

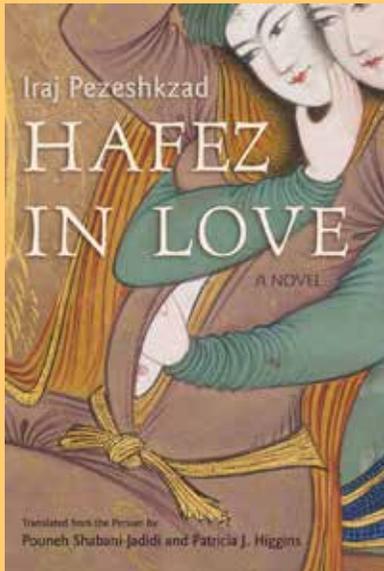


NEW BOOKS FOR FALL 2022

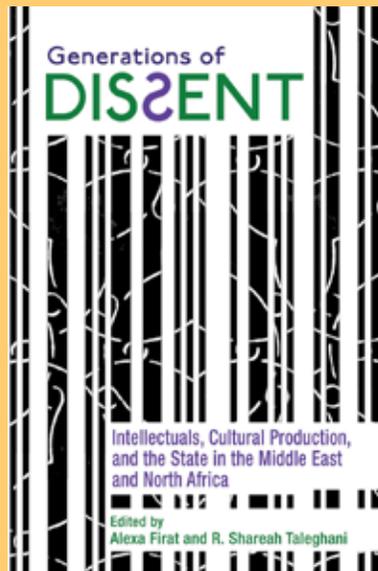
**Syracuse University Press**

# New Books for Fall 2022

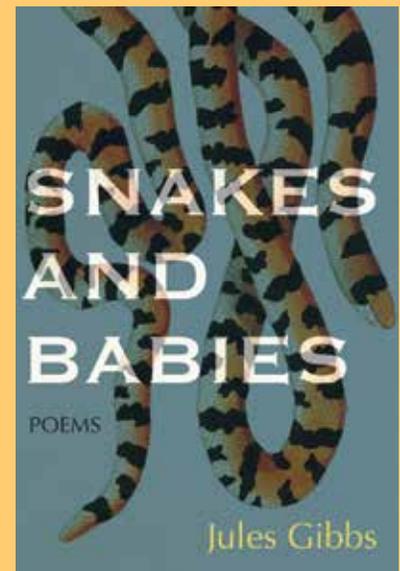
## NOTABLE TITLES



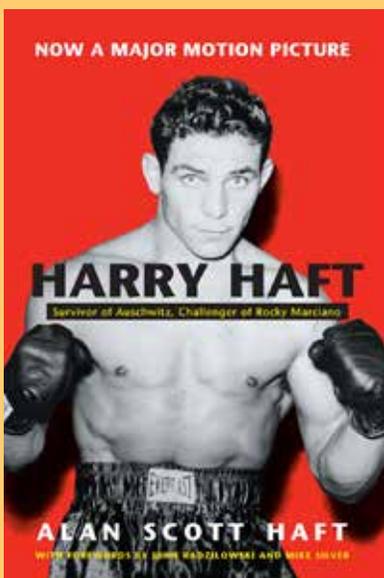
Winner of the Lois Roth Persian Translation Prize



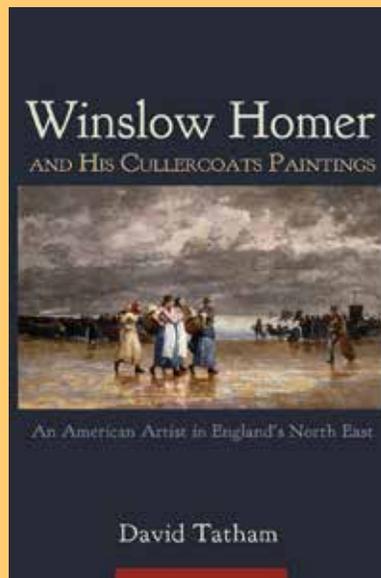
2021 Choice Outstanding Academic Title Award



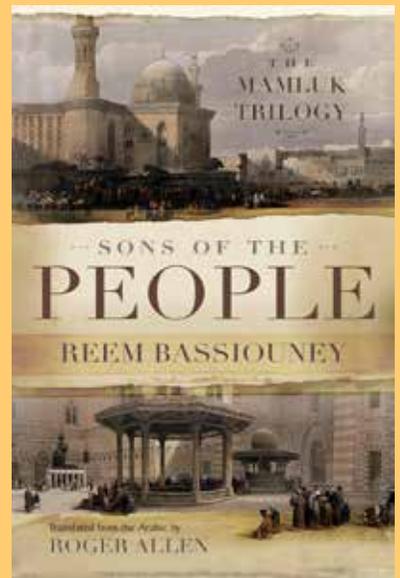
New edition released by SU Press



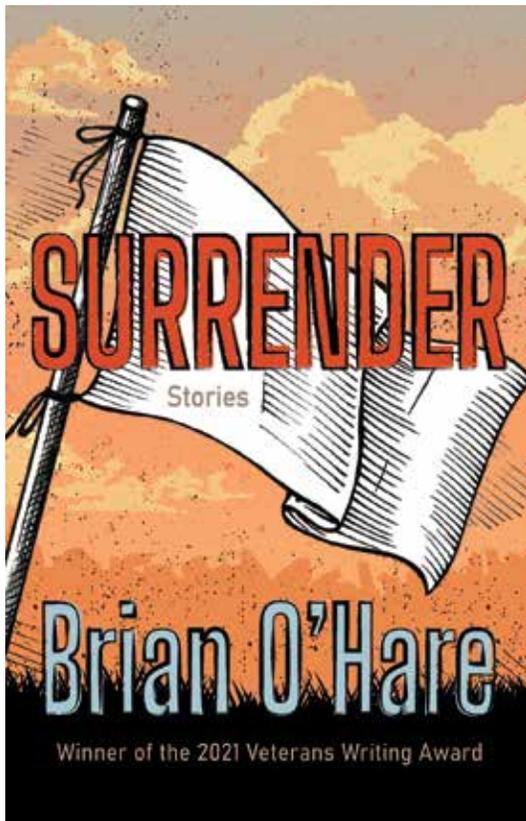
HBO's biopic of Harry Haft, *The Survivor* premieres on Holocaust Remembrance Day



"A well-researched and well-written assessment of Homer's work during this 18-month period (1881-1882)." —*New York Journal of Books*



Winner of the Naguib Mahfouz Prize for Literature



## Surrender

### Stories

Brian O'Hare

Cloth \$18.95 9780815611509

Ebook \$18.95 9780815655732

5 x 8, 168 pages

Series: Veterans Writing Award

**NOVEMBER 2022**

*Winner of the 2021 Veterans Writing Award sponsored by the Institute for Veterans and Military Families and Syracuse University Press.*

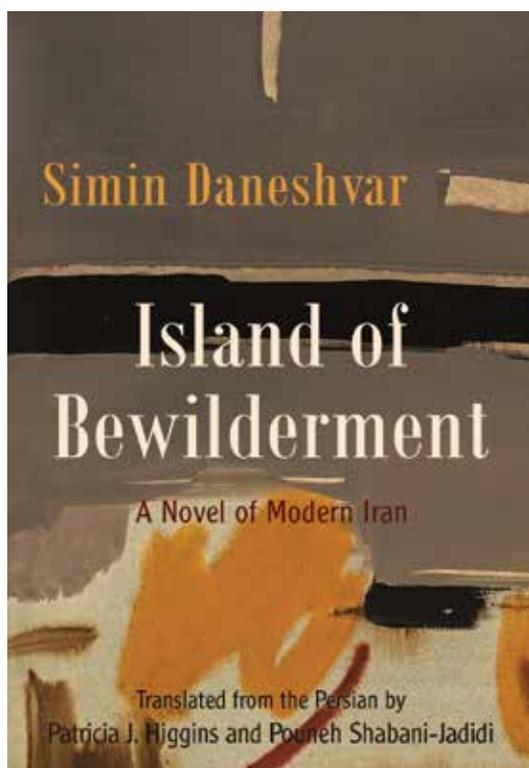
**“Surrender is written in delightful, incisive prose bursting with humanity. It is deeply observed and emotionally powerful, sharp on both the cultural mores of young men and on the deeper consequences of what happens when that mixes with American military power. And each story boasts richly imagined characters that live on in the mind long after you’ve finished reading.”**

—Phil Klay, author of *Redeployment*, winner of the National Book Award

In the tradition of Tim O’Brien’s *The Things They Carried*, Brian O’Hare’s *Surrender* is a rich collection of coming-of-age stories, a journey into the heart of the American hero myth, from the Friday night football fields of Western Pennsylvania to a battalion of Marines in the Persian Gulf and beyond. But what happens when the crowds stop cheering and the welcome home parades are over? Guilt, fear, and brutality collide with love and acceptance as a diverse cast of characters struggles to reconcile mythology with reality, and to find meaning in a uniquely American chaos.

