A CULTURE OF SUFISM
Naqshbandis in the Ottoman World, 1450–1700
DINA LE GALL

Unearths the history of the Naqshbandiya, one of the most widespread and enduring Sufi brotherhoods.

A Culture of Sufism opens a window to a new understanding of one of the most prolific and enduring of all the Sufi brotherhoods, the Naqshbandiya, as it spread from its birthplace in central Asia to Iran, Anatolia, Arabia, and the Balkans between the fifteenth and seventeenth centuries. Drawing on original sources and carefully aware of the power of modern paradigms to obscure, Le Gall portrays a Naqshbandiya that was devotionally sober yet not demystified and rigorously orthodox without being politically activist. She argues that the establishment of this brotherhood in Ottoman society was not the product of political instrumentality. Instead the Naqshbandi dissemination is best explained in reference to a series of little-appreciated organizational and cultural modes such as proclivity to long-distance travel, independence of specialized Sufi institutions, linguistic adaptability, commitment to writing and copying, and the practice of bequeathing spiritual authority to non-kin.

“The research presented by Dina Le Gall, the first of its kind in English, demonstrates her command of the intellectual and social history of the early Ottoman period. She overturns prevailing conceptions of this tariqa with an exhaustive survey of the primary literature.” — Jonathan Katz, author of Dreams, Sufism, and Sainthood: The Visionary Career of Muhammad al-Zawâwî

“Intellectually sophisticated and rigorous, this study demystifies the Naqshbandis and points the way toward a greater appreciation of the complexity and diversity of Sufi practice.” — Jane Hathaway, author of A Tale of Two Factions: Myth, Memory, and Identity in Ottoman Egypt and Yemen

Dina Le Gall is Assistant Professor of History at Rutgers University.

LATIN AMERICAN WOMEN ON/IN STAGES
MARGO MILLERET

Compares plays by Latin American women dramatists born after 1945.

While a feminine perspective has become more common on Latin American stages since the late 1960s, few of the women dramatists who have contributed to this new viewpoint have received scholarly attention. Latin American Women On/In Stages examines twenty-four plays written by women living in Argentina, Brazil, Chile, Costa Rica, Mexico, Puerto Rico, and Venezuela. While all of the plays critique the restraints placed on being female, several also offer alternatives that emphasize a broader and healthier range of options. Milleret, using an innovative comparative and thematic approach, highlights similarities in the techniques and formats employed by female playwrights as they challenged both theatrical and social conventions. She argues that these representations of women’s lives are important for their creativity and their insights into both the personal and public worlds of Latin America.

“A study of women characters in drama written by Latin American women is long overdue. Milleret examines the message of the individual play and ties that message to life and society outside the play. The author’s approach is insightful and her analyses excellent.” — Sharon Magnarelli, author of The Lost Rib: Female Characters in the Spanish-American Novel

“Milleret has focused on an area of Latin American theatre insufficiently explored. She is to be commended for her comparative studies of Spanish-American and Brazilian playwrights.” — Adam Versényi, author of Theatre in Latin America: Religion, Politics, and Culture from Cortés to the 1980s

Margo Milleret is Associate Professor of Portuguese and Spanish at The University of New Mexico.

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HUMORING RESISTANCE
Laughter and the Excessive Body in Latin American Women's Fiction
DIANNA C. NIEBYLSKI

Analyzes the explosive connections among strategic uses of humor, women's bodies, and resistance in fiction by Latin American women writers.

Contextualizing theoretical debates about the political uses of gendered humor and female excess, this book explores bold new ways in which a number of contemporary Latin American women authors approach questions of identity and community. The author examines the connections among strategic uses of humor, women's bodies, and resistance in works of fiction by Laura Esquivel, Ana Lydia Vega, Luisa Valenzuela, Armonía Somers, and Alicia Borinsky. She shows how the interarticulation of the comic and comic-grotesque vision with different types of excessive female bodies can result in new configurations of female subjectivity.

“Niebylski’s main thesis—that contemporary Latin American women writers resist ‘machista’-gendered impositions through the creation of ‘boundless bodies,’ ‘unruly voices,’ and ‘anarchic laughter’—is superbly original and has the potential to open new avenues in the fields of Latin American literary criticism, gender studies, and cultural studies. In addition, her treatment of bodily ‘humors’ makes us rethink the feminist theories of Irigaray and Cixous, as well as Bakhtin’s theories of humor. This is a solid contribution to the study of Latin American fiction.” — María Rosa Olivera-Williams, University of Notre Dame

Dianna C. Niebylski is Associate Professor of Latin American Literature and Social Theory at the University of Kentucky and the author of The Poem on the Edge of the Word: The Limits of Language and the Uses of Silence in the Poetry of Mallarmé, Rilke, and Vallejo.

EMMA; OR, THE UNFORTUNATE ATTACHMENT
A Sentimental Novel
GEORGIANA, DUCHESS OF DEVONSHIRE
EDITED AND WITH AN INTRODUCTION BY JONATHAN DAVID GROSS

An early British novel, attributed to Georgiana, Duchess of Devonshire, which explores the problems of first impressions and arranged marriages from the perspective of a woman who would suffer the long-term consequences of both.

Published anonymously in 1773 and attributed to Georgiana, Duchess of Devonshire, this epistolary novel explores the “unfortunate attachment” of Emma Eggerton to William Walpole. Forbidden by her father to marry the man she loves, Emma resigns herself to marrying Walpole, her father’s autocratic choice of a husband. The novel’s other unfortunate attachment concerns Colonel Sutton, who falls prey to the “low” machinations of the confirmed flirt Harriet Courtney. Like Jane Austen’s Pride and Prejudice, Georgiana’s Emma explores the dangers of first impressions and arranged marriages, but does so from the vantage point of a woman who would suffer the long-term consequences of both.

Originally published when the author was only sixteen, and long out of print, Emma anticipates many of the major events of Georgiana’s own life, and taken together with her second novel, The Sylph, it offers significant insights into the outlook of aristocratic women in the late eighteenth century. An Introduction by Jonathan David Gross sets the novel in the context of its time and explores the questions surrounding its authorship.

Jonathan David Gross is Associate Professor of English at DePaul University. He is the author of Byron: The Erotic Liberal and editor of Byron’s “Corbeau Blanc”: The Life and Letters of Lady Melbourne.

July ■ 373 pp.
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