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Revolutions of All Colors

A Novel

Dewaine Farria

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“A vivid, original novel of young men struggling with questions of race, injustice, personal and political violence; of responsibility to family, friends, lovers, sexual identity—of what it means to be a man. . . . It is a remarkable achievement.”

—Tobias Wolff

Gabriel Mathis, a twenty-three-year-old aspiring fantasy writer and reluctant Russophile, travels to Ukraine to teach English and meets the love of his life: an international arms dealer very much out of his league. Simon—a former Special Forces medic, torn over a warped sense of duty and a child he did not want—returns to the US to pursue his dream of becoming a mixed martial artist. After spending his adolescence defending his bisexuality, Michael makes his mark in New York’s fashion industry while nursing resentment for a community that never accepted him.

Farria traces the lives of brothers Michael and Gabriel and their friend Simon from adolescence to their mid-twenties, through Oklahoma, Afghanistan, New York, Somalia, Ukraine, and New Orleans. Revolutions of All Colors is a brash, funny, and honest look at the evolution of characters we don’t often see—black nerds and veterans bucking their community’s rigid parameters of permissible expression while reconciling love of their country with the injustice of it.

At its core, this is a novel about the uniquely American dilemma of chiseling out an identity in a country still struggling to define itself.

Dewaine Farria’s writing has appeared in the New York Times, CRAFT, Rumpus, the Southern Humanities Review, and on the Afropunk website. He is a coeditor at the Maine Review. He holds an MA in international and area studies from the University of Oklahoma and an MFA in creative writing from the Vermont College of Fine Arts. As a US Marine, Farria served in Jordan and Ukraine. Besides his stint in the military, Farria has spent most of his professional life working for the United Nations, with assignments in the Russian North Caucasus, Kenya, Somalia, and Occupied Palestine.
Hafez in Love
A Novel
Iraj Pezeshkzad
Translated from the Persian by Pouneh Shabani-Jadidi and Patricia J. Higgins

Paper $24.95 9780815611288  
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6 x 9, 264 pages, appendixes
Series: Middle East Literature in Translation
OCTOBER 2020

A lighthearted comic novel that follows the misadventures of Iran’s most celebrated poet.

“Pezeshkzad is one of Iran’s beloved modern writers.”
—Nasrin Rahimieh, University of California, Irvine

Shams al-Din Mohammad Hafez is in love. He is in love with a girl, with a city, and with Persian poetry. Despite his enmity with the new and dangerous city leader, the jealousy of his fellow court poets, and the competition for his beloved, Iran’s favorite poet remains unbothered. When his wit and charm are not enough to keep him safe in Shiraz, his friends conspire to keep him out of trouble. But their schemes are unsuccessful. Nothing will chase Hafez from this city of wine and roses.

In Pezeshkzad’s fictional account, Hafez’s life in fourteenth-century Shiraz is a mix of peril and humor. Set in a city that is at once beautiful and cutthroat, the novel includes a cast of historical figures to illuminate this elusive poet of the Persian literary tradition. Shabani-Jadidi and Higgins’s translation brings the beloved poetry of Hafez alive for an English audience and reacquaints readers with the comic wit and original storytelling of Pezeshkzad.

Iraj Pezeshkzad was born in Tehran in 1928 and educated in Iran and then France, where he received his law degree. He is a retired diplomat, journalist, and writer. He is the author of several plays, short stories, and novels, including My Uncle Napoleon.

Pouneh Shabani-Jadidi is senior lecturer of Persian language and linguistics at the Institute of Islamic Studies, McGill University.

Patricia J. Higgins is a University Distinguished Professor of Anthropology, Emerita at the State University of New York Plattsburgh.
The Heart of Lebanon

Ameen Rihani
Edited by Ameen Albert Rihani
Translated from the Arabic by Roger Allen

Paper $44.95  9780815611295
eBook 9780815655145

6 x 9, 432 pages, 14 black-and-white illustrations, notes, index
Series: Middle East Literature in Translation

NOVEMBER 2020

Renowned Arab American author Ameen Rihani’s vivid account of his trek through twentieth-century rural Lebanon.

When celebrated mahjar writer Ameen Rihani returned to his native Lebanon from his long stay in New York, he set out on nine journeys through the Lebanese countryside, from the rising mountains to the shores of the Mediterranean, to experience and document the land in intimate detail.