In bittersweet stories with surprising humor, the characters grapple with the choices they’ve made and a country they no longer understand. Written in spare and unsentimental prose, yet with a startling emotional punch, these stories, and the unforgettable characters who tell them, will live long in the reader’s imagination.

**Brian O’Hare** is a graduate of the US Naval Academy and a former US Marine Corps officer. Currently, he’s an award-winning writer and filmmaker living in Los Angeles. His work has appeared in *War, Literature and the Arts*, *Santa Fe Writers Project*, and *Hobart*, and he has been nominated for two Pushcart Prizes. He was recently named a Writing Fellow at the Virginia Center for the Creative Arts.



**“*Island of Bewilderment* is a welcome addition to the repertoire of modern Iranian literature now available in English.”**

—Franklin Lewis, University of Chicago

**“Regarded by critics and readers as the most distinguished grand lady of Persian fiction, Simin Daneshvar, as Wallace Stegner observed, belongs not merely to Iran, but to the world.”**

—M. R. Ghanoonparvar, professor emeritus of Persian and comparative literature, University of Texas at Austin

## Island of Bewilderment

A Novel of Modern Iran

Simin Daneshvar

Translated from the Persian by Patricia J. Higgins and Pouneh Shabani-Jadidi

Paper \$29.95 9780815611479

Ebook \$29.95 9780815655619

6 x 9, 352 pages, appendix, glossary, bibliography

Series: Middle East Literature in Translation

**AUGUST 2022**

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*A moving portrait of a young woman's struggle to define herself amidst the social and cultural upheaval of 1970s Iran.*

---

Twenty-six-year-old college graduate, artist, and employee of the Ministry of Art and Culture, Hasti Nourian aspires to be a “new woman”—independent-minded, strong-willed, and in control of her own destiny. A destiny that includes Morad, an idealistic young architect and artist with whom Hasti is deeply in love. Morad is a sharp critic of Iran’s Westernized bourgeois class, the one that Hasti’s mother relishes. After Hasti’s father died, her mother married a wealthy businessman and moved to an exclusive neighborhood in northern Tehran. Socializing with a mixed group of Americans, English-speaking Iranians, and British expats, her mother’s life revolves around gym visits, hairdressers, and party planning.

When her mother persuades Hasti to join her at the spa, she introduces her to Salim, an eligible young man from a wealthy family whose British education and proper comportment, as well as his economic status make him an ideal suitor for Hasti in her mother’s eyes. Against her better judgment, Hasti finds herself attracted to Salim and tempted by her mother’s comfortable lifestyle. As the novel unfolds, Hasti is torn between her first love and the radical politics of her university friends, and love for her mother and the freedom economic security can bring.

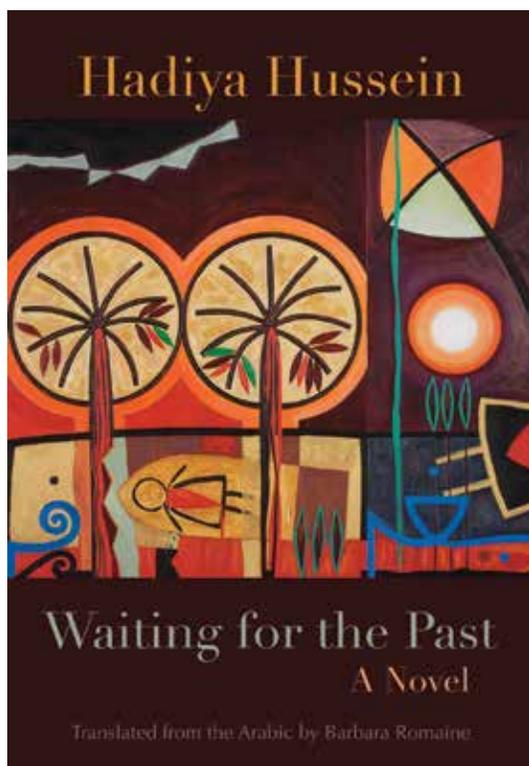
Set in Tehran in the mid-1970s, just a few years before the 1977-79 revolution, Daneshvar’s unforgettable novel depicts the tumultuous social, cultural, and economic changes of the day through the intimate story of a young woman’s struggle to find her identity.

---

**Simin Daneshvar** (1921-2012) was an Iranian author, translator, and professor of art history at Tehran University. She is the author of *Savushun: A Novel about Modern Iran*, widely considered the first modern Persian-language novel written by a woman.

**Patricia J. Higgins** is University Distinguished Service Professor Emerita of Anthropology at SUNY Plattsburg. She is co-translator of *Hafez in Love: A Novel*.

**Pouneh Shabani-Jadidi** is instructional Professor of Persian at the University of Chicago. She is the author of several books and co-translator of *Hafez in Love: A Novel*.



## Waiting for the Past

A Novel

Hadiya Hussein

Translated from the Arabic by Barbara Romaine

Paper \$18.95 9780815611516

Ebook \$18.95 9780815655749

5 x 8, 208 pages

Series: Middle East Literature in Translation

OCTOBER 2022

*A stark yet beautiful portrait of contemporary Iraq and the resilience of a community.*

**“Hadiya Hussein is one of Iraq’s most skilled writers. Her awareness of narrative techniques makes the story not only believable but also deepens our involvement in its historical and cultural settings.”**

—Shakir Mustafa, Northeastern University

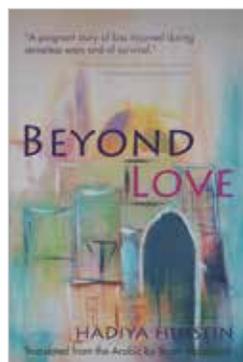
Hadiya Hussein’s poignant 2017 novel plunges readers into a haunting and powerful story of resilience. Set at the end of Saddam Hussein’s brutal reign, the novel follows Narjis, a young Iraqi woman, on her quest to discover what has become of the man she loves. Yusef, suspected by the regime of being a dissident, has disappeared—presumably either imprisoned or executed.

On her journey, Narjis receives shelter from a Kurdish family who welcome her into their home and meets Umm Hani, an older woman who is searching for her long-lost son. Together they form a bond, and Narjis comes to understand the depth of loss and grief of those around her. At the same time, she is introduced to the warm hospitality of the Kurds, settling into their everyday lives and embracing their customs. Barbara Romaine’s translation skillfully renders this complex, layered story, giving readers a stark yet beautiful portrait of contemporary Iraq.

**Hadiya Hussein** is an award-winning Iraqi writer. She has published several short story collections and novels, including the 2012 novel *Beyond Love*.

**Barbara Romaine** is an academic and literary translator. She has translated several novels, including *A Cloudy Day on the Western Shore*.

