

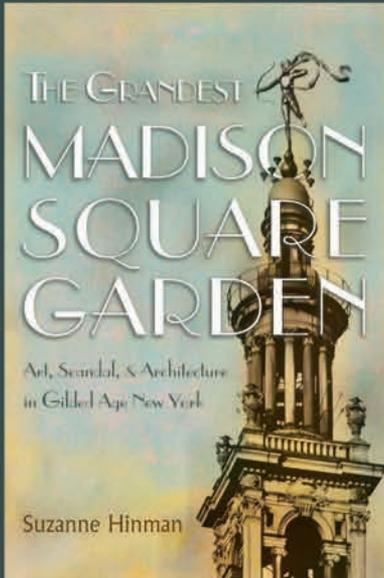
Syracuse University Press

FALL 2020

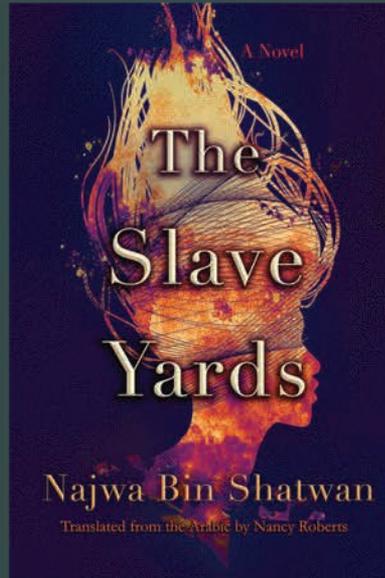


Books for the Scholar

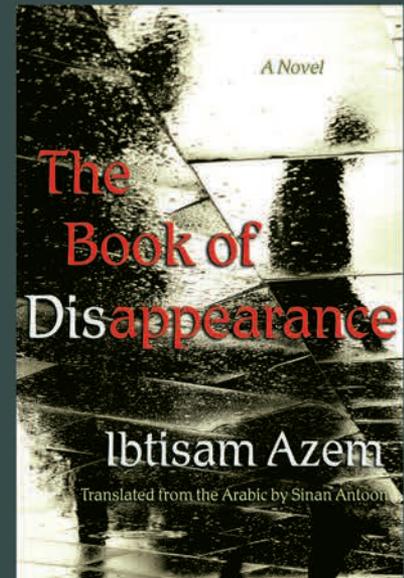
NOTABLE TITLES



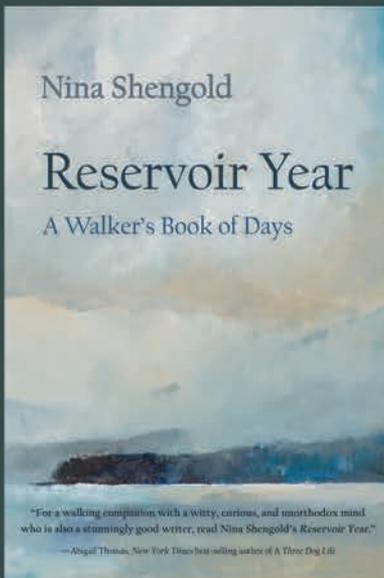
2020 Victorian Society in America
Book Award winner



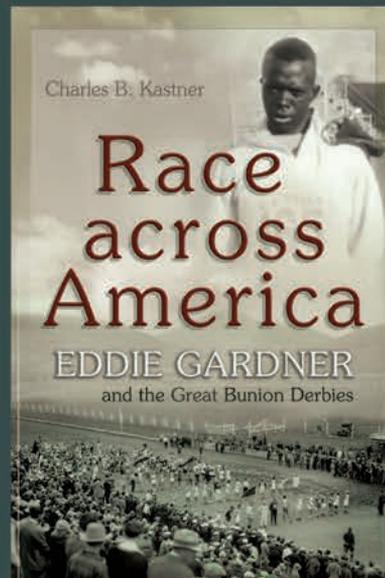
Selected as one of the 39 best Arab
authors under the age of 40 by the
Hay Festival's Beirut 39 project



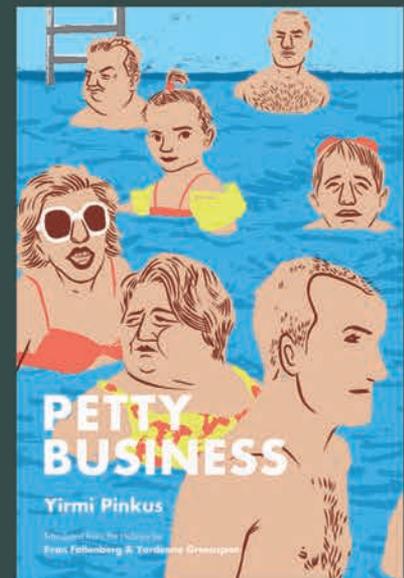
“Unquestionably powerful.”
—Words Without Borders



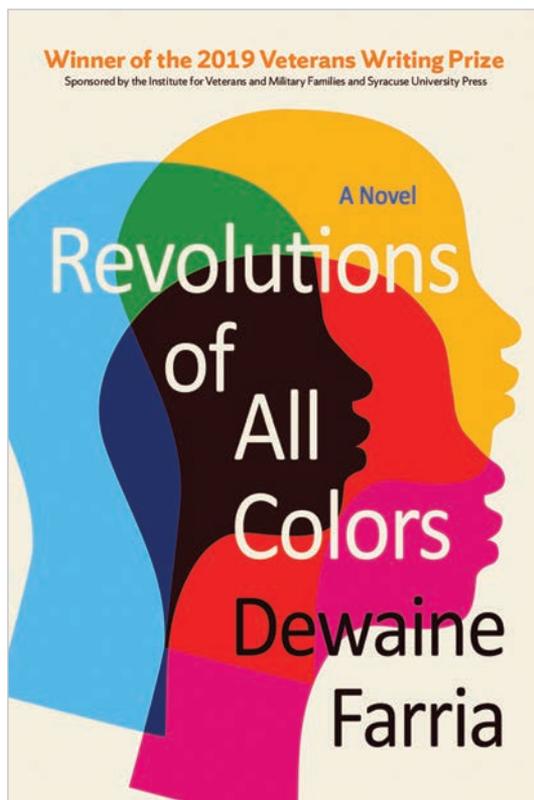
“A witty, curious and unorthodox
mind who is also a stunningly good
writer, read Nina Shengold's *Reser-
voir Year*.” —Abigail Thomas



“This is a book worth reading!”
—Peace Corps Worldwide



“A n original talent, whose work is funny,
compassionate and finely etched.”
—Jewish Week



Revolutions of All Colors

A Novel

Dewaine Farria

Cloth \$22.95 9780815611264

eBook 9780815655152

5.5 x 8, 208 pages

Series: Veterans Writing Award

OCTOBER 2020

Winner of the 2019 Veterans Writing Prize

Sponsored by the Institute for Veterans and Military Families and Syracuse University Press

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

—Tobias Wolff

“There’s such ambition and such range in Farria’s superb *Revolutions of All Colors*, which traces the American relationship to war and policing and race and violence and masculinity across forty years within one fascinating family. With vibrant characters and masterful evocations of everything from the work of contractors in 2000s Somalia to that of Black Panthers in 1970s New Orleans, this is a compulsively readable novel and a wonderful meditation on the complexities of American identity.”

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

“A sweeping exploration of love and war, personhood and manhood, destiny and fate. Crossing continents and generations, the book sizzles with humanity’s song—tough and tender—and, like Faulkner, it reveals the secret workings of far-flung hearts. Farria’s is a needed, fresh new voice in the American literary landscape.”

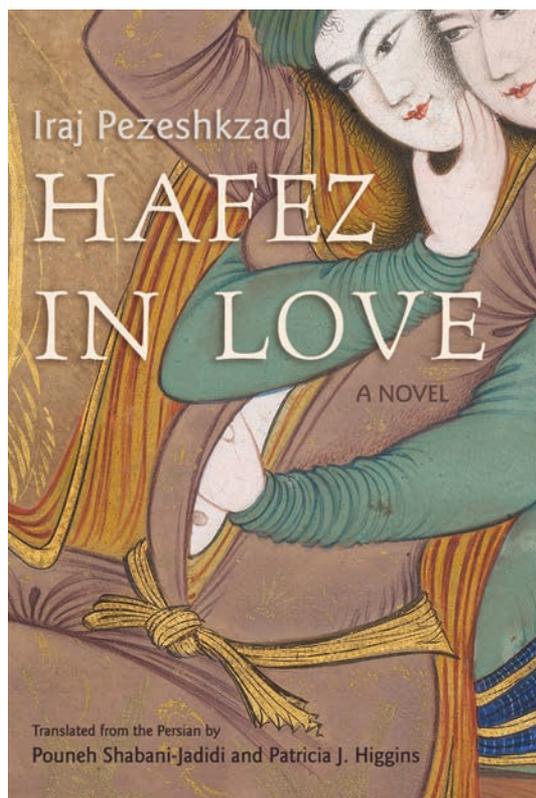
—Connie May Fowler, author of *Before Women Had Wings*

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

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

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

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



Hafez in Love

A Novel

Iraj Pezeshkzad

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

Paper \$24.95 9780815611288

eBook 9780815655121

6 x 9, 264 pages, appendixes

Series: Middle East Literature in Translation

OCTOBER 2020

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

"Pezeshkzad is one of Iran's beloved modern writers."

—Nasrin Rahimieh, University of California, Irvine

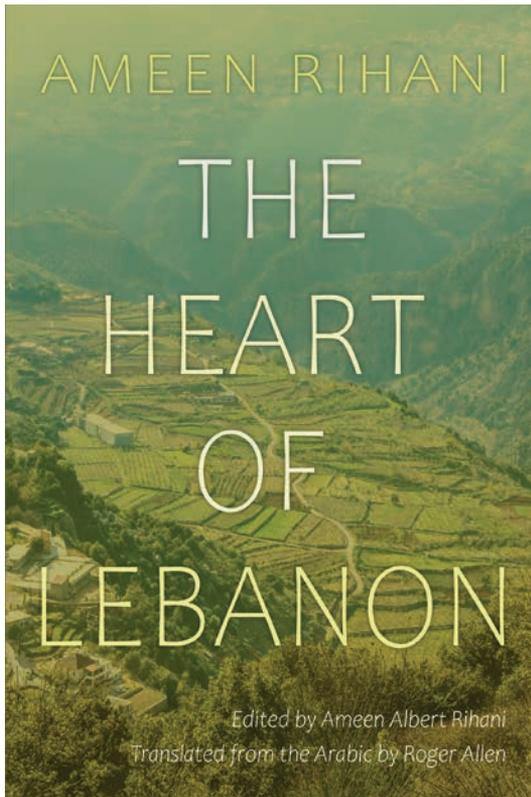
Shams al-Din Mohammad Hafez is in love. He is in love with a girl, with a city, and with Persian poetry. Despite his enmity with the new and dangerous city leader, the jealousy of his fellow court poets, and the competition for his beloved, Iran's favorite poet remains unbothered. When his wit and charm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

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

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

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

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



“Imbued with a vibrant force that breathes life into this civilization’s past and peoples. Through Rihani’s writing and Allen’s wonderful translation, the Lebanese terrain, people, and ancient history are all very much alive.”

—Benjamin Smith, Swarthmore College

The Heart of Lebanon

Ameen Rihani

Edited by Ameen Albert Rihani

Translated from the Arabic by Roger Allen

Paper \$44.95 9780815611295

eBook 9780815655145

6 x 9, 432 pages, 14 black-and-white illustrations, notes, index

Series: Middle East Literature in Translation

NOVEMBER 2020

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

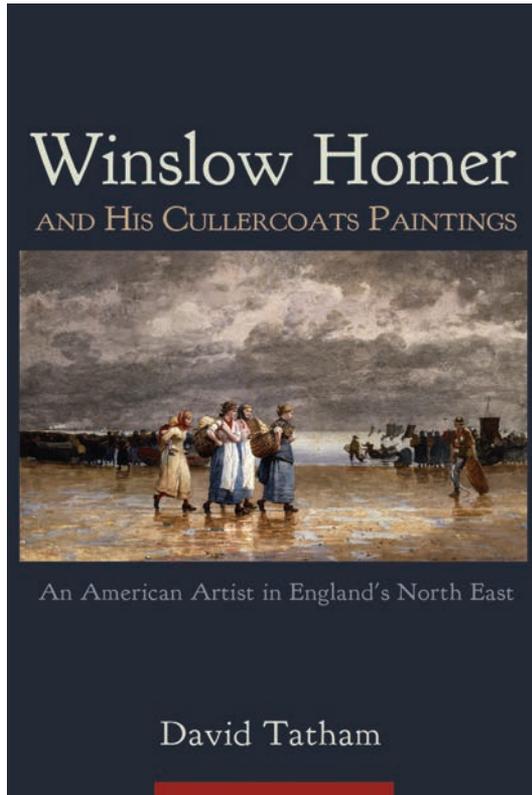
When celebrated *mahjar* writer Ameen Rihani returned to his native Lebanon from his long stay in New York, he set out on nine journeys through the Lebanese countryside, from the rising mountains to the shores of the Mediterranean, to experience and document the land in intimate detail.

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

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

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

Roger Allen is the Sascha Jane Patterson Harvie Professor Emeritus of Social Thought and Comparative Ethics, School of Arts and Sciences, and professor emeritus of Arabic and comparative literature at the University of Pennsylvania. He is the author and translator of numerous books, including *A Sleepless Eye: Aphorisms from the Sahara* by Ibrahim al-Koni.



Winslow Homer and His Cullercoats Paintings

An American Artist in England's North East

David Tatham

Paper \$24.95 9780815611301

Hardcover \$60.00s 9780815637004

6 x 9, 138 pages, 20 color and 1 black-and-white illustrations, 2 maps, notes, bibliography, index

OCTOBER 2020

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

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

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

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

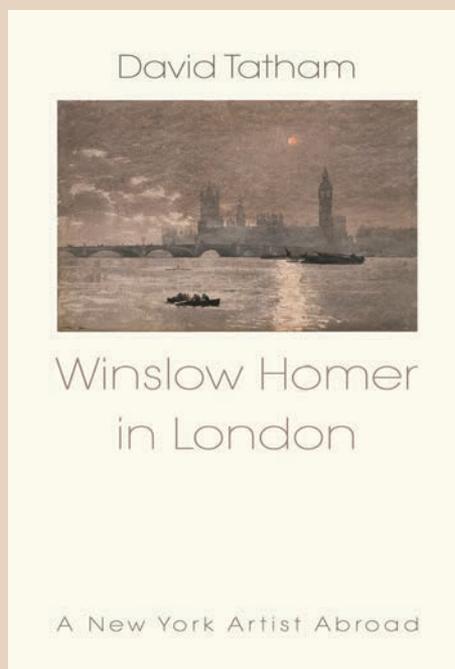
In his Cullercoats paintings, Homer took as his main subject the lives and labors of the village’s women and their strong sense of community. In many ways, these paintings stand among Homer’s most original and perceptive depictions of women, but they also display his masterly uses of watercolor. The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

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

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

—Sarah Burns, Indiana University Bloomington

Also available by David Tatham



Winslow Homer in London

A New York Artist Abroad

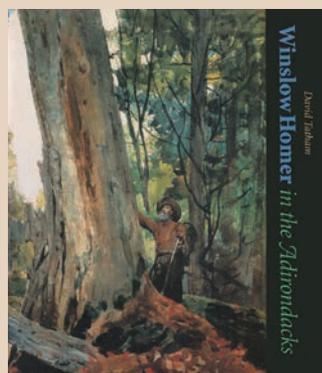
“Most exciting are the new discoveries that have enabled Tatham to track and place Homer in London with hitherto impossible precision. Using this fresh, compelling evidence, the author makes new and vital sense of Homer’s English period as the true pivot point of the artist’s career.”

—Sarah Burns, author of *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America*

“Homer is one of the most important artists in this country’s cultural golden age following the Civil War. . . . Scholars of American art and culture will devour this book.”

—James O’Gorman, Wellesley College

Hardcover \$24.95 9780815609537

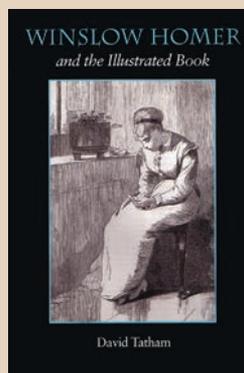


Winslow Homer in the Adirondacks

David Tatham

“The visual focus is upon the artist’s twenty-four Adirondack oils and watercolors that are superbly reproduced in full color. . . . An impressive work that is fully worthy of its subject.”—*New York History*

Paper \$34.95 9780815607731

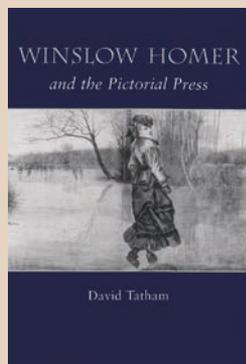


Winslow Homer and the Illustrated Book

David Tatham

This study introduces a little-known aspect of the work of the artist Winslow Homer (1836-1910). In particular, it focuses on his work as an illustrator of books and literary magazines, where, for almost three decades, he pictorialized the works of Bryant, Longfellow, Tennyson, and Whittier.

Hardcover \$45.00s 9780815625506



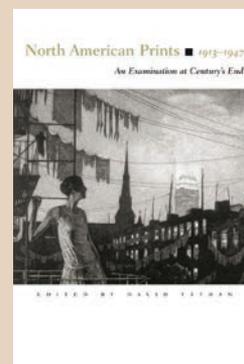
Winslow Homer and the Pictorial Press

David Tatham

Winner of the Ewell L. Newman Book Award

A full, scholarly account of Homer’s work for pictorial magazines such as *Harper’s Weekly*, *Appleton’s Monthly*, and *Every Saturday*.

Hardcover \$39.95s 9780815629740



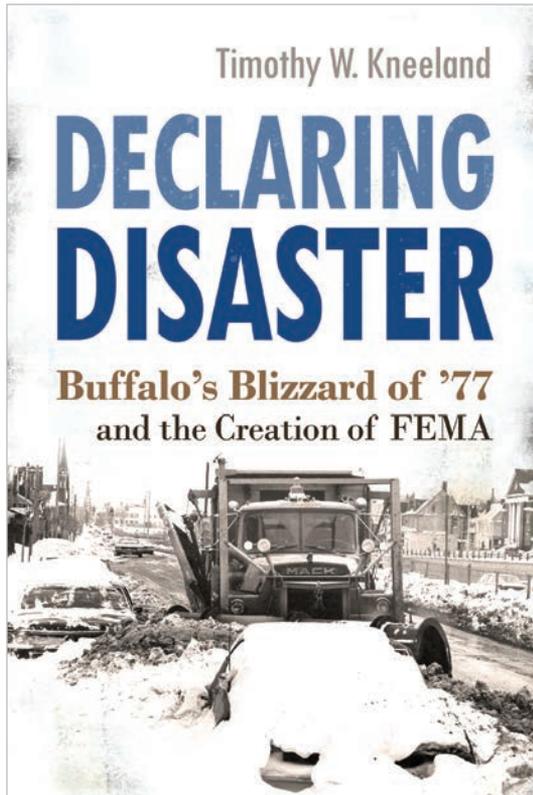
North American Prints, 1913-1947

An Examination at Century’s End

Edited by David Tatham

An important contribution to the study of printmaking the way in which historical and contemporary graphic arts occupy a vital and central presence in the culture of our times.

Hardcover \$34.95s 9780815630715



Declaring Disaster

Buffalo's Blizzard of '77 and the Creation of FEMA

Timothy W. Kneeland

Paper \$24.95 9780815611271

eBook 9780815655114

Hardcover \$60.00s 9780815636991

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

NOVEMBER 2020

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

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

—Andrew Reeves, Washington University in St. Louis

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

—Richard Sylves, author of *Disaster Politics and Policy*

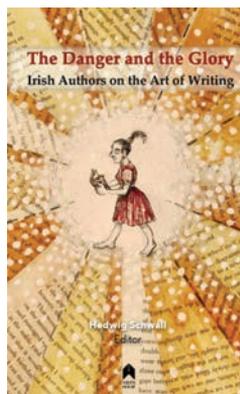
On Friday, January 28, 1977, it began to snow in Buffalo. The second largest city in New York State, located directly in line with the Great Lakes' snow-belt, was no stranger to this kind of winter weather. With their city averaging ninety-four inches of snow per year, the citizens of Buffalo knew how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

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

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

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

Books distributed for Arlen House



LITERARY CRITICISM

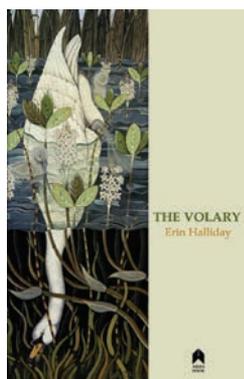
The Danger and the Glory Irish Authors on the Art of Writing

Edited by Hedwig Schwall

“This will be a valuable book for students of literature.”—*The Irish Times*

Featuring essays from fifty-two Irish authors, including John Banville, Paul Murray, Sean O’Reilly, Claire Kilroy, and Sophia Hillan, *The Danger and the Glory* gives us fantastic insight into how these great writers do what they do.

Paper \$35.00 9781851322060
5.5 x 8.5, 450 pages



POETRY

The Volary

Erin Halliday

“These poems shine with integrity and invention.”—Paula Meehan, author of *Geomantic*

The sixth book of Homer’s *Odyssey* offers Erin Halliday the ideal lens to explore the inner psyche and embodiments of a young woman in the twenty-first century.

Paper \$19.95 9781851322138
5.5 x 8.5, 60 pages



POETRY

Trespasser / Treaspasóir

Mícheál Ó Ruairc

In this bilingual collection, Ó Ruairc scrutinizes and filters his own life in great depth. Life and poetry are inextricably linked as he addresses the human condition from the personal to the universal.

Paper \$24.95 9781851322206
5.5 x 8.5, 132 pages



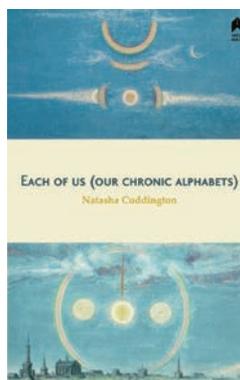
POETRY

Bone Road

Geraldine Mills

In a verse memoir, Mills follows the journey of her great-grandfather and his family from County Mayo, Ireland, to Warren, Rhode Island, in the late nineteenth century.

Paper \$19.95 9781851322152
5.5 x 8.5, 64 pages



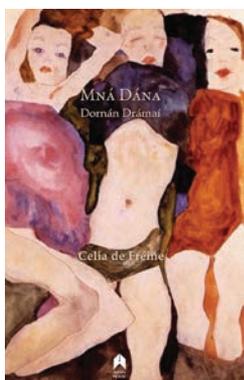
POETRY

Each of Us (Our Chronic Alphabets)

Natasha Cuddington

With bold imagery and an arresting precision of language, Cuddington’s poems reward a reader’s close attention with vivid moments that remain in the mind long after the poem is read. In matching formal experiment to the zeitgeist of our moment, Cuddington announces herself as a poet who speaks directly to our times.

Paper \$24.95 9781851322039
5.5 x 8.5, 146 pages



PLAY

Mná Dána

Dornán Drámaí

Celia de Fréine

This collection includes three plays by Celia de Fréine: *Anraith Neantóige*, *Cóirín na dTonn*, and *Tearmann*.

Paper \$29.95 9781851322046
Hardcover \$29.95 9781903631355

5.5 x 8.5, 224 pages



PLAY

Leaving the Ladies

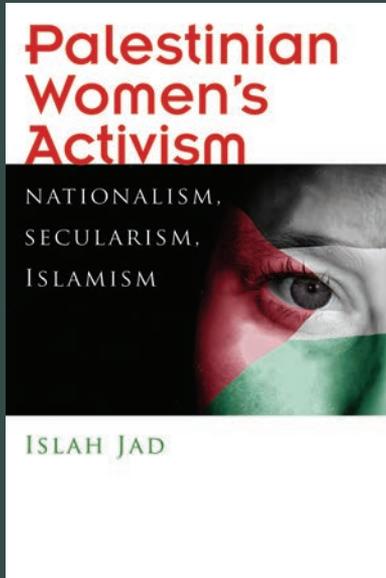
Sinéad McCoolle

Based on the actual events of December 11, 1917, *Leaving the Ladies* recounts a secret meeting of women delegates to the All Ireland Conference. Held in the bathroom beside the Round Room in Mansion House, the meeting is set against the backdrop of the final stage of agitation for the “Votes for Women” campaign in the hope of attaining full suffrage.

Paper \$19.95 9781851322190
5.5 x 8.5, 60 pages

Books for the Scholar

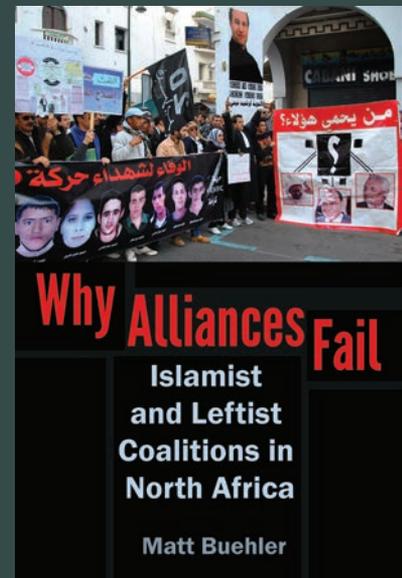
NOTABLE TITLES



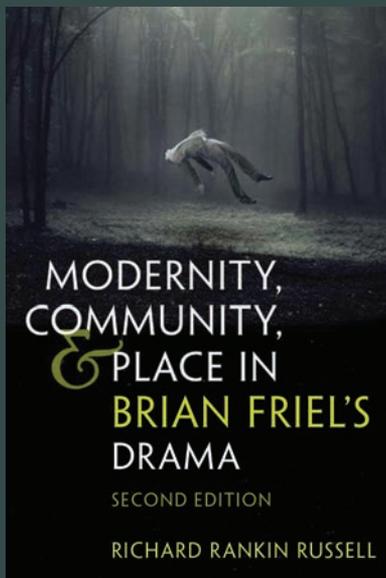
Shortlisted for the 2019 Palestine Book Award



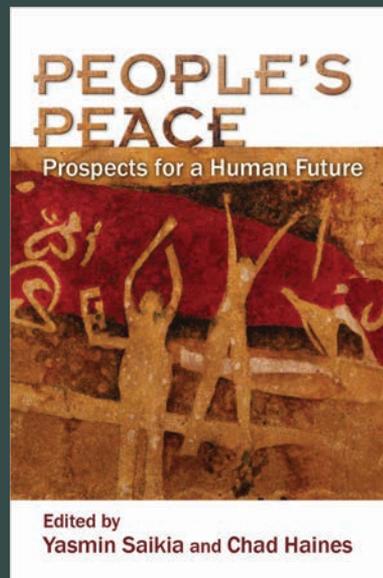
“[An] incredibly gripping memoir.”
—*The Jerusalem Post*



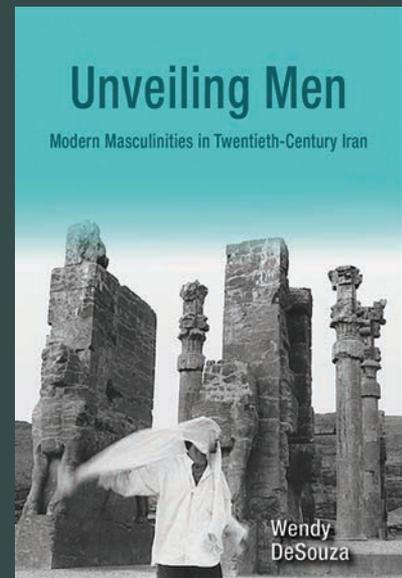
Winner of the Southeast Regional Middle East and Islamic Studies Society Book Award



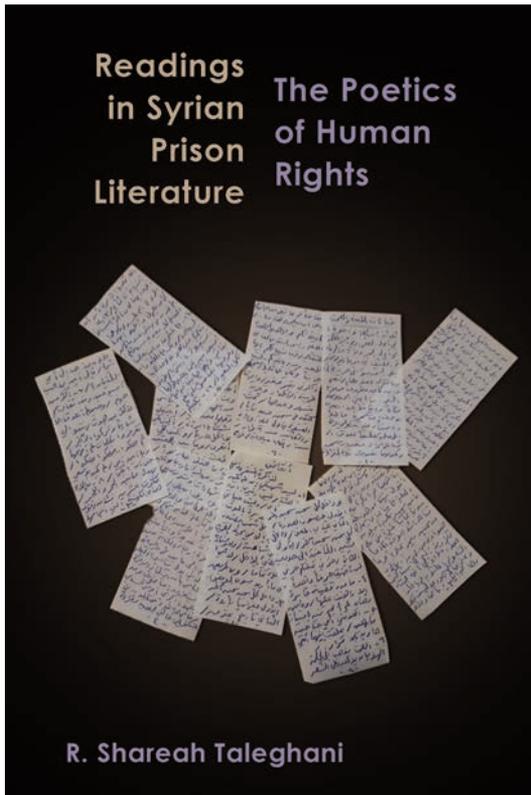
“Succeeds in breaking new critical ground and appears as a most timely and thorough engagement with its topics.”—*Estudios Irlandeses*



Recommended by LitHub as “Smarter Reading” from University Presses



“A useful articulation of the genesis of modern Iranian masculinity. . . . Highly recommended.”—*Choice*



Readings in Syrian Prison Literature

The Poetics of Human Rights

R. Shareah Taleghani

Paper \$34.95s 9780815637158

eBook 9780815655206

Hardcover \$80.00x 9780815637066

6 x 9, 296 pages, 10 color illustrations, notes, bibliography, index

Series: Contemporary Issues in the Middle East

NOVEMBER 2020

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

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

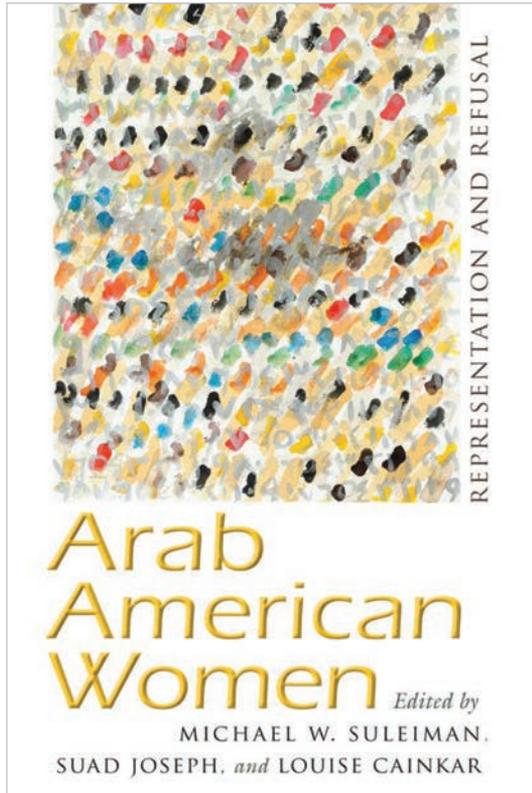
—Alexandra S. Moore, Binghamton University

2020 DIRECTOR'S CHOICE

As we approach the tenth year since the start of the 2011 Syrian Revolution, this season's Director's Choice takes a critical look at human rights violations, mass imprisonment, and resistance through the genre of Syrian prison literature. Building on Syracuse University Press's historic strengths in Middle East Studies as well as Peace and Conflict Studies, R. Shareah Taleghani's *Readings in Syrian Prison Literature: The Poetics of Human Rights* is a timely and beautifully written book. It contributes to a growing field of scholarship that examines issues of human rights and imprisonment, as well as creates a critical archive of Syrian prison literature that has been previously untranslated in English and unread in the United States.

The simple act of inscription, both minute and epic, can be a powerful tool to bear witness and give voice to those who are oppressed, silenced, and forgotten. In the eras of Hafiz al-Asad and his son Bashar, Syrian political dissidents have written extensively about their experiences of detention, both while in prison and afterwards. This body of writing, largely untranslated into English, is essential to understanding the oppositional political culture among dissidents since the 1970s—a culture that laid the foundation for the 2011 Syrian Revolution. The emergence of prison literature as a specific genre helped articulate opposition to authoritarian states, including the Asad regime. However, the significance of Syrian prison literature goes beyond a form of witnessing, expressing creative opposition, and illuminating the larger cultural and historical backstory of the Syrian uprising. Prison literature, in all its diversity, challenges the narrative structures and conventional language of human rights. In doing so, prison literature has played an essential role in generating the “experimental shift” in Arabic literature since the 1960s. Taleghani's groundbreaking work explores prison writing's critical role in resistance movements in Syria, the evolution of Arabic literature, and the development of a global human rights.

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



Arab American Women

Representation and Refusal

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

Paper \$55.00s 9780815637097

eBook 9780815655138

Hardcover \$95.00x 9780815636847

7 x 10, pages, notes, bibliography, index

Series: Critical Arab American Studies

DECEMBER 2020

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

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

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

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

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

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

—Nadine Sinno, associate professor of Arabic,
Virginia Polytechnic Institute

Iranian Women and Gender in the Iran-Iraq War

Mateo Mohammad Farzaneh

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6 x 9, 400 pages, 21 black-and-white illustrations, 4 maps, appendixes, notes, bibliography, index

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

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

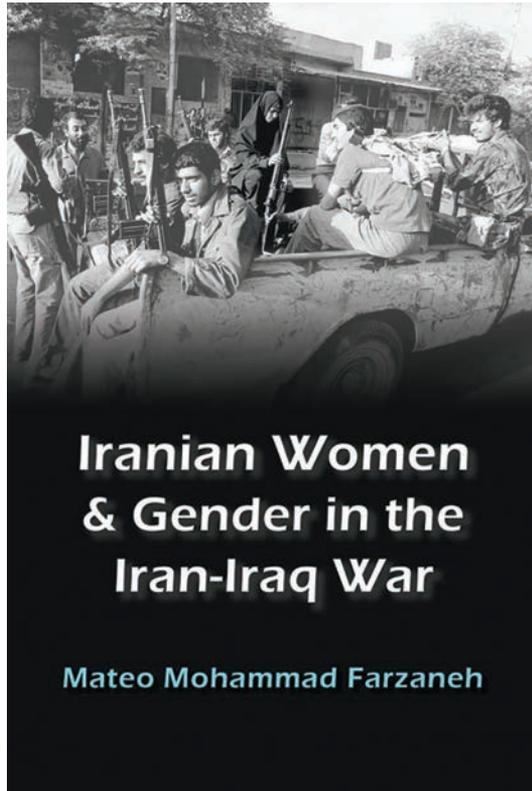
“A pioneering work. We here in the US hear extremely little about the Iran-Iraq war and what was going on on the ground in Iran during those eight horrible, long years.”

—Mary Hegland, author of *Days of Revolution: Political Unrest in an Iranian Village*

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

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

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



“An original and groundbreaking investigation of the many ways Iranian women were vital and central actors in, and unfortunate victims of, the Iran-Iraq War.”

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

Abed T. Kanaaneh is a postdoctoral fellow in the Department of Middle Eastern and Islamic Studies at Ruhr-Universität Bochum in Germany.

The Lost Orchard

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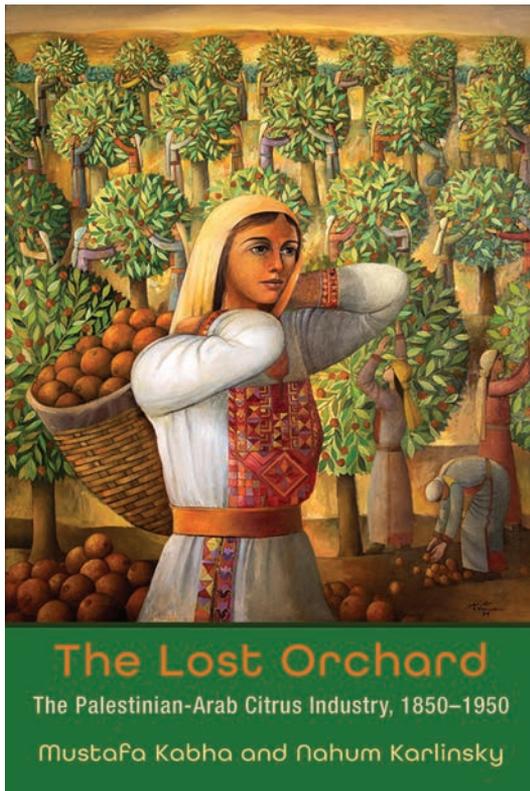
—Tamir Sorek, author of *Arab Soccer in a Jewish State*

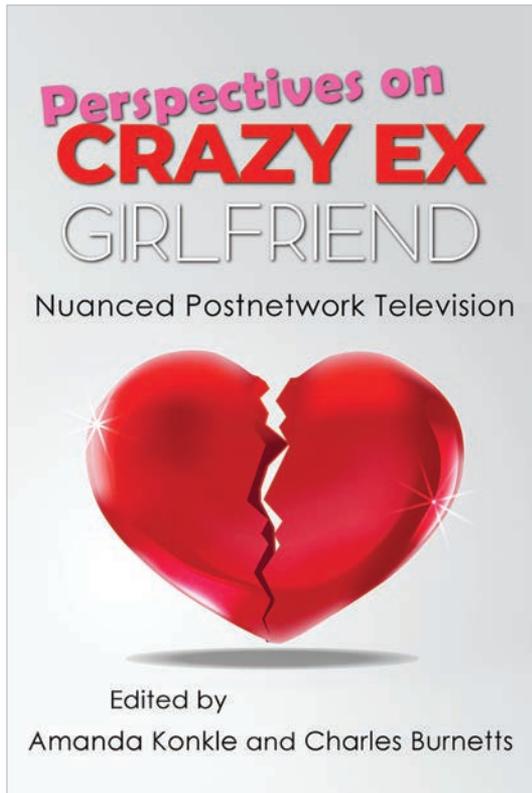
The Palestinian Nakba (catastrophe) of 1948, devastated Palestinian lives and shattered Palestinian society, culture, and economy. It also nipped in the bud a nascent grassroots, binational alliance between Arab and Jewish citrus growers.

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

Mustafa Kabha is associate professor and chair of the Department of History, Philosophy, and Judaic Studies at Open University of Israel.

Nahum Karlinsky is a senior lecturer at the Ben-Gurion Research Institute, Ben-Gurion University of the Negev, Israel. He teaches modern Jewish history and Israeli studies.





Perspectives on *Crazy Ex-Girlfriend*

Nuanced Postnetwork Television

Edited by Amanda Konkle and Charles Burnetts

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Created and helmed by female showrunners, featuring a diverse cast and challenging narratives, Crazy Ex-Girlfriend is a prime example of quality postnetwork television in the twenty-first century.

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

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

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

Charles Burnetts teaches film in the Department of Philosophy and Religious Studies at Kings University College at the University of Western Ontario. He is the author of *Improving Passions: Sentimental Aesthetics and American Film*.

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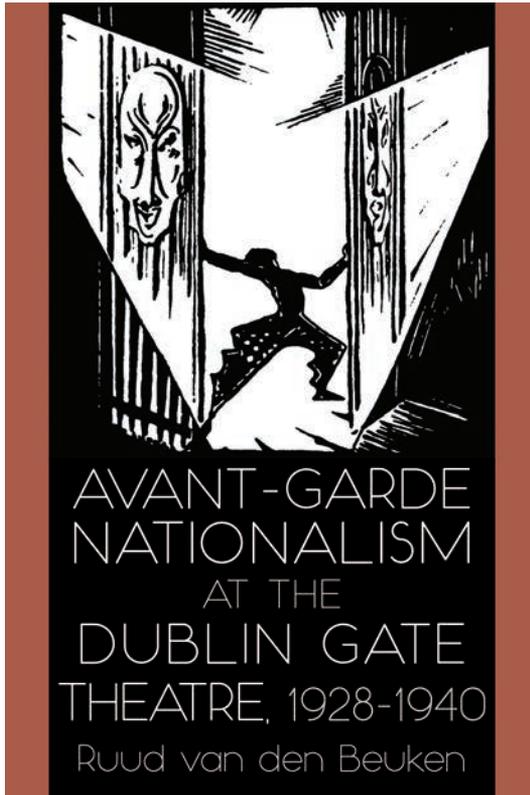
A new generation of Irish playwrights set out to establish Dublin as a modern European capital by staging radical productions at the Dublin Gate Theatre.

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

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

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

Ruud van den Beuken is assistant professor of English literature at Radboud University in the Netherlands. He was awarded the 2015 Irish Society for Theatre Research New Scholars’ Prize.



“For many years, the accepted story of Irish theatre was that the Abbey was the writers’ theatre, and its rival, the Gate, was primarily a producing house. Making use of newly available archival sources, Ruud van den Beuken turns the old story on its head, and in so doing forces us to rethink Irish theatre. This book demands our attention.”

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The Rogue Narrative in Irish Fiction, 1660-1790

Joe Lines

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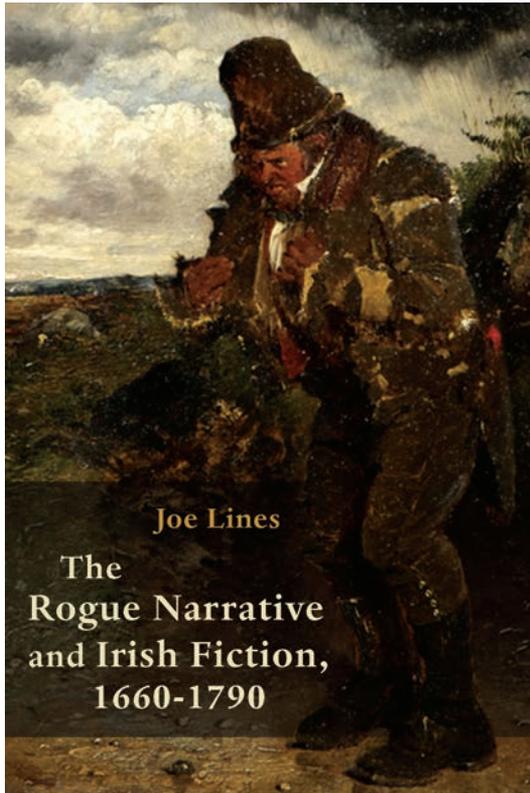
“Synthesizes critical literature on English criminal narratives, picaresque novels, and ‘ramble fictions’ with cultural and literary history and literary criticism focused on seventeenth- and eighteenth-century Ireland.”

—Clíona Ó Gallchoir, University College Cork

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

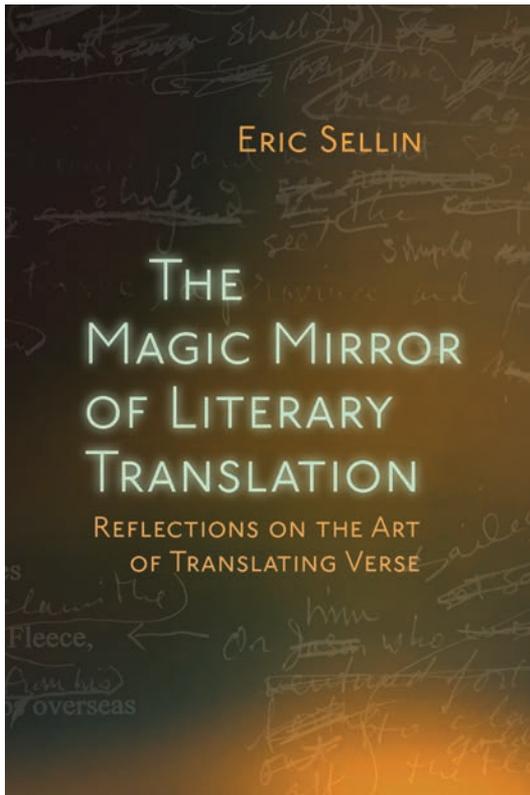
In this volume, Lines investigates why writers during the long eighteenth-century so often turned to the rogue narrative to discuss Ireland. Alongside recognized works of Irish fiction, such as those by William Chaigneau, Richard Head, and Charles Johnston, Lines presents lesser-known and even anonymous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

Joe Lines completed his PhD in English at Queen's University, Belfast. His research on the early Irish novel has been published in *Journal for Eighteenth-Century Studies*, *Eighteenth-Century Ireland*, and the edited volume *Irish Literature in Transition, 1700-1780*.



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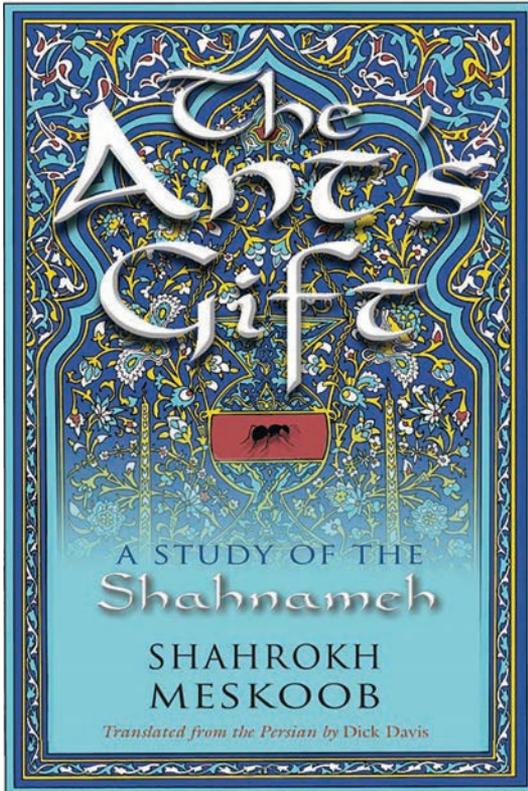
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Eric Sellin is emeritus professor of French at Tulane University. He is the author and translator of numerous books, including cotranslator of *Arabs and the Art of Storytelling: A Strange Familiarity*.



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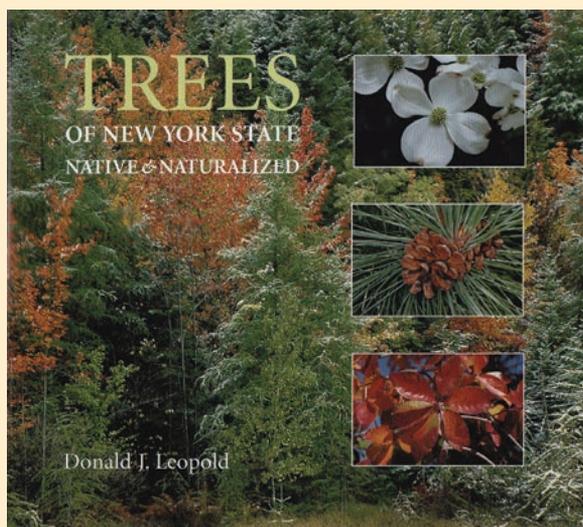
Shahrokh Meskoob was one of Iran's leading intellectuals and a preeminent scholar of Persian literary traditions, language, and cultural identity. In *The Ant's Gift*, Meskoob applies his insight and considerable analytical skills to the *Shahnameh*, the national epic of Iran completed in 1010 by the poet Abul-Qâsem Ferdowsi. Tracing Iran's history from its first mythical king to the fall of the Sasanian dynasty, the *Shahnameh* includes myths, romance, history, and political theory. Meskoob sheds new light on this seminal work of Persian culture, identifying the story as at once a historical and poetic work. While previous criticism of the *Shahnameh* has focused on its linguistic importance and its role in Iranian nationalism, Meskoob draws attention to the work's pre-Islamic cultural origins.

Shahrokh Meskoob (1924–2005) was a translator, writer, scholar, and one of the most influential public intellectuals in Iran. He published translations of Sophocles's *Antigone* and *Oedipus Rex*, and Steinbeck's *Grapes of Wrath*. He is the author of *In the Alley of the Friend: On the Poetry of Hafez*.

Dick Davis is a poet, author, translator, and emeritus professor of Persian at Ohio State University. He is the translator of *Faces of Love: Hafez and the Poets of Shiraz*.

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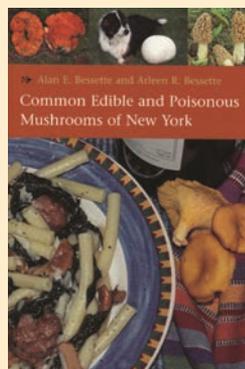
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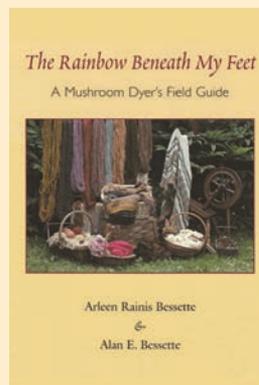


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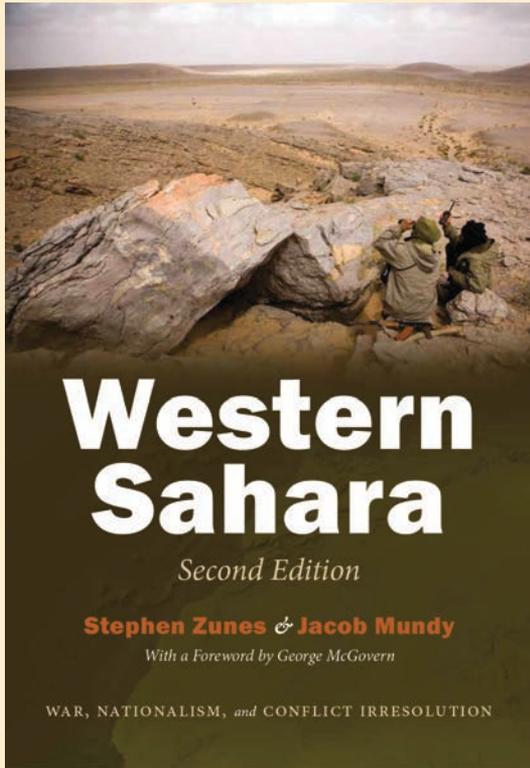
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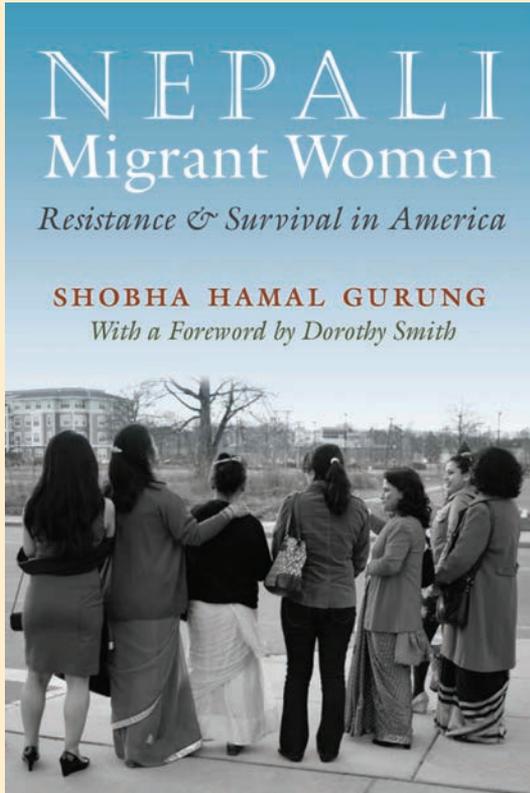
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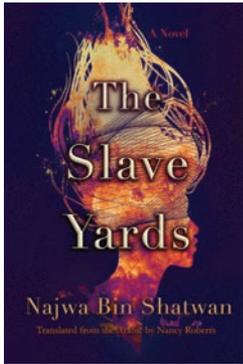
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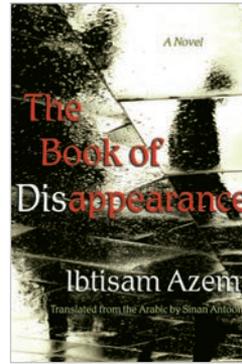
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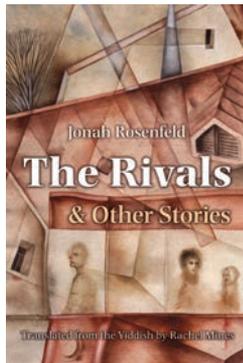
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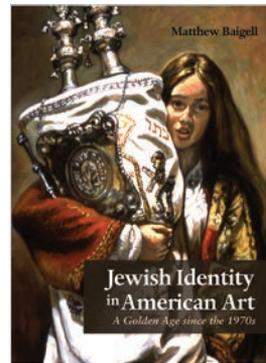
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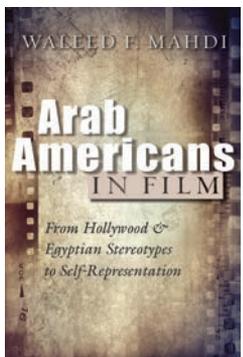
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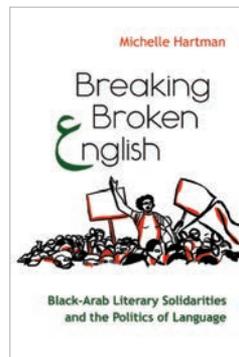
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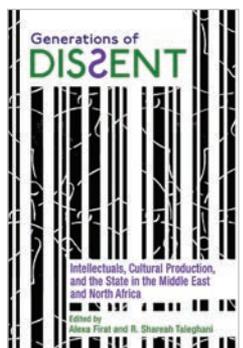
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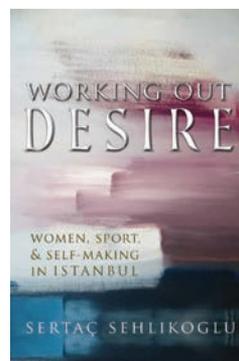
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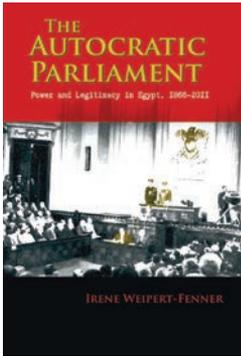
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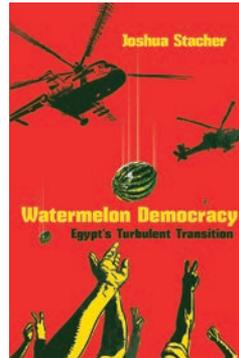
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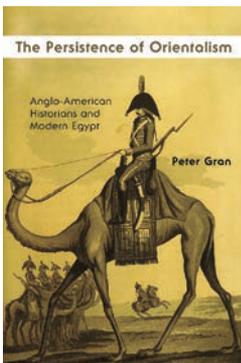
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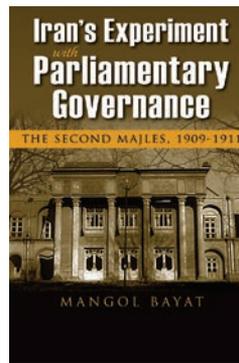
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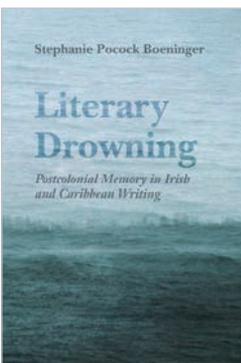
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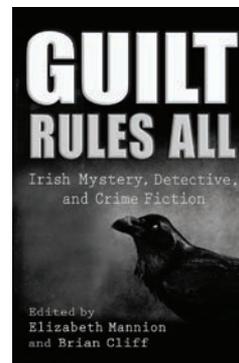
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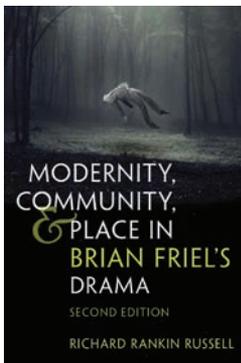
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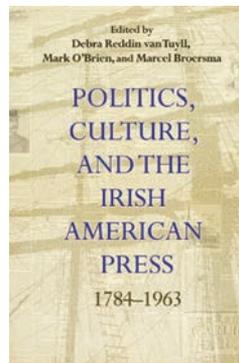
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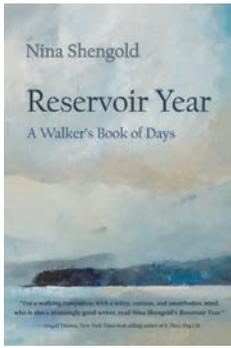
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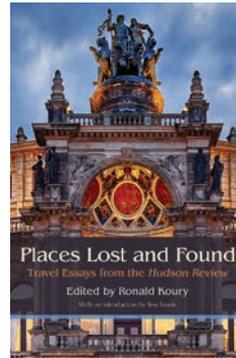
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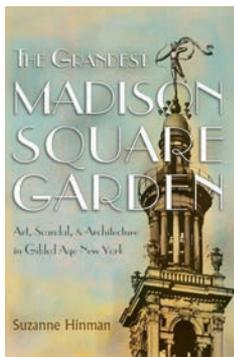
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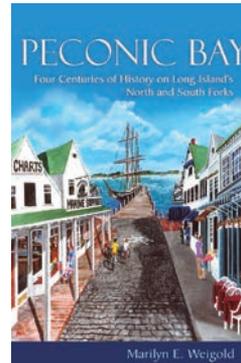
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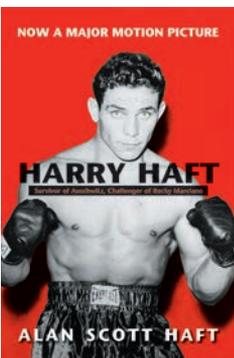
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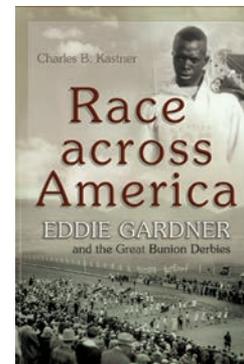
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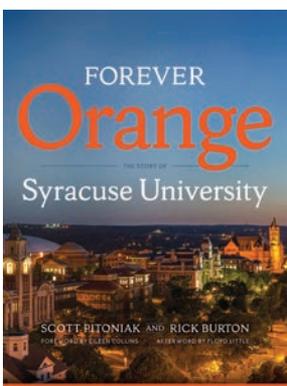
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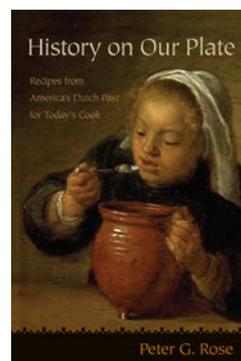
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