THE CHINESE AND OPIUM UNDER THE REPUBLIC

Worse Than Floods and Wild Beasts

ALAN BAUMLER

Examines China’s attempts to control the opium economy in the early twentieth century.

In the nineteenth century, opium smoking was common throughout China and regarded as a vice no different from any other: pleasurable, potentially dangerous, but not a threat to destroy the nation and the race, and often profitable to the state and individuals. Once Western concepts of addiction came to China in the twentieth century, however, opium came to be seen as a problem “worse than floods and wild beasts.” In this book, Alan Baumler examines how Chinese reformers convinced the people and the state that eliminating opium was one of the crucial tasks facing the new Chinese nation. He analyzes the process by which the government borrowed international models of drug control and modern ideas of citizenship and combined them into a program that successfully transformed opium from a major part of China’s political economy to an ordinary social problem.

JANUARY • 298 pp.
1 table, 7 figures
$26.95 pb 978-0-7914-6954-5

THREE KINGDOMS AND CHINESE CULTURE

KIMBERLY BESIO AND CONSTANTINE TUNG, EDITORS


This is the first book-length treatment in English of Three Kingdoms (Sanguo yanyi), often regarded as China’s first great classical novel. Set in the historical period of the disunion (220–280 AD), Three Kingdoms fuses history and popular tradition to create a sweeping epic of heroism and political ambition. The essays in this volume explore the multifarious connections between Three Kingdoms and Chinese culture from a variety of disciplines, including history, literature, philosophy, art history, theater, cultural studies, and communications, demonstrating the diversity of backgrounds against which this novel can be studied.

“The Three Kingdoms is one of the greatest novels in all Chinese literature. This volume addresses it from historical, philosophical, literary, theatrical, military tactical, and popular cultural perspectives and is a significant and useful companion to Moss Roberts’ English translation of the novel.” — Jan W. Walls, coeditor and cotranslator of Classical Chinese Myths

JANUARY • 193 pp.
10 figures
$21.95 pb 978-0-7914-7012-1

MENCIUS AND MASCULINITIES

Dynamics of Power, Morality, and Maternal Thinking

JOANNE D. BIRDWHISTELL

Looks at the Confucian classic Mencius from a feminist perspective and uncovers the “maternal thinking” within the work.

In this innovative work, Joanne D. Birdwhistell presents the first gender analysis of the Mencius, a central text in the Chinese philosophical tradition. Mencian philosophy, particularly its ideas about the processes by which a man could develop into a cultivated gentleman, was important to the political thought of China’s long imperial order. Through close textual readings, Birdwhistell offers a new interpretation of core Mencian ideas about the heart and the self-cultivation of the great man. She argues that the concept of masculinity advocated by the Mencius is derived, although without acknowledgment, from maternal practices and thinking—through processes of appropriation, inversion, and transformation. She illustrates that even though maternal practices and thinking are an invisible dimension of Mencian thought, they are constantly present in the text through their transcoding with agricultural practices and thinking.

JANUARY • 158 pp.
$18.95 pb 978-0-7914-7030-5

THE WRITING OF WEDDINGS IN MIDDLE-PERIOD CHINA

Text and Ritual Practice in the Eighth through Fourteenth Centuries

CHRISTIAN DE PEE

A groundbreaking work that treats writing as a ritual practice and texts as ritual objects.

Approaching writing as a form of cultural practice and understanding text as an historical object, this book not only recovers elements of the ritual practice of Middle-Period weddings, but also reassesses the relationship between texts and the Middle-Period past. Its fourfold narrative of the writing of weddings and its spirited engagement with the texts—ritual manuals, engagement letters, nuptial songs, calendars and almanacs, and legal texts—offer a form and style for a cultural history that accommodates the particularities of the sources of the Chinese imperial past.

“This book is pathbreaking and highly erudite. It sets a new standard for historical inquiry in the China field. It will unquestionably be recognized as a seminal work in its own field and beyond.” — Bettine Birge, author of Women, Property, and Confucian Reaction in Sung and Yuan China (960–1368)

JANUARY • 365 pp.
2 tables, 10 figures
$27.95 pb 978-0-7914-7074-9
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 refuged 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).

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

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BEYOND REPRESENTATIONAL CORRECTNESS
Rethinking Criticism of Popular Media
EDWARD SCHIAPPA

Argues that representational correctness can cause critics to miss the positive work that films and television shows can perform in reducing prejudice.

Representational correctness describes an implicit set of norms, including accuracy, purity, and innocence, that guide much of popular media criticism. In this provocative book, Edward Schiappa argues that representational correctness is unproductive, antagonistic to audience research, and typically disconnected from relevant social psychological or mass communication theories. Analyzing criticisms of such television shows as Will & Grace and Queer Eye for the Straight Guy, Schiappa argues that the norms of representational correctness can cause critics to miss the positive work such shows perform in reducing prejudice. He contends that too many critics focus on isolated scenes or interactions that perpetuate a stereotype without considering the larger work that films and television shows can accomplish. Schiappa concludes that pop culture critics need to engage in more audience research, draw from relevant research in social psychology, praise positive representations and programming, and promote critical media literacy in both classroom and public pedagogy.

"Whether or not you agree with Edward Schiappa's central argument that media studies should move toward multimethodological approaches that incorporate social science measures into audience analysis to broaden its scope, it is difficult to deny that conventional textual analysis has sometimes been limited by problems related to representational correctness. Schiappa raises important questions for critical media studies and offers provocative answers." — Mary M. Dalton, coeditor of The Sitcom Reader: America Viewed and Skewed

EDWARD SCHIAPPA is Professor of Communication Studies and Paul W. Frenzel Chair of Liberal Arts at the University of Minnesota. He is the editor of Warranting Assent: Case Studies in Argument Evaluation, also published by SUNY Press, and the author of Defining Reality: Definitions and the Politics of Meaning.

NEW IN PAPER

PARTICIPATION AND POWER
Civic Discourse in Environmental Policy Decisions
W. MICHELE SIMMONS

Takes a firsthand look at a case of public participation in environmental policy.

Participation and Power examines the ways in which citizens are allowed to participate in environmental policy decision making. Despite requirements that mandate public participation, institutional practices and current models of public participation often exclude citizens from anything other than a superficial role. W. Michele Simmons offers a firsthand look at risk communication and public participation practices through a case study involving the disposal of VX nerve agent. Arguing that a rhetoric for civic discourse in policy debates is needed, she constructs a theory of democratic and ethical public involvement that grants citizens more power in the decision-making process.

"Simmons forges a strong claim for the greater value and potential of meaningful dialogue in risk communication." — Bill Karis, coeditor of Technical Communication, Deliberative Rhetoric, and Environmental Discourse: Connections and Directions

"Not only is the problem of risk communication relevant, but the use of both rhetorical and technical communication theory makes the approach to the problems in risk communication seem solvable. Further, the question of actual public participation in risk communication should be of interest to scholars and practitioners beyond the immediate field of technical and scientific communication." — Robert R. Johnson, author of User-Centered Technology: A Rhetorical Theory for Computers and Other Mundane Artifacts

JANUARY • 204 pp.
1 table, 16 figures
$21.95 pb 978-0-7914-6996-5

EDWARD SCHIAPPA is Professor of Communication Studies and Paul W. Frenzel Chair of Liberal Arts at the University of Minnesota. He is the editor of Warranting Assent: Case Studies in Argument Evaluation, also published by SUNY Press, and the author of Defining Reality: Definitions and the Politics of Meaning.
of the spectator; however, Todd McGowan positions it within the filmic image, where it has the radical potential to disrupt the spectator’s sense of identity and challenge the foundations of ideology. This book demonstrates several distinct cinematic forms that vary in terms of how the gaze functions within the films. Through a detailed investigation of directors such as Orson Welles, Claire Denis, Stanley Kubrick, Spike Lee, Federico Fellini, Ron Howard, Steven Spielberg, Andrei Tarkovsky, Wim Wenders, and David Lynch, McGowan explores the political, cultural, and existential ramifications of these differing roles of the gaze.

“This book is clearly written, persuasive, and contains an insightful exposition of difficult Lacanian concepts.” — Henry Krips, author of *Fetish: An Erotics of Culture*

**January • 254 pp.**
$24.95 pb 978-0-7914-7040-4

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**Irish and African American Cinema: Identifying Others and Performing Identities, 1980–2000**

**Maria Pramaggiore**

*How these two cinemas portray complex and changing notions of national and racial identity.*

Focusing on two film traditions not normally studied together, Maria Pramaggiore examines more than two dozen Irish and African American films, including *Do the Right Thing*, *In the Name of the Father*, *The Crying Game*, *Boyz N the Hood*, *The Snapper*, and *He Got Game*, arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity. The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W. E. B. Du Bois’s potent concept of double consciousness, an epistemological standpoint derived from experiences of colonization, racialization, and cultural disruption. Characters in these films, Pramaggiore suggests, reject the national paradigm of insider and outsider in favor of diasporic both/and notions of self, thereby endorsing the postmodern concept of identity as performance.

**January • 245 pp.**
8 b/w photographs
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**Conspiracy Panics: Political Rationality and Popular Culture**

**Jack Z. Bratich**

*Examines contemporary anxiety over the phenomenon of conspiracy theories.*

While most other works focus on conspiracy theories, this book examines *conspiracy panics*, or the anxiety over the phenomenon of conspiracy theories. Jack Z. Bratich argues that conspiracy theories are portals into the major social issues defining U.S. and global political culture. These issues include the rise of new technologies, the social function of journalism, U.S. race relations, citizenship and dissent, globalization, biowarfare and biomedicine, and the shifting positions within the Left. Using a Foucauldian governmentality analysis, Bratich maintains that conspiracy panics contribute to a broader political rationality, a (neo)liberal strategy of governing at a distance through the use of reason. He also explores the growing popularity of 9/11 conspiracy research in terms of what he calls the “sphere of legitimate dissensus.” *Conspiracy Panics* concludes that we are witnessing a new fusion of culture and rationality, one that is increasingly shared across the political spectrum.

“With his concept of conspiracy panics, Bratich makes a major contribution to thinking about our complex relations to conspiracy theories, those theories that haunt and annoy us, that we want to dismiss but cannot avoid. Not only does Bratich steer a clear and confident course through conspiracy theorists and their seemingly more rational critics, but he also addresses the far more pressing question of how adherents to some ways of thinking come to be scapegoated, dismissed as crackpots, or denounced as enemies. This is a terrific book and essential reading for anyone interested in the connections between thinking and doing politics.” — Jodi Dean, author of *Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace*

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WHEN THE POT BOILS
The Decline and Turnaround of Drexel University
DAVID A. PAUL

Tells the story of the decline and near bankruptcy of a major American university, and how its dramatic turnaround was quickly achieved.

When the Pot Boils examines the decline and near bankruptcy of Drexel University in the late 1980s and early 1990s and its subsequent dramatic turnaround. David A. Paul provides an in-depth analysis of the multiple factors that contributed to this process, including the role of the market, the academic culture, corporate governance, and key leaders of the institution. Drexel’s story of decline through years of student protests, faculty conflicts, a destructive labor strike, and two failed presidencies is a parable of failed corporate governance and a warning of the challenges to colleges and universities in the increasingly competitive world of higher education. Paul argues that for schools facing financial difficulties, retrenchment strategies must be set aside in favor of the more difficult task of developing organizational missions and programs that matter in the marketplace.

“David Paul combines a wealth of detail with compelling narrative force to hold the reader’s attention while the important lessons of Drexel’s decline and turnaround are set forth.” — William F. Massy, coauthor of Remaking the American University: Market-Smart and Mission-Centered

DAVID A. PAUL is President of Fiscal Strategies Group, Inc., an independent financial advisory and investment banking firm in municipal and project finance. At Drexel University, he was Vice Provost from 2002 to 2004 and Senior Associate Vice President from 2001 to 2002. He holds a Ed.D. in higher education management from the University of Pennsylvania.
IDENTITY, MEMORY, AND DIASPORA

Voices of Cuban-American Artists, Writers, and Philosophers

JORGE J. E. GRACIA, LYNETTE M. F. BOSCH, AND ISABEL ALVAREZ BORLAND, EDITORS

Offers a detailed picture of the lives of Cuban Americans through interviews with artists, writers, and philosophers.