Also Available



### Beyond Love

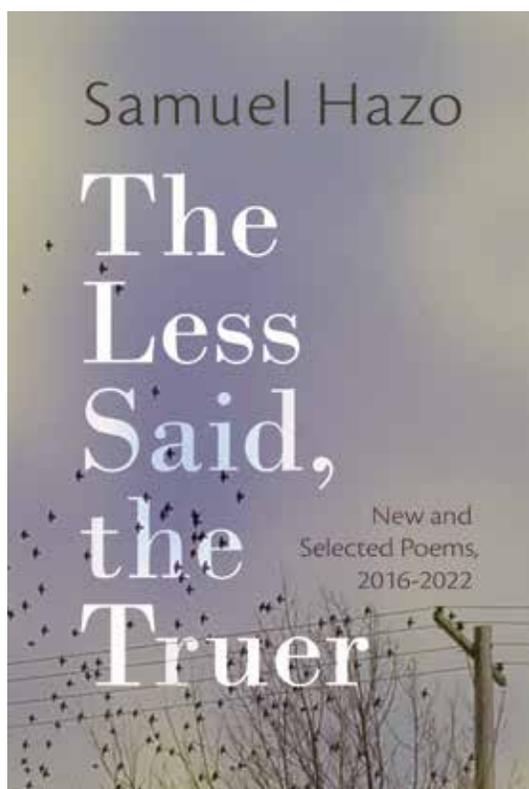
Hadiya Hussein

Translated from the Arabic by Ikram Masmoudi

“A poignant story of loss incurred during senseless wars and of survival.”—Wen-chin Ouyang, author of *Literary Criticism in the Medieval Arabic-Islamic Culture*

Paper \$19.95 9780815609957

eBook \$19.95s 9780815651772



## The Less Said, the Truer

New and Selected Poems, 2016-2022

Samuel Hazo

Paper \$12.95 9780815611523

Ebook \$12.95 9780815655756

Hardcover \$50.00s 9780815637899

5.5 x 8, 128 pages

OCTOBER 2022

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*A collection of poems offering candid reflections on love and loss from one of the most enduring poets of our time.*

---

**“This is a stunning collection of poems draped in grief, remembrance, and celebration. Amidst the impossible sadness of losing loved ones, Hazo also drafts a new ars poetica, love letters to literature and art, and a damning critique of the catalog of the crimes of the American state. This is a towering collection.”**

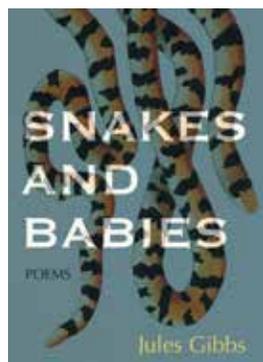
—Glenn Shaheen, author of *Energy Corridor*

In Hazo’s latest collection, *The Less Said, the Truer*, he brings together new poems as well as selections from three previous books—*They Rule the World* (2016), *When Not Yet is Now* (2019), and *The Next Time We Saw Paris* (2020). The author’s poignant reflections on life and death, love and loss, and age and memory allow the poems to be deeply personal while also connecting with the everyday experiences of readers. Influenced by America’s incessant wars since 2003 and the militaristic influence they have had on society, Hazo offers insight that disrupts complacency and returns us to our true natures. In keeping with his poetic style, there are no “passenger words” in these poems. Every word counts.

---

**Samuel Hazo** is founder and director of the International Poetry Forum in Pittsburgh, where he is also McNulty Distinguished Professor of English Emeritus at Duquesne University. His books include *The Next Time We Saw Paris*; *When Not Yet Is Now*; *And The Time Is*; *The Time Remaining*; *If Nobody Calls*; *I’m Not Home*; and *The Power of Less*. Among his translations are Adonis’s *The Pages of Day and Night* and Denis de Rougemont’s *The Grawl of Deeper Waters*.

Also Available



### Snakes and Babies

Poems

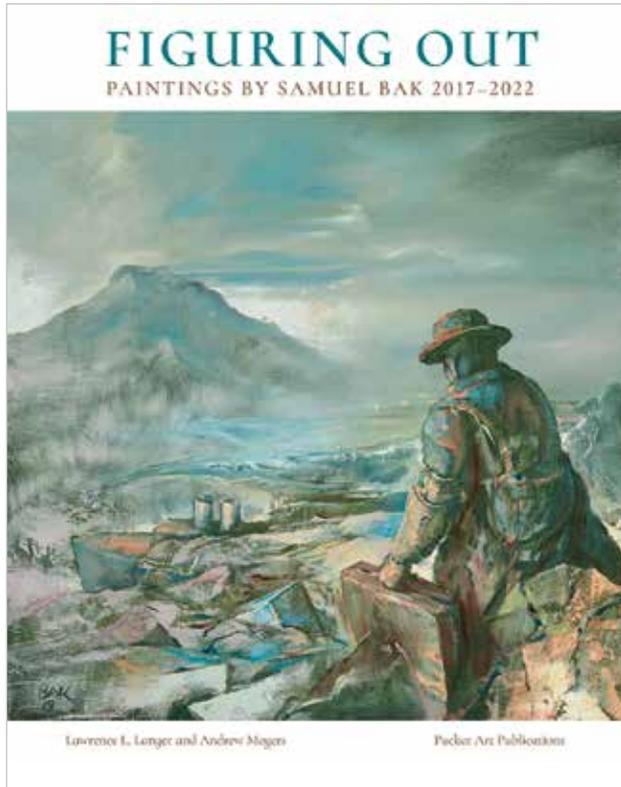
Jules Gibbs

“These poems have a psychological and formal complexity to them that’s constantly shifting its weight—somehow always of the mind and the body both at once, of snakes and of babies. Weirdly, I am comforted, ‘Pow. Bang. / Right in the kisser.’”—Matt Hart, author of *The Obliterations*

Paper \$14.95 9780815611493

# Distributed for Pucker Art Publications

JEWISH STUDIES | ART



## Figuring Out

Paintings by Samuel Bak 2017-2022

Lawrence L. Langer and Andrew Meyers

**Cloth \$50.00** 9781879985421 **Ebook \$19.95** 9781879985438

8.5 x 11, 184 pages, 120 color illustrations

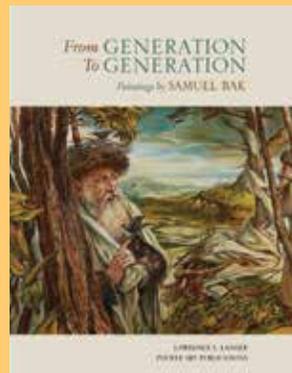
**SEPTEMBER 2022**

Those familiar with the artistic lexicon of Samuel Bak will recognize many of the symbols present in the series *Figuring Out*, but they will also meet and explore a new cast of characters. Human figures in many guises navigate a search for identity in the post-war world and invite the audience into a dialogue about the future of mankind. The human face appears in various states—from flesh to stone, in wooden profile, and as a gigantic monument slowly sinking into the earth, to name a few—but always in some way eroded, defaced, masked, blindfolded, bandaged, or distorted. Human figures inhabit a ravaged landscape but collaboratively and resolutely drag each other out of their wounded past in their determined journey toward an uncertain future. New to Bak's drama of identity is the figure of the magician, a master of manipulation who drifts between the whimsical and the grim. With this latest body of work, Bak steadfastly proves the important role of the artist in understanding the human experience and confronting difficult episodes in our time.

