

NEW BOOKS FOR SPRING 2023

Syracuse University Press

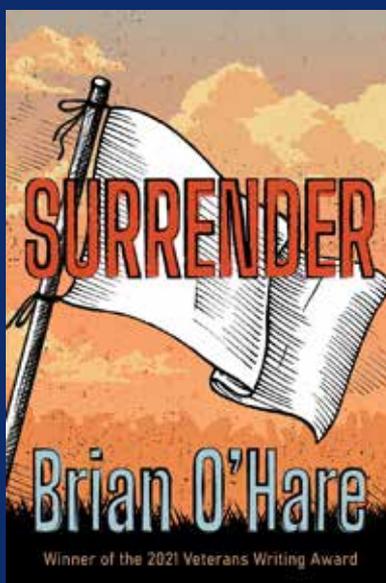


Books for the Trade

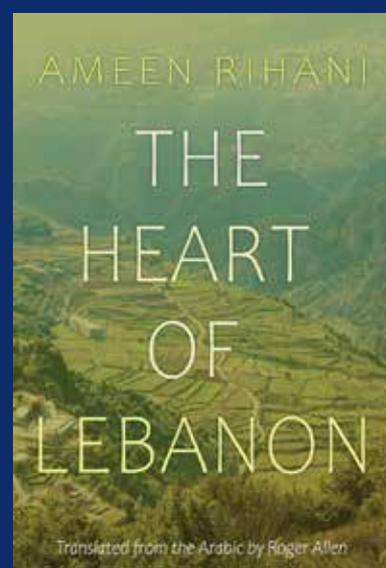
NOTABLE TITLES



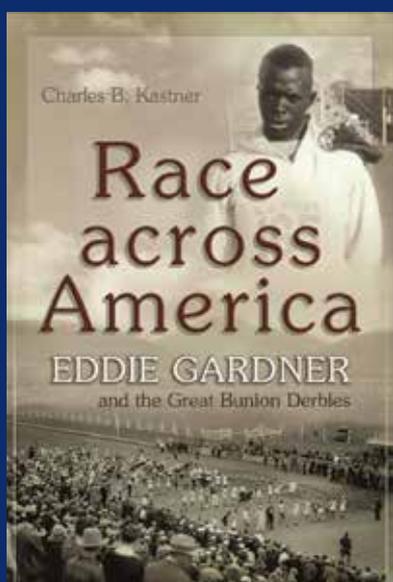
“A nuanced, humorous, and fascinating picture of humanity set in a renowned café in the heart of Jerusalem.”—*Jewish Book Council*



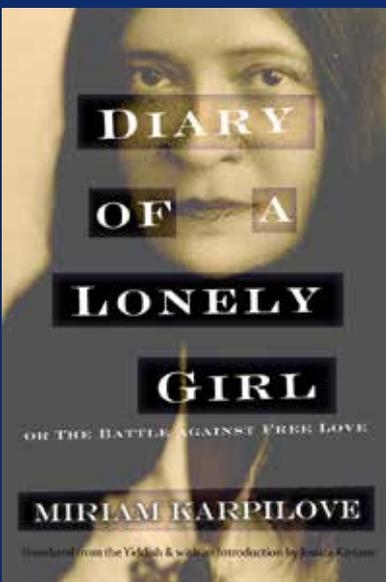
2021 Veterans Writing Award Winner



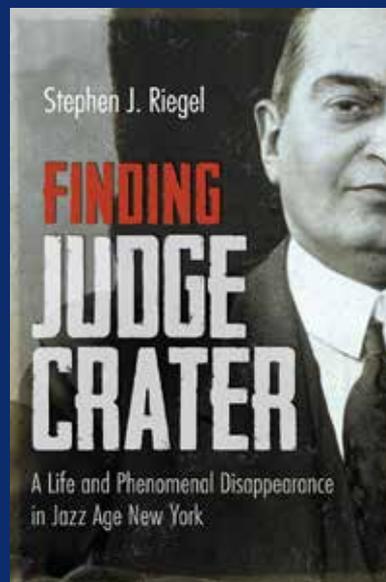
**“This book has a timelessness to it that all readers will enjoy.”
—*Arab America***



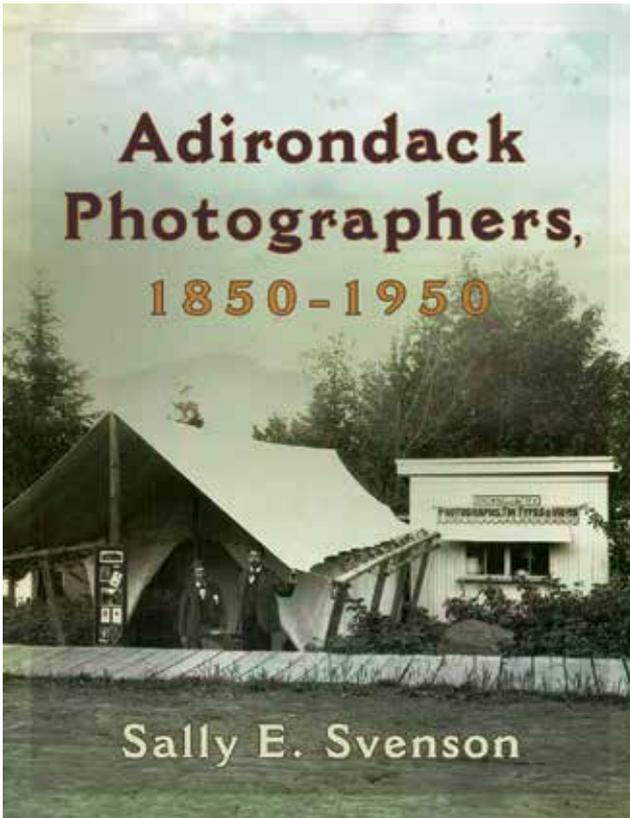
“Recent media coverage of the Black Lives Matter movement and public concern about racial justice issues make Kastner’s new book especially timely.”—*Choice*



Featured in the *New York Times* article “How Yiddish Scholars Are Rescuing Women’s Novels From Obscurity” by Joseph Berger



To be featured on an episode of The History Channel’s *Histories Greatest Mysteries*



Adirondack Photographers, 1850-1950

Sally E. Svenson

Cloth \$29.95 9780815611530

eBook \$29.95 9780815655855

8.5 x 11, 224 pages, 51 color and 25 black-and-white illustrations,
notes, bibliography, index

MAY 2023

A vivid, intimate account of the evolution of photography, as well as an unusual perspective on Adirondack history.

“An important and unique contribution to the history of the Adirondacks and the many photographers who documented it.”

—Robert Bogdan, author of *Exposing the Wilderness: Early Twentieth-Century Adirondack Postcard Photographers*

Just as the new technology of photography was emerging throughout the United States in the mid-nineteenth century, it quickly caught hold in the scenic Adirondack region of upstate New York. Young men and a few women began to experiment with cameras as a way to earn their livings with local portrait work. From photographing individuals, some expanded their subject matter to include families and groups, homes, streetscapes, landmarks, workplaces, and important events: from town celebrations to presidential visits, train wrecks, floods, and fires. These photographers from within and just beyond the park borders, as well as many who immigrated from other countries, have been central in defining the Adirondacks.

Adirondack Photographers, 1850-1950 is a comprehensive look at the first one hundred years of photography through the lives of those who captured this unique rural region of New York State. Svenson’s fascinating biographical dictionary of over two hundred photographers is enriched with more than seventy illustrations. While the popularity of some of these photographers’ images is reflected in public collections such as the Library of Congress, the New York Public Library, and the Getty Center, little is known about the diverse backgrounds of the men and women behind their work. A compilation of captivating stories, *Adirondack Photographers* provides a vivid, intimate account of the evolution of photography, as well as an unusual perspective on Adirondack history.

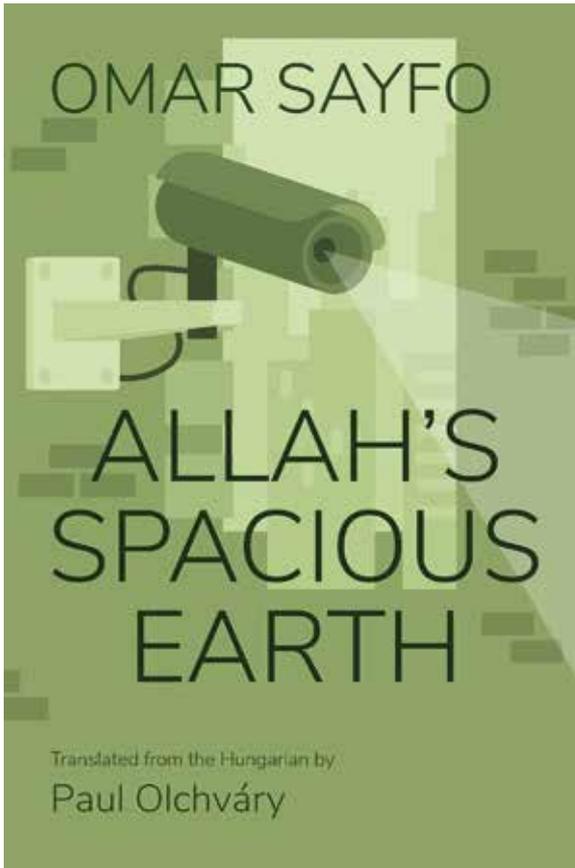
Sally E. Svenson is an independent scholar. A seasonal Adirondack resident for over twenty years, she has taken a special interest in researching unrecorded aspects of Adirondack history. She is the author of *Blacks in the Adirondacks: A History* and *Adirondack Churches: A History of Design and Building*. She regularly contributes articles to *Adirondack Life* and has written for *New York Archives* magazine.

“A serious, interesting, and substantive volume. To my knowledge, there is no other published work that assembles this kind of biographical and technical detail for the photographers that Svenson chronicles.”

—Philip Terrie, author of *Contested Terrain: A New History of Nature and People in the Adirondacks*

“Recommended for anyone interested in Adirondack history, culture, and art. It should be in the collection of every regional library, archive, museum, or historical society.”

—Caroline Welsh, art historian and Director Emerita of the Adirondack Museum



Allah's Spacious Earth

Omar Sayfo

Translated from the Hungarian by Paul Olchvary

Paper \$22.95 9780815611554

eBook \$22.95 9780815655862

6 x 9, 224 pages, notes

Series: Middle East Literature in Translation

MAY 2023

A dystopian novel set in an imagined future where anti-Muslim sentiment and political pressure lead a community's complete isolation.

"A captivating page turner with a truly fascinating narrative. . . . The translation is very elegant, confident, and readable."

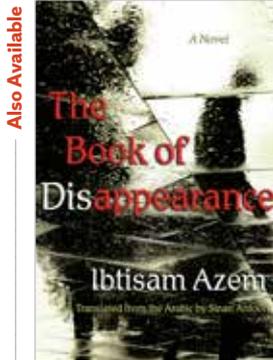
—Zsuzsanna Varga, University of Glasgow

Allah's Spacious Earth is a stunningly fresh and timely political dystopia that depicts the tragic yet very real consequences of tensions between majority populations and Muslim minorities in the Western world. A dystopian novel set in an imagined future where anti-Muslim sentiment and political pressure lead a community's complete isolation. Told from the perspective of Nasim, a young Muslim living in the Zone—an urban area within one of the states forming the Pan-European Federation—the story follows his journey as he struggles with the restrictions imposed upon him along with the expectations of his community.

In the tradition of Michel Houellebecq's *Submission* and Boualem Sansal's *2084*, *Allah's Spacious Earth* is a powerful novel of ideas that brilliantly captures a growing fear in Western societies and its devastating fallout.

Omar Sayfo is an affiliated researcher at the Institute for Cultural Inquiry, Utrecht University. He is the author of several books, including *Arab Animation: Images of Identity*.

Paul Olchvary has translated more than ten books from Hungarian, including Gyorgy Dragoman's novel *The White King*. He has received translation awards from the National Endowment for the Arts, PEN America, and Hungary's Milan Fust Foundation. His shorter translations have appeared in the *Paris Review*, the *Hungarian Quarterly*, and *turnrow*.



The Book of Disappearance

A Novel

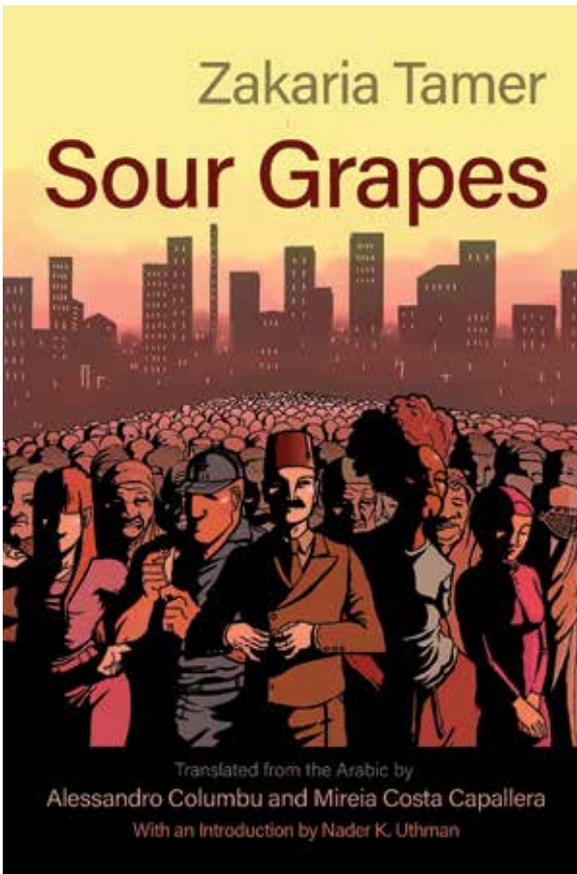
Ibtisam Azem

Translated from the Arabic by Sinan Antoon

"A wonderful book, showing both what the Palestinians have suffered and continue to suffer and the Israelis' reaction to their disappearance."—*The Modern Novel*

Paper \$19.95 9780815611110

eBook \$19.95s 9780815654834



Sour Grapes

Zakaria Tamer

Translated from the Arabic by Alessandro Columbu
and Mireia Costa Capallera

With an Introduction by Nader K. Uthman

Paper \$17.95 9780815611547

eBook \$17.95 9780815655848

5 x 8, 168 pages

Series: Middle East Literature in Translation

MAY 2023

A collection of humane and darkly comic short stories by the renowned Syrian author Zakaria Tamer.

“This collection shows Tamer at the height of his craft. His short stories in *Sour Grapes* are wry, iconoclastic, and always arresting.”

—Nader Uthman, Harvard University

Set in the fictitious Syrian neighborhood of al-Qaweyq, *Sour Grapes* is a collection of fifty-nine wry, satirical short stories loosely connected by a cast of rotating characters living at society’s margins. Tamer captures their everyday lives, weaving the attendant cruelties and ironies of living under an oppressive regime with the residents’ irreverence and small acts of defiance. Inspired by the heroines of Arab mythology, the women of al-Qaweyq navigate the patriarchal community with brash confidence and dark humor while the younger generation of children inherit a bitter cynicism from their fathers. Evoking under-ripened and immature fruit, the collection’s title serves as a bittersweet metaphor for a world that possesses the seeds of change but is unprepared for the harvest.

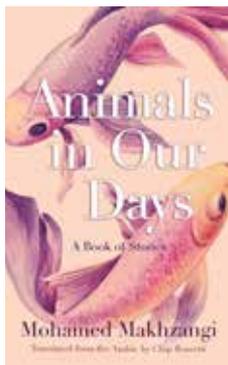
Considered a master of the short story, Zakaria Tamer is one of the Arab world’s most prominent and widely read writers. Columbu and Capallera’s fluid translation gives English readers access to Tamer’s original and provocative voice.

Zakaria Tamer is a Syrian writer. He is the author of numerous short story collections, including *Breaking Knees: Modern Arabic Short Stories from Syria* and *Tigers on the Tenth Day*.

Alessandro Columbu is a lecturer in Arabic at the University of Westminster in London. He is the author of *Zakariyya Tamir and the Politics of the Syrian Short Story*.

Mireia Costa Capallera is a professional translator. She has a masters degree in contemporary Arabic studies and speaks six languages.

Also Available



Animals in Our Days

A Book of Stories

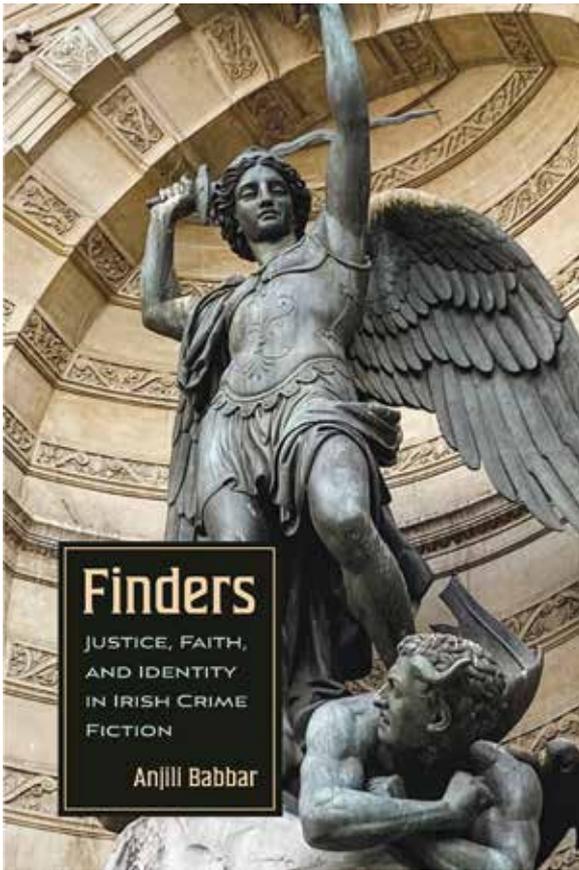
Mohamed Makhzangi

Translated from the Arabic by Chip Rossetti

“A powerful and innovative collection of stories. . . . The stories are intricate political commentaries on Egypt’s recent history, but they also range across the post-colonized world; the history of violent imperial conquest and encounter is prominent.”—Marilyn Booth, translator of *Celestial Bodies*, winner of the 2019 Man Booker International Prize

Paper \$17.95 9780815611486

eBook \$17.95 9780815655626



Finders

Justice, Faith, and Identity in Irish Crime Fiction

Anjili Babbar

Paper \$29.95 9780815611578

eBook \$29.95 9780815655886

Hardcover \$75.00s 9780815637912

6 x 9, 288 pages, 1 black-and-white illustration, notes, bibliography, index

Series: Irish Studies

MARCH 2023

An extensive survey of Irish crime writers and the ways in which they subvert literary tradition and genre conventions.

“Babbar’s rigorous, serious, and insightful *Finders* is the most comprehensive study into the exciting phenomenon of Northern Irish crime fiction. A must-read for literary scholars and the casual fan of the most explosive subgenre of Celtic Noir.”

—Adrian McKinty, author of *The Chain*

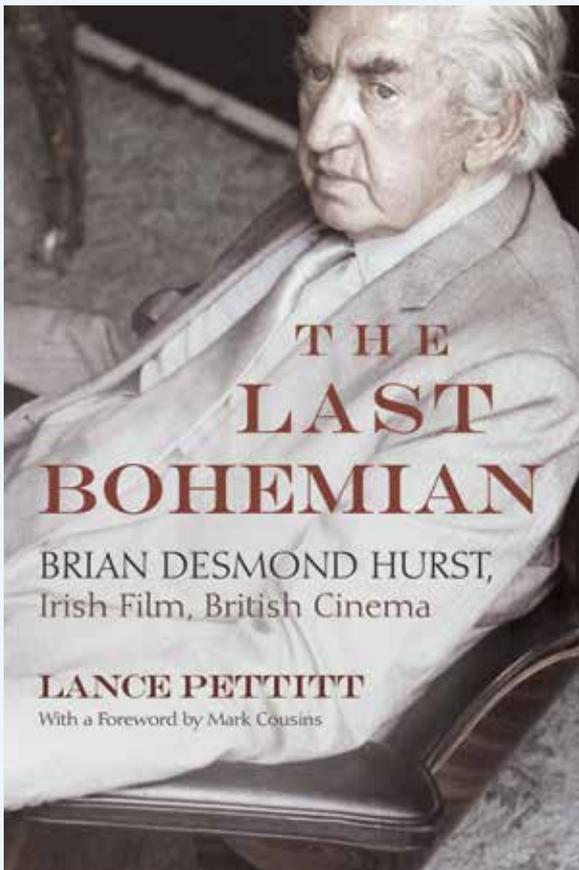
“Babbar provides a wonderfully comprehensive survey of the major authors in the contemporary Irish noir field. She accomplishes a minor miracle in synthesizing so many texts in an interesting, provocative, and engaging way.”

—Andrew Kincaid, University of Wisconsin, Milwaukee

Some of the most iconic, hard-boiled Irish detectives in fiction insist that they are not detectives at all. Hailing from a region with a cultural history of mistrust in the criminal justice system, Irish crime writers resist many of the stereotypical devices of the genre. These writers have adroitly carved out their own individual narratives to weave firsthand perspectives of history, politics, violence, and changes in the economic and social climate together with characters who have richly detailed experiences.

Recognizing this achievement among Irish crime writers, Babbar shines a light on how Irish noir has established a new approach to a longstanding genre. Beginning with Ken Bruen’s Jack Taylor, who rejects the detective title in favor of “finder”—a reference to Saint Anthony of Padua in the context of a traditionally secular form—Babbar examines the ways Irish authors, including John Connolly, Tana French, Alex Barclay, Adrian McKinty, Brian McGilloway, Claire McGowan, Gerard Brennan, Stuart Neville, Steve Cavanagh, and Eoin McNamee, subvert convention to reclaim their stories from a number of powerful influences: Revivalism, genre snobbery, cultural literary standards, and colonialism. These writers assert their heritage while also assuming a vital role in creating a broader vision of justice.

Anjili Babbar is associate professor of English at the Community College of Baltimore County. She has published on topics ranging from Irish crime fiction to representations of Irish folklore in popular culture.



Of related interest . . .

The Last Bohemian

Brian Desmond Hurst, Irish Film, British Cinema

Lance Pettitt

Paper \$39.95s 9780815637295

eBook \$39.95s 9780815655305

Hardcover \$80.00x 9780815637431

6 x 9, 288 pages, 1 black-and-white illustration

Series: Irish Studies

MAY 2023

An exploration of Belfast-born film director Brian Desmond Hurst (1895-1986) who made upwards of thirty films in British film studios from the 1930s to the 1960s.

“The author’s work is original and the scholarship sound . . . fills a critical gap, particularly in Irish film and Irish Studies scholarship, around an important Irish filmmaker. This book very usefully and for the first time covers Hurst’s entire filmic output.”

—Ruth Barton, Trinity College Dublin

“The Last Bohemian is meticulously researched, extremely well organized and contains a great deal of fascinating and genuinely original material.”

—Julian Petley, Brunel University

“The research on the unfinished projects is original. The professional relationships and influences Pettitt uncovers are fascinating and extensively researched. It fills or straddles a scholarly gap for a filmmaker who has sat uneasily both in British and Irish film history. It has significant historical value.”

—Brian McLroy, University of British Columbia

“As Lance Pettitt’s rewarding new book shows, this filmmaker was . . . a bohemian who knew a thing or two about the lineaments of gratified desire.”

—Mark Cousins, author of *The Eyes of Orson Welles*

“An original piece of work covering the whole of director Brian Desmond Hurst’s lengthy career and shedding new light on both his life and his films.”

—John Hill, Royal Holloway, University of London

The Last Bohemian offers the first extended, critical evaluation of all of Brian Desmond Hurst’s films, reappraising the reputation of a director who was born in 1895 in Belfast and died in Belgravia, London, in 1986. Pettitt skillfully weaves together film analyses, biography, and cultural history with the aim of bringing greater attention to Hurst’s qualities as a director and exploring his significance within Irish film and British cinema history between the 1930s and the 1960s.

The director of *Dangerous Moonlight* (1941), *Theirs Is the Glory* (1946), and his best-known *Scrooge* (1951) made most of his films for British studios but developed an exile’s attachment to Ireland. How in the early twenty-first century has Hurst’s career been reclaimed and recognized, and by whom? Why in 2012 was Hurst’s name given to one of the new Titanic Studios in Belfast? What were his qualities as a filmmaker? To whose national cinema history, if any, does Hurst belong?

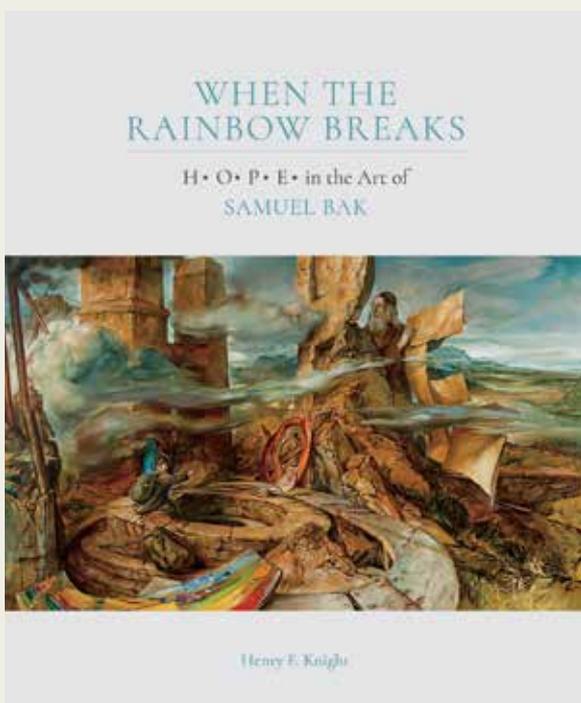
Richly illustrated with film stills and other visual material from public archives, *The Last Bohemian* addresses these questions and in doing so makes a significant contribution to British and Irish cinema studies.

Lance Pettitt is an Associate Research Fellow at Birkbeck College, University of London.

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JEWISH STUDIES | ART AND ART HISTORY



When the Rainbow Breaks

HOPE in the Art of Samuel Bak

Henry F. Knight

Cloth \$50.00 9781879985308

9 x 11, 112 pages, 136 color illustrations

JANUARY 2023

Common wisdom has it that a picture is worth a thousand words, but in this series of paintings artist Samuel Bak wonders: can a word be worth a thousand pictures?

Bak has always integrated letters and words into his art, incorporating both Hebrew and English characters, cleverly visualizing turns of phrase, and playing on multiple meanings and double entendres. In this series, the letters of the word “hope” appear in various conditions and ambiguous states—sometimes monumental, sometimes disguised, unnaturally large or unusually small, at times solid and whole, at other times broken and in disarray. They are both impish and foreboding, sometimes clearly presented and other times defying order or even recognition. They are wounded yet resilient, detached but seeking connection.

Four simple letters—H, O, P, E—believe the significance and complexity of the word they spell. Is hope something we find or something we build? We dwell in a world that shapes us as we shape it, and this interactive dimension applies to the feeling of hope, familiar to every human being who has ever anticipated, wished, or expected. For Bak, the work of building hope, or believing in the hope that others offer, requires engaging with the discarded and broken pieces of a previously trusted world now irrevocably shattered by the Holocaust. In landscapes, still lifes, and figural works, Bak gathers the layered elements of hope for us to contemplate and reminds us that they hold within and among them a promise for rebuilding and renewal. At best, hope is a wager of trust embodied in the venture of going forth.

Henry F. Knight is professor emeritus of Holocaust and genocide studies and the former director of the Cohen Center for Holocaust and Genocide Studies at Keene State College in New Hampshire.

An UNIMAGINABLE PARTNERSHIP

*The Art of Samuel Bak
and
The Writings of Lawrence L. Langer*



An Unimaginable Partnership

The Art of Samuel Bak and the Writings of Lawrence L. Langer

eBook \$25.00 9781879985445

Over 500 illustrations

JANUARY 2023

In An Unimaginable Partnership, nearly thirty years of work by artist Samuel Bak is unpacked and artfully questioned in essays written by scholar Lawrence L. Langer between 1997 and 2022.

In 1995, as Samuel Bak was working on a suite of twenty large paintings eventually entitled *Landscape of Jewish Experience*, Pucker Gallery reached out to scholar Lawrence L. Langer, who had recently edited *Art from the Ashes: A Holocaust Anthology*, to contribute to the monograph. His willingness to undertake this effort would open a vast experience for both Langer and Bak. For nearly thirty years, they have participated in a creative dance of images and ideas that has expanded both of their visions. Langer has written with great insight and precision about each new body of Bak's art. Bak has in turn been energized by his exchanges with Langer. Together they have given each of us an opportunity—to address the fundamental questions of moral choice and our responsibility to unite and not divide, and to address the past and behave in a more humane and respectful manner toward one another in the present and future. *An Unimaginable Partnership* gathers these words and images in an impressive and extensive volume.

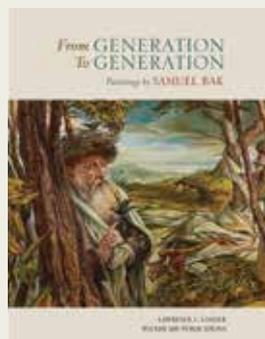
Artist **Samuel Bak** was born in 1933 in Vilna, Poland, at a crucial moment in modern history. Bak's artistic talent was first recognized during an exhibition of his work in the Ghetto of Vilna when he was nine years old. In an artistic career of over seventy years, he has had numerous exhibitions in museums and galleries throughout Israel, Europe, and the United States and has been the subject of numerous articles, scholarly works, and books.

Holocaust scholar **Lawrence L. Langer** is Alumnae Chair Professor of English Emeritus at Simmons College and the author of many award-winning publications. He has collaborated with Samuel Bak on dozens of volumes of painting and commentary.

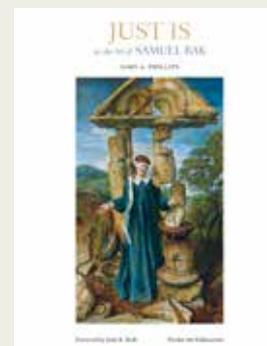
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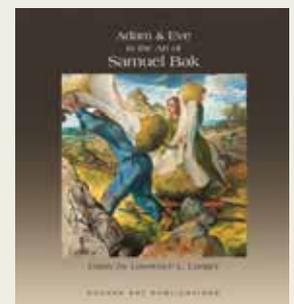
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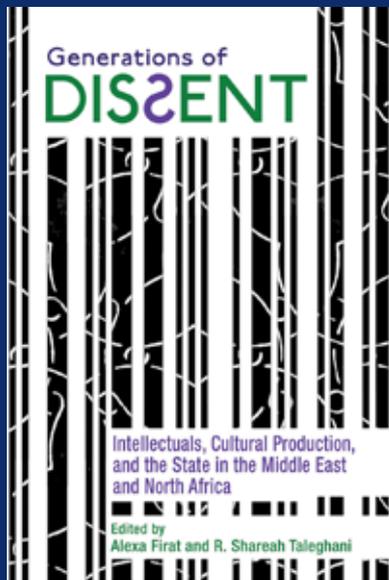
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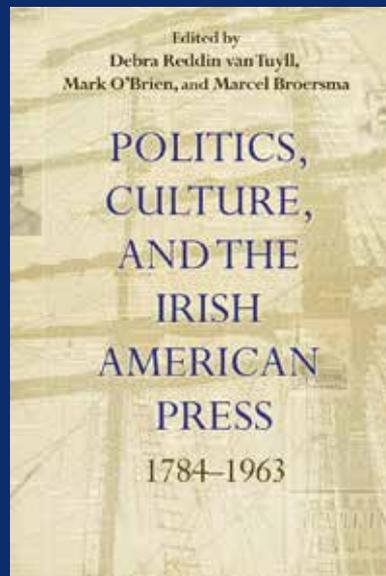
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Books for the Scholar

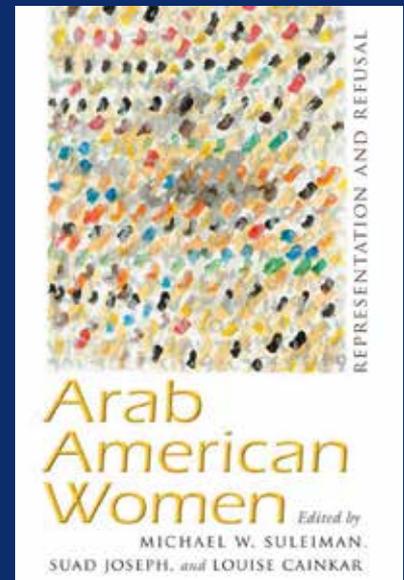
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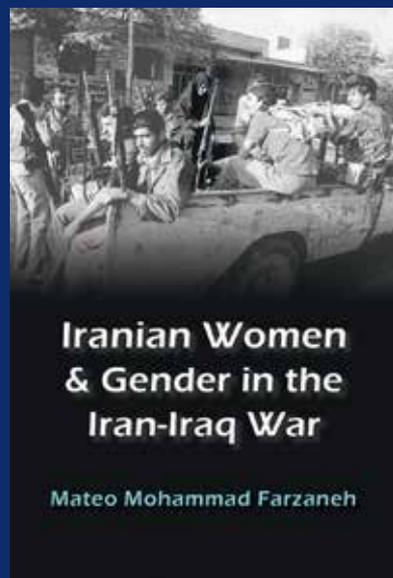
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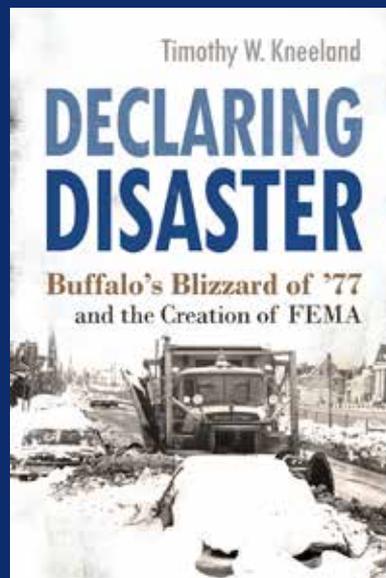
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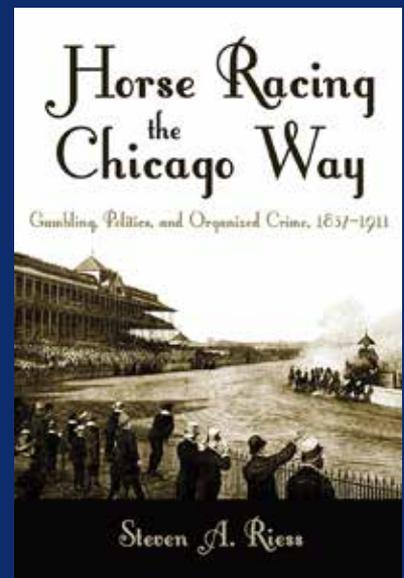
Honorable Mention for the Arab American Book Award



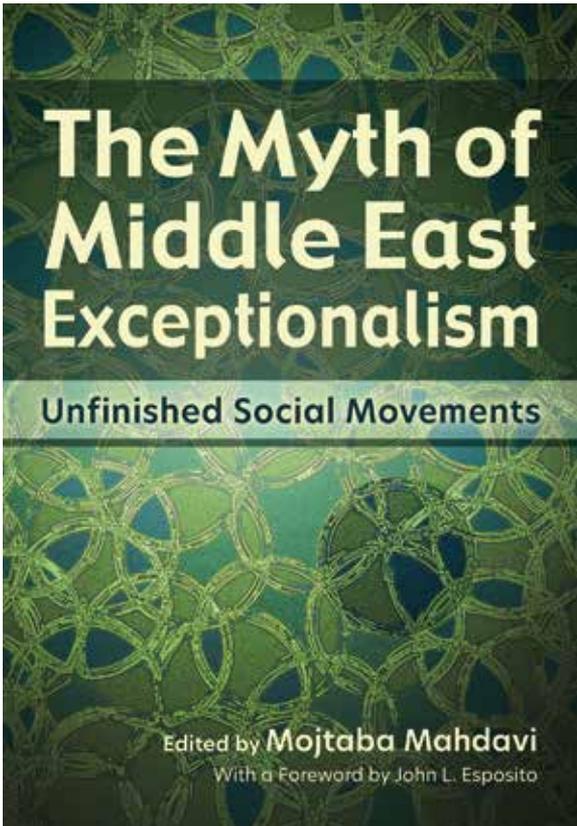
Honorable Mention for the Latifeh Yarshater Award of the Persian Heritage Foundation



“One of the finest political history accounts this reviewer has encountered.”—*Choice*



Riess received the 2022 Guy Lewis Award for his contributions to the field of sport history



The Myth of Middle East Exceptionalism

Unfinished Social Movements

Edited by Mojtaba Mahdavi

With a Foreword by John L. Esposito

Paper \$44.95s 9780815637929

eBook \$44.95s 9780815655770

Hardcover \$90.00x 9780815637998

Series: Contemporary Issues in the Middle East

7 x 10, 360 pages, 4 color and 1 black-and-white illustrations, notes, bibliography, index

MARCH 2023

Challenges and demystifies the myth of MENA exceptionalism.

“In this timely and well-crafted volume Mahdavi has pulled out the top-gun scholars and critical thinkers collectively concerned with the fate of democratic aspirations in the Arab and Muslim world to reflect back at the revolutionary uprisings of the 2010s from the vantage point of the 2020s. The prose and politics of this very volume are the clearest indication that Arab revolutions have spectacularly succeeded to alter our critical consciousness of the world.”

—Hamid Dabashi, author of *The Arab Spring: The End of Postcolonialism*

“Middle East exceptionalism suggests this region cannot be analyzed in terms of general socio-economic and political processes due to an unchanging cultural essence rooted in Islamic traditions. This book demolishes this idea. Historically grounded and comprehensive in its scope, it is essential reading on the topic.”

—Nader Hashemi, University of Denver

“The Myth of Middle East Exceptionalism takes stock of the unfinished social movements more than a decade after their birth in the Middle East. A must-read.”

—Fawaz A. Gerges, professor of international relations, London School of Economics

More than a decade after the birth of contemporary social movements in the Middle East and North Africa, scholars are asking what these movements have achieved and how we should evaluate their lasting legacies. The quiet encroachments of MENA counterrevolutionary forces in the post-Arab Spring era have contributed to the revival of an outdated Orientalist discourse of Middle East exceptionalism, implying that the region’s culture is exceptionally immune to democratic movements, values, and institutions. This volume, inspired by critical postcolonial/decolonial studies and interdisciplinary perspectives of social movement theories, gender studies, Islamic studies, and critical race theory, challenges and demystifies the myth of “MENA exceptionalism.”

Composed of three sections, the book first places MENA in the larger global context and highlights the impact of geopolitics on the current crises, showing how a postcolonial critique better explains the crisis of democratic social movements and the resilience of authoritarianism. The second section focuses on the unfinished projects of contemporary MENA social movements and their quest for freedom, social justice, and human dignity. Contributors examine specific cases of post-Islamist movements, such as the Arab youth, student, and other popular nonviolent movements.

In the final section, the book problematizes the exceptionalist idea of gender passivity and women’s exclusion, which reduces the reality of gender injustice to some eternal and essentialized Muslim/MENA mindsets. Contributors address this theory by placing gender as an independent category of thought and action, demonstrating the quest for gender justice movements in MENA and providing contexts to the cases of gender injustice to challenge simplistic, ahistorical, and culturalist assumptions.

Mojtaba Mahdavi is professor of political science and ECMC Chair of Islamic Studies at the University of Alberta. He is the editor of *Rethinking China, the Middle East, and Asia in a “Multiplex World”* and *Towards the Dignity of Difference: Neither End of History nor Clash of Civilizations*.

Arabs in Turkish Political Cartoons, 1876-1950

National Self and Non-National Other



Ilkim Büke Okyar

“Büke Okyar makes an important contribution to more standard explanations of othering under the influence of Orientalism and modern nationalism. . . . This book will resonate with the renewed attention to race in the broader scholarship and interrogations of racism in non-western societies.”

—Hasan Kayali, author of *Arabs and Young Turks: Ottomanism, Arabism, and Islamism in the Second Constitutional Period of the Ottoman Empire, 1908-1918*

Arabs in Turkish Political Cartoons, 1876-1950

National Self and Non-National Other

Ilkim Büke Okyar

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eBook \$39.95s 9780815655824

Hardcover \$85.00x 99780815638049

6 x 9, 344 pages, 98 black-and-white illustrations, notes, bibliography, index

Series: Contemporary Issues in the Middle East

APRIL 2023

Examines the development of Turkish national identity from the 1908 constitutional revolution to the inclusion of Alexandretta in 1939, using the lens of contemporary political cartoons.

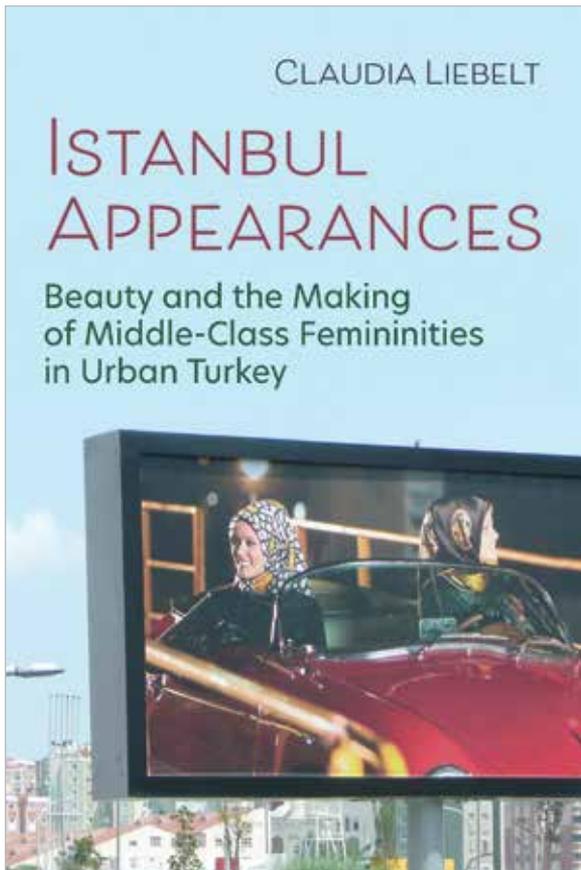
“A magisterial work utilizing primary sources in the late Ottoman and early republican periods, Büke Okyar has written the definitive book on the relationship between cartoons and national identity in Ottoman and Republican Turkey.”

—Umut Uzer, author of *An Intellectual History of Turkish Nationalism*

The emergence of Turkish nationalism prior to World War I opened the way for various ethnic, religious, and cultural stereotypes to link the notion of the Other to the concept of national identity. The founding elite took up a massive project of social engineering that now required the amplification of Turkishness as the founding concept of the new nation-state. This concept was shaped by the construction of various Others as a backdrop, and for Turkey in many ways, the Arab in his *keffiyeh* and traditional garb constituted the ultimate Other.

In this nuanced and richly detailed study, Büke Okyar examines the development of Turkish national identity from the 1908 constitutional revolution to the inclusion of Alexandretta in 1939, using the lens of contemporary political cartoons. Büke Okyar brings the everyday production of nationalist discourse into the mainstream political and historical narrative of modern Turkey. In doing so, Büke Okyar shows how the cartoon press became one of the most important agents in the construction, maintenance, and mobilization of Turkish nationalism, reinforcing a perceived image of the Arab that was haunted forever by its ethnic and religious origins.

Ilkim Büke Okyar is assistant professor in political science and international relations at Yeditepe University.



“This stunning book draws together a vast comparative scholarship in order to illuminate the anthropological and sociological implications of beauty practices and consumption in the lives of Istanbuli women.”

—Pnina Werbner, Keele University

Istanbul Appearances

Beauty and the Making of Middle-Class Femininities in Urban Turkey

Claudia Liebelt

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eBook \$34.95s 9780815655879

Hardcover \$80.00x 9780815637905

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

APRIL 2023

Explores the changing norms of middle-class femininity amidst Istanbul's inclusion in the global beauty economy.

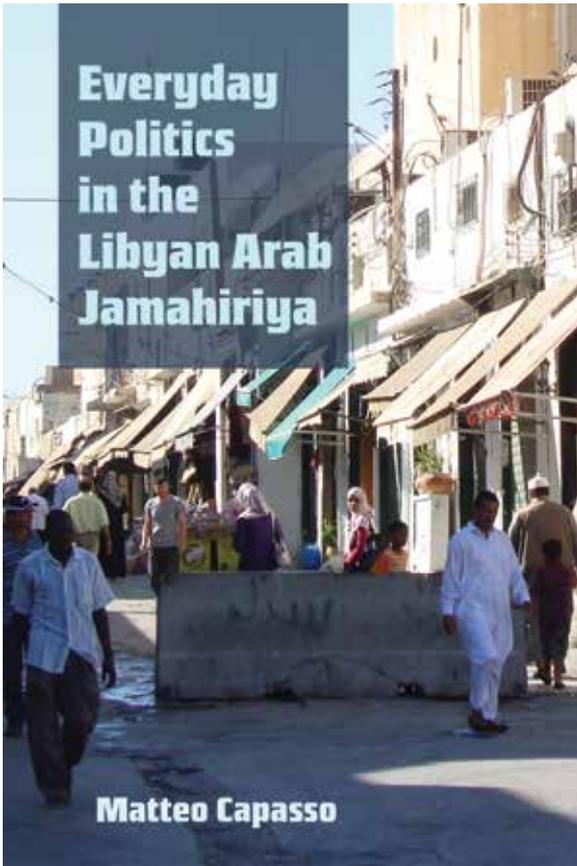
“A fine contribution to the debates about the global beauty industry from an anthropological perspective based on a case study of beauty practices in Turkey.”

—Esra Özcan, author of *Mainstreaming the Headscarf: Islamist Politics and Women in the Turkish Media*

In the past two decades, the consumption of beauty services and cosmetic surgery in Turkey has developed from an elite phenomenon to an increasingly common practice, especially among younger and middle-aged women. Turkey now ranks among the top countries worldwide with the highest number of cosmetic procedures, and with its cultural and economic capital, Istanbul has become a regional center for the beauty and fashion industries. *Istanbul Appearances* shows the profound effects of this growing market on urban residents' body images, gendered norms, and practices. Drawing upon extensive fieldwork carried out in beauty salons and clinics in different parts of the city, Liebelt explores how standards of femininity and female desire have shifted since the consolidation of power and authoritarian rule of the conservative, pro-Islamic Justice and Development Party.

Arguing that the politics of beauty are intricately bound up with the politics of race, class, gender, and sexuality, Liebelt shows that female bodies have become a major site for the negotiation of citizenship. It is in the numerous beauty salons and clinics that the heteronormative ideals and images of gendered bodies become real, embodied in a complex array of emotional desires of who and what is considered not only beautiful but also morally proper.

Claudia Liebelt is assistant professor of social anthropology at the Free University of Berlin. She is the author of *Caring for the “Holy Land”: Filipina Domestic Workers in Israel*.



Everyday Politics in the Libyan Arab Jamahiriya

Matteo Capasso

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“This original and fluently written account of the ways in which Libyans negotiated with, subverted, and accommodated the dictatorship of Muammar Qaddafi gives us a rare insight into the workings of power from below. In doing so, it restores agency to the regime’s subjects, vividly illuminating the politics of the everyday.”

—Charles Tripp, author of *The Power and the People: Paths of Resistance in the Middle East*

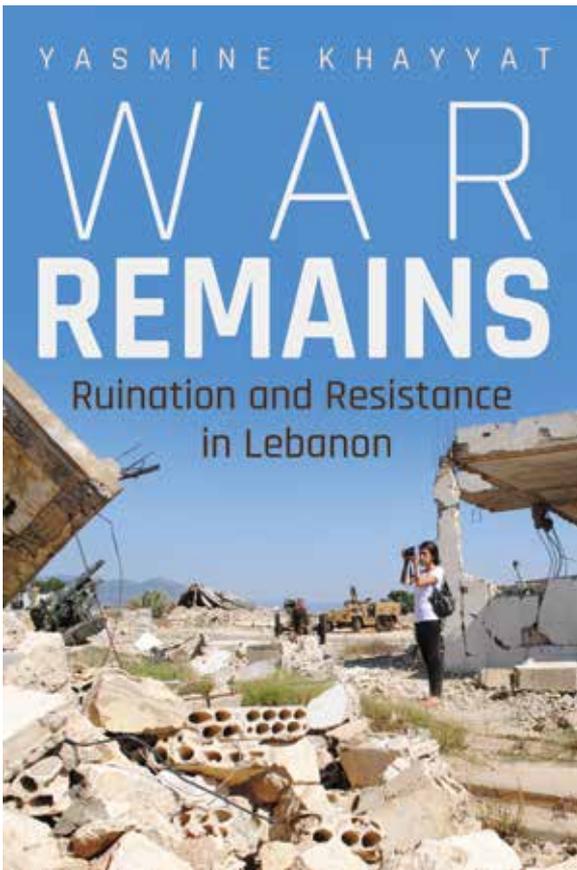
“In this compelling book, with its subtle undertones of both humor and tragedy, Matteo Capasso offers us a highly original and massively important exploration of everyday politics in Muammar Qaddafi’s Libya.”

—Emma Murphy, Durham University

Treating the everyday as central rather than peripheral to politics, Capasso reconstructs the intricate dynamics of power and resistance as they emerged in the lives of Libyans during the Libyan Arab al-Jamahiriya. Based on sixty-six oral histories with Libyan individuals who had left the country in the aftermath of the 2011 civil war, this book explores how the regime’s power in Libya functioned as a productive and disciplinary mechanism.

At the same time, the book reveals the nature of everyday geographies of survival. Capasso discusses not only people’s constant and creative attempts to resist the grid of domination but also how those actions can induce silent compliance, thus reproducing power. Examining ordinary citizens’ everyday life experiences and memories, the author weaves the threads linking the sphere of the quotidian to regional and international political dynamics. He thereby proposes a fresh theoretical approach that offers a compelling counterargument to those who frame the history of Libya as a stateless, authoritarian, and rogue state.

Matteo Capasso is a Marie Curie Global Research Fellow with the Department of Philosophy and Cultural Heritage at Ca’ Foscari University of Venice, and the Middle East, South Asian, and African Studies Department at Columbia University.



War Remains

Ruination and Resistance in Lebanon

Yasmine Khayyat

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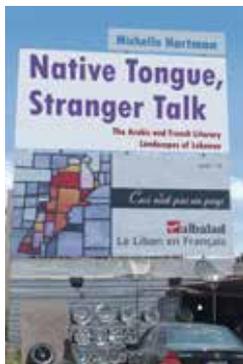
“We need this book. . . . It is cutting edge in its theorization and deftly multilayered approach to thinking through (and indeed in resistance to) ruins, while at the same time being accessible to undergraduates and the broader intellectual community outside of the academy.”

—Elizabeth M. Holt, Bard College

War Remains traces the poetics of ruination and resistance in select contemporary Lebanese wartime literature, cultural production, and sites of memory. Drawing upon work from southern Lebanon and Beirut, Khayyat examines how war remains are employed as a resistant trope in the intellectual spaces of war’s aftermath. She focuses on “Southern Counterpublics,” a collective of poets, novelists, activists, artists, and ordinary citizens and their war-inspired creative productions that speak to the ruins’ capacity to be reframed, recycled, and recontested. Khayyat argues that the ruins of war can be thought of as a generative milieu for resistant thought and action. An ambitious and provocative work, *War Remains* ventures to the so-called margins to archive the texture and substance rendered invisible when studies of memory rely solely on data furnished by official narratives and military accounts of war.

Yasmine Khayyat is assistant professor of Arabic language and literature at Rutgers University.

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Native Tongue, Stranger Talk

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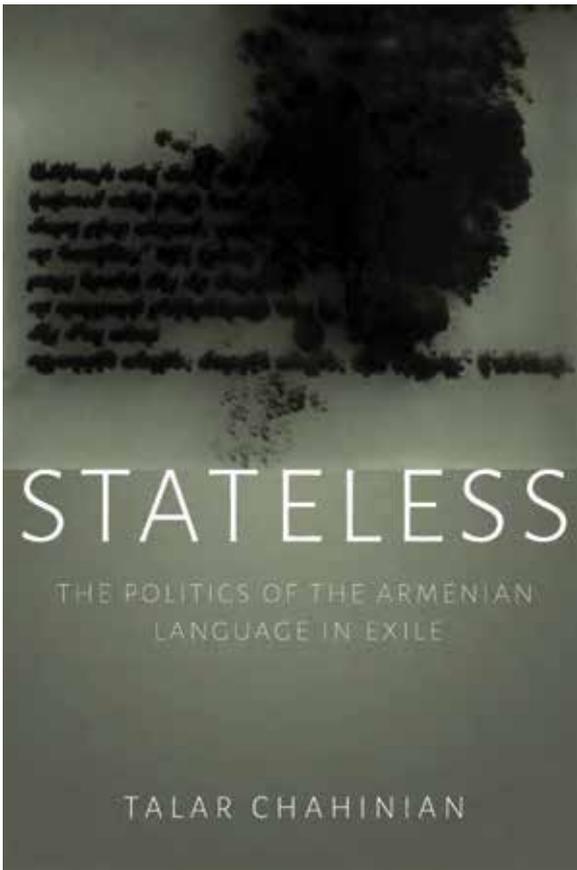
Michelle Hartman

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Talar Chahinian

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6 x 9, 312 pages, notes, bibliography, index

APRIL 2023

Traces the key movements in Western Armenian literary history to explore how a stateless language sustains itself in a diasporic setting.

“An invaluable study of the effects of the Armenian genocide on the language and literature of Armenians scattered across the globe.”

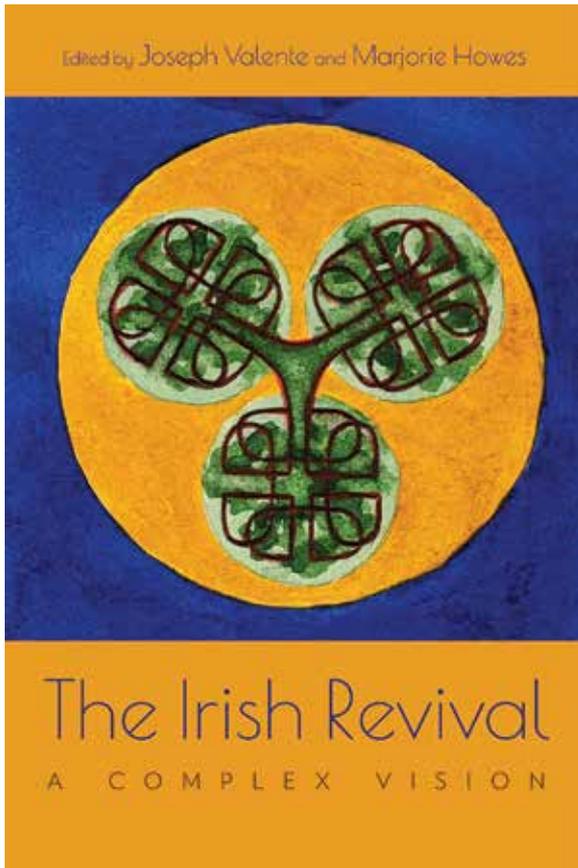
—Nasrin Rahimieh, University of California, Irvine

“An exemplary engagement with a number of current debates about diasporas and nations, national literatures and world literature, trauma and mourning, resulting in a book that will draw attention from multiple and vigorous intellectual constituencies.”

—Khachig Tölölyan, professor emeritus, Wesleyan University

In *Stateless*, Chahinian offers a rich exploration of Western Armenian literary history in the wake of the 1915 genocide that led to the dispersion of Armenians across Europe, North America, and beyond. Chahinian highlights two specific time periods—post-WWI Paris and post-WWII Beirut—to trace the ways in which literature developed in each diaspora community. In Paris, a literary movement known as Menk addressed the horrors Armenians experienced and focused on creating a new literary aesthetic centered on belonging while in exile. In Beirut, Chahinian shows how the literature was nationalized in the absence of state institutions. Over time, Armenian intellectuals constructed a unified and coherent narrative of the diaspora that returned to the pre-1915 literary tradition and excluded the Menk generation. Chahinian argues that the adoption of “national” as the literature’s organizing logic ultimately limited its vitality and longevity as it ignored the diverse composition of diaspora communities.

Talar Chahinian lectures in the program for Armenian studies at the University of California, Irvine, where she is also visiting faculty in the Department of Comparative Literature. She coedits *Diaspora: A Journal of Transnational Studies*.



“An excellent collection of essays. . . . Highly engaging, provocative, yet lucidly argued and tremendously enjoyable.”

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The Irish Revival

A Complex Vision

Edited by Joseph Valente and Marjorie Howes

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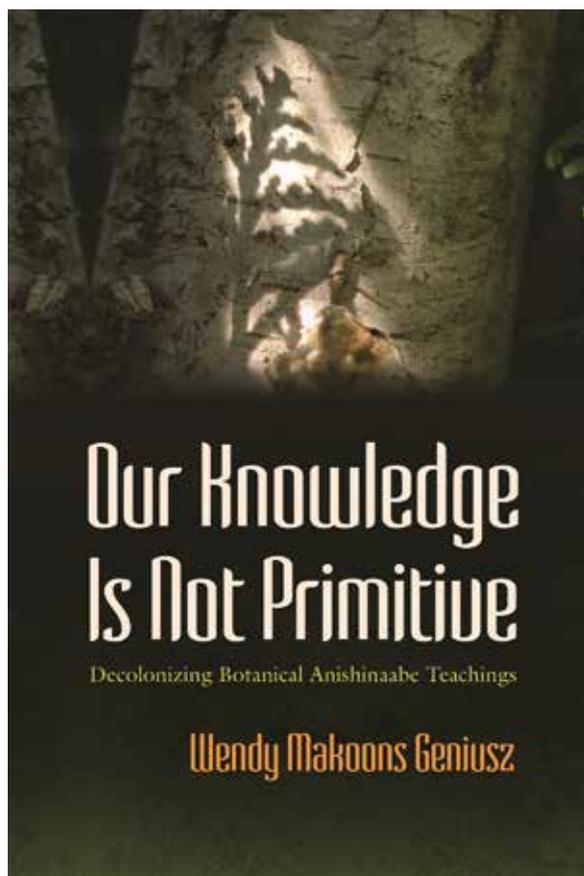
A nuanced reinterpretation of the Irish Revival drawing upon complexity theory.

The Irish Revival has inspired a richly diverse and illuminating body of scholarship that has enlarged our understanding of the movement and its influence. The general tenor of recent scholarly work has involved an emphasis on inclusion and addition, exploring previously neglected texts, authors, regional variations, and international connections. Such work, while often excellent, tends to see various revivalist figures and projects as part of a unified endeavor, such as political resistance or self-help. In contrast, *The Irish Revival: A Complex Vision* seeks to reimagine the field by interpreting the Revival through the concept of “complexity,” a theory recently developed in the information and biological sciences.

Taken as a whole, these essays show that the Revival’s various components operated as parts of a network but without any overarching aim or authority. In retrospect, the Revival’s elements can be seen to have come together under the heading of a single objective; for example, decolonization broadly construed. But this volume highlights how revivalist thinkers differed significantly on what such an aspiration might mean or lead to: ethnic authenticity, political autonomy, or greater collective prosperity and well-being. Contributors examine how relationships among the Revival’s individual parts involved conflict and cooperation, difference and similarity, continuity and disruption. It is this combination of convergence without unifying purpose and divergence within a broad but flexible coherence that Valente and Howes capture by reinterpreting the Revival through complexity theory.

Joseph Valente is distinguished professor of English and disability studies at the University of Buffalo. He has authored and coedited many books in Irish studies, including most recently, with Margot Backus, *The Child Sex Scandal and Modern Irish Literature: Writing the Unspeakable*.

Marjorie Howes is associate professor at Boston College. She is the author of *Yeats’s Nation: Gender, Class, and Irishness*, winner of the Michael J. Durkan Prize for Best Book on Language and Culture.



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—*American Indian Culture and Research Journal*

Traditional Anishinaabe (Ojibwe or Chippewa) knowledge, like the knowledge systems of indigenous peoples around the world, has long been collected and presented by researchers who were not a part of the culture they observed. The result is a colonized version of the knowledge, one that is distorted and trivialized by an ill-suited Eurocentric paradigm of scientific investigation and classification. In *Our Knowledge Is Not Primitive*, Geniusz contrasts the way in which Anishinaabe botanical knowledge is presented in the academic record with how it is preserved in Anishinaabe culture. In doing so she seeks to open a dialogue between the two communities to discuss methods for decolonizing existing texts and to develop innovative approaches for conducting more culturally meaningful research in the future.

As an Anishinaabe who grew up in a household practicing traditional medicine and who went on to become a scholar of American Indian studies and the Ojibwe language, Geniusz possesses the authority of someone with a foot firmly planted in each world. Her unique ability to navigate both indigenous and scientific perspectives makes this book an invaluable contribution to the field of Indian studies and enriches our understanding of the Anishinaabe and other native communities.

Wendy Makoons Geniusz is an Indigenous woman of Cree and Métis descent. She was raised in Milwaukee, Wisconsin, but her Cree family comes from the Pas, a Reserve in Manitoba. She is director of American Indian Studies at the University of Wisconsin, Eau Claire and she teaches courses in the Ojibwe language.

“There is a legacy of academic publications that interpret plant knowledge through the lens of the ‘western scientist.’ This book offers firsthand accounts from a perspective within the culture that is cognizant of both indigenous and scientific perspectives.”

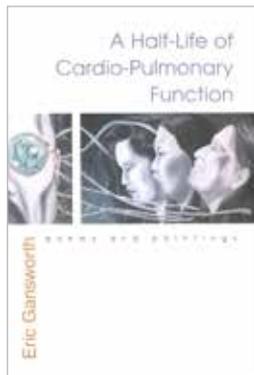
—Robin Wall Kimmerer, author of *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*

“Geniusz has written a welcome contribution to the growing literature in Native American Studies. She never loses sight of the big picture and her work speaks to the perspective of a native scholar.”

—JoAllyn Archambault, National Museum of Natural History, Smithsonian Institution

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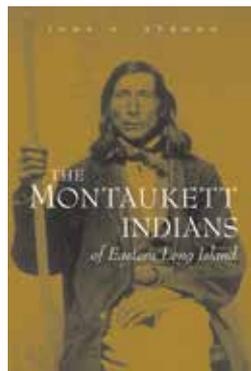
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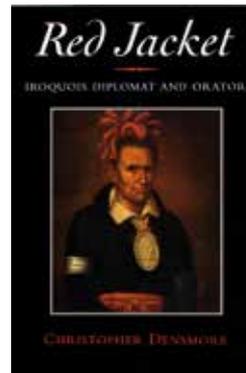
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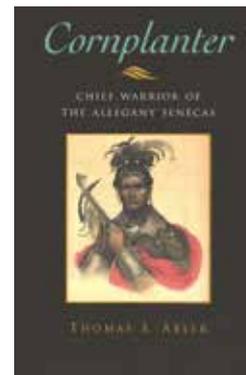
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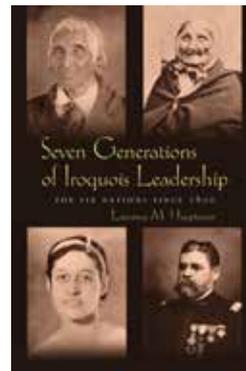
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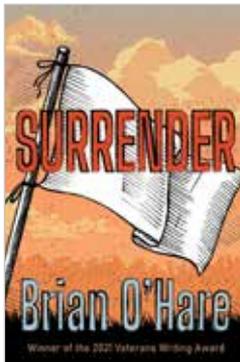
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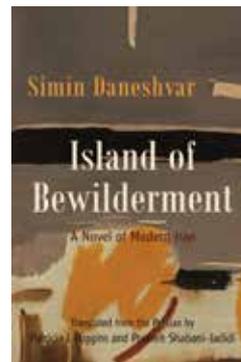
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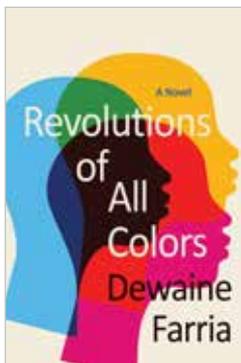
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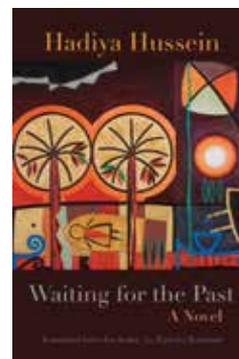
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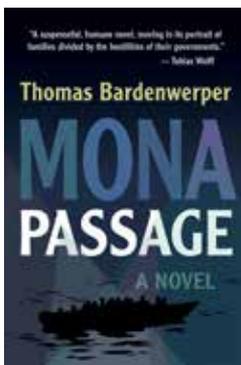
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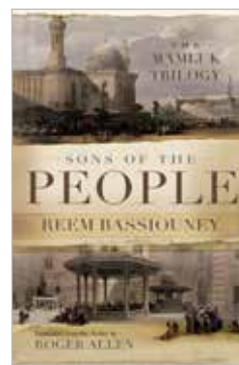
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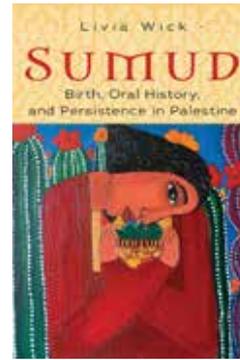
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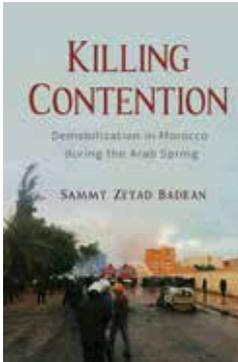
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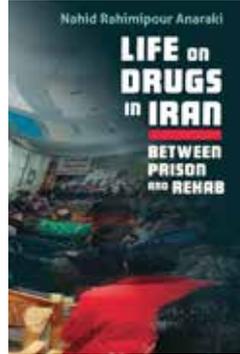
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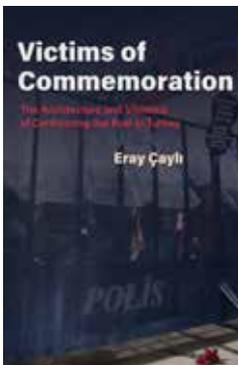
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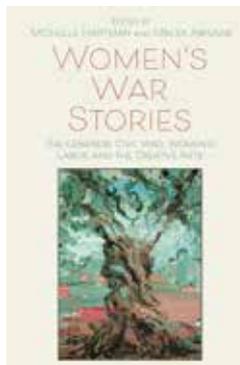
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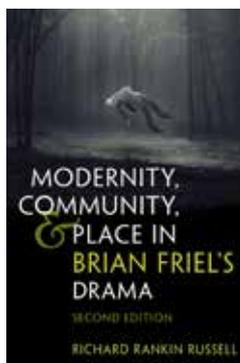
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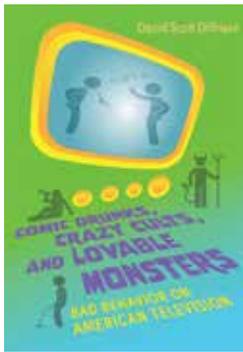
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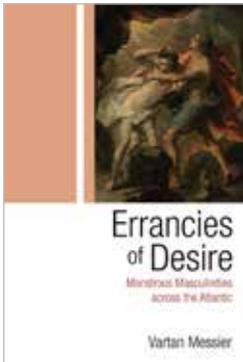


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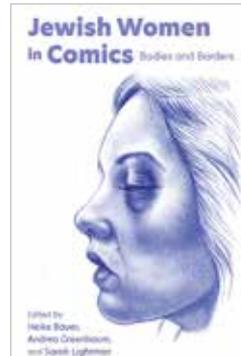


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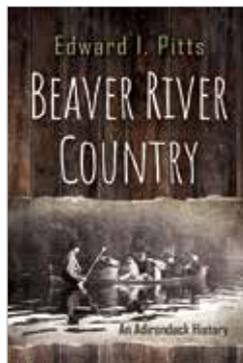
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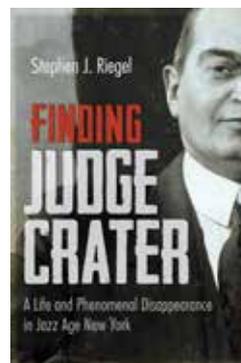


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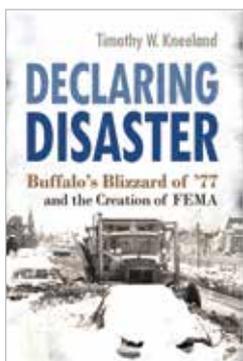
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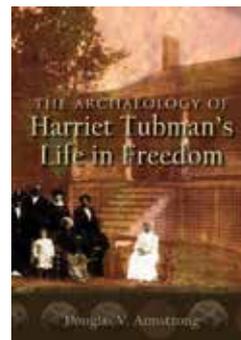
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