Re-Humanising Shakespeare
Literary Humanism, Wisdom and Modernity

Andrew Mousley

2nd Edition

March 2015
Pb • 978 0 7486 9123 4 • £24.99
BIC: DSG

Description

Re-Humanising Shakespeare argues that although Shakespeare strikingly dramatizes various kinds of uncertainty and scepticism, including scepticism about what it is to be human, his work can still serve as a rich source of existential wisdom and guidance. Revised throughout, this edition includes: a new introduction which focuses more attention on what is specific to literature's treatment of the human (as epitomised by Shakespeare); a section drawing on new work on literary and dramatic genres as different ways of attending to human life; a revised chapter on the history plays; and a reading of King Lear.

Blending theory and critical resources with close analysis of the plays, this book makes provocative reading for all those interested in Shakespeare, ethics, human being and questions of literary value.

Key Features

- Revised throughout and includes a new section on genre, as well as discussion of King Lear
- Offers new ways of understanding literature's distinctive treatment of the human
- Shows through detailed readings of the plays how Shakespeare both unsettles and reclaims ideas about being human
- Provides a clear account of modernity which illuminates the relationship between critical theory, scepticism and literary humanism
- Includes close readings of a number of plays including Hamlet, Othello, The Merchant of Venice, As You Like It, The Winter's Tale, Coriolanus and Macbeth

Can Shakespeare help us with the question of how to live?

The Author

Andrew Mousley is Senior Lecturer in English at De Montfort University, Leicester.

Readership

Upper-level undergraduates, taught and research postgraduates and academics in the field of Shakespeare Studies and Literary and Critical Theory.
Women and the Railway, 1850–1915

Ann Despotopoulou

March 2015
HB • 978 0 7486 7694 1 • £70.00
BIC: DSB, HBJ

Description
Women’s experiences of locomotion during a period of increased physical mobility and urbanisation are explored in this monograph. The five chapters analyse Victorian and early Modernist texts which concentrate on women in transit by train, including Wilkie Collins’s *No Name*, George Meredith’s *Diana of the Crossways*, Elizabeth Gaskell’s *North and South*, Henry James’s *The Spoils of Poynton* and *The Wings of the Dove*, and stories by Rhoda Broughton, Margaret Oliphant, Charles Dickens and Katherine Mansfield. They highlight the tension between women’s boundless physical, emotional, and sexual aspiration – often depicted as closely related to the freedom and speed of train travel – and Victorian gender ideology which constructed the spaces of the railway as geographies of fear or manipulation.

Key Features
- The first full-length examination of texts by and about women which explore the railway as a gendered space within a British and European context
- Explores a variety of cultural discourses which deal with women and the railway: fiction, poetry, news stories and commentaries, essays, paintings, and philosophical writings
- Proposes a reconceptualization of the public/private binary

Examines cultural representations of women’s experience of the railway in a period of heightened mobility

The Author
Anna Despotopoulou is tenured Assistant Professor of English Literature and Culture, University of Athens.

Series
Edinburgh Critical Studies in Victorian Culture

Readership
The Modernist Party
Edited by Kate McLoughlin

March 2015
Pb • 978 1 4744 0141 8 • £24.99
BIC: DSK, F

240 pp  234 x 156 mm

Alternative Formats:
Hb • 978 0 7486 4731 6 • £70.00 • March 2013
Eb (PDF) • 978 0 7486 4732 3 • £70.00

Leading international scholars explore the party’s significance to Modernism

Description
In 12 chapters internationally distinguished scholars explore the party both as a literary device and as a forum for developing modernist creative values, opening up new perspectives on materiality, the everyday and concepts of space, place and time. There are chapters on Conrad and domestic parties, T S Eliot’s ‘Prufrock’, the party vector in Joyce’s ‘The Dead’ and Finnegans Wake, Katherine Mansfield’s party stories, Virginia Woolf’s idea of a party, the textual parties of Proust, Ford Madox Ford and Aldous Huxley and the real-life parties of Sylvia Beach, Adrienne Monnier, Natalie Barney and Gertrude Stein, the black ‘after-party’ of the Harlem Renaissance and the parties in extremis in D H Lawrence’s Women in Love.