Through his travelogue The Heart of Lebanon, Rihani brings his readers along by foot and by mule to explore rural villages like his childhood home of Freike, the flora and fauna of massive cedar forests, and archaeological sites that reveal the history of Lebanon. Meeting goatherds, healers, monks, and more along the way, Rihani offers more than vivid descriptions of the country’s sweeping scenery. His candid and often humorous narration captures what he sees as the soul of Lebanon and its people. Allen’s fluid translation transports English-language readers to an early twentieth-century rural Lebanon of the writer’s time in a way that only Rihani’s firsthand account can accomplish.

Ameen Rihani (1876–1940) was a writer, political activist, intellectual, and poet who wrote in both English and Arabic. Born in Lebanon, he immigrated to New York as a child, where, along with Kahlil Gibran, he became part of the literary and artistic community. He is the author of numerous works, including The Book of Khalid.

Ameen Albert Rihani, professor of Arab American literature at Notre Dame University in Lebanon, has edited and published numerous works devoted to the mahjar (émigré) community in the United States. He currently serves as chairman of the board of the Ameen Rihani Organization.

Roger Allen is the Sascha Jane Patterson Harvie Professor Emeritus of Social Thought and Comparative Ethics, School of Arts and Sciences, and professor emeritus of Arabic and comparative literature at the University of Pennsylvania. He is the author and translator of numerous books, including A Sleepless Eye: Aphorisms from the Sahara by Ibrahim al-Koni.
Winslow Homer
and His Cullercoats Paintings
An American Artist in England’s North East

David Tatham

Paper $24.95 9780815611301
Hardcover $60.00s 9780815637004
6 x 9, 138 pages, 20 color and 1 black-and-white illustrations, 2 maps, notes, bibliography, index

OCTOBER 2020

A fascinating exploration of Winslow Homer’s time in Cullercoats and the paintings he created there.

“Tatham’s work is original: few scholars have looked so closely at the village of Cullercoats and its fisherfolk community during Homer’s time there. His book promises to be an important resource in understanding the artist’s work of this period.”

—Elizabeth Athens, co-curator of Coming Away: Winslow Homer and England

When Winslow Homer sailed to England in March of 1881, he was already well established as a leading member of his generation of American artists. Critics often referred to him as the “most American of American artists,” combining praise with the implication that his work was provincial compared to that of his more European-trained American contemporaries. However, upon his return, after a year and a half spent in the seaside village of Cullercoats, Homer’s work garnered rave reviews and gained a new appreciation among art dealers. In this book, Tatham’s detailed account of Homer’s time in Cullercoats offers a perceptive reappraisal of both the village’s influence on his work and the paintings themselves.

In his Cullercoats paintings, Homer took as his main subject the lives and labors of the village’s women and their strong sense of community. In many ways, these paintings stand among Homer’s most original and perceptive depictions of women, but they also display his masterly uses of watercolor. The Cullercoats paintings show Homer in a new light, and Tatham’s revelatory account provides the long-overdue attention they deserve.

David Tatham is professor emeritus of fine arts at Syracuse University. His books on nineteenth-century art include Winslow Homer and the Pictorial Press (winner of the Ewell L. Newman award), Winslow Homer and the Illustrated Book, and Winslow Homer in London.

“Tatham is a meticulous scholar who uses his keen eye and very perceptive sense of what makes these paintings so compelling and significant to provide a truly fresh and engaging read.”

—Sarah Burns, Indiana University Bloomington
Winslow Homer in London
A New York Artist Abroad

“Most exciting are the new discoveries that have enabled Tatham to track and place Homer in London with hitherto impossible precision. Using this fresh, compelling evidence, the author makes new and vital sense of Homer’s English period as the true pivot point of the artist’s career.”
—Sarah Burns, author of Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America

“Homer is one of the most important artists in this country’s cultural golden age following the Civil War. . . . Scholars of American art and culture will devour this book.”
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This study introduces a little-known aspect of the work of the artist Winslow Homer (1836–1910). In particular, it focuses on his work as an illustrator of books and literary magazines, where, for almost three decades, he pictorialized the works of Bryant, Longfellow, Tennyson, and Whittier.

