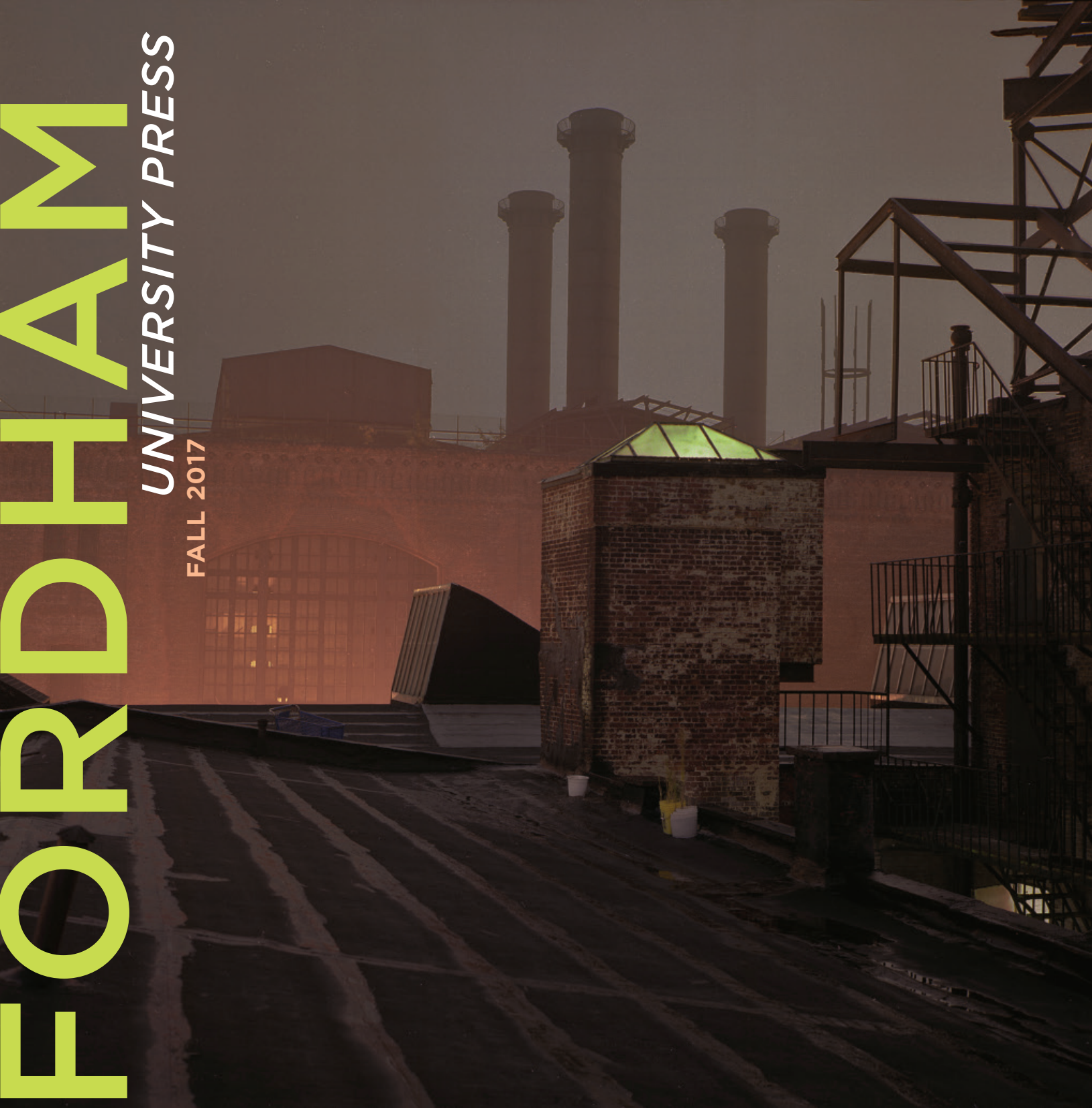


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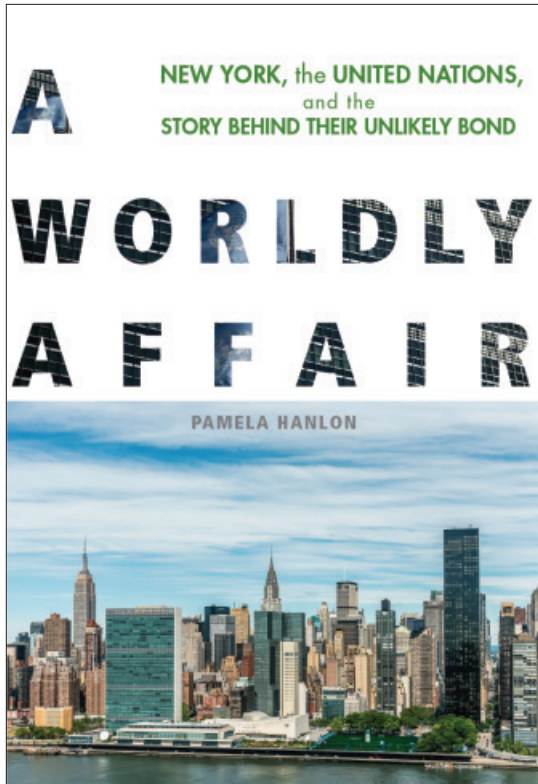
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COVER IMAGE:
Edward Fausty, *Warren's Lair, Jersey
City, NJ*. Rooftop of 111 1st Street at night
looking toward the Hudson & Manhattan
Trains Powerhouse



A Worldly Affair

*New York, the United Nations, and
the Story behind Their Unlikely Bond*

PAMELA HANLON

224 pages • 35 b/w illustrations

978-0-8232-7795-7 • Cloth • \$29.95 (HC), £25.99

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Empire State Editions

SEPTEMBER

NEW YORK | HISTORY

GENERAL INTEREST



For more than seven decades, New York City and the United Nations have shared the island of Manhattan, living and working together in a bond that has been likened to a long marriage—both tempestuous and supportive, quarrelsome and committed. *A Worldly Affair* tells the story of this hot and cold romance, from the 1940s when Mayor Fiorello La Guardia was doggedly determined to bring the new world body to New York, to the UN's flat rejection of the city's offer and then its abrupt change of heart in the face of a Rockefeller gift, and on to some tense, troubling decades that followed.

Racial prejudice and anti-communist passions challenged the young international institution. Spies, scofflaw diplomats, provocative foreign visitors, and controversial UN-member policy positions tested New Yorkers' patience. And all the while, the UN's growth—from its original 51 member states to 193 by 2017—placed demands on the surrounding metropolis for everything from more office space, to more security, to better housing and schools for the international community's children. As the city worked to accommodate the world body's needs—often in the face of competition from other locales vying to host at least parts of the UN entity—New Yorkers at times grew to resent its encroachment on their neighborhoods, and at times even its very presence. It was a constituent sentiment that provoked more than one New York City mayor to be less than hospitable in dealing with the city's international guests.

Yet, as the UN moves into its eighth decade in New York—with its headquarters complex freshly renovated and the city proudly proclaiming that the organization adds nearly \$4 billion to the New York economy each year—it seems clear the decades-old marriage will last. Whatever the inevitable spats and clashes along the way, the worldly affair is here to stay.

PAMELA HANLON, a New York writer, is a former corporate communications executive with American Express, United Airlines, and Pan American World Airways. A graduate of the University of Missouri School of Journalism, she began her career as an Associated Press reporter. She has lived in the east Midtown neighborhood of Manhattan, near the United Nations headquarters, since 1976 and has written extensively about the area.

FIGHTING AUTHORITARIANISM

BRITT HAAS

AMERICAN YOUTH ACTIVISM IN THE 1930s



GENERAL INTEREST



During the Great Depression, young radicals centered in New York City developed a vision of and for America, molded by their understanding of recent historical events, in particular the Great War and the global economic collapse, as well as by the events unfolding both at home and abroad. They worked to make their vision of a free, equal, democratic society based on peaceful coexistence a reality. Their attempts were ultimately unsuccessful, but their voices were heard on a number of important issues, including free speech, racial justice, and peace.

A major contribution to the historiography of the era of the Great Depression, *Fighting Authoritarianism* provides a new and important examination of U.S. youth activism of the 1930s, including the limits of the New Deal and how youth activists continually pushed FDR, Eleanor Roosevelt, and other New Dealers to do more to address economic distress, exclusionary politics, and social inequality. In this study, Britt Haas questions the interventionist versus isolationist paradigm in that young people sought to focus on both domestic and international affairs. Haas also explores the era not as a precursor to World War II but as a moment of hope when the prospect of institutionalizing progress in freedom, equality, and democracy seemed possible.

Fighting Authoritarianism corrects misconceptions about these young activists' vision for their country, heavily influenced by the American Dream they had been brought up to revere: They wanted a truly free, truly democratic, and truly equal society. That meant embracing radical ideologies, especially socialism and communism, which were widely discussed, debated, and promoted on New York City college campuses. They believed that in embracing these ideologies, they were not turning their backs on American values. Instead, they believed, such ideologies were the only way to make America live up to its promises. This study also outlines the careers of Molly Yard, Joseph Lash, and James Wechsler, how they retracted (and in the cases of Yard and Lash, reclaimed) their radical past, and how New York continued to hold a prominent platform in their careers. Lash and Wechsler both worked for the *New York Post*, the latter as editor until 1980.

Examining the Depression decade from the perspective of young activists highlights the promise of America as young people understood it: a historic moment when anything seemed possible.

BRITT HAAS is a historian and teacher of writing at Siena College whose research interests include social movements and public policy.

Fighting Authoritarianism

American Youth Activism in the 1930s

BRITT HAAS

384 pages • 5 b/w illustrations

978-0-8232-7799-5 • Paper • \$35.00 (AC), £29.99

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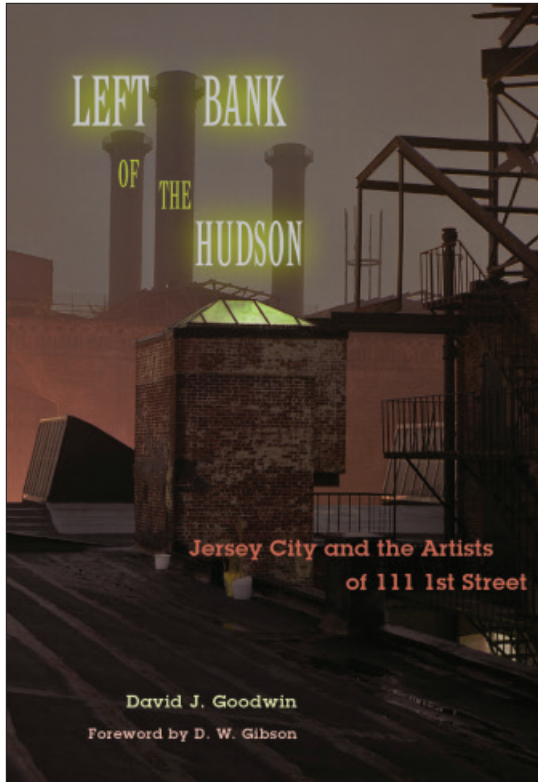
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Empire State Editions

NOVEMBER

HISTORY | POLITICS | URBAN STUDIES

GENERAL INTEREST



Left Bank of the Hudson

*Jersey City and the Artists
of 111 1st Street*

DAVID J. GOODWIN
foreword by **D.W. GIBSON**

176 pages • 8 color and 24 b/w illustrations
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OCTOBER

URBAN STUDIES | ART | HISTORY

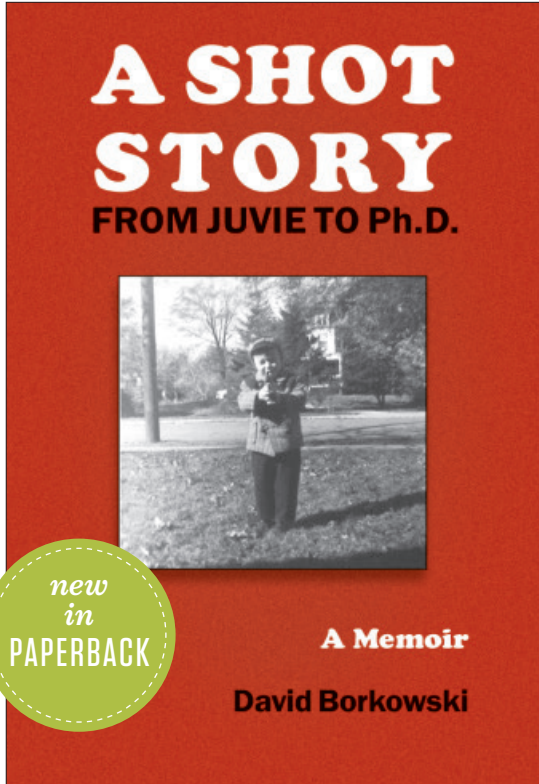
In the late 1980s, a handful of artists priced out of Manhattan and desperately needing affordable studio space discovered 111 1st Street, a former P. Lorillard Tobacco Company warehouse. Over the next two decades, an eclectic collection of painters, sculptors, musicians, photographers, filmmakers, and writers dreamt and toiled within the building's labyrinthine halls. The local arts scene flourished, igniting hope that Jersey City would emerge as the next grassroots center of the art world. However, a rising real estate market coupled with a provincial political establishment threatened the community at 111 1st Street. The artists found themselves entangled in a long, complicated, vicious fight for their place in the building and for the physical survival of 111 1st Street itself, a site that held so much potential, so much promise for Jersey City.