Like guests at a party, the chapters talk to and argue with each other. They contribute different approaches: formal, historical, thematic, biographical and theoretical. They address gender and sexuality, race, genre, class, sociality and privacy. And they establish critical viewpoints. The party is shown to be the site both of introspection and self-display. It provokes competition, collaboration and violence. It is an occasion of nihilism as well as a model for creative production.

Key Features
• Develops the concept of space, currently of central concern to Modernist scholars
• Explores the tensions between Modernism as an aesthetics of intensity and Modernism as a movement of the everyday
• Adds a new and vital area of research to investigations of Modernism as the product of intellectual and social networks

The Editor
Kate McLoughlin is Senior Lecturer in English Literature at Birkbeck, University of London.

Readership
Modernist scholars, postgraduate students of Modernist literature and undergraduates reading literature (English, American, comparative).

Literary Studies
The Tun – Holyrood Road, 12 (2f) Jackson’s Entry, Edinburgh EH8 8PJ
tel: +44 (0)131 650 4218
fax: +44 (0)131 650 3286
marketing@eup.ed.ac.uk
www.euppublishing.com
The Urewera Notebook by Katherine Mansfield
Edited by Anna Plumridge

March 2015
Hb • 978 1 4744 0015 2 • £30.00
BIC: DN, DSB, DSK

128 pp 234 x 156 mm
20 b&w illustrations

Alternative Formats:
Eb (PDF) • 978 1 4744 0016 9 • £30.00

An authoritative scholarly edition of Mansfield’s camping journal, offering new understandings of her colonial life

Description
Katherine Mansfield filled the first half of the ‘Urewera Notebook’ during a 1907 camping tour of the central North Island, shortly before she left New Zealand forever. Her camping notes offer a rare insight into her attitude to her country of birth, not in retrospective fiction but as a nineteen year old still living in the colony. This publication aims to be the first scholarly edition of the ‘Urewera Notebook’, providing an original transcription, a collation of the alternative readings and textual criticism of prior editors, and new information about the politics, people and places Mansfield encountered on her journey. As a whole, this edition challenges the debate that has focused on Mansfield’s happiness or dissatisfaction throughout her last year in New Zealand to reveal a young writer closely observing aspects of a country hitherto beyond her experience and forming a complex critique of her colonial homeland.

Key Features
• A new, more accurate transcription of the notebook, which can be read either as standalone text, or in tandem with commentary and textual notes.
• An introductory essay drawing on important new developments in New Zealand literary criticism, advances in historiography of the period and legal history, notably Judith Binney’s Te Urewera: Encircled Lands (2009), Richard Boast’s Buying the Land, Selling the Land (2008) and the Waitangi Tribunal Reports.
• A route map, revised itinerary and authoritative annotation for the text, all based on fresh archival research of primary history material.
• Previously unpublished photographs from a Beauchamp family photograph album in the Alexander Turnbull Library and in the Ebbett Papers held at the Hawke’s Bay Museum.

The Editor
Anna Plumridge is a doctoral student at Victoria University of Wellington, New Zealand.

Readership
Academics, postgraduates, upper-level undergraduates, general readers with an interest either in Katherine Mansfield or in travel writing.

Literary Studies
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tel: +44 (0)131 650 4218
fax: +44 (0)131 650 3286
marketing@eup.ed.ac.uk
www.euppublishing.com
British Modernism and Chinoiserie
Edited by Anne Witchard

March 2015
Hb • 978 0 7486 9095 4 • £70.00
BIC: DSA, DSB, DSC, DSK

256 pp 234 x 156 mm
18 b&w illustrations 10 colour illustrations

Alternative Formats:
Eb (PDF) • 978 0 7486 9096 1 • £70.00
Eb (epub) • 978 0 7486 9097 8 • £70.00

Explores Chinese artistic and stylistic influences on Modernist practice in early-twentieth century Britain

Description
This volume examines the ways in which an intellectual vogue for a mythic China was a constituent element of British modernism. Traditionally defined as a decorative style that conjured a fanciful and idealized notion of China, chinoiserie was revived in London's avant-garde circles, the Bloomsbury group, the Vorticists and others, who like their eighteenth-century forebears, turned to China as a cultural and aesthetic utopia.

