Taking its title from a reading of the word Lippe in Kleist's Die ermannsschlacht, Borders of a Lip is drawn to neither of these poles, but instead to their meeting place or coincidence: the site of a border, a political or national boundary, even the boundary that is the political, the lip that is also the place of language. Through readings of Kant, Wordsworth, Kleist, Mary Shelley, Yeats, and Lyotard, the book examines the convergence of language and history that takes place in their work. Instead of placing language and history in absolute opposition, making the border an unbreachable limit, the book explores how crossing these borders (re)defines the political.

"With discussions of early Wordsworth and of Mary Shelley's lately revived The Last Man, the book should prove essential reading for exponents of the English side of the story. Germanists will learn here how Kleist, in particular, fits into current thinking about Romanticism at large." — A. C. Goodson, author of Verbal Imagination: Coleridge and the Language of Modern Criticism

"Borders of a Lip ... develops an interdisciplinary analysis that moves convincingly among literary, philosophical, historical, and political registers." — Martha B. Helfer, author of The Retreat of Representation: The Concept of Darstellung in German Critical Discourse

Jan Plug is Assistant Professor of English at the University of Western Ontario, where he also teaches at the Centre for the Study of Theory and Criticism.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60849
MOTHERS, LOVERS, AND OTHERS
The Short Stories of Julio Cortázar
Cynthia Schmidt-Cruz

Provocative reappraisal of the portrayal of women in Julio Cortázar’s short stories.

Using feminist revisions of psychoanalytic thought and cultural studies, Mothers, Lovers, and Others examines the pervasive role of the conception of the feminine in the short stories of Argentine writer Julio Cortázar (1914–1984). Contending that his obsession with the mother is the source of Cortázar’s uneasiness with femininity, Cynthia Schmidt-Cruz traces an evolution in his relationship to female space, from a convoluted and defensive posture to a more open and tolerant stance, paralleling his increasing political commitment. Schmidt-Cruz explores the role of gender in Cortázar’s quest to reconcile his divided allegiance to Argentina and France, and his denunciation of the atrocities of the Argentine military dictatorship.

“No one doubts that Cortázar is one of the most important Latin American authors of the twentieth century. This book is extremely important because it is part of the new readings about Cortázar that are finally tearing to shreds the veil shrouding his fiction. The topic addresses questions central to the field of feminist criticism and shows how much can be added to our perception of literature when the tools devised by feminism are judiciously and intelligently deployed. No other book on Cortázar gives a better understanding of his female characters or of his evolving attitude toward them.” — René Prieto, author of Body of Writing: Figuring Desire in Spanish American Literature

Cynthia Schmidt-Cruz is Associate Professor of Spanish and Director of the Latin American Studies Program at the University of Delaware. She is the coauthor (with Frank Sedwick) of Conversation in Spanish: Points of Departure, Sixth Edition.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60859