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Declaring Disaster
Buffalo’s Blizzard of ’77 and the Creation of FEMA

Timothy W. Kneeland

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6 x 9, 240 pages, 10 black-and-white illustrations, notes, glossary, bibliography, index

NOVEMBER 2020

The story of Buffalo’s paralyzing storm of the century and the origins of FEMA.

On Friday, January 28, 1977, it began to snow in Buffalo. The second largest city in New York State, located directly in line with the Great Lakes’ snowbelt, was no stranger to this kind of winter weather. With their city averaging ninety-four inches of snow per year, the citizens of Buffalo knew how to survive a snowstorm. But the blizzard that engulfed the city for the next four days was about to make history.

Between the subzero wind chill and whiteout conditions, hundreds of people were trapped when the snow began to fall. Twenty- to thirty-foot-high snow drifts isolated residents in their offices and homes, and even in their cars on the highway. With a dependency on rubber-tire vehicles, which lost all traction in the heavily blanketed urban streets, they were cut off from food, fuel, and even electricity. This one unexpected snow disaster stranded tens of thousands of people, froze public utilities and transportation, and cost Buffalo hundreds of millions of dollars in economic losses and property damages.

The destruction wrought by this snowstorm, like the destruction brought on by other natural disasters, was from a combination of weather-related hazards and the public policies meant to mitigate them. Buffalo’s 1977 blizzard, the first snowstorm to be declared a disaster in US history, came after a century of automobility, suburbanization, and snow removal guidelines like the bare-pavement policy. Kneeland offers a compelling examination of whether the 1977 storm was an anomaly or the inevitable outcome of years of city planning. From the local to the state and federal levels, Kneeland discusses governmental response and disaster relief, showing how this regional event had national implications for environmental policy and how its effects have resounded through the complexities of disaster politics long after the snow fell.

Timothy W. Kneeland is professor and chair of history and political science at Nazareth College. He is the author of Pushbutton Psychiatry: A Cultural History of Electroshock in America and Playing Politics with Natural Disaster: Hurricane Agnes, the 1972 Election, and the Origins of FEMA.

“An insightful and well-written book about the evolution of public policy with respect to weather crises and snowstorms in particular.”

—Andrew Reeves, Washington University in St. Louis

“Kneeland has crafted for us a rigorous, scholarly volume that is also captivating, disturbing, instructive, and yet fun to ‘plow’ through. Declaring Disaster delivers and applies an array of perspectives that cleverly investigates elements of US disaster politics and management through telling the story of a vital NYS municipality befallen by an epic blizzard.”

—Richard Sylves, author of Disaster Politics and Policy
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The Poetics of Human Rights
R. Shareah Taleghani

Paper $34.95  9780815637158
Hardcover $80.00  9780815637066

6 x 9, 296 pages, 10 color illustrations, notes, bibliography, index
Series: Contemporary Issues in the Middle East

NOVEMBER 2020

Explores the intertwined relationships between prison writings, oppositional political movements in Syria, and modern Arabic literary experimentalism.

“A valuable and insightful contribution to the study of Syrian prison literature and literature on human rights. . . . A book that engages the literature of one of the greatest human rights tragedies of our current moment and places that literature in a critical and historical context.”

—Alexandra S. Moore, Binghamton University

The simple act of inscription, both minute and epic, can be a powerful tool to bear witness and give voice to those who are oppressed, silenced, and forgotten. In the eras of Hafiz al-Asad and his son Bashar, Syrian political dissidents have written extensively about their experiences of detention, both while in prison and afterwards. This body of writing, largely untranslated into English, is essential to understanding the oppositional political culture among dissidents since the 1970s—a culture that laid the foundation for the 2011 Syrian Revolution. The emergence of prison literature as a specific genre helped articulate opposition to authoritarian states, including the Asad regime. However, the significance of Syrian prison literature goes beyond a form of witnessing, expressing creative opposition, and illuminating the larger cultural and historical backstory of the Syrian uprising. Prison literature, in all its diversity, challenges the narrative structures and conventional language of human rights.

In doing so, prison literature has played an essential role in generating the “experimental shift” in Arabic literature since the 1960s. Taleghani’s groundbreaking work explores prison writing’s critical role in resistance movements in Syria, the evolution of Arabic literature, and the development of a global human rights.

R. Shareah Taleghani is assistant professor and director of Middle East studies at Queens College, City University of New York. She is a coeditor of Generations of Dissent: Intellectuals, Cultural Production, and the State in the Middle East and North Africa.
Arab American Women

Representation and Refusal

Edited by Michael W. Suleiman, Suad Joseph, and Louise Cainkar

Paper $55.00s 9780815637097  eBook 9780815655138
Hardcover $95.00x 9780815636847
7 x 10, pages, notes, bibliography, index
Series: Critical Arab American Studies

DECEMBER 2020

This volume traces one hundred years of the dynamic engagement of Arab American women in the political, social, economic, intellectual, and artistic life in the U.S.

Arab American women have played an essential role in shaping their homes, their communities, and their country for centuries. Their contributions, often marginalized academically and culturally, are receiving long-overdue attention with the emerging interdisciplinary field of Arab American women’s studies. The collected essays in this volume capture the history and significance of Arab American women, addressing issues of migration, transformation, and reformation as these women invented occupations, politics, philosophies, scholarship, literature, arts, and, ultimately, themselves. Arab American women brought culture and absorbed culture; they brought relationships and created relationships; they brought skills and talents and developed skills and talents. They resisted inequities, refused compliance, and challenged representation. They engaged in politics, civil society, the arts, education, the market, and business. And they told their own stories. These histories, these genealogies, these narrations that are so much a part of the American experience are chronicled in this volume, providing an indispensable resource for scholars and activists.

Michael W. Suleiman was a University Distinguished Professor in the Department of Political Science at Kansas State University. He is the author of numerous books, including Arab Americans: Continuity and Change.

Suad Joseph is Distinguished Research Professor of Anthropology and Gender, Sexuality, and Women’s Studies at the University of California, Davis. She is the editor of Arab Family Studies: Critical Reviews.

Louise Cainkar is associate professor of social welfare and justice at Marquette University.

“This thought-provoking collection will leave readers with a deeper understanding of issues including immigration, war, surveillance, and community. It will spark important conversations about the interplay of ethnicity, class, and gender for many years to come.”

—Nadine Sinno, associate professor of Arabic, Virginia Polytechnic Institute
Iranian Women and Gender in the Iran-Iraq War
Mateo Mohammad Farzaneh

Paper $49.95s 9780815637103  eBook 9780815655169
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6 x 9, 400 pages, 21 black-and-white illustrations, 4 maps, appendixes, notes, bibliography, index
Series: Gender, Culture, and Politics in the Middle East
OCTOBER 2020

An in-depth analysis of Iranian women’s participation in the Iran-Iraq War and the evolution of gender roles in the Islamic Republic.

“An pioneering work. We here in the US hear extremely little about the Iran-Iraq war and what was going on on the ground in Iran during those eight horrible, long years.”
—Mary Hegland, author of Days of Revolution: Political Unrest in an Iranian Village

Eighteen months after Iran’s Islamic Revolution in 1979, hundreds of thousands of the country’s women participated in the Iran-Iraq War (1980–88) in a variety of capacities. Iran was divided into women of conservative religious backgrounds who supported the revolution and accepted some of the theocratic regime’s depictions of gender roles, and liberal women more active in civil society before the revolution who challenged the state’s male-dominated gender bias. However, both groups were integral to the war effort, serving as journalists, paramedics, combatants, intelligence officers, medical instructors, and propagandists. Behind the frontlines, women were drivers, surgeons, fundraisers, and community organizers. The war provided women of all social classes the opportunity to assert their role in society, and in doing so, they refused to be marginalized.

Despite their significant contributions, women are largely absent from studies on the war. Drawing upon primary sources such as memoirs, wills, interviews, print media coverage, and oral histories, Farzaneh chronicles in copious detail women’s participation on the battlefield, in the household, and everywhere in between.

Mateo Mohammad Farzaneh is associate professor of history at Northeastern Illinois University. He is the author of The Iranian Constitutional Revolution and the Clerical Leadership of Khurasani.

“This is a scruulously researched book on an important subject. By making women and gender its central concern, it offers an original and necessary new perspective on the Iran-Iraq war.”
—Stephanie Cronin, University of Oxford

“An original and groundbreaking investigation of the many ways Iranian women were vital and central actors in, and unfortunate victims of, the Iran-Iraq War.”
—Jasamin Rostam-Kolayi, California State University, Fullerton

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“An original and groundbreaking investigation of the many ways Iranian women were vital and central actors in, and unfortunate victims of, the Iran-Iraq War.”
—Jasamin Rostam-Kolayi, California State University, Fullerton
Understanding Hezbollah
The Hegemony of Resistance
Abed T. Kanaaneh

“A reevaluation of Hezbollah’s influence in Lebanese culture and politics.”

“This monograph deals with a significant topic that ties with the wider interest in Islamism, political Islam, and civil society in the Middle East and the Arab world…. A welcome addition to several fields that explore colonialism and hegemonic powers.”
—Malek Abisaab, coauthor of The Shi’ites of Lebanon

Over the last three decades, Hezbollah has developed from a small radical organization into a major player in the Lebanese, regional, and even international political arenas. Its influence in military issues is well known, but its role in shaping cultural and political activities has not received enough attention. Kanaaneh sheds new light on the organization’s successful evolution as a counterhegemonic force in the region’s resistance movement, known as “Maqāwama.” Founded on the idea that Islam is a resisting religion, whose real heroes are the poor populations who have finally decided to take action, Hezbollah has shifted its focus to advocate for social justice issues and to attract ordinary activists to its cause. From the mid-1990s on, Hezbollah has built alliances that allow it to pursue soft power in Lebanon, fighting against both the dominant Shi’ite elites and the Maronite-Sunni, as well as Israeli and US influence in the region. Kanaaneh argues that this perpetual resistance—military as well as cultural and political—is fundamental to Hezbollah’s continued success.

Abed T. Kanaaneh is a postdoctoral fellow in the Department of Middle Eastern and Islamic Studies at Ruhr-Universität Bochum in Germany.
The Lost Orchard
The Palestinian-Arab Citrus Industry, 1850–1950
Mustafa Kabha and Nahum Karlinsky

Paper $29.95s 9780815636809
Hardcover $75.00x 9780815636700

6 x 9, 232 pages, 2 color and 15 black-and-white illustrations, 2 maps, 7 tables, notes, bibliography, index
Series: Contemporary Issues in the Middle East
DECEMBER 2020

Chronicles the untold story of the Palestinian-Arab citrus industry, a unique and unprecedented binational organization established with its Jewish-Zionist counterpart.

“An innovative and important study. The level of Arab-Jewish cooperation in Palestine during the British Mandate period, especially during WWII, is under-told in the existing dominant historiography.”
—Tamir Sorek, author of Arab Soccer in a Jewish State

The Palestinian Nakba (catastrophe) of 1948, devastated Palestinian lives and shattered Palestinian society, culture, and economy. It also nipped in the bud a nascent grassroots, binational alliance between Arab and Jewish citrus growers.

This significant and unprecedented partnership was virtually erased from the collective memory of both Israelis and Palestinians when the Nakba decimated villages and populations in a matter of months. In The Lost Orchard, Kabha and Karlinsky tell the story of the Palestinian citrus industry from its inception until 1950, tracing the shifting relationship between Palestinian Arabs and Zionist Jews. Using rich archival and primary sources, as well as on a variety of theoretical approaches, Kabha and Karlinsky portray the industry’s social fabric and stratification, detail its economic history, and analyze the conditions that enabled the formation of the unique binational organization that managed the country’s industry from late 1940 until April 1948.

Mustafa Kabha is associate professor and chair of the Department of History, Philosophy, and Judaic Studies at Open University of Israel.
Nahum Karlinsky is a senior lecturer at the Ben-Gurion Research Institute, Ben-Gurion University of the Negev, Israel. He teaches modern Jewish history and Israeli studies.
Created and helmed by female showrunners, featuring a diverse cast and challenging narratives, Crazy Ex-Girlfriend is a prime example of quality postnetwork television in the twenty-first century.

With an off-putting title and a decidedly retrograde premise, the CW dramedy Crazy Ex-Girlfriend is a surprising choice for critical analysis. But, loyal viewers quickly came to appreciate the show’s sharp cultural critique through masterful parody, and this strategy has made it a critical darling and earned it several awards throughout its run. In ways not often seen on traditional network television, the show transcends conventional genre boundaries—the Hollywood musical, the romantic comedy, the music video—while resisting stereotypes associated with contemporary life.

The essays in this collection underscore the show’s ability to distinguish itself within the current television market. Focusing on themes of feminism, gender identity, and mental health, contributors explore the ways in which the show challenged viewer expectations, as well as the role television critics play in identifying a show’s “authenticity” or quality.

Amanda Konkle is assistant professor of film studies and English at Georgia Southern University’s Armstrong campus in Savannah, Georgia. She is the author of Some Kind of Mirror: Creating Marilyn Monroe.

Charles Burnetts teaches film in the Department of Philosophy and Religious Studies at Kings University College at the University of Western Ontario. He is the author of Improving Passions: Sentimental Aesthetics and American Film.
Avant-Garde Nationalism at the Dublin Gate Theatre, 1928–1940

Ruud van den Beuken

“A new generation of Irish playwrights set out to establish Dublin as a modern European capital by staging radical productions at the Dublin Gate Theatre.

“Offers an invaluable tool for advancing knowledge in the fields of drama, performance, and Irish studies with its close attention to the underexamined institution of the Gate Theatre. . . . This book will make a significant and long-lasting impact in Irish studies, theatre studies, and accounts of mid-century modernism.”

—Paige Reynolds, author of Modernism, Drama, and the Audience for Irish Spectacle

In 1928, Hilton Edwards and Micheál mac Liammóir founded the Dublin Gate Theatre, which quickly became renowned for producing stylistically and dramaturgically innovative plays in a uniquely avant-garde setting. While the Gate’s lasting importance to the history of Irish theater is generally its introduction of experimental foreign drama to Ireland, Van den Beuken shines a light on the Gate’s productions of several new Irish playwrights, such as Denis Johnston, Mary Manning, David Sears, Robert Collis, and their patrons Edward and Christine Longford. Having grown up during an era of political turmoil and bloodshed that included the creation of an independent yet—in many ways—bitterly divided Ireland, these dramatists chose to align themselves with an avant-garde theater that explicitly sought to establish Dublin as a modern European capital. In examining an extensive corpus of archival resources, Van den Beuken reveals how the Gate Theatre became a site of avant-garde nationalism in the Ireland’s tumultuous first post-independence decades.

Ruud van den Beuken is assistant professor of English literature at Radboud University in the Netherlands. He was awarded the 2015 Irish Society for Theatre Research New Scholars’ Prize.
The Rogue Narrative in Irish Fiction, 1660-1790

Joe Lines

Paper $29.95 978-0-8156-3714-1  
Hardcover $75.00 978-0-8156-3705-9

Explores the rogue narrative’s central role in shaping the Irish novel.

“Synthesizes critical literature on English criminal narratives, picaresque novels, and ‘ramble fictions’ with cultural and literary history and literary criticism focused on seventeenth- and eighteenth-century Ireland.”

—Clíona Ó Gallchoir, University College Cork

With characteristic lawlessness and connection to the common man, the figure of the rogue commanded the world of Irish fiction from 1660 to 1790. During this period of development for the Irish novel, this archetypal figure appears over and over again. Early Irish fiction combined the picaresque genre, focusing on a cunny, witty trickster or pícaro, with the escapades of real and notorious criminals. On the one hand, such rogue tales exemplified the English stereotypes of an unruly Ireland, but on the other, they also personified Irish patriotism. Existing between the dual publishing spheres of London and Dublin, the rogue narrative explored the complexities of Anglo-Irish relations.

In this volume, Lines investigates why writers during the long eighteenth-century so often turned to the rogue narrative to discuss Ireland. Alongside recognized works of Irish fiction, such as those by William Chaigneau, Richard Head, and Charles Johnston, Lines presents lesser-known and even anonymous popular texts. With consideration for themes of conflict, migration, religion, and gender, Lines offers up a compelling connection between the rogue themselves, marked by persistence and adaptability, and the ever-popular rogue narrative in this early period of Irish writing.

Joe Lines completed his PhD in English at Queen’s University, Belfast. His research on the early Irish novel has been published in Journal for Eighteenth-Century Studies, Eighteenth-Century Ireland, and the edited volume Irish Literature in Transition, 1700–1780.
The Magic Mirror of Literary Translation
Reflections on the Art of Translating Verse

Eric Sellin

Paper $19.95s 9780815637110
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