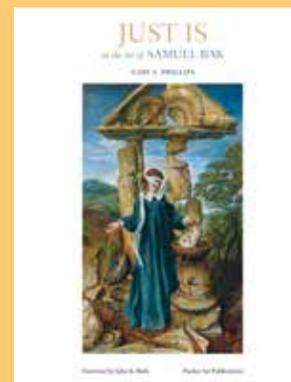
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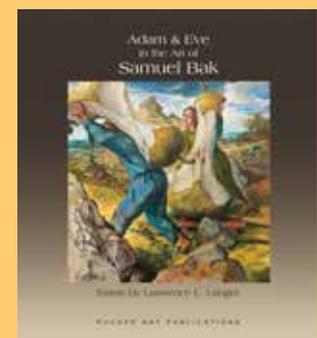
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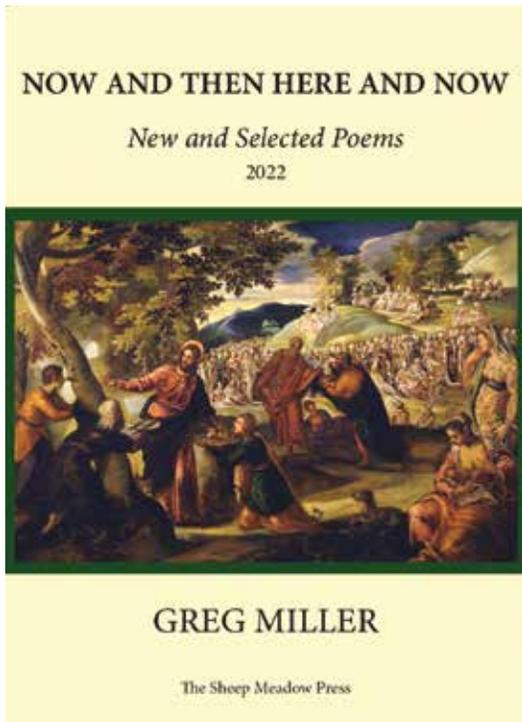
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**Hardcover \$50.00** 9781879985254  
8.5 x 9.5, 132 pages, 120 color illustrations

# Distributed for The Sheep Meadow

POETRY



## Now and Then Here and Now

New and Selected Poems 2022

Greg Miller

Paper \$24.95 9781937679965

6.5 x 9, 214 pages

**JULY 2022**

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**“This poet takes other people’s lives as seriously as he takes his own, and so, under his patient, unwavering, sympathetic gaze, they come to life in the poems, in all their perplexity and distress, courage and dignity, fully realized in a fully realized landscape. This is a remarkably beautiful book.”**

—David Ferry, author of *Of No Country I Know*

Greg Miller’s latest volume of poetry, *Now and Then Here and Now*, combines everyday Kentucky with English churchmen and avant-garde French poets. In a collection that is both personal and political, Miller offers quietly meditative lyrics that ponder the human spirit’s diabolical and divine tendencies.

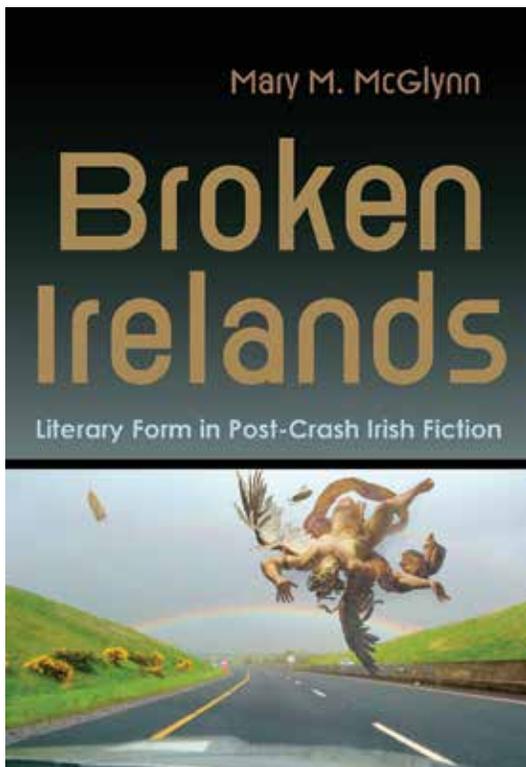
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### L’Envoi

Let me be as the day would have me be  
doing what I do, making what I make.  
Let it leave me behind, pay me no mind,  
and of its end, leave me, then, ignorant.  
Let me be like the nights that brought me joy.  
Owls punctuate my sleep. They call, night buoys  
or lighthouse foghorns. Take me to the rocks,  
where I must founder, break apart, and spill  
all that I have been called to, ferrying time.  
Let me complete what needs me to have been.

---

**Greg Miller** is professor emeritus of English at Millsaps College in Mississippi. He is the author of several poetry collections, including *Iron Wheel* and *Rib Cage*.



## Broken Irelands

Literary Form in Post-Crash Irish Fiction

Mary M. McGlynn

Paper \$32.95s 9780815637868

Ebook \$32.95s 9780815655701

Hardcover \$80.00x 9780815637776

6 x 9, 312 pages, 1 color illustration, notes, bibliography, index

Series: Irish Studies

NOVEMBER 2022

*A critical look at literary form's response to social and economic crisis.*

**"A fascinating book and insightful discussion of how 'Broken Ireland' is represented in texts written during the Celtic Tiger and after the crash of 2008. The points of comparison are sharp, and range of the novels and styles are to be commended."**

—Deirdre Flynn, Mary Immaculate College

**"McGlynn identifies fascinating patterns in contemporary Irish fiction and persuasively connects these to the cultural logics of the time period. . . . This is a complex and challenging endeavor and McGlynn does it with a sophistication that is dizzyingly brilliant."**

—Claire Bracken, Union College

**"Written with brio, critical affection for its subject matter, and intelligent insight, *Broken Irelands* sets an impressively high bar for future reflection on these topics."**

—Joe Cleary, Yale University

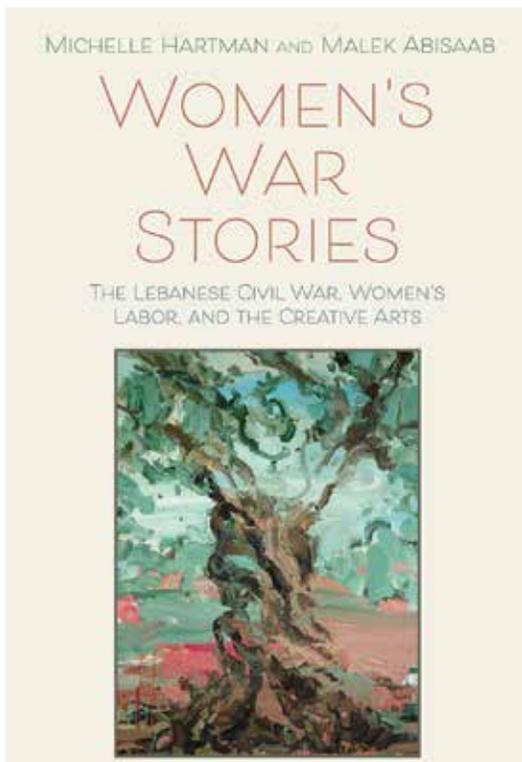
**"The economist's narrow vision has not served Ireland well, so if you want a multi-dimensional account of the twenty-first century nation, then you need to read this book: Nuanced, savvy, and brilliant, *Broken Irelands* incisively assesses the origins and aftermaths of the Celtic Tiger boom by centering literature, society, and history."**

—Mary Burke, University of Connecticut

While the national narrative coming out of Ireland since the 2008 economic crisis has been relentlessly sanguine, fiction has offered a more nuanced perspective from both well-established and emerging authors. In *Broken Irelands*, McGlynn examines Irish novels of the post-crash era, addressing the proliferation of writing that downplays realistic and grammatical coherence in works of fiction. Noting that these traits have the effect of diminishing human agency, blurring questions of responsibility, and emphasizing emotion over rationality, McGlynn argues that they are reflecting and responding to social and economic conditions during the global economic crisis and its aftermath of recession, austerity, and precarity.

Rather than focusing on overt discussions of the crash and recession, McGlynn explores how the dominance of an economic worldview, including a pervasive climate of financialized discourse, shapes the way stories are told. In the writing of such authors as Anne Enright, Colum McCann, Mike McCormack, and Lisa McInerney, McGlynn unpacks the ways that formal departures from realism through grammatical asymmetries like unconventional verb tenses, novel syntactic choices, and reliance on sentence fragments align with a cultural moment shaped by feelings of impotence and rhetorics of personal responsibility.

**Mary M. McGlynn** is professor of English at Baruch College, City University of New York and the CUNY Graduate Center and cochair of the Columbia University Seminar for Irish Studies. She is the author of *Narratives of Class in New Irish and Scottish Literature*.