Left Bank of the Hudson offers a window into the demographic, political, and socioeconomic changes experienced by Jersey City during the past thirty years. Documenting the narrative of 111 1st Street as an act of cultural preservation, author David J. Goodwin's well-researched and significant contribution addresses the question of the role of artists in economically improving cities. As a Jersey City resident, Goodwin applies his knowledge of the city's rich history of political malfeasance and corruption, including how auspicious plans for a waterfront arts enclave were repeatedly bungled by a provincial-minded city administration. In writing this story, Goodwin interviewed thirteen artists and residents, two businesses, three government officials, and five nonprofits, civic organizations, and community activists. The book chronologically explores the history and business of the P. Lorillard Tobacco Company, its evolution into a bustling arts community, the battle to preserve the warehouse as a historic structure, and the lessons to be drawn from the loss and ultimate demolition of the building in 2007, as well as the present state of the neighborhood.

Setting the facts straight for future generations, *Left Bank of the Hudson* provides an illustrative lesson to government officials, scholars, students, activists, and everyday citizens attempting to navigate the "rediscovery" of American cities.

Educated at St. Bonaventure, Drexel, and Fordham universities, **DAVID J. GOODWIN** works by day as a librarian at Fordham University School of Law. He is a past commissioner and chairman of the Jersey City Historic Preservation Commission. Currently, he serves as a board member of the Jersey City Landmarks Conservancy. He writes regularly at anothertownonthehudson.com.

GENERAL INTEREST



“A riveting account of how a working-class boy turns himself into a middle-class academic. Borkowski’s route is the not the standard route followed by many who took the same path. He is not the ‘Scholarship Boy’ identified early on by teachers as both gifted and talented and destined to succeed. Rather, he lives out the narrative of disaffected, dangerous kids who prefer life on the streets to life in classrooms. Against all odds, however, Borkowski turns himself into a ‘Teacher Man’—a professor who finds his calling and his voice in the college classroom.”

—SONDRA PERL, CUNY Graduate Center

The botched robbery didn’t do it. Neither did the three gunshots. It wasn’t until he was administered last rites that David Borkowski realized he was about to die, at age fifteen. *A Shot Story: From Juvie to Ph.D.* is a riveting account of how being shot saved his life and helped a juvenile delinquent become an esteemed English professor.

Growing up in a working-class section of Staten Island, David and his friends thought they had all the answers: They knew where to hang out without being hassled, where to get high, and what to do if the cops showed up. But when David and his friend called in a pizza order so they could rob the delivery man, things didn’t turn out as they’d planned. Staring down the barrel of a gun, David and his friend panicked and took off as the cop fired. Convinced the cop was shooting harmless “salt” bullets, David darted through lawns as the cop gave chase. Much later, when David was bleeding to death, did the cops realize they had hit one of their own—the son of a fellow cop.

Borderline illiterate at the time of the shooting, David took his future into his own hands and found salvation in books. But his attempts to improve his life were stymied by a lack of familial support. Bound on all sides by adults who had no faith in his ability to learn or to succeed, David persevered and earned his Ph.D.

Funny and poignant, but always honest and reflective, *A Shot Story* tracks David Borkowski’s life before and after the “accident” and tells how his having been a rather unremarkable student may have been a blessing in disguise. A wonderful addition to the working-class narrative genre, *A Shot Story* presents a gripping account of the silences of working-class culture as well as the male subculture of Staten Island. Through his heartfelt memoir, Borkowski explores the universal lesson of turning a wrong into a rite of passage.

DAVID BORKOWSKI is Associate Professor of English at William Paterson University.

A Shot Story

From Juvie to Ph.D.

DAVID BORKOWSKI

224 pages • 25 b/w illustrations
978-0-8232-7874-9 • Paper • \$22.95 (TP), £19.99

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Empire State Editions

SEPTEMBER

URBAN STUDIES | AMERICAN STUDIES | BIOGRAPHY



GENERAL INTEREST

“A readable and entertaining yet serious indictment of informational culture. Cassin’s reflections give us a critical space in which to consider the cost of our acquiescence to the quantification of culture that lies at the heart of today’s information-driven capitalism.”

—MARK B.N. HANSEN, *Duke University*

“Google is a champion of cultural democracy, but without culture and without democracy.”

In this witty and polemical critique, the philosopher Barbara Cassin takes aim at Google and our culture of big data. While impressed by the search engine’s brilliance, Cassin enlists her formidable knowledge of the rhetorical tradition to challenge the Google myth of a “good” tech company and its “democracy of clicks,” laying bare the philosophical poverty and political naïveté that underwrites its founding slogans: “Organize the world’s information” and “Don’t be evil.” For Cassin, this conjunction of globalizing knowledge and moral imperative is frighteningly similar to the way American demagogues justify their own universalizing mission before the world.

While sensitive to the possibilities of technology and to Google’s playful appeal, Cassin shows what is lost when a narrow worship of information becomes dogma, such that research comes to mean data mining and other languages become provincial “flavors” folded into an impoverished Globish, or global English. As the Internet continues to intensify the neoliberal effacement of difference and corporate reduction of the common, Cassin’s refreshing polemic takes technology seriously enough to scrutinize the beliefs upon which it operates.

BARBARA CASSIN is Director of Research at the Centre National de la Recherche Scientifique in Paris and President of the Collège International de Philosophie. Her books in English include her widely discussed *Dictionary of Untranslatables: A Philosophical Lexicon*; *Sophistical Practice: Toward a Consistent Relativism*; *Nostalgia: When Are We Ever at Home?* (Fordham, winner of the French Voices Grand Prize); and, with Alain Badiou, *Heidegger: His Life and His Philosophy*.

MICHAEL SYROTINSKI is Marshall Chair of French at the University of Glasgow.

Google Me

One-Click Democracy

BARBARA CASSIN

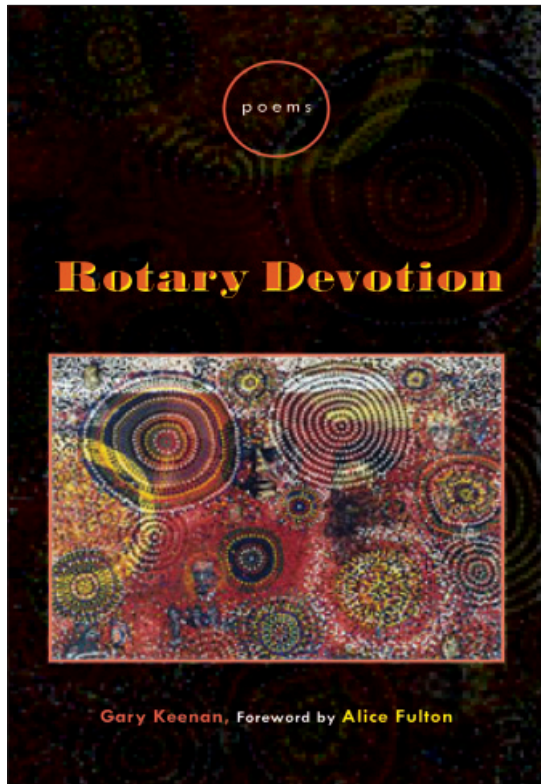
translated by **MICHAEL SYROTINSKI**

172 pages • 2 b/w illustrations • 5½ x 8½
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Meaning Systems

OCTOBER

MEDIA STUDIES & COMMUNICATION | CULTURAL STUDIES |
 PHILOSOPHY



GENERAL INTEREST

“Indebted to the great American tradition of Stevens and Ashbery, Gary Keenan’s profound and necessary poems are meditations on ‘the solace of uncertainty’ and ‘the work of being born.’ Out of ‘the slow storm’ of existence as ‘tulips dry into paper flames,’ they ‘start in pain and end in revelation.’ Read them.”

—L.S. ASEKOFF

Rotary Devotion was written during a long period of witnessing the collapse of democracy and the rise of fascism in the United States. The poems attempt to redeem time by surrendering to imagination, trusting the necessity of that process. As process, imagination changes as it transforms object and subject. The instability motivates the language within poems and between them. No persona is immune to this uncertainty; any attachment can be sacrificed. Likewise, any word might be summoned to the moment, shaped by the grammar enough to cohere.

In this engagement, the guiding concerns are sensation of the world and how best to love, the former to stay oriented, the latter to justify the effort. Body engages world on behalf of imagination that regards the two with suspicion but interest. However reluctantly, the body lives in the world under constant threat, the sensation of uniqueness in the individual a consciousness of the collective body’s crisis as threat to its own survival. What is imagination’s responsibility? How can poems be made?

Writing poems, fixing words, is a kind of death that the poems themselves consider. Imagination is the lively necessary. It moves through parts of the world and absorbs what nurtures it—the stubborn genius of homo erectus, remembered light in a photograph, music found and made, poem after poem considered, eternal weather, imagining history as it happens, what matters and what dies to other forms of matter.

These poems offer intimate companionship to the reader’s own voice, twin at times, antagonist at others, always a necessary and loving duet sharing genius and awe beyond personal identity that imagination knows as a barrier to love as much as an enticement. Irony is all the solace some poems offer; other times it allows a deeper vision of unity that begins where poems end.

GARY KEENAN lives and works in New York City. He works in educational publishing, and his poems have appeared in literary journals and magazines. He also composes and arranges music for American String Conspiracy, which he formed in 2003 with guitarist Shu Nakamura.

Rotary Devotion

GARY KEENAN

foreword by **ALICE FULTON**

66 pages • 5 x 8

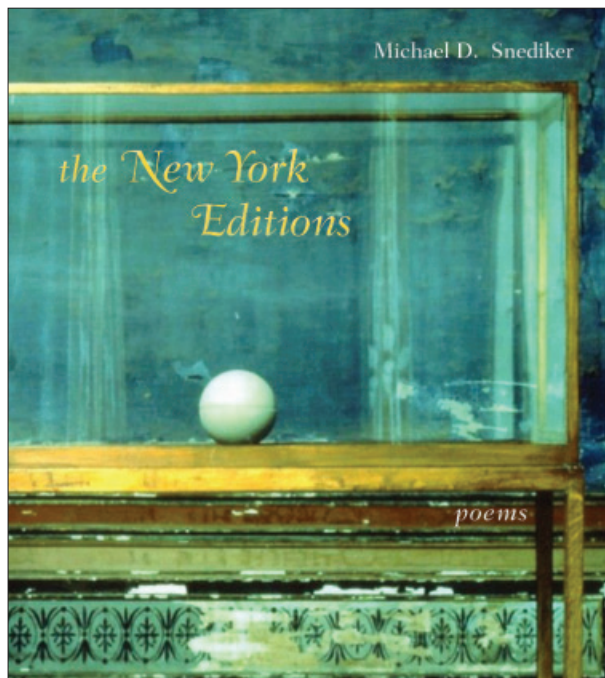
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Poets Out Loud

SEPTEMBER

POETRY

GENERAL INTEREST



The New York Editions

MICHAEL D. SNEDIKER

112 pages • 8 x 9
978-0-8232-7815-2 • Paper • \$24.00 (SDT), £20.99

Poets Out Loud

SEPTEMBER

POETRY | GAY AND LESBIAN STUDIES

The New York Editions borrows its title from *The New York Edition*, Henry James's name for Scribner's 1907–9 reissue of his lifelong output of novels and shorter fiction. If the homage of Snediker's second book of poems to the Jamesian oeuvre seems self-evident or obscure, to conceive of this poetry as a translation of James's prose somewhat misses the mark in terms of the former's unfolding investment in the vision of a dreamlike field belonging to neither one nor the other, so much as the deep-sea dive of language in between, in the throes. These mesmeric poems are experimental meditations on the limbo of lost-in-translation as a multi-axial baroque between multiples lives and texts and those that follow, which they might foreseeably become were these poems not so distinctly wed to a jewel-like present tense driven by no single aesthetic principle save the one it immanently navigates.

The multiple voices that call to us from this place are ghostlike, to the extent that the force of their coiled abandon feels tethered to bodies in no familiar way. Even at their most seductively wry or pining, these semblances of speech wash over the landscapes they're embedded in like a film's post-production score or the heady excrescence of lilies calling one's attention to an open window. At the same time, such lurid, queerly disembodied phenomena are richly studded, one might say, with a singular, uncanny material of their own, shot through with the tenacious, not-quite-phantom élan of desolation, remediating mirth and the renegade confusion of each with their respective, recollected forms. These are vigilant elegies, rough odes, songs of experience shy toward neither their own felt urgency nor the latter's tendency to spoil: baroque trauerspiel meets ghost-story in reverse, moonlight gleaming with the otherworldly shine of James Bidgood's lambent, mineral-oiled sea-bed. *The New York Editions* chronicles the effort of inhabiting while doing justice to the approximate wilderness of all those variously perceptible disturbances that set the world ajar just enough to feel the draught of an adjacent universe pouring in. "... and hope is the/ shells each morning small and cool// into which we hermits/ retract the startling// need of our/ claws."

MICHAEL D. SNEDIKER is the author of *The Apartment of Tragic Appliances*, a Lambda finalist for Best Gay Poetry, and *Queer Optimism: Lyric Personhood and Other Felicitous Persuasions*, a finalist for the MLA First Book Prize. He's also the author of two chapbooks—*Nervous Pastoral* and *Bourdon*—as well as *Contingent Figure: Aesthetic Duress from Ralph Waldo Emerson to Eve Kosofsky Sedgwick*. He's an Associate Professor of American Literature and Poetics at the University of Houston.

Also by Jean-Luc Nancy

The Banality of Heidegger

translated by **JEFF FORT**

“A relentlessly powerful probe, masterfully cast, soundly translated. Rezonning Arendt’s sense of banality, the work commits itself to handling the disturbingly blithe crudeness of anti-semitism in philosophical headquarters. One of the greatest philosophers of our time, Jean-Luc Nancy tracks Heidegger’s descent, addressing the scandalous incompatibility of racist outburst and the question of Being. Covering a range of assault from the euphemization and derealization of anti-semitic stances to the tragic consequences of juridical logic, Nancy goes after a traumatically enduring record of human/inhuman failure.”

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translated by **RICHARD A. RAND**

“Jean-Luc Nancy gives us bodies in their gravitational weight, their mutual touch, their joy and their devastation, their self-evident presence and their constant elusiveness. From the dazzlingly layered complications of the opening ‘Corpus’ to the meditatively personal accessibility of the closing ‘The Intruder,’ these essays display the necessary connections and mutual exclusions of flesh and word. Nancy’s work on bodies, already canonical, engages traditions we thought we knew—Platonism, Cartesianism, Christianity—and shows us how much newness is possible still.”

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“What is it to listen with all one’s being? To listen and not merely to understand? Can sense simply resound and not direct itself to meaning? In asking these questions, Jean-Luc Nancy opens a fresh space for the philosophy of music, and for a new conception of the self as a ‘resonant subject.’”

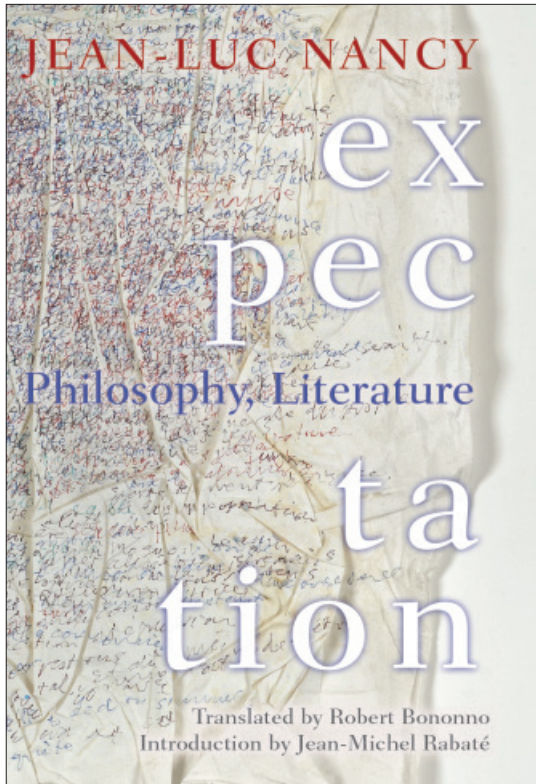
—KEVIN HART, *University of Virginia*

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ACADEMIC TRADE

“Expectation stages a courtship between philosophy and literature that has never been presented with such wit, grace, and finesse. What’s more, this intense courtship leads to a marriage blessed with specific offspring: Nancy’s book offers both an epithalamium and a pregnant poetics, a poetics of awakening and emergence—poetics as obstetrics ushering in new ‘senses’ in and of the world, plus strong and luminescent poems never seen in English before.”

— from Jean-Michel Rabaté’s Introduction

Expectation is a major volume of Jean-Luc Nancy’s writings on literature, written across three decades but, for the most part, previously unavailable in English.

More substantial than literary criticism, these essays collectively negotiate literature’s relation to philosophy. Nancy pursues such questions as literature’s claims to truth, the status of narrative, the relation of poetry and prose, and the unity of a book or of a text, and he addresses a number of major European writers, including Dante, Sterne, Rousseau, Hölderlin, Proust, Joyce, and Blanchot.

The final section offers a number of impressive pieces by Nancy that completely merge his concerns for philosophy and literature and philosophy-as-literature. These include a lengthy parody of Valéry’s “La Jeune Parque,” several original poems by Nancy, and a beautiful prose-poetic discourse on an installation by Italian artist Claudio Parmiggiani that incorporates the Faust theme.

Opening with a substantial Introduction by Jean-Michel Rabaté that elaborates Nancy’s importance as a literary thinker, this book constitutes the most substantial statement to date by one of today’s leading philosophers on a discipline that has been central to his work across his career.

JEAN-LUC NANCY is Distinguished Professor of Philosophy at the Université Marc Bloch, Strasbourg. His wide-ranging thought is developed in many books, including *The Banality of Heidegger*; *The Possibility of a World*; *The Disavowed Community*; *Ego Sum*; and, with Adèle Van Reeth, *Coming* (all Fordham).

ROBERT BONONNO has translated more than two dozen books, both fiction and nonfiction, and numerous shorter pieces. His translation of René Crevel’s *My Body and I* was a finalist for the 2005 French-American Foundation Prize. He received NEA grants in 2002 and 2010 and has taught translation and terminology at New York University and the City University of New York Graduate Center.

JEAN-MICHEL RABATÉ is Professor of English and Comparative Literature at the University of Pennsylvania and a Fellow of the American Academy of Arts and Sciences. He has written or edited more than thirty-five books on modernism, psychoanalysis, and philosophy.

Expectation

Philosophy, Literature

JEAN-LUC NANCY

translated by **ROBERT BONONNO**

introduction by **JEAN-MICHEL RABATÉ**

296 pages

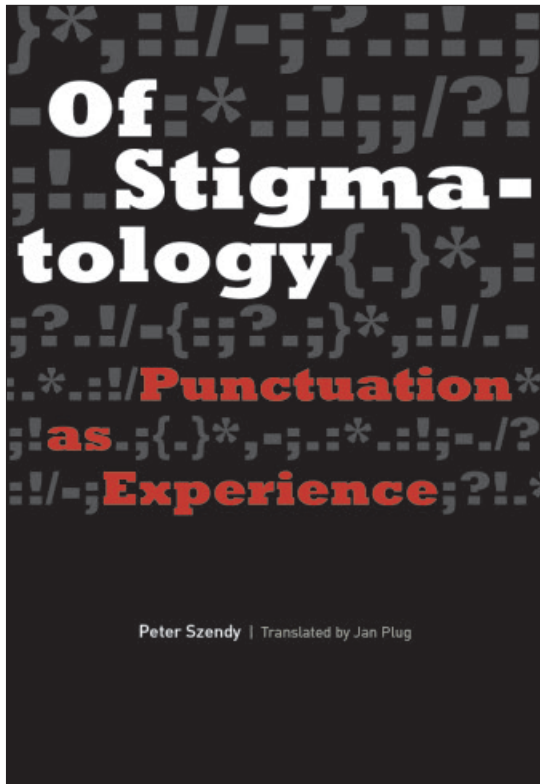
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PHILOSOPHY | LITERATURE



ACADEMIC TRADE

“Peter Szendy’s brilliant reflections on the punctuation of experience make for a magnificent composition: a new philosophy of the sensible focused on how one feels oneself feeling, and an investigation of ‘how one makes a point’ philosophically and emotively. Never before have exclamation points, dashes, interrogatives, full stops, and quotation marks been treated so existentially; never before has the musicality of existence been so keenly tied to its notation; never before has the distance between points been used so effectively as a measure of life-span. In the ‘pows!’ and ‘blams’ of comic-book blows, glimmers of political violence come into focus. This is an amazing work of philosophy, aesthetics, media, and critique!!!”

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“To the now of the point, Heidegger opposes the ecstasy of time. For the past of the point, Deleuze substitutes becoming without history. Both, Peter Szendy objects, are but different ways of punctuating. Cuts, blows, silences, blanks: These stigmata are all irreducible, as are punctuation marks in a text. From ontology to linguistics, from learned treatise to comic book, the grace of this fascinating text brings being back to the infinity of its cut.”

—CATHERINE MALABOU, Kingston University

Of Stigmatology elaborates for the first time a general theory of punctuation. Beginning with punctuation marks in the common sense, Peter Szendy goes on to trace the effects of punctuation more broadly, arguing that looking and hearing are not passive acts of reception but themselves punctuate the images and sounds they take in. Szendy reads an astonishing range of texts and traditions, from medical auscultation to literature (Chekhov, Sterne, Kafka), philosophy (Hegel, Nietzsche, Heidegger, Derrida), psychoanalysis (Lacan), and film (Raging Bull, The Trial, Fight Club).

Repeatedly, what Szendy finds in these works is a punctuation that marks experience itself, that seeks (and ultimately fails) to bind the subject to itself. This is the stigmatology of the punctuation mark on the page that structures texts from ancient to digital, as well as the punctuation of experience, as though at the hands of a boxer.

PETER SZENDY is David Herlihy Professor of Comparative Literature and Humanities at Brown University. His books in English include *All Ears: The Aesthetics of Espionage*; *Kant in the Land of Extraterrestrials: Cosmopolitical Philosophical Fictions*; and *Listen: A History of Our Ears* (all Fordham).

JAN PLUG is Professor of English at the University of Western Ontario.

Of Stigmatology

Punctuation as Experience

PETER SZENDY

translated by **JAN PLUG**

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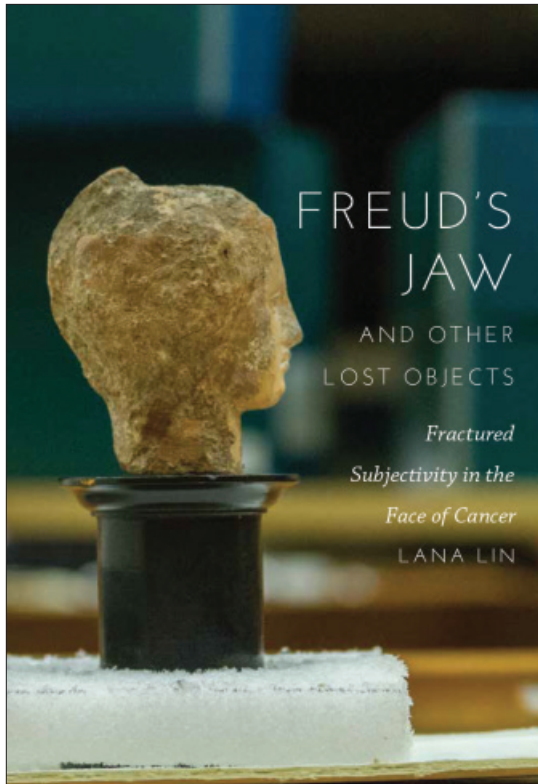
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Verbal Arts: *Studies in Poetics*

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PHILOSOPHY | LITERATURE | CULTURAL STUDIES



Freud's Jaw and Other Lost Objects

*Fractured Subjectivity in the
Face of Cancer*

LANA LIN

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NOVEMBER

DISABILITY STUDIES | GENDER STUDIES | PSYCHOANALYSIS

ACADEMIC TRADE

“Freud’s Jaw and Other Lost Objects is at once searingly beautiful, analytically searching, and technically clarifying—about cancer and so much else. Lin elaborates a ‘subjectivity of survival,’ processing the invasiveness and strange freedom of becoming an object in illness. She also sees their modes of identification, and her own, as a kind of reparative teaching in the middle of crisis. This book will be important for any scholar of affect and embodiment. But general readers of illness memoir will also find a richness of description that will allow them to feel held in the volatile, rich, and searching space illness can become.”

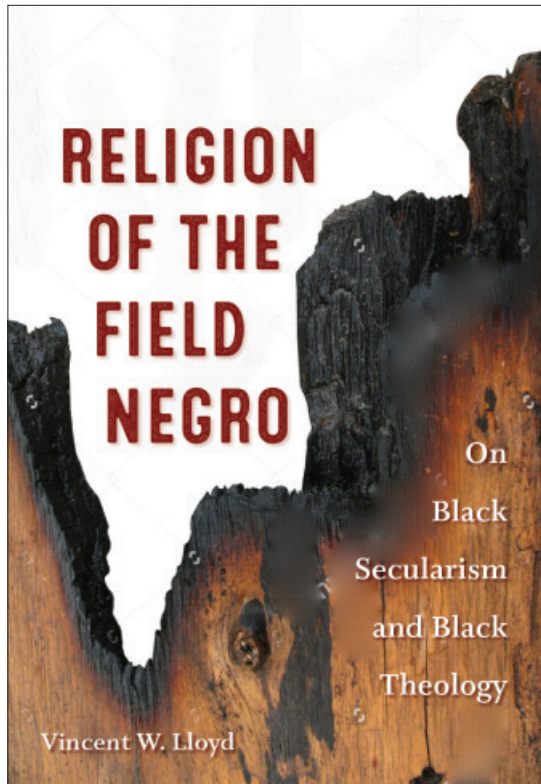
—LAUREN BERLANT, George M. Pullman Distinguished Service Professor at the University of Chicago

What does it mean to live with life-threatening illness? How does one respond to loss? *Freud’s Jaw and Other Lost Objects* attempts to answer these questions and, as such, illuminates the vulnerabilities of the human body and how human beings suffer harm. In particular, it examines how cancer disrupts feelings of bodily integrity and agency.

Employing psychoanalytic theory and literary analysis, Lana Lin tracks three exemplary figures: psychoanalyst Sigmund Freud, poet Audre Lorde, and literary and queer theorist Eve Kosofsky Sedgwick. Freud’s sixteen-year ordeal with a prosthetic jaw, the result of oral cancer, demonstrates the powers and failures of prosthetic objects in warding off physical and psychic fragmentation. Lorde’s life-writing reveals how losing a breast to cancer is experienced as yet another attack directed toward her racially and sexually vilified body. Sedgwick’s memoir and breast cancer advice column negotiate her morbidity by disseminating a public discourse of love and pedagogy. Lin concludes with an analysis of reparative efforts at the rival Freud museums in London and Vienna. The disassembled Freudian archive, like the subjectivities-in-dissolution upon which the book focuses, shows how the labor of integration is tethered to persistent discontinuities.

Freud’s Jaw asks what are the psychic effects of surviving in proximity to one’s mortality, and it suggests that violences stemming from social, cultural, and biological environments condition the burden of such injury. Drawing on psychoanalyst Melanie Klein’s concept of “reparation,” wherein constructive forces are harnessed to repair damage to internal psychic objects, Lin proposes that the prospect of imminent destruction paradoxically incites creativity. The afflicted are obliged to devise means to reinstate, at least temporarily, their destabilized physical and psychic unity through creative, reparative projects of love and writing.

LANA LIN is Associate Professor in the School of Media Studies at The New School, New York.



ACADEMIC TRADE

“Vincent Lloyd throws down a stinging challenge to all those of us who cling to idolatries of race, class, and gender as well as to our privileges in the classroom, the boardroom, and the pulpit. We have betrayed black theology in our failure to uphold the wisdom of the marginalized, the cherished people of God.”

— M. SHAWN COPELAND, Boston College

Black theology has lost its direction. To reclaim its original power and to advance racial-justice struggles today, black theology must fully embrace blackness and theology. But multiculturalism and religious pluralism have boxed in black theology, forcing it to speak in terms dictated by a power structure founded on white supremacy. In *Religion of the Field Negro*, Vincent W. Lloyd advances and develops black theology immodestly, privileging the perspective of African Americans and employing a distinctively theological analysis.

As Lloyd argues, secularism is entangled with the disciplining impulses of modernity, with neoliberal economics, and with Western imperialism—but it also contaminates and castrates black theology. Inspired by critics of secularism in other fields, *Religion of the Field Negro* probes the subtle ways in which religion is excluded and managed in black culture. Using Barack Obama, Huey Newton, and Steve Biko as case studies, it shows how the criticism of secularism is the prerequisite of all criticism and how criticism and grassroots organizing must go hand-in-hand. But scholars of secularism too often ignore race, and scholars of race too often ignore secularism. Scholars of black theology too often ignore the theoretical insights of secular black studies scholars, and race theorists too often ignore the critical insights of religious thinkers.

Religion of the Field Negro brings together vibrant scholarly conversations that have remained at a distance from each other until now. Weaving theological sources, critical theory, and cultural analysis, this book offers new answers to pressing questions about race and justice, love and hope, theorizing and organizing, and the role of whites in black struggle. The insights of James Cone are developed together with those of James Baldwin, Sylvia Wynter, and Achille Mbembe, all in the service of developing a political-theological vision that motivates us to challenge the racist paradigms of white supremacy.

VINCENT W. LLOYD is Associate Professor of Theology and Religious Studies at Villanova University. His most recent books are *Black Natural Law* and a co-edited collection, *Race and Secularism in America*.

Religion of the Field Negro

On Black Secularism and Black Theology

VINCENT W. LLOYD

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NOVEMBER

AFRICAN AMERICAN STUDIES | THEOLOGY | RELIGION



ACADEMIC TRADE

Atopias

Manifesto for a Radical Existentialism

FRÉDÉRIC NEYRAT

translated by **WALT HUNTER** and **LINDSAY TURNER**

foreword by **STEVEN SHAVIRO**

“Everything is in flux, as we are told over and over again. And yet, these are fluxes in which nothing ever really changes. . . . Other thinkers have characterized globalized and financialized capitalism in this way; Neyrat sees it as a dilemma for critical thought as well. . . . In a world where anything can be anyplace, and anything can switch places with anything else, philosophy must insist on its power to be, not everywhere, but noplacé. It must never fit in, but always disturb its context, . . . maintaining a relation with the very Outside that our dominant social, economic, and intellectual conditions seek to deny or suppress. . . . Above all, Atopias is a work of ethics, exhorting us to recognize and find room for the many forms of existence with which we share our planet.”

—from Steven Shaviro’s Foreword

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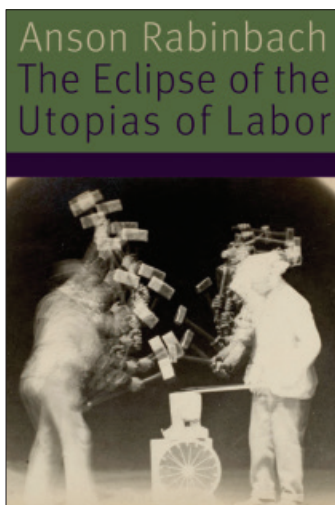
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OCTOBER

PHILOSOPHY | LITERATURE



CULTURAL STUDIES | HISTORY | ANTHROPOLOGY | POLITICAL THEORY

The Eclipse of the Utopias of Labor

ANSON RABINBACH

The Eclipse of the Utopias of Labor traces the shift from the eighteenth-century concept of man as machine to the late-twentieth-century notion of digital organisms. Step by step—from Jacques de Vaucanson and his Digesting Duck, through Karl Marx’s *Capital*, Hermann von Helmholtz’s social thermodynamics, Albert Speer’s Beauty of Labor program in Nazi Germany, and on to the post-Fordist workplace—Rabinbach shows how society, the body, and labor utopias dreamt up future societies and worked to bring them about.

This masterful follow-up to *The Human Motor*, Rabinbach’s brilliant study of the European science of work, bridges intellectual history, labor history, and the history of the body. It shows the intellectual and policy reasons as to how a utopia of the body as motor won wide acceptance and moved beyond the “man as machine” model before tracing its steep decline after 1945—and along with it the eclipse of the great hopes that a more efficient workplace could provide the basis of a new, more socially satisfactory society.

ANSON RABINBACH is Philip and Beulah Rollins Professor of History at Princeton University.

Among his recent books is *The Third Reich Sourcebook*.

232 pages

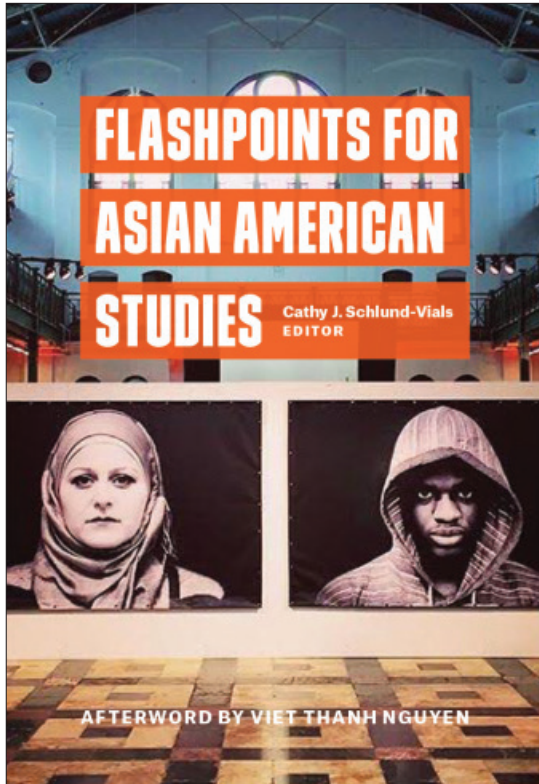
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Forms of Living

FEBRUARY



“Flashpoints for Asian American Studies offers an ambitious, bracing, and wide-ranging critique of Asian American studies by practitioners within the field. It calls for a wholesale reconsideration of how Asian American studies operates inside and outside universities; how it theorizes, selects, and defines its subjects and constituencies; and how it functions as an academic and political project. This volume presents a highly original reassessment from the inside of Asian American studies that is unparalleled in terms of its breadth and sustainment.”

—DARYL MAEDA, University of Colorado, Boulder

Emerging from midcentury social movements, civil rights–era formations, and antiwar protests, Asian American studies is now an established field of transnational inquiry, diasporic engagement, and rights activism. These histories and origin points analogously serve as initial moorings for *Flashpoints for Asian American Studies*, a collection that considers—almost fifty years after its student-protest founding—the possibilities of and limitations inherent in Asian American studies as a historically entrenched, politically embedded, and institutionally situated interdiscipline. Unequivocally, *Flashpoints for Asian American Studies* investigates the multivalent ways in which the field has at times and—more provocatively, has not—responded to various contemporary crises, particularly as they are manifest in prevailing racist, sexist, homophobic, and exclusionary politics at home, ever-expanding imperial and militarized practices abroad, and neoliberal practices in higher education.

CONTRIBUTORS: Yoonmee Chang, Kandice Chuh, Yên Lê Espiritu, Candace Fujikane, Lisa Lowe, Martin F. Manalansan IV, Anita Mannur, Asha Nadkarni, Viet Thanh Nguyen, Junaid Rana, Nitasha Tamar Sharma, Min Hyoung Song, Rajini Srikanth, Sharon A. Suh, Amy Uyematsu, Brandy Liên Worrall-Soriano, Cynthia Wu, Lisa Yoneyama, Timothy Yu

CATHY J. SCHLUND-VIALS is Professor of English and Asian/Asian American Studies at the University of Connecticut. She is also the director of the Asian and Asian American Studies Institute (UConn) and the author of *Modeling Citizenship: Jewish and Asian American Writing and War, Genocide, and Justice: Cambodian American Memory Work*.

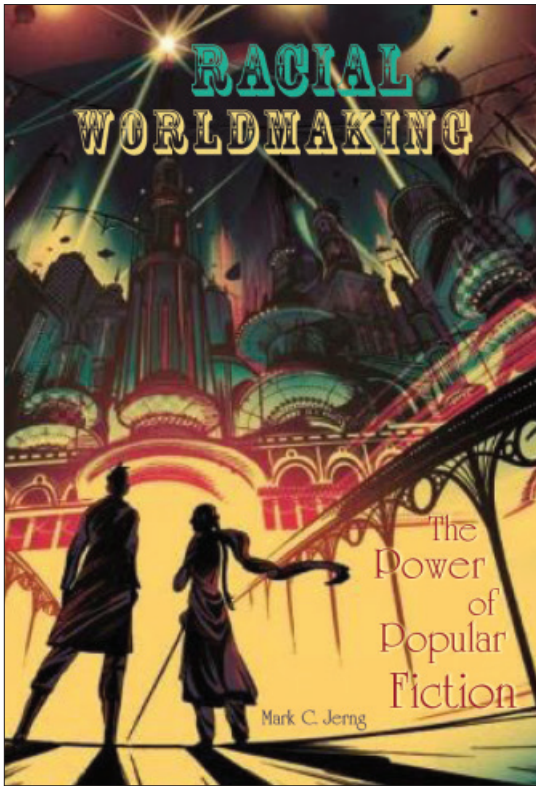
VIET THANH NGUYEN is the author of *The Sympathizer*, winner of the 2016 Pulitzer Prize for Fiction, as well as the short story collection *The Refugees*. He is Aerol Arnold Chair of English and Professor of English and American Studies and Ethnicity at the University of Southern California.

Flashpoints for Asian American Studies

CATHY J. SCHLUND-VIALS, editor
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OCTOBER



Racial Worldmaking

The Power of Popular Fiction

MARK C. JERNG

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NOVEMBER

“Racial Worldmaking meets the irresistible demand for scholarship that recognizes the central role of perceiving and speculating about race in American literature and culture. By situating race as a structuring principle within legal doctrines, literary traditions, and economic philosophies, Jerng interrogates the fictions that buttress dominant racial ideologies and calls attention to the imaginative work performed by thinkers who take racism seriously. Racial Worldmaking moves beyond disciplinary conventions to apply lessons learned from critical race theories and advance vital lines of inquiry inaugurated by Black and Asian American intellectuals.”

—andré carrington, author of
Speculative Blackness: The Future of Race in Science Fiction

“In a book that pays equal attention to the protocols and history of genre reading and to contemporary critical theories of race, Mark Jerng shows how techniques of worldbuilding in science fiction and fantasy and attention to setting as site of literary innovation define textual and interpretive strategies for producing race at levels other than biological differences or overtly racialized characters or authors, shifting the analysis of race and racism away from visual epistemology to allow them to be understood as embedded in fictional worlds.”

—THOMAS FOSTER, author of
The Souls of Cyberfolk: Posthumanism as Vernacular Theory

When does racial description become racism? Critical race studies has not come up with good answers to this question because it has overemphasized the visibility of race. According to dominant theories of racial formation, we see race on bodies and persons and then link those perceptions to unjust practices of racial inequality. *Racial Worldmaking* argues that we do not just see race. We are taught when, where, and how to notice race by a set of narrative and interpretive strategies. These strategies are named “racial worldmaking” because they get us to notice race not just at the level of the biological representation of bodies or the social categorization of persons. Rather, they get us to embed race into our expectations for how the world operates. As Mark C. Jerng shows us, these strategies find their most powerful expression in popular genre fiction: science fiction, romance, and fantasy.

Taking up the work of H. G. Wells, Margaret Mitchell, Samuel Delany, Philip K. Dick, and others, *Racial Worldmaking* rethinks racial formation in relation to both African American and Asian American studies, as well as how scholars have addressed the relationships between literary representation and racial ideology. In doing so, it engages questions central to our current moment: In what ways do we participate in racist worlds, and how can we imagine and build one that is antiracist?

MARK C. JERNG is Associate Professor of English at the University of California, Davis. He is the author of *Claiming Others: Transracial Adoption and National Belonging*.

AMERICAN STUDIES | LITERATURE | AFRICAN AMERICAN STUDIES

Salvage Work

U.S. and Caribbean Literatures amid the Debris of Legal Personhood

ANGELA NAIMOU



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Salvage Work examines contemporary literary responses to the law's construction of personhood in the Americas. Tracking the extraordinary afterlives of the legal slave personality from the nineteenth century into the twenty-first, Angela Naimou shows the legal slave to be a fractured but generative figure for contemporary legal personhood across categories of race, citizenship, gender, and labor. What emerges is a compelling and original study of how law invents categories of identification and how literature contends with the person as a legal fiction. Revealing links between colonial, civic, slave, labor, immigration, and penal law, *Salvage Work* reframes debates over civil and human rights by revealing the shared hemispheric histories and effects of legal personhood across seemingly disparate identities—including the human and the corporate person, the political refugee and the economic migrant, the stateless person and the citizen.

ANGELA NAIMOU is Associate Professor of English at Clemson University.



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American Literatures Initiative

SEPTEMBER

AMERICAN STUDIES | LITERATURE

Antebellum Posthuman

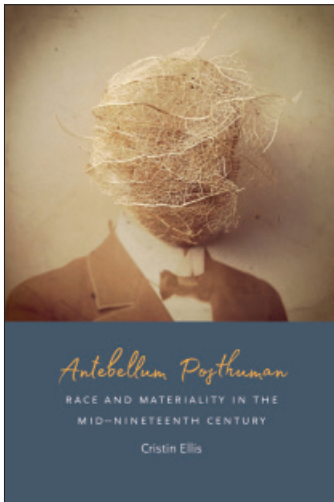
Race and Materiality in the Mid-Nineteenth Century

CRISTIN ELLIS

From the eighteenth-century abolitionist motto “Am I Not a Man and a Brother?” to the civil rights-era declaration “I AM a Man,” antiracism has engaged in a struggle for the recognition of black humanity. It has done so, however, even as the very definition of the human has been called into question by the biological sciences. While this conflict between liberal humanism and biological materialism animates debates in posthumanism and critical race studies today, Antebellum Posthuman argues that it first emerged as a key question in the antebellum era.

In a moment in which the authority of science was increasingly invoked to defend slavery and other racist practices, abolitionist arguments underwent a profound shift, producing a new, materialist strain of antislavery. Engaging the works of Douglass, Thoreau, Whitman, and Dickinson, Cristin Ellis identifies and traces the emergence of an antislavery materialism in mid-nineteenth-century American literature, placing race at the center of the history of posthumanist thought. Turning to contemporary debates now unfolding between posthumanist and critical race theorists, Ellis demonstrates how this antebellum posthumanism highlights the difficulty of reconciling materialist ontologies of the human with the project of social justice.

CRISTIN ELLIS is Assistant Professor of English at the University of Mississippi.



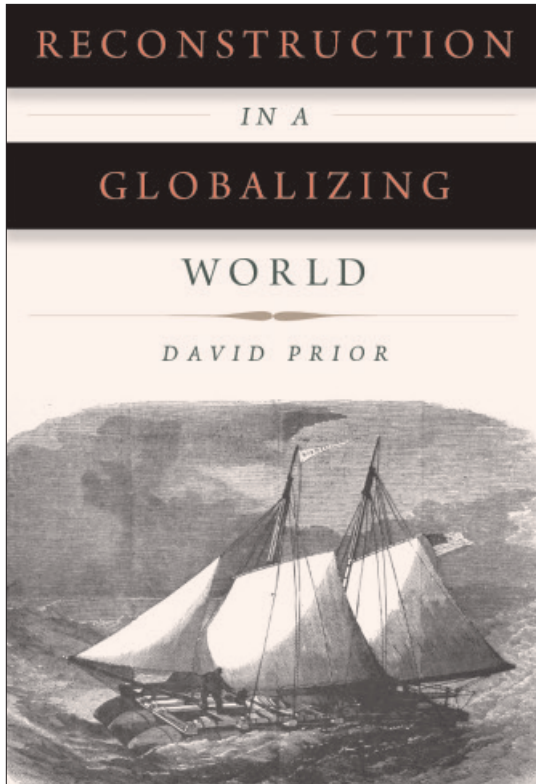
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JANUARY



HISTORY | POLITICAL SCIENCE

As one of the most complexly divisive periods in American history, Reconstruction has been the subject of a rich scholarship. Historians have studied the period's racial views, political maneuverings, divisions between labor and capital, debates about women's suffrage, and of course its struggle between freed slaves and their former masters. Yet, on each of these fronts scholarship has attended overwhelmingly to the eastern United States, especially the South, thereby neglecting important transnational linkages. This volume, the first of its kind, examines Reconstruction's global connections and contexts in ways that, while honoring the field's accomplishments, move it beyond its southern focus.

The volume brings together prominent and emerging scholars to showcase the deepening interplay between scholarships on Reconstruction and on America's place in world history. Through these essays, *Reconstruction in a Globalizing World* engages two dynamic fields of study to the benefit of them both. By demonstrating that the South and the eastern United States were connected to other parts of the globe in complex and important ways, the volume challenges scholars of Reconstruction to look outward. Likewise, examining these same connections will compel transnationally minded scholars to reconsider Reconstruction as a pivotal era in the shaping of the United States' relations with the rest of the world.

DAVID PRIOR is Assistant Professor of History at the University of New Mexico.

Reconstruction in a Globalizing World

DAVID PRIOR

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Reconstructing America

JANUARY



ANTHROPOLOGY | POLITICAL THEORY | PHILOSOPHY

Disappointment

Toward a Critical Hermeneutics of Worldbuilding
JARRETT ZIGON

“A clear and powerful rethinking of the concept of the political grounded in the world of situations rather than the subject of enunciations, Disappointment announces the arrival of a major new figure in the ontological turn in anthropology.”

—ELIZABETH POVINELLI, Columbia University

Increasingly, anthropologists, political theorists, and philosophers are calling for imaginative and creative analyses and theories that might help us think and bring about an otherwise. Disappointment responds to this call by showing how collaboration between an anthropologist and a political movement of marginalized peoples can disclose new possibilities for being and acting politically. Drawing from nearly a decade of research with the global anti-drug war movement, Jarrett Zigon puts ethnography in dialogue with both political theory and continental philosophy to rethink some of the most fundamental ontological, political, and ethical concepts. The result is to show that ontological starting points have real political implications, and, thus, how an alternative ontological starting point can lead to new possibilities for building worlds more ethically attuned to their inhabitants.

JARRETT ZIGON is William and Linda Porterfield Professor of Biomedical Ethics and Professor of Anthropology at the University of Virginia.

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DECEMBER



POLITICAL THEORY | PHILOSOPHY

Stasis Before the State

Nine Theses on Agonistic Democracy
DIMITRIS VARDOULAKIS

“A beautiful and lyrical book. Over the course of nine theses Vardoulakis contends with some of the central issues of contemporary politics and shows that we need not fear conflict but should embrace it as a critical aspect of democratic life.”

—JAMES MARTEL, San Francisco State University

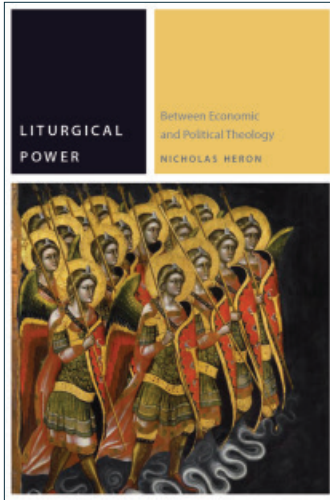
This book critiques the relation between sovereignty and democracy. Across nine theses, Vardoulakis argues that sovereignty asserts its power by establishing exclusions: the sovereign excluding other citizens from power and refugees and immigrants from citizenship. Within this structure, to resist sovereignty is to reproduce the logic of exclusion characteristic of sovereignty.

In contrast to this “ruse of sovereignty,” Vardoulakis proposes an alternative model for political change based not on sovereign exclusion but on agonistic democracy. The term stasis, which refers both to the state and to revolution against it, helps to show how agonism is more primary than exclusion. In elaborating this ancient but only recently recovered concept of stasis, Vardoulakis illustrates the radical potential of democracy to move a sovereignty marked by exclusion.

DIMITRIS VARDOULAKIS is Associate Professor and Deputy Chair of Philosophy at Western Sydney University.

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Commonalities
 SEPTEMBER



POLITICAL THEORY | RELIGION

Liturgical Power

Between Economic and Political Theology

NICHOLAS HERON

MLI the modern language initiative

“Heron’s book offers a magisterial reconstruction of the Christian idea of government. Liturgical Power makes a crucially important intervention into the emerging field of political theology.”

—MIGUEL VATTER, University of New South Wales

Is Christianity exclusively a religious phenomenon that must separate itself from all things political, or do its concepts actually underpin secular politics? To this question, which animated the twentieth-century debate on political theology, *Liturgical Power* advances a third alternative. Christian antipolitics, Heron contends, entails its own distinct conception of politics as administration or, as the ancients called it, “economics.” The book’s principal aim is thus genealogical: It seeks to understand our current conception of government in light of an important but rarely acknowledged transformation in the idea of politics brought about by Christianity.

This transformation in the idea of politics and the organization of power is determined, Heron contends, by the principle of liturgy—understood in the broad sense as “public service.” More than an acclamatory act, liturgy, for Heron, constitutes a technique of governance. What Christianity has bequeathed to political thought and forms, he argues, is thus a paradoxical technology of power that is grounded uniquely in service.

NICHOLAS HERON is Postdoctoral Research Fellow at the Institute for Advanced Studies in the Humanities, University of Queensland.

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Modern Language Initiative

DECEMBER



MEDIA STUDIES & COMMUNICATION | LITERATURE | PHILOSOPHY

The Technological Introject

Friedrich Kittler between Implementation and the Incalculable

JEFFREY CHAMPLIN and ANTJE PFANNKUCHEN, editors

afterword by **AVITAL RONELL**

The Technological Introject explores the futures opened up across the humanities and social sciences by the influential media theorist Friedrich Kittler. Joining the German tradition of media studies and systems theory to the Franco-American theoretical tradition marked by poststructuralism, Kittler’s work has redrawn the boundaries of disciplines and of scholarly traditions.

The contributors position Kittler in relation to Marshall McLuhan, Jacques Derrida, discourse analysis, film theory, and psychoanalysis. Ultimately, the book shows the continuing relevance of the often uncomfortable questions Kittler opened up about the cultural production and its technological entanglements.

CONTRIBUTORS: Rudiger Campe, Jeffrey Champlin, Bernhard J. Dotzler, Hans Ulrich Gumbrecht, Hans-Christian von Herrmann, Ute Holl, Alexander Lambrow, Antje Pfannkuchen, Mert Bahadır Reisoğlu, Nimrod Reitman, Laurence A. Rickels, Avital Ronell, Bernhard Siegert, Chadwick T. Smith, Elisabeth Weber, Samuel Weber, Geoffrey Winthrop-Young, Dominik Zechner

JEFFREY CHAMPLIN teaches literature at the Barenboim-Said Academy in Berlin and is an Associate Fellow at Bard College’s Hannah Arendt Center. **ANTJE PFANNKUCHEN** is Assistant Professor of German at Dickinson College in Pennsylvania. **AVITAL RONELL** is University Professor of the Humanities and Professor of German, English, and Comparative Literature at New York University.

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Meaning Systems

JANUARY



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LITERATURE | PHILOSOPHY

Mocking Bird Technologies

The Poetics of Parroting, Mimicry, and Other Starling Tropes

CHRISTOPHER GOGWILT and MELANIE D. HOLM, editors

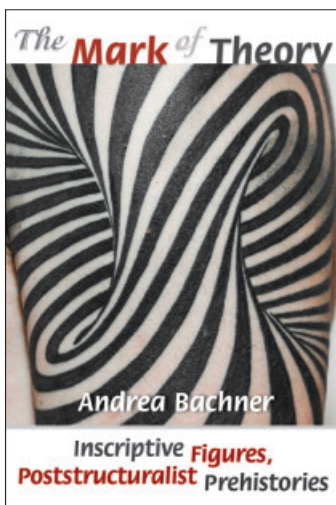
Mocking Bird Technologies brings together a range of perspectives to offer an extended meditation on bird mimicry in literature: the way birds mimic humans, the way humans mimic birds, and the way mimicry of any kind involves technologies that extend across as well as beyond languages and species. The essays examine the historical, poetic, and semiotic problem of mimesis exemplified both by the imitative behavior of parrots, starlings, and other mocking birds and by the poetic trope of such birds in a range of literary and philological traditions.

Drawing from a cross-section of traditional periods and fields in literary studies (eighteenth-century studies, romantic studies, early American studies, twentieth-century studies, and postcolonial studies), the collection offers new models for combining comparative and global studies of literature and culture.

CONTRIBUTORS: Madeleine Brainerd, Joe Conway, Fraser Easton, Christopher Gogwilt, Shari Goldberg, Melanie D. Holm, Sarah Kay, Kaori T. Kitao, Holt V. Meyer, Annie Moore, Fawzia Mustafa, Gavin Sourgen

CHRISTOPHER GOGWILT is Professor of English and Comparative Literature at Fordham University.

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LITERATURE | MEDIA STUDIES & COMMUNICATION | CULTURAL STUDIES

The Mark of Theory

Inscriptive Figures, Poststructuralist Prehistories

ANDREA BACHNER

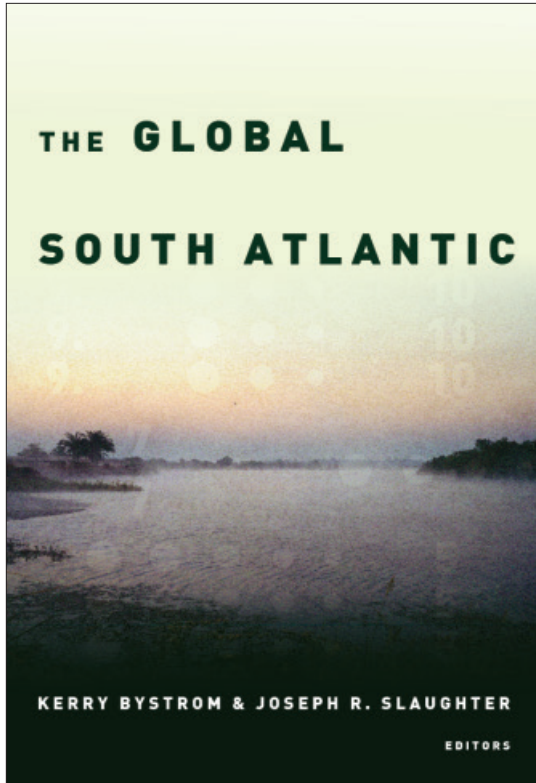
“By the sheer force of its sophistication and range, this book demands that we engage anew with poststructuralist theory’s evolving potentialities—in particular, with its intimate ties to the politics and ethics of wounding.”

—REY CHOW, Duke University

Inscription is one of the master metaphors of contemporary theory. As a trope that draws on a wide array of practices of marking, from phonography, to digital writing, to circumcision, inscription orients and irritates theoretical thought. Tracing inscriptive imaginaries from the late nineteenth century to today, *The Mark of Theory* offers a wide-ranging conceptual genealogy of contemporary theory, from literature and media to psychoanalysis, race and gender, anthropology, and ultimately ethics.

In focusing on materiality and mediation, *The Mark of Theory* shows how inscriptive practices shape conceptual thought, as well as political and ethical choices. By contextualizing the fraught relationship between materiality and signification, *The Mark of Theory* lays the ground for a politics of theory that begins where theory and politics are no longer conflated.

ANDREA BACHNER is Associate Professor of Comparative Literature at Cornell University. She is the author of *Beyond Sinology: Chinese Writing and the Scripts of Culture* and the co-editor (with Carlos Rojas) of *The Oxford Handbook of Modern Chinese Literatures*.



The Global South Atlantic

**KERRY BYSTROM and
JOSEPH R. SLAUGHTER, editors**

336 pages • 7 b/w illustrations
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DECEMBER

“The Global South Atlantic is a critically important contribution to current debates and discussions toward remapping the cultural and political geographies of global literary and media production. Specifically, one could mention the changed and changing valences of terms like ‘Third World,’ the waning disciplinary and curricular influence of ‘postcolonial,’ and the disputations around questions of globalization, the undecidability of the parameters of the ‘global South,’ and the continuing impact of Paul Gilroy’s idea of the ‘black Atlantic.’ . . . The argument that underwrites the project of the ‘global South Atlantic’ is at once incisive in its recapitulation of recent intellectual history and even prescient in its anticipation of new directions in area/cultural/regional/international studies across myriad disciplines of the humanities and social sciences.”

—BARBARA HARLOW, University of Texas at Austin

Not only were more African slaves transported to South America than to North, but overlapping imperialisms and shared resistance to them have linked Africa, Latin America, and the Caribbean for more than five centuries. Yet despite the rise in transatlantic, oceanic, hemispheric, and regional studies, and even the growing interest in South–South connections, the South Atlantic has not yet emerged as a site that captures the attention it deserves.

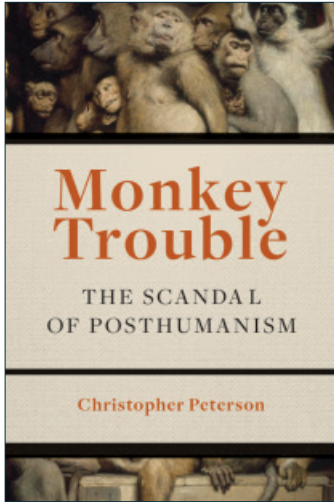
The Global South Atlantic traces literary exchanges and interlaced networks of communication and investment—financial, political, sociocultural, libidinal—across and around the southern ocean. Bringing together scholars working in a range of languages, from Spanish to Arabic, the book shows the range of ways people, governments, political movements, social imaginaries, cultural artefacts, goods, and markets cross the South Atlantic, or sometimes fail to cross.

As a region made up of multiple intersecting regions, and as a vision made up of complementary and competing visions, the South Atlantic can be understood only comparatively. Exploring the Atlantic as an effect of structures of power and knowledge that issue from the Global South as much as from Europe and North America, *The Global South Atlantic* helps to rebalance global literary studies by making visible a multi-textured South Atlantic system that is neither singular nor stable.

CONTRIBUTORS: Luiz Felipe de Alencastro, Magalí Armillas-Tiseyra, Kerry Bystrom, Christina E. Civantos, Jason Frydman, Jaime Hanneken, Wail S. Hassan, Oscar Hemer, Isabel Hofmeyr, Maja Horn, Luís Madureira, Anne Garland Mahler, Lanie Millar, Joseph R. Slaughter

KERRY BYSTROM is Associate Professor of English and Human Rights and Associate Dean of the College at Bard College Berlin.

JOSEPH R. SLAUGHTER is Associate Professor of English and Comparative Literature at Columbia University and President of the American Comparative Literature Association.



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NOVEMBER

LITERATURE | PHILOSOPHY | CULTURAL STUDIES

Monkey Trouble

The Scandal of Posthumanism

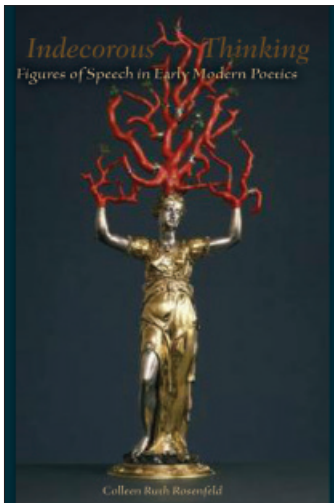
CHRISTOPHER PETERSON

According to scholars of the nonhuman turn, the scandal of theory lies in its failure to decenter the human. The real scandal, however, is that we keep trying.

The human has become a conspicuous blind spot for many theorists seeking to extend hospitality to animals, plants, and even insentient things. The displacement of the human is essential and urgent, yet given the humanist presumption that animals lack a number of allegedly unique human capacities, we ought to remain cautious about laying claim to any power to eradicate anthropocentrism altogether—a claim that risks reaffirming human sovereignty through its supposed erasure.

Monkey Trouble argues that the turn toward immanence in contemporary posthumanism promotes a cosmocracy that absolves one from engaging in those discriminatory decisions that condition hospitality as such. Anthropocentrism, Peterson argues, cannot be displaced through a logic of reversal that elevates immanence above transcendence, horizontality over verticality. This decentering must cultivate instead a human/nonhuman relationality that affirms the immanent transcendence spawned by our phantasmatic humanness.

CHRISTOPHER PETERSON is Senior Lecturer in the School of Humanities and Communication Arts at Western Sydney University.



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JANUARY

LITERATURE | RENAISSANCE STUDIES

Indecorous Thinking

Figures of Speech in Early Modern Poetics

COLLEEN RUTH ROSENFELD

“It is rare to encounter a book as learned, engaging, thorough, and innovative as Colleen Rosenfeld’s Indecorous Thinking. Rosenfeld deftly challenges a long-held truism of literary history: that sprezzatura, or the concealment of labor, was a goal uniformly shared by celebrated English poets. To the contrary, Rosenfeld shows, early modern writers frequently practiced ‘open art,’ or art that makes conspicuous—even audacious—use of figures of speech. Refusing to confine itself to what uncontestedly is, this poetry works instead in the subjunctive mood to imagine a world constructed otherwise.”

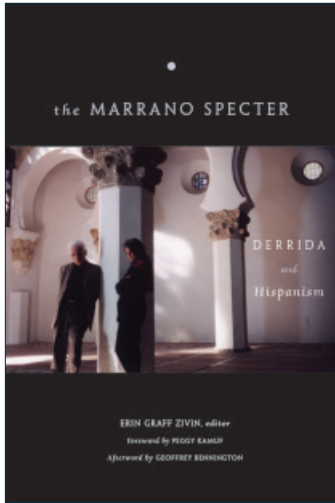
—MELISSA SANCHEZ, University of Pennsylvania

“Indecorous Thinking is original but it is also traditionally learned; tightly argued but also elegantly written; daring but also mature.”

—GORDON TESKEY, Harvard University

Indecorous Thinking is a study of artifice at its most conspicuous: It argues that early modern writers turned to figures of speech as the instruments of a particular kind of thinking. Drawing widely across rhetoric, dialectic, and poetics, *Indecorous Thinking* celebrates form not as a sign of the aesthetic but as the source of a particular kind of knowledge once closely aligned with poetry.

COLLEEN RUTH ROSENFELD is Associate Professor of English at Pomona College.



PHILOSOPHY | LITERATURE

The Marrano Specter

Derrida and Hispanism

ERIN GRAFF ZIVIN, editor

foreword by **PEGGY KAMUF**; afterword by **GEOFFREY BENNINGTON**

The Marrano Specter pursues the reciprocal influence between Jacques Derrida and Hispanism. On the one hand, Derrida's work has engendered a robust conversation in Spain and Latin America, where many of the terms and problems he addresses take on a distinctive meaning: nationalism and cosmopolitanism; spectrality and hauntology; subjectivity; the university; institutionality.

Perhaps more remarkable is the reciprocity of this influence: Across his writings, Derrida grapples with the theme of marranismo, the phenomenon of Sephardic crypto-Judaism. Derrida's marranismo is a means of taking apart traditional accounts of identity; a way to reflect on the status of the secret; a philosophical nexus where language, nationalism, and truth-telling clash in productive ways; and a way of elaborating a critique of modern biopolitics.

Cutting across the grain of traditional Hispanism, *The Marrano Specter* poses uncomfortable questions for scholars of Spain and Latin America and for the broader theoretical humanities.

CONTRIBUTORS: Patrick Dove, Erin Graff Zivin, Jaime Hanneken, David Kelman, Brett Levinson, Jacques Lezra, Alberto Moreiras, Gareth Williams

ERIN GRAFF ZIVIN is Professor of Spanish and Portuguese and Comparative Literature at the University of Southern California.

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PHILOSOPHY | RELIGION

Derrida after the End of Writing

Political Theology and New Materialism

CLAYTON CROCKETT

"This book is not for you—if you think the specter of Derrida can be exorcised. Clayton Crockett has millennially updated and multi-discursively refreshed deconstruction itself. With transdisciplinary panache and a haunting intimacy, this leading philosopher of religion brings forth the political theologian and new materialist Derrida could only become postmortem."

—CATHERINE KELLER, George T. Cobb Professor of Constructive Theology, Drew University, and author of *Cloud of the Impossible: Negative Theology and Planetary Entanglement*

What are we to make of Jacques Derrida's famous claim that "every other is every other," if the other could also be an object, a stone, or an elementary particle? *Derrida after the End of Writing* reads Derrida's later work from a new materialist perspective attentive to profound developments in quantum physics, neurobiology, and ecology. Thought together with technicity and plasticity, Derrida's accounts of ethics, religion, and politics enrich the contemporary work of thinkers like Catherine Malabou, Timothy Morton, John D. Caputo, and Karen Barad.

Crockett's Derrida moves beyond conventional understandings of poststructuralism and deconstruction, reemerging responsive to and critical of some of the crucial developments shaping the humanities today.

CLAYTON CROCKETT is Director of Religious Studies at the University of Central Arkansas.

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Perspectives in Continental Philosophy

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Just Ideas
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 DECEMBER

PHILOSOPHY | LITERATURE | JEWISH STUDIES

The Forgiveness to Come

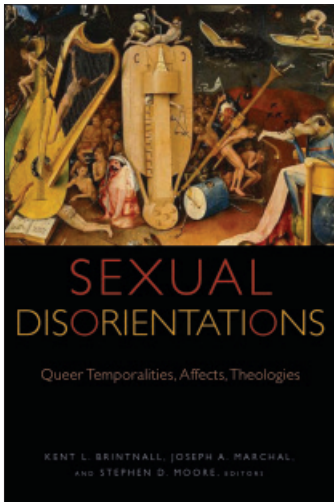
The Holocaust and the Hyper-Ethical

PETER BANKI

This book is concerned with the impasses of forgiveness, especially in relation to the legacy of Nazi crimes against humanity. Banki argues that, while forgiveness of the Holocaust is and will remain impossible, we cannot rest upon that impossibility.

Accompanied by Jacques Derrida's concept of forgiveness of the unforgivable, and its elaboration in relation to the juridical concept of crimes against humanity, the book undertakes close readings of literary, philosophical, and cinematic texts. These texts contend with the idea that the crimes of the Nazis are inexpiable, that they lie beyond any possible atonement or repair. Banki argues that crimes against humanity call for a thinking of forgiveness—one that would not imply closure of the infinite wounds of the past. He shows that if today we cannot simply escape the “worldwideization” of forgiveness, then it is necessary to rethink what forgiveness is, the conditions under which it supposedly takes place, and especially its relation to justice.

PETER BANKI is Research Associate in Philosophy at Western Sydney University.



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Transdisciplinary Theological Colloquia
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GAY AND LESBIAN STUDIES | THEOLOGY | RELIGION

Sexual Disorientations

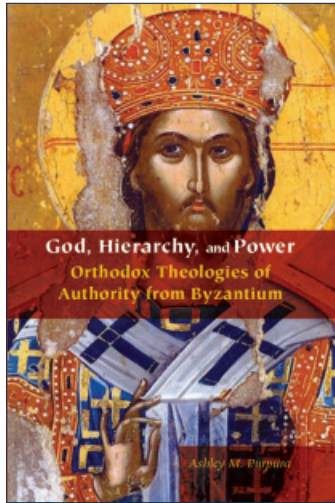
Queer Temporalities, Affects, Theologies

**KENT L. BRINTNALL, JOSEPH A. MARCHAL, and
 STEPHEN D. MOORE, editors**
 afterword by **ELIZABETH FREEMAN**

Sexual Disorientations brings some of the most recent and significant works of queer theory into conversation with the overlapping fields of biblical, theological, and religious studies to explore the deep theological resonances of questions about the social and cultural construction of time, memory, and futurity. Apocalyptic, eschatological, and apophatic languages, frameworks, and orientations pervade both queer theorizing and theologizing about time, affect, history, and desire. The volume fosters a more explicit engagement between theories of queer temporality and affectivity and religious texts and discourses.

CONTRIBUTORS: Karen Bray, Kent L. Brintnall, Brandy Daniels, Elizabeth Freeman, Jacqueline Hidalgo, James N. Hoke, Mark D. Jordan, Catherine Keller, Maia Kotrosits, Karmen MacKendrick, Joseph A. Marchal, Stephen D. Moore, Ann Pellegrini, Brock Perry, Mary-Jane Rubenstein, Laurel C. Schneider, Eric A. Thomas, Linn Marie Tonstad

KENT L. BRINTNALL is Associate Professor of Religious Studies at the University of North Carolina at Charlotte. **JOSEPH A. MARCHAL** is Associate Professor of Religious Studies at Ball State University. **STEPHEN D. MOORE** is Edmund S. Janes Professor of New Testament Studies at the Theological School, Drew University. **ELIZABETH FREEMAN** is Professor of English at University of California, Davis.



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Orthodox Christianity and Contemporary Thought
NOVEMBER

THEOLOGY | RELIGION | HISTORY

God, Hierarchy, and Power

Orthodox Theologies of Authority from Byzantium

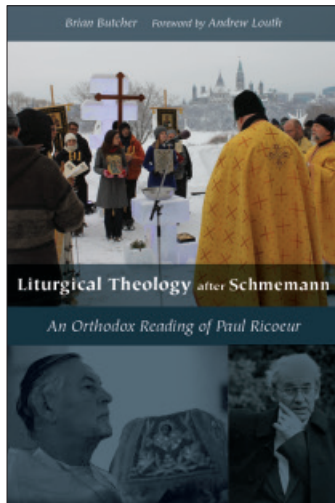
ASHLEY M. PURPURA

In the current age in which democratic and egalitarian ideals have preeminence, Eastern Orthodox Christianity, among other hierarchically organized religious traditions, faces the challenging questions: “Why is hierarchy maintained as the model of organizing the church, and what are the theological justifications for its persistence?” These questions are especially significant for historically and contemporarily understanding how Orthodox Christians negotiate their spiritual ideals with the challenges of their social and ecclesiastical realities.

To critically address these questions, this book offers four case studies of historically disparate Byzantine theologians from the sixth to the fourteenth centuries—Dionysius the Areopagite, Maximus the Confessor, Niketas Stethatos, and Nicholas Cabasilas—who significantly reflect on the relationship between spiritual authority, power, and hierarchy in theoretical, liturgical, and practical contexts. Although Dionysius the Areopagite has been the subject of much scholarly interest in recent years, the applied theological legacy of his development of “hierarchy” in the Christian East has not before been explored.

Relying on a common Dionysian heritage, these Byzantine authors are brought into a common dialogue to reveal a tradition of constructing authentic ecclesiastical hierarchy as foremost that which communicates divinity.

ASHLEY M. PURPURA is an Assistant Professor in Religious Studies at Purdue University.



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Orthodox Christianity and Contemporary Thought
FEBRUARY

THEOLOGY | PHILOSOPHY

Liturgical Theology after Schmemmann

An Orthodox Reading of Paul Ricoeur

BRIAN A. BUTCHER, foreword by ANDREW LOUTH, FBA

While only rarely reflecting explicitly on liturgy, French philosopher Paul Ricoeur (1913–2005) gave sustained attention to several themes pertinent to the interpretation of worship, including metaphor, narrative, subjectivity, and memory. Inspired by his well-known aphorism, “The symbol gives rise to thought,” *Liturgical Theology after Schmemmann* offers an original exploration of the symbolic world of the Byzantine Rite, culminating in a Ricoeurian analysis of its Theophany “Great Blessing of Water.”

The book examines two fundamental questions: (1) What are the implications of the philosopher’s oeuvre for liturgical theology at large? and (2) How does the adoption of a Ricoeurian hermeneutic shape the study of a particular rite? Taking the seminal legacy of Orthodox theologian Alexander Schmemmann (1921–83) as its point of departure, Butcher contributes to the renewal of contemporary Eastern Christian thought and ritual practice by engaging a spectrum of current theological and philosophical conversations.

BRIAN A. BUTCHER is Assistant Professor in the Metropolitan Andrey Sheptytsky Institute of Eastern Christian Studies, newly relocated from Saint Paul University in Ottawa, Canada, to the University of St. Michael’s College in the University of Toronto. He also teaches at U of T’s Trinity College, as well as at Augustine College (Ottawa). He is a contributor to *The Oxford Handbook of Sacramental Theology* and a subdeacon in the Ukrainian Greco-Catholic Church.

FRANCIS X. CLOONEY, S.J. &
KLAUS VON STOSCH, EDITORS

HOW TO DO
COMPARATIVE
THEOLOGY

How to Do Comparative Theology

**FRANCIS X. CLOONEY, S.J. and
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Comparative Theology: Thinking Across Traditions

DECEMBER

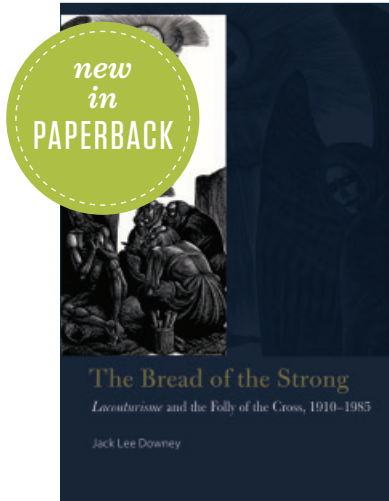
For a generation and more, the contribution of Christian theology to interreligious understanding has been a subject of debate. Some think theological perspectives are of themselves inherently too narrow to support interreligious learning and argue for an approach that is neutral or, on a more popular level, grounded simply in open-minded direct experience. In response, comparative theology argues that theology, as faith seeking understanding, offers a vital perspective and a way of advancing interreligious dialogue, aided rather than hindered by commitments; theological perspectives can both complement and step beyond the study of religions by methods detached and merely neutral. Thus comparative theology has been successful in persuading many that interreligious learning from one faith perspective to another is both possible and worthwhile, and so the work of comparative theology has become more recognized and established globally. With this success there has come to the fore new challenges regarding method: How does one do comparative theological work in a way that is theologically grounded, genuinely open to learning from the other, sophisticated in pursuing comparisons, and fruitful on both the academic and practical levels?

How to Do Comparative Theology therefore contributes to the maturation of method in the field of comparative theological studies, learning across religious borders, by bringing together essays drawing on different Christian traditions of learning, Judaism and Islam, Hinduism and Buddhism, the wisdom of senior scholars, and insights from a younger generation of scholars who have studied theology and religion in new ways and are more attuned to the language of the “spiritual but not religious.” The essays in this volume show great diversity in method, and also—over and over and from many angles—coherence in intent, a commitment to one learning from the other, and a confidence that one’s home tradition benefits from fair and unhampered learning from other and very different spiritual and religious traditions. It therefore shows the diversity and coherence of comparative theology as an emerging discipline today.

CONTRIBUTORS: Brad Bannon; Michael Barnes, S.J.; Francis X. Clooney, S.J.; Stephanie Corigliano; Catherine Cornille; Shoshana Razel Gordon Guedalia; Aaron Langenfeld; Marianne Moyaert; Hugh Nicholson; Emma O’Donnell; Axel Marc Oaks Takács; Muna Tatari; Klaus von Stosch; Michelle Voss Roberts; Glenn R. Willis

FRANCIS X. CLOONEY, S.J., is Parkman Professor of Divinity and Professor of Comparative Theology at Harvard Divinity School.

KLAUS VON STOSCH is Professor of Systematic Theology and head of the Centre of Comparative Theology and Cultural Studies at the University of Paderborn, Germany.



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Catholic Practice in North America
 SEPTEMBER

RELIGION | POLITICAL THEORY | CATHOLIC STUDIES

The Bread of the Strong

Lacouturisme and the Folly of the Cross, 1910–1985

JACK LEE DOWNEY

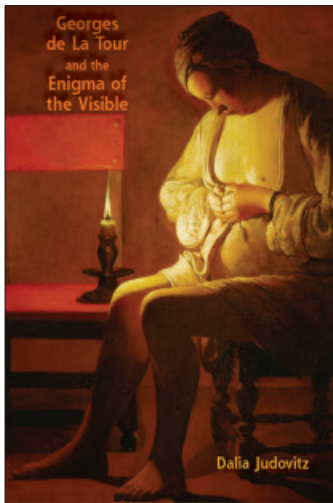
“This contribution to American Catholic scholarship rightfully deserves a place in every university library and on the shelves of all those who wish to more deeply understand Dorothy Day’s life and the movement she launched, which continues its works of mercy throughout the country today.”

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“Downey has written a very good book of historical and cultural analysis based on extensive archival research. It offers the first critical examination of a profound theological and spiritual resource for a figure who—as Pope Francis reminded us in his speech to Congress—remains one of the most significant Catholics in U.S. history. It is an important book for anyone who not only wants to understand Day better, but also to appreciate the often forgotten or ignored theological diversity that existed in early-twentieth-century American Catholicism.”

—AMERICAN CATHOLIC STUDIES

JACK LEE DOWNEY is Assistant Professor of Religion at La Salle University.



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 NOVEMBER

ART | RELIGION | PHILOSOPHY

Georges de La Tour and the Enigma of the Visible

DALIA JUDOVITZ

Not rediscovered until the twentieth century, the works of Georges de La Tour retain an aura of mystery. Their veritable celebration of light and the familiar, visible world blinds the beholder to a deeper understanding of the meanings associated with vision and the visible in the early modern period.

By exploring the representations of light, vision, and the visible in La Tour’s works, Judovitz examines the nature of painting and its artistic, religious, and philosophical implications. In figuring faith as spiritual passion and illumination, La Tour’s paintings test the bounds of the pictorial image, attempting to depict what painting cannot ultimately show: words, hearing, time, movement, changes of heart.

La Tour’s emphasis on spiritual insight opens up broader artistic, philosophical, and conceptual reflections on the conditions of possibility of the pictorial medium. By scrutinizing what is seen and how, his works revitalize critical discussion of the nature of painting and its engagements with the visible world.

DALIA JUDOVITZ is National Endowment for the Humanities Professor of French at Emory University. Her most recent book is *Drawing on Art: Duchamp and Company*.

The French of Outremer

Communities and Communications in the Crusading Mediterranean

LAURA MORREALE and NICHOLAS L. PAUL, editors

“An excellent and timely collection that makes an important intervention in the fields of medieval studies and Mediterranean studies, highlighting the role of transnational French in the ‘sea of languages’ located at the meeting point of the three known continents of Asia, Europe, and Africa.” —SUZANNE CONKLIN AKBARI, University of Toronto

The establishment of feudal principalities in the Levant in the wake of the First Crusade (1095–99) saw the beginning of a centuries-long process of conquest and colonization of lands in the eastern Mediterranean by French-speaking Europeans. This book examines different aspects of the life and literary culture associated with this French-speaking society. It is the first study of the Crusades to bring questions of language and culture so intimately into conversation. Taking an interdisciplinary approach to the study of the crusader settlements in the Levant, this book emphasizes hybridity and innovation; the movement of words and people across boundaries, seas, and continents; and the negotiation of identity in a world tied partly to Europe but thoroughly embedded in the Mediterranean and Levantine context.

CONTRIBUTORS: Renate Blumenfeld-Kosinski, Peter Edbury, Massimiliano Gaggero, Philip Handyside, Anne Lester, Laura Minervini, Angel Nicolaou-Konnari, Uri Shachar, Alan Stahl, Zrinka Stahuljak, Fabio Zinelli

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NICHOLAS L. PAUL is Associate Professor of History at Fordham University.

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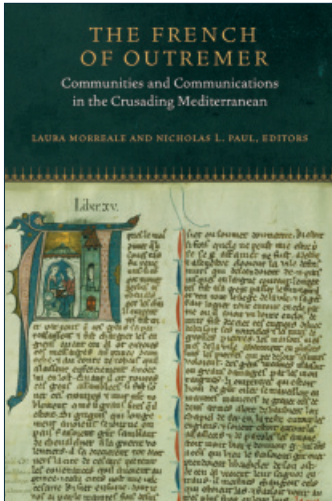
A Call to Vision

A Jesuit’s Perspective on the World

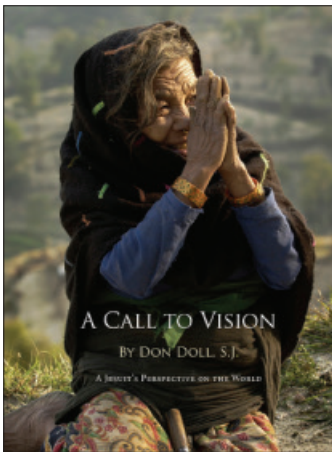
DON DOLL, S.J.

Fifty years of award-winning photography is celebrated in *A Call to Vision: A Jesuit’s Perspective on the World*, the final book in the Vision series by Jesuit photographer Don Doll, S.J. The book covers 50 years of Fr. Doll’s work and details the story of his ‘vocation within a vocation’ as a Jesuit photographer, including his early work with Native Americans, a series on hospice care, and recent photographs of Jesuits working around the world. This latest book is the final in the series that began with *Crying for a Vision* and *Vision Quest: Men, Women and Sacred sites of the Sioux Nation*.

DON DOLL, S.J., is a Jesuit priest and well-known photographer whose work has been featured in National Geographic. In 1997 he was awarded the prestigious Kodak Crystal Eagle Award for Impact in Photojournalism at the National Press Club in Washington, D.C., for his many years of work with Native Americans.



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KEVIN M. CAHILL, M.D., is University Professor and Director of the Institute of International Humanitarian Affairs (IIHA) at Fordham University, and the President of the Center for International Humanitarian Cooperation (CIHC) in New York City. He is also Professor of Clinical Tropical Medicine at New York University and Director of the Tropical Disease Center of Lenox Hill Hospital. He currently acts as Senior Advisor on Academic Affairs for the United Nations Alliance of Civilizations (UNOAC) and previously acted as Chief Advisor on Humanitarian and Public Health Issues for three Presidents of the United Nations General Assembly (PGA).

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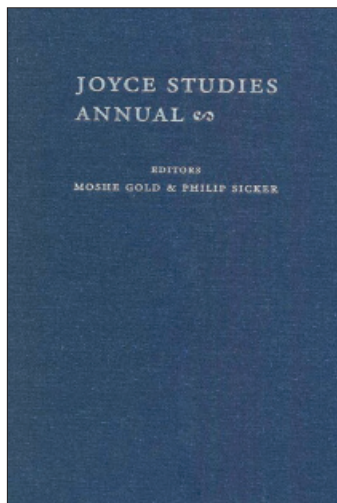
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