This fascinating volume contains interviews with nineteen prominent Cuban-American artists, writers, and philosophers who tell their stories and share what they consider important for understanding their work. Struggling with issues of Cuban-American identity in particular and social identity in general, they explore such questions as how they see themselves, how they have dealt with the diaspora and their memories, what they have done to find a proper place in their adopted country, and how their work has been influenced by the experience. Their answers reveal different perspectives on art, literature, and philosophy, and the different challenges encountered personally and professionally. The interviews are gathered into three groups: nine artists, six writers, and four philosophers. An introductory essay for each group is included, and the interviews are accompanied by brief biographical notes, along with samples of the work of those interviewed.

JORGE J. E. GRACIA is SUNY Distinguished Professor and Samuel P. Capen Chair in Philosophy at the University at Buffalo, State University of New York. His many books include Race or Ethnicity? On Black and Latino Identity.

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NEW IN PAPER
THE CENSORSHIP FILES
Latin American Writers and Franco's Spain
ALEJANDRO HERRERO-OALAIZOLA

Investigates the role played by censorship in the Spanish-language publishing industry, which led to the Latin American Boom literature of the 1960s and 1970s.

Drawing on extensive research in the Spanish National Archive, Alejandro Herrero-Olaizola examines the role played by the censorship apparatus of Franco's Spain in bringing about the Latin American literary Boom of the 1960s and 1970s. He reveals the negotiations and behind-the-scenes maneuvering among those involved in the Spanish publishing industry. Converging interests made strange bedfellows of the often left-wing authors and the staid officials appointed to stand guard over Francoist morality and to defend the supposed purity of Castilian Spanish. Between these two uneasily allied groups circulated larger-than-life real-world characters like the Barcelona publisher Carlos Barral and the all-powerful literary agent Carmen Balcells. The author details the fascinating story of how novels by Mario Vargas Llosa, Guillermo Cabrera Infante, Gabriel García Márquez, and Manuel Puig achieved publication in Spain, and in doing so reached a worldwide market. This colorful account underpins a compelling claim that even the most innovative and aesthetically challenging literature has its roots in the economics of the book trade, as well as the institutions of government and the exigencies of everyday politics and ideology.

“This is … cultural studies at its most brilliant. Not only does Herrero-Olaizola concern himself with the sociohistoric contexts of cultural production and the ways in which censorship and the regime of cultural authoritarianism and cultural superiority in Spain … affect the nature of the literary text … but he also engages in the sort of close textual scrutiny and analysis that reminds us that we are dealing with artistic constructs and not sociological documents.” — Hispania

“In this excellent example of the virtues and possibilities of archival research, Herrero-Olaizola offers a fascinating look at the intersection (and dark underside) of literature, publishing, and cultural censorship in relation to the diffusion of the Latin American boom of the 1960s–70s in Spain.” — CHOICE

JANUARY • 233 pp.
9 b/w photographs, 4 figures
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This book explores the relationship between time, life, and history in the work of Jorge Luis Borges and examines his work in relation to his contemporary, Walter Benjamin. By focusing on texts from the margins of the Borges canon—including the early poems on Buenos Aires, his biography of Argentina’s minstrel poet Evaristo Carriego, the stories and translations from A Universal History of Infamy, as well as some of his renowned stories and essays—Kate Jenckes argues that Borges’s writing performs an allegorical representation of history. Interspersed among the readings of Borges are careful and original readings of some of Benjamin’s finest essays on the relationship between life, language, and history. Reading Borges in relationship to Benjamin draws out ethical and political implications from Borges’s works that have been largely overlooked by his critics.

**NEW IN PAPER**

**READING BORGES AFTER BENJAMIN**

Allegory, Afterlife, and the Writing of History

KATE JENCKES

Together with original readings of some of Benjamin’s finest essays, this book examines a series of Borges’s works as allegories of Argentine modernity.

JANUARY • 165 pp.

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**MEXICO’S RUINS**

Juan García Ponce and the Writing of Modernity

RAÚL RODRÍGUEZ-HERNÁNDEZ

Explores the trope of modernity in García Ponce’s writings.

At face value, the concept of modernity seems to reference a stream of social and historical traffic headed down a utopian one-way street named “progress.” Mexico’s Ruins examines modernity in twentieth-century Mexican culture as a much more ambiguous concept, arguing that such a single-minded notion is inadequate to comprehend the complexity of modern Mexico’s national projects and their reception by the nation’s citizenry. Instead, through the trope of modernity as ruin, author Raúl Rodríguez-Hernández explores the dilemma presented by the etymology of “ruins”: a simultaneous falling down and rising up, a confluence of opposing forces at work on the skyline of the metropolis since 1968.

“...Rodríguez-Hernández offers an intriguing interpretation of [García Ponce’s] writing ... This well-researched work incorporates historical and literary references, Freudian precepts, and the plastic arts (Mexican murals, photos, monuments).” — CHOICE

JANUARY • 217 pp.

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**RECASTING CULTURE AND SPACE IN IBERIAN CONTEXTS**

SHARON R. ROSEMAN and SHAWN S. PARKHURST, EDITORS

Anthropological case studies of the interplay of space, culture, and power in Iberia since 1850.

Focusing on the interplay of space, culture, and power in Iberia since 1850, this collection of case studies demonstrates how questions about social identities and power are also questions about mapping, texts, and concrete spaces. The late nineteenth and twentieth centuries are marked by a drive toward grandiose ideological conceptualizations that affected the production of ideas about modern geographical space. The contributors examine the links between this historical context and the emergence of specific intellectual traditions, as well as everyday discourses and practices. They also explore the making of conflicted spaces in Portugal and Spain, and in foreign sites impacted by Iberian-origin exile or colonial settlement. The essays compel readers to consider exactly how people’s political identifications have been forged through cultural struggles over the uses and meanings of physical spaces, whether these are in Barcelona, Bilbao, villages in the Alto Douro of Portugal or in Galician Spain, Malacca, the countryside near Ávila (the “City of the Saints”), or Catalans’ wartime London.

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JANUARY • 272 pp.

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Emil Fackenheim (1916–2003), one of the most important Jewish philosophers of the twentieth century, called on the world at large not only to bear witness to the Holocaust as an unprecedented assault on Judaism and on humanity, but also to recognize that the question of what it means to philosophize—indeed, what it means to be human—must be raised anew in its wake. The Philosopher as Witness begins with two recent essays written by Fackenheim himself and includes responses to the questions that Fackenheim posed to philosophy, Judaism, and humanity after the Holocaust. The contributors to this book dare to extend that questioning through a critical examination of Fackenheim’s own thought and through an exploration of some of the ramifications of his work for fields of study and realms of religious life that transcend his own.

“...address[es], in an astonishingly thought-provoking and coherent way, ... central and urgent themes in contemporary philosophy, theology, history, literature, Judaism, and Christianity...” — Kenneth Hart Green, editor of Jewish Philosophy and the Crisis of Modernity

MICHAEL L. MORGAN is Chancellor’s Professor of Philosophy and Jewish Studies at Indiana University. He is the author and editor of many books, including A Holocaust Reader: Responses to the Nazi Extermination and Beyond Auschwitz: Post-Holocaust Jewish Thought in America.

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Richard A. Cohen, editor

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NEW IN PAPER

AMERICAN TALMUD

The Cultural Work of Jewish American Fiction

Ezra Cappell

Looks at the role of Jewish American fiction in the larger context of American culture.

In American Talmud, Ezra Cappell redefines the genre of Jewish American fiction and places it squarely within the larger context of American literature. Cappell departs from the conventional approach of defining Jewish American authors solely in terms of their ethnic origins and sociological constructs, and instead contextualizes their fiction within the theological heritage of Jewish culture. By deliberately emphasizing historical and ethnographic links to religions, religious texts, and traditions, Cappell demonstrates that twentieth-century and contemporary Jewish American fiction writers have been codifying a new Talmud, an American Talmud, and argues that the literary production of Jews in America might be seen as one more stage of rabbinc commentary on the scriptural inheritance of the Jewish people.