As part of Modernism's challenge to the 'universality' of so-called Western values and aesthetics, the turn to China would contribute much more than has been acknowledged to Modernist thinking. As these 10 new chapters demonstrate, China as an intellectual and aesthetic utopia dazzled intellectuals and aesthetes At the same time the consumption of Chinese exoticism became commercialized. The essays show that from cutting-edge Modernist chic to mass culture and consumer products, the vogue for chinoiserie style and motifs permeated the art and design of the period.

Key Features
• 10 original chapters from leading international figures in the field, including Elizabeth Chang, David Porter and Patricia Laurence
• Includes 28 figures (10 in colour) to illustrate the text
• Coverage of literature, painting and poetry, as well as performance and visual media, theatre, fashion, film and dance, interior and garden design, Ideal Home and international exhibitions

The Editor
Anne Witchard is Senior Lecturer at the University of Westminster.

Readership
Academics, postgraduates, upper-level undergraduates studying Modernism, Modernist Studies, Literary Studies, Art and Design, Fashion, Theatre, Dance and Film Studies, and in the field of Orientalism, Diaspora and Empire.
Introducing Criticism in the 21st Century

Edited by Julian Wolfreys

2nd Edition

March 2015
Pb • 978 0 7486 9529 4 • £24.99
BIC: DSA, DSB

320 pp  234 x 156 mm
3 b&w illustrations

Provides a wide-ranging guide to current directions in literary criticism

Description

This new and revised edition provides 14 chapters introducing new modes of 'hybrid' criticism which have emerged in the 21st century.

The chapters provide thought-provoking overviews of critical thinking at the cutting edge. Each of the authors explains in lucid terms the various contours of their discourses while bringing these into sharp relief for the student reader through readings of canonical novels, poems, plays, films and websites.

The book is organised into five areas of critical concern – The Poetics and Politics of Identity; Critical Voices: Ethical Questions; Materialities, Immaterialities, (A)materialities, Realities; Space, Place & Memory. These orientations reflect the increasingly interdisciplinary nature of critical and cultural studies, as do the themes covered within the volume: Diaspora Criticism, Gender and Transgender Criticism, Women of Color and Feminist Criticism, Chaos Theory, Complexity Theory and Criticism, Ethical Criticism, Trauma and Testimonial Criticism, Ecocriticism, Spatial Criticism, Cybercriticism, Deleuzean Criticism, Levinas and Criticism, Spectral Criticism and (A)material Criticism.

Key Features

• Addresses the various 'states of criticism' at the beginning of the century
• Each chapter explores and explains aspects of the theory it addresses, provides a brief 3–4 page reading of a literary text, film text or website and concludes with questions for further consideration, an annotated bibliography and a supplementary bibliography
• The critical readings provide a teaching and study resource and demonstrate the scope of theoretical applications

New for this Edition

• 6 new chapters addressing new approaches to criticism
• A revised introduction

The Editor

Julian Wolfreys is Professor of English Literature at the University of Portsmouth, where he is also Director of the Centre for Studies in Literature.

Readership

Intermediate and upper-level undergraduates taking courses (introductory and advanced) on Literary Criticism or Literary Theory as part of a degree in English or a Humanities degree; graduate students looking for an overview of new developments and new directions in literary theory; teachers and lecturers.

Literary Studies

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The Invention of a People
Art and the Political in Heidegger and Deleuze

Janae Sholtz

March 2015
HB • 978 0 7486 8535 6 • £70.00
BIC: HPJ, HPN, HPS

224 pp 234 x 156 mm

Description
Beginning from the premise that Heidegger and Deleuze both present new models for thinking and revising philosophic practice, Janae Sholtz argues that these models can be linked to their conceptions of art, generating innovative and transformative visions of a future people or, as they both designate, a "people-to-come."

Key Features
• Places the discussion of Heidegger and Deleuze within a larger political and philosophical context of post-war thinkers
• Adds to an area of study where there is very little sustained research
• Explores the influence of and relation between Heidegger’s thought and Deleuze’s novelty, drawing unique and innovative parallels in common concepts and themes

Selling Points
• Links two of the best known – and bestselling – philosophers of the 20th century, Deleuze and Heidegger
• Part of the Plateaus – New Directions in Deleuze Studies series, which has a proven record of high-grossing first year sales

The Author
Janae Sholtz is Assistant Professor of Philosophy at Alvernia University, USA.