**“This book provides a fresh and largely unique perspective of how the ‘civil war’ between 1975 and 1990 impacted several women artists and activists.”**

—Malek Khouri, American University in Cairo

**“Some 30 years after the Civil War, women laborers, domestic workers, rappers, graffiti artists, filmmakers, and others have boldly contributed to the herstory of unfolding Lebanon. Hartman and Abisaab have anticipated the importance of these vital narratives, buried for decades, and have created a compelling book that not only uncovers the truths about Lebanon’s past but sheds light on the Lebanon of today.”**

—Elise Salem, Lebanese American University

## Women’s War Stories

The Lebanese Civil War, Women’s Labor, and the Creative Arts

Edited by Michelle Hartman and Malek Abisaab

Paper \$26.95s 9780815637820

Ebook \$26.95s 9780815655664

Hardcover \$75.00x 9780815637721

6 x 9, 224 pages, 8 color illustrations, 6 tables, notes, bibliography, index

**OCTOBER 2022**

*A powerful collection of women’s stories during a tumultuous period of Lebanese history.*

**“A masterfully curated collection of displaced cultural and social histories of women’s labor, experiences, and imagination in Lebanon. *Women’s War Stories* demonstrates that the history of the Lebanese civil war must center on gender.”**

—Stephen Sheehi, coauthor of *Camera Palaestina: Photography and Displaced Histories of Palestine*

**“*Women’s War Stories* offers unheard and sometimes private stories of those who have experienced the Lebanese civil war. The feminist angle is important not only for the focus on women’s lives but as a framework of analysis that understands the ethical epistemological limits and possibilities of story-making.”**

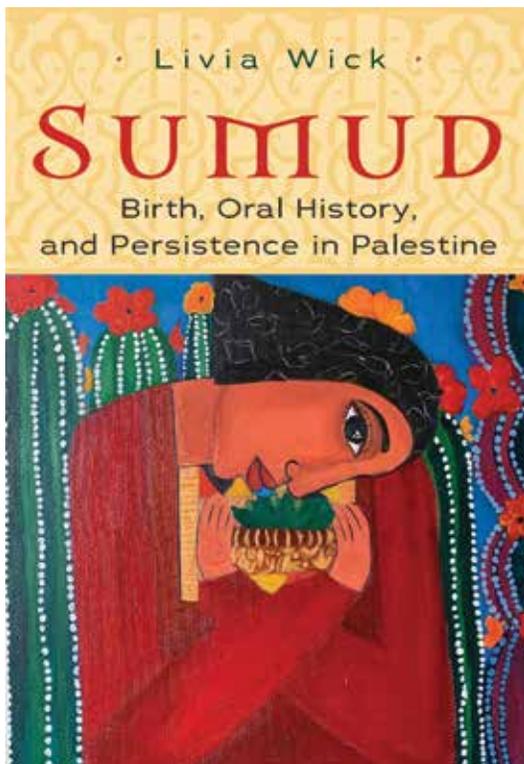
—Dina Georgis, author of *The Better Story: Queer Affects from the Middle East*

Women have consistently been left out of the official writing of Lebanese history, and nowhere is this more obvious than in writing on the Lebanese Civil War. As more and more histories of the war begin to circulate, few include any in-depth discussion of the multiple roles women played in wartime Lebanon. Fewer still address the essential issues of women’s work and their creative production, such as literature, performance art, and filmmaking.

Developed out of a larger oral history project collecting and archiving the ways in which women narrated their experiences of the Lebanese Civil War, this book focuses on a wide range of subjects, all framed as women telling their “war stories.” Each of the six chapters centers on women who worked or created art during the war, revealing, in their own words, the challenges, struggles, and resistance they faced during this tumultuous period of Lebanese history.

**Michelle Hartman** is professor of Arabic literature at McGill University. She is the author of *Breaking Broken English: Black-Arab Literary Solidarities and the Politics of Language*.

**Malek Abisaab** is professor of history at McGill University. He is the author of *Militant Women of a Fragile Nation*.



## Sumud

Birth, Oral History, and Persisting in Palestine

Livia Wick

Paper \$24.95s 9780815637882

Ebook \$24.95s 9780815655725

Hardcover \$75.00x 9780815637790

6 x 9, 216 pages, notes, bibliography, index

Series: Gender, Culture, and Politics in the Middle East

NOVEMBER 2022

*Examines the resilience of Palestinian women through the lens of birth.*

**“Ethnographically rich and insightful. . . . In addition to the engaging individual stories, the book includes important contributions on the history of Palestinian oral histories, the mapping of Palestinian health care institutions and movements, and the shifting history of hospital vs. home births.”**

—Rhoda Kanaaneh, author of *Birthing the Nation: Strategies of Palestinian Women in Israel*

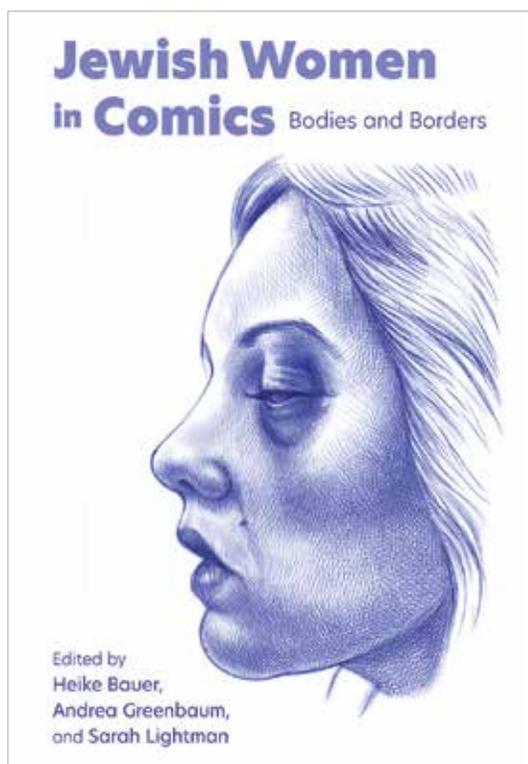
**“Wick’s nuanced ethnography of birth is a delight to read. The analysis is empirically grounded, theoretically informed, comparative in scope, and draws upon a rich trove of narratives as articulated by Palestinian women, midwives, and workers in the birthing infrastructure. . . . A must-read for scholars and students of Palestine.”**

—Lisa Taraki, Birzeit University

Sumud, meaning steadfastness in Arabic, is central to the issues of survival and resistance that are part of daily life for Palestinians. Although much has been written about the politics, leaders, and history of Palestine, less is known about how working-class Palestinians exist day to day, negotiating military occupation and shifting social infrastructure. Wick’s powerful ethnography opens a window onto the lives of Palestinians, exploring specifically the experience of giving birth. Drawing upon oral histories, Wick follows the stories of mothers, nurses, and midwives in villages and refugee camps. She maps the ways in which individuals narrate and experience birth, calling attention to the genre and form of these stories.

Placing these oral histories in context, the book looks at the history of the infrastructure surrounding birth and medicine in Palestine, from large hospitals to village clinics to private homes. As the medical landscape changed from centralized urban hospitals to decentralized independent caregivers, women increasingly carved a space for themselves in public discourse and employed the concept of sumud to relate their everyday struggles.

**Livia Wick** is associate professor of anthropology in the Sociology, Anthropology, and Media Studies department at the American University of Beirut.



## Jewish Women in Comics

### Bodies and Borders

Edited by Heike Bauer, Andrea Greenbaum, and Sarah Lightman

**Paper \$39.95s** 9780815637813

**Ebook \$39.95s** 9780815655657

**Hardcover \$90.00x** 9780815637714

7 x 10, 296 pages, 49 color and 27 black-and-white illustrations, notes, bibliography, index

**NOVEMBER 2022**

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*A robust collection of essays, interviews, and artwork examining Jewish women's comics.*

---

**“This book presents work that is diverse and incredibly valuable to anyone invested in the comics field. I felt my knowledge of marginalized artists expand, and that is a great service to readers.”**

—Kevin Haworth, Carnegie Mellon University

In this groundbreaking collection of essays, interviews, and artwork, contributors draw upon a rich treasure trove of Jewish women's comics to explore the representation of Jewish women's bodies and bodily experience in pictorial narratives. Spanning national, cultural, and artistic borders, the essays shine a light on the significant contributions of Jewish women to comics.

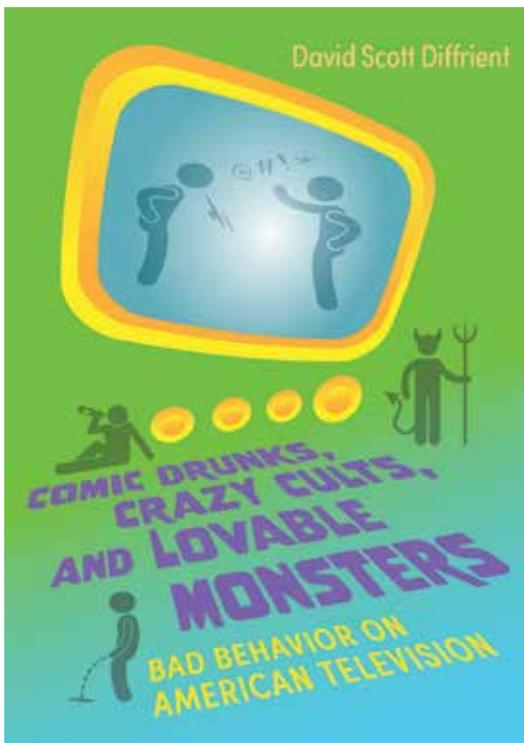
The volume includes major figures such as Miriam Katin, Emil Ferris, Aline Kominsky-Crumb, and Rutu Modan alongside works by artists translated for the first time into English, such as the Georgian Nino Biniashvili and the Haredi artist Batsheva Havlin. Exploring topics such as family, motherhood, miscarriages, queerness, gender and Judaism, illness, war, and the lingering impact of the Holocaust, the contributors present unique, at times deeply personal, insights into how Jewishness intersects with other forms of identity and identification. In doing so, the volume deepens our understanding of Jewish women's experiences.

---

**Heike Bauer** is professor of modern literature and cultural history at Birkbeck College, University of London. She has published widely on sexuality and gender including *The Hirschfeld Archives: Violence, Death, and Modern Queer Culture* and *The Visual Archives of Sex*.

**Andrea Greenbaum** is professor of English at Barry University in Florida. She is the author of several books including *The Tropes of War: Visual Hyperbole and Spectacular Culture* and *Jews of South Florida*.

**Sarah Lightman** is an artist, writer, and curator. She is a faculty member at the Royal Drawing School in London. She is the author of *The Book of Sarah* and editor of the Eisner Award-winning volume *Graphic Details: Jewish Women's Confessional Comics in Essays and Interviews*.



**“Diffrient’s book demonstrates how television comedy defines and polices behavior within the culture. . . . A valuable work that ought to provide a model for the field.”**

—Philip Scepanski, author of *Tragedy Plus Time: National Trauma and Television Comedy*

**“From *The Honeymooners* to *It’s Always Sunny in Philadelphia*, Diffrient’s triumphantly wide-ranging analysis of television comedy delivers a sophisticated and decidedly fun take on the medium’s longstanding reliance on ‘bad’ behavior.”**

—Alice Leppert, Ursinus College

**“Meticulously researched and engagingly written, this book demonstrates how the history of TV comedy is also a history of stereotypes of bad behaviors and our changing understanding of their roles in our lives.”**

—Amanda Ann Klein, East Carolina University

**“This is the rare book that is both theoretically rich and thoroughly entertaining. . . . An original and groundbreaking study that shows us why comedy matters.”**

—Joanne Morreale, Northeastern University

## Comic Drunks, Crazy Cults, and Lovable Monsters

### Bad Behavior on American Television

David Scott Diffrient

**Paper \$44.95s** 9780815637851

**Ebook \$44.95s** 9780815655695

**Hardcover \$90.00x** 9780815637752

7 x 10, 384 pages, 45 color and 13 black-and-white illustrations, notes, bibliography, index

Series: Television and Popular Culture

**OCTOBER 2022**

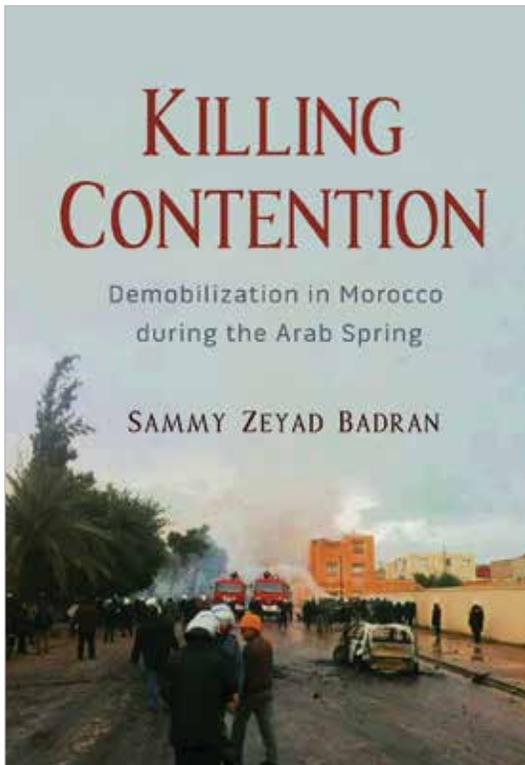
*An in-depth look at the treatment of controversial subjects in television sitcoms.*

**“*Comic Drunks, Crazy Cults, and Lovable Monsters* is more than just an in-depth survey of television comedy and its preoccupation with the immoral, the unacceptable, and the inappropriate; it is a compelling history of the medium, an intriguing cultural study, and a thoughtful examination of just who and what we are. In short, his book about being bad is very, very good.”**

—Douglas Howard, coeditor of *Television Finales: From “Howdy Doody” to “Girls”*

Contradictory to its core, the sitcom—an ostensibly conservative, tranquilizing genre—has a long track record in the United States of tackling controversial subjects with a fearlessness not often found in other types of programming. But the sitcom also conceals as much as it reveals, masking the rationale for socially deviant or deleterious behavior behind figures of ridicule whose motives are rarely disclosed fully over the course of a thirty-minute episode. Examining a broad range of network and cable TV shows across the history of the medium, from classic, working-class comedies such as *The Honeymooners*, *All in the Family*, and *Roseanne* to several contemporary cult series, animated programs, and on-line hits that have yet to attract much scholarly attention, this book explores the ways in which social imaginaries related to “bad behavior” have been humorously exploited over the years. The repeated appearance of socially wayward figures on the small screen—from raging alcoholics to brainwashed cult members to actual monsters who are merely exaggerated versions of our own inner demons—has the dual effect of reducing complex individuals to recognizable “types” while neutralizing the presumed threats that they pose. Such representations not only provide strangely comforting reminders that “badness” is a cultural construct but also prompt audiences to reflect on their own unspoken proclivities for antisocial behavior, if only in passing.

**David Scott Diffrient** is professor of film and media studies at Colorado State University. His books include *Screwball Television: Critical Perspectives on “Gilmore Girls”* and *Movie Migrations: Transnational Genre Flows and South Korean Cinema*.



**“Badran’s *Killing Contention* tracks the February 20th Movement’s fate through the tools of political science. Theory and contemporary frameworks are underpinned by a remarkable body of in-person interviews of those who made their own history, now no longer disappearing into silence.”**

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**“A valuable contribution to our knowledge of the less understood protests in Morocco and adds nuance to the role that repression, reform, and intra-movement dynamics play in the mobilization-demobilization cycle of a social movement.”**

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—Sean Yom, author of *From Resilience to Revolution: How Foreign Interventions Destabilize the Middle East*

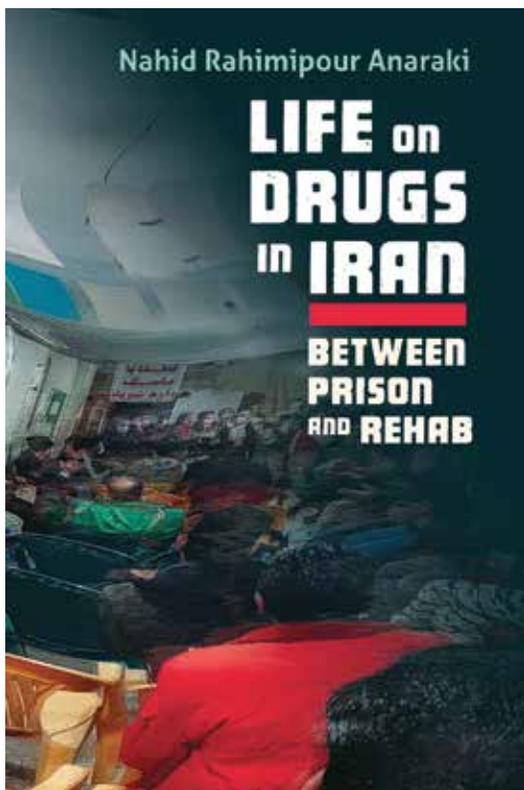
**“An excellent contribution to the literature. Badran is to be commended for a well-written, deeply researched, and persuasive treatment. It’s readable and compelling.”**

—Gregory White, Mary Huggins Gamble Professor of Government, Smith College

Like other countries in the Middle East and North Africa, Moroccans were inspired by the events in Tunisia and Egypt in 2011. Nine days after the ousting of President Hosni Mubarak in Egypt, thousands of Moroccans began protesting in the capital of Rabat on February 20. However, unlike other countries, Moroccans did not call for the overthrow of the king or the regime. Instead, Moroccan protesters initially demanded reforms to the constitution and, specifically, a transition from an executive monarchy to a democratic parliamentary monarchy.

Drawing upon narratives from the primary activists involved in the protest, Badran examines the Moroccan movement to understand why it failed to escalate in the same way that others in the region did. He finds that the state’s strategy of offering a series of reforms along with limited repression eventually ended the protest movement. Badran develops a framework to analyze how internal social movement dynamics along with regime strategies and regional events led to successful, and relatively peaceful, demobilization. Based on nine months of fieldwork, *Killing Contention* deepens our understanding of modern political movements and the complicated factors that lead to their demise.

**Sammy Zeyad Badran** is assistant professor of international studies at the American University of Sharjah in the United Arab Emirates.



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—Pardis Mahdavi, provost at the University of Montana

When they initiated a war on drugs in 1979, Iran developed a reputation as having some of the world’s harshest drug penalties and as an opponent of efforts to reform global drug policy. As mass incarceration failed to stem the growth of drug use, Iran shifted its policies in 1990 to introduce treatment regimens that focus on rehabilitation. While most Muslim countries and some Western states still do not espouse welfare-oriented measures, Iran has established several harm-reduction centers nationwide through the welfare system for those who use substances. In doing so, Iran moved from labeling drug users as criminals to patients. In *Life on Drugs in Iran*, Anaraki moves beyond these labels to explore the lived experience of those who use and have used illicit substances and the challenges they face as a result of the state’s shifting policies.

Gaining remarkable access to a community that has largely been ignored by researchers, Anaraki chronicles the lives of current and former substance users in prisons, treatment centers, and NGOs. In each setting, individuals are criminalized, medicalized, and marginalized as the system attempts to “normalize” them without addressing the root cause of the problem. Drawing upon first-hand accounts, Anaraki’s groundbreaking study takes an essential step in humanizing people with substance abuse issues in Iran.

**Nahid Rahimipour Anaraki** is a postdoctoral fellow at Memorial University of Newfoundland and Labrador, Canada. She has published several articles in the areas of sociology, criminology, and health sciences.

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This compilation of essays on Kurdish history, society, identity, and politics covering developments over the last four decades reflects the sea of changes that have taken place in Greater Kurdistan and the sociopolitical processes it has undergone during this crucial time span.

Challenging conventional wisdom, Ofra Bengio argues that the harsh treatment of the Kurds at the hands of central governments caused instability in the Middle East rather than the Kurds who have been blamed for it. Another theme that was canonized by the West and that this book calls into question is the urge to maintain by force of arms the integrity of states such as Iraq, even if they have proved to be failed ones. It was this urge that made the West pay heavily, economically, militarily, and politically, throughout Iraq's hundred years of existence. Finally, the book argues that the international community's support of existing central governments and its disregard for the Kurdish national movements have bolstered the policies of denial and subjugation of the Kurds, policies that were common to all four states comprising Greater Kurdistan.

**Ofra Bengio** is professor emerita at Tel Aviv University and head of the Kurdish studies program at the Moshe Dayan Center. She is the author of numerous works on the Middle East with special emphasis on the Kurds.



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**Heidi Basch-Harod** is the executive director of Women's Voices Now. She is a scholar of modern Middle Eastern and North African history, specializing in women's rights movements of the region.



**"In dark times, light is an imperative. This tome is a wonderful collection illuminating the Kurdish situation in Turkey. Their current suffering has a long history and, in examining this history, the various authors address things such as Turkishness as whiteness, the racialization of Kurds and Armenians, women as central actors in the Kurdish resistance, the prolonged history of the Kurds in what we call today Turkey, and much more. Alemdaroğlu and Göçek have produced an enormously important book that will be of interest to students of race, ethnic, and nationalist matters."**

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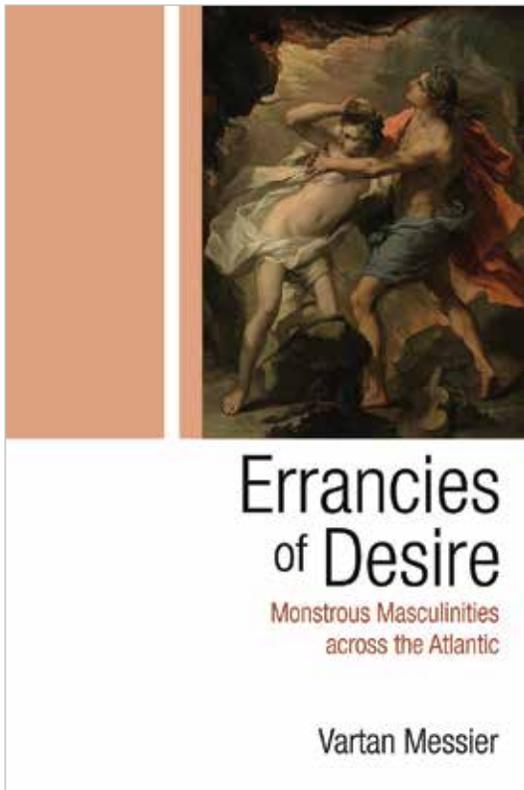
—Esra Özyürek, London School of Economics

With an estimated population of 35 million, Kurds are the largest ethnic group in the world without an independent state of their own. The majority of Kurds live in Turkey, where they constitute 18 percent of the population. Since the foundation of the Turkish republic in 1923, the history of the Kurds in Turkey is marked by state violence against them and decades of conflict between the Turkish military and Kurdish fighters. Although the continuous struggle of the Kurdish people is well known and the political actors involved in the conflict have received much scholarly attention, little has been written from the vantage point of the Kurds themselves.

Alemdaroğlu and Göçek's volume develops a fresh approach by moving away from top-down, Turkish nationalist macroanalyses to a microanalysis of how Kurds and Kurdistan as historical and ethnic categories were constructed from the bottom up and how Kurds experience and resist marginalization, exclusion, and violence. Contributors look beyond the politics of state actors to examine the role of civil society and the significant role women play in the negotiation of power. *Kurds in Dark Times* opens an essential window into the lives of Kurds in Turkey, generating meaningful insights not only into the political interactions with the Turkish state and society, but also the informal ways in which they negotiate within society that will be crucial in developing peace and reconciliation.

**Ayça Alemdaroğlu** is a research scholar and associate director of the Program on Turkey at the Center for Democracy, Development, and the Rule of Law at Stanford University.

**Fatma Müge Göçek** is professor of sociology and women's studies at the University of Michigan.



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**“Messier puts African and European works in dialogue to identify a set of masculinities with alarming global purchase.”**

—Lily Saint, Wesleyan University

Social commentators, psychologists, and journalists all point to the idea that in the new millennium, traditional masculinity is in crisis. In contemporary film and literature, this predicament is often portrayed as a problem of desire—particularly, heterosexual desire. Male libido, it appears, is especially vicious when it is misguided. Yet the genesis of this problem is not consistently diagnosed. While some texts may situate it in the unbridled expression of human sexuality and its associated discourses, others contend it is the perverse result of popular constructions of sex and gender.

Addressing this conundrum, *Errancies of Desire* focuses on the intersections of phallographic violence and masculine identity in contemporary works of fiction across three subcontinents: North America, Western Europe, and sub-Saharan Africa. In doing so, Messier details the ways in which male desire is predicated on mediated forms of predatory and misogynistic sexuality that cross national and cultural divides. Employing a comparative methodology, he interrogates common perceptions of national differences and masculine identities grounded in historical specificity. *Errancies of Desire* effectively argues that when associated symptoms of violent and sexist behavior are institutionalized and misguidedly construed as a masculine norm, all men can become monsters.

**Vartan P. Messier** is assistant professor of English at Queensboro Community College (CUNY). His work has appeared in *The Journal of Adaptation in Film and Performance* and in *New Cinemas: Journal of Contemporary Film*.

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of the  
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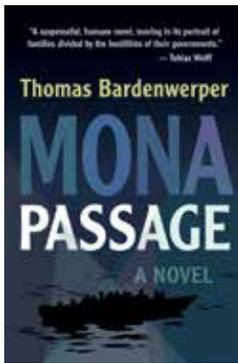
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**Sholom Kalib** is author of *The Musical Tradition of the Eastern European Synagogue: Volumes I, II, and IIIA*. He is professor emeritus of music theory and literature at Eastern Michigan University and has been a practicing cantor for over sixty years.



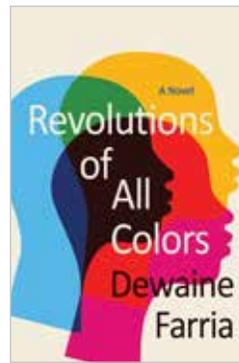
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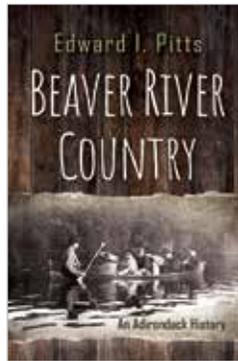
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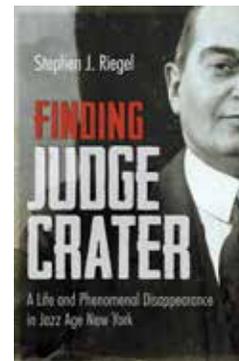


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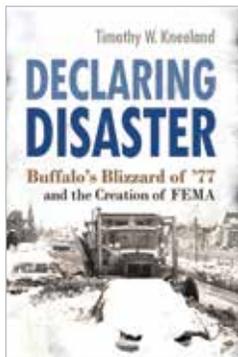


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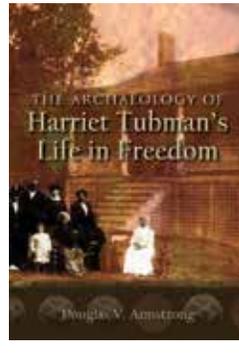


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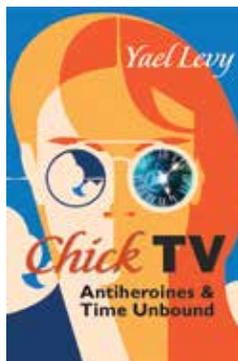


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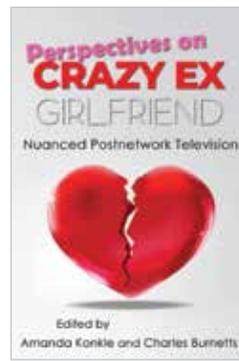


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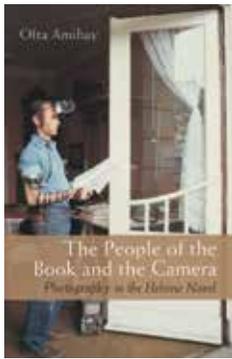
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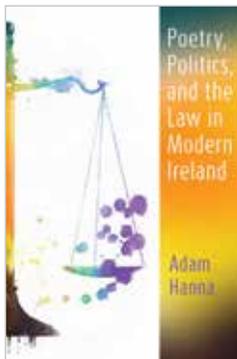


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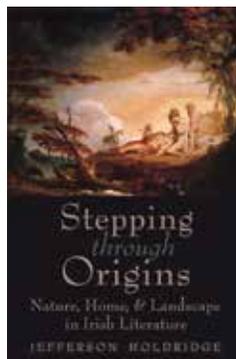


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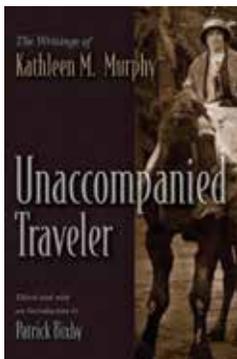
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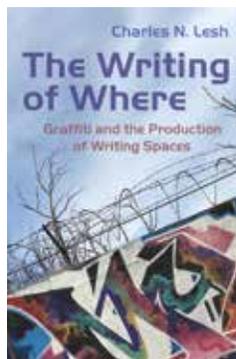


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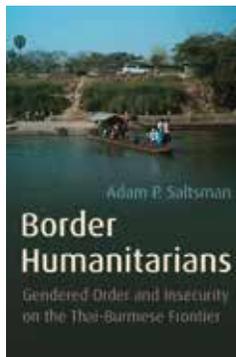


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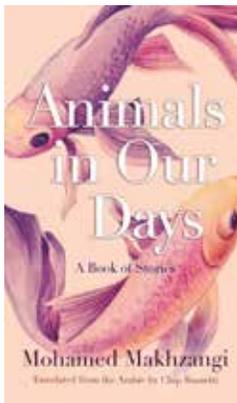
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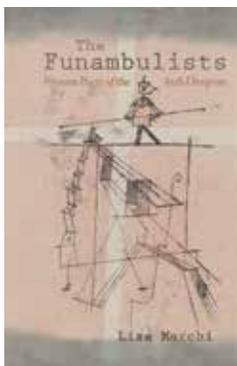
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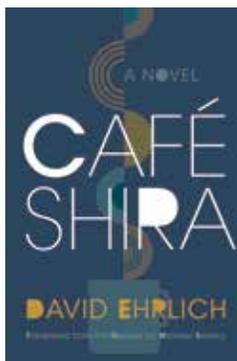
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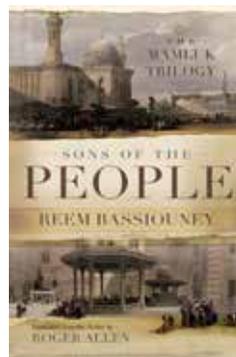
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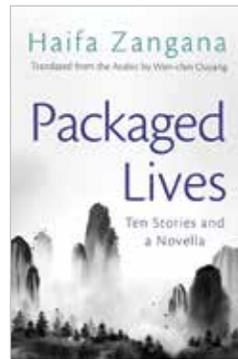
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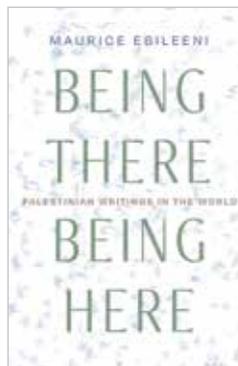
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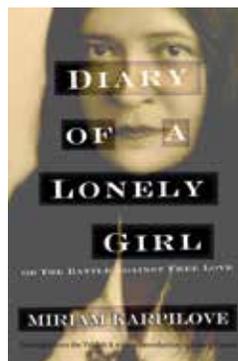
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