“The question of the Jewishness of Jewish American writers is the central question of the genre, and Cappell tackles this question head on. Cappell’s incisive, wise, and utterly convincing examination of the theological underpinnings of the contemporary Jewish American imagination will surely have to be reckoned with as it cuts against the grain of much contemporary literary criticism in the field.” — Andrew Furman, author of Israel Through the Jewish-American Imagination: A Survey of Jewish-American Literature on Israel, 1928–1995

“With both authority and a rare kind of scholarly clarity, Cappell connects the issues of Jewish modernity—identity, memory, nature of evil, role of God in history—between Talmud and postmodernity in America. This book not only makes the case for the continuing habit of Jewish American writers to revisit their religious archives, but also for cultural studies to include the sedimentation of religious culture in its historicizing of American culture.” — Gloria L. Cronin, coeditor of Jewish American and Holocaust Literature: Representation in the Postmodern World

JANUARY • 233 pp.

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**LITERATURE**

**NEW IN PAPER**

**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. Blair then traces unacknowledged lines of influence and complex interpretations that Woolf attempted to disavow. While reconsidering Woolf’s analysis of women and fiction, Blair simultaneously deepens our appreciation of Woolf’s work and advances our understanding of feminine aesthetics.

“The intellectual importance of this book is apparent in the conjunction of textual and biographical readings provided by the author. She makes connections that help us to better understand both Woolf’s modernism and the literary/cultural influence of the Victorian period.” — Carol Hanbery MacKay, author of *Creative Negativity: Four Victorian Exemplars of the Female Quest*

“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*

**JANUARY • 287 pp. $24.95 pb 978-0-7914-7120-3**

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**KURT VONNEGUT’S CRUSADE: OR, HOW A POSTMODERN HARLEQUIN PREACHED A NEW KIND OF HUMANISM**

Todd F. Davis

*Explores the moral and philosophical underpinnings of Vonnegut’s work.*

Kurt Vonnegut’s desire to save the planet from environmental and military destruction, to enact change by telling stories that both critique and embrace humanity, sets him apart from many of the postmodern authors who rose to prominence during the 1960s and 1970s. This new look at Vonnegut’s oeuvre examines his insistence that writing is an “act of good citizenship or an attempt, at any rate, to be a good citizen.” By exploring the moral and philosophical underpinnings of Vonnegut’s work, Todd F. Davis demonstrates that, over the course of his long career, Vonnegut has created a new kind of humanism that not only bridges the modern and postmodern, but also offers hope for the power and possibilities of story. Davis highlights the ways Vonnegut deconstructs and demystifies the “grand narratives” of American culture while offering provisional narratives—*petites histoires*—that may serve as tools for daily living.

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FRIEDRICH SCHLEGEL
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The origins of early German Romanticism and the philosophical contributions of the movement’s most important philosopher.

This book addresses the philosophical reception of early German Romanticism and offers the first in-depth study in English of the movement’s most important philosopher, Friedrich Schlegel, presenting his philosophy against the background of the controversies that shaped its emergence. Elizabeth Millán-Zaibert begins by distinguishing early German Romanticism from classical German Idealism, under which it has all too often been subsumed, and then explores Schlegel’s romantic philosophy (and his rejection of first principles) by showing how he responded to three central figures of the post-Kantian period in Germany—Jacobi, Reinhold, and Fichte—as well as to Kant himself. She concludes with a comprehensive critique of the aesthetic and epistemological consequences of Schlegel’s thought, with special attention paid to his use of irony.

“Millán-Zaibert makes a convincing argument that Schlegel has a very sensible and relevant philosophical position, and that it has been generally misunderstood and underappreciated. I believe everyone working in the field will be indebted to this volume and will work with it regularly.” — Karl Ameriks, coeditor of The Modern Subject: Conceptions of the Self in Classical German Philosophy

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Okbazghi Yohannes is Professor of International Studies at the University of Louisville and the author of several books, including Political Economy of an Authoritarian Modern State and Religious Nationalism in Egypt and (with Kidane Mengisteab) Anatomy of an African Tragedy: Political, Economic, and Foreign Policy Crisis in Post-Independence Eritrea.

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