Series
Plateaus – New Directions in Deleuze Studies

Readership
Upper-level undergraduate students, postgraduates and researchers working on Deleuze and Heidegger specifically and within the broader field of Continental philosophy and aesthetics and social and political philosophy more generally.
The Invention of a People
Art and the Political in Heidegger and Deleuze
Janae Sholtz

Related Titles

Iconoclastic Theology: Gilles Deleuze and the Secretion of Atheism
By F. LeRon Shults
Published March 2014
Hb • £70.00 • 978 0 7486 8413 7 • Sales: 200

Deleuze and the Naming of God: Post-Secularism and the Future of Immanence
by Daniel Colucciello Barber
Published December 2013
Hb • 978 0 7486 8636 0 • £80.00 • Sales: 175

Untimely Affects: Gilles Deleuze and an Ethics of Cinema
by Nadine Boljkovac
Published May 2013
Hb • 978 0 7486 4644 9 • £70.00 • Sales: 175

Conditions of Thought: Deleuze and Transcendental Ideas
by Daniela Voss
Published May 2013
Hb • 978 0 7486 7625 5 • £70.00 • Sales: 150

Between Desire and Pleasure: A Deleuzian Theory of Sexuality
by Frida Beckman
Published May 2013
Hb • 978 0 7486 4592 3 • £70.00 • Sales: 160

Returning to Revolution: Deleuze, Guattari and Zapatismo
by Thomas Nail
Published August 2012
Hb • 978 0 7486 5586 1 • £80.00 • Sales: 200
US Independent Filmmaking After 1989: Possible Films

Edited by Claire Perkins and Constantine Verevis

March 2015
Hb • 978 0 7486 9244 6 • £75.00
BIC: JFDT

256 pp 234 x 156 mm

A study of US independent films marginalised in and by the rise of ‘indie’ culture

Description

In contemporary film and popular culture the terms ‘independent’ and ‘indie’ hold instant recognition and considerable cultural cachet. As both a brand of American filmmaking and a keynote of critical film discourse, indie denotes specific textual, industrial and reception practices that have been enthusiastically cultivated across the last decade of the 20th century and the first of the 21st. Underpinning this cultural category is a canon of highly visible films and filmmakers whose ‘maverick’ personas and self-aware stylisation have successfully sold indie as a quality, alternative worldview – figures like Quentin Tarantino, Joel and Ethan Coen, Kevin Smith and Wes Anderson, and films like Slacker, Memento, Happiness and Juno.

US Independent Filmmaking After 1989: Possible Films reframes this dominant indie canon by attending to a group of films that have not been so fully subsumed by its critical and promotional rhetoric. In 20 close analyses, a diverse range of leading film scholars and commentators allow the contours of the indie sensibility to emerge in and through their individual experiences of a single film that has not received the sustained critical acclaim of more popular titles. With particular representation from female directors – who are almost wholly excluded from the dominant indie canon – these idiosyncratic films are shown to demonstrate central tenets of indie scholarship and simultaneously emphasise the classifying processes that obscure them.

Key Features

- Provides 20 textual studies of under-evaluated US indie films
- Develops an expanded understanding of US indie film culture
- Identifies the contribution of a community of US indie filmmakers and actors, with a particular emphasis on women practitioners

The Editors

Claire Perkins is Assistant Lecturer in Film and Television Studies in the School of English, Communication and Performance Studies at Monash University, Australia.

Constantine Verevis is Lecturer, School of English, Communications & Performance Studies, Monash University, Australia.

Readership

Students, academics and researchers in the fields of US cinema and authorship studies. Undergraduate and graduate students researching contemporary American cinema in relation to issues of industry, authorship, narrative, style and audience reception.
A study of Chinese stars and transnational stardom focussing on the career of Jet Li

Description
This is the first study of Chinese stars and their transnational stardom, examining the transnational Chinese actor Jet Li, probably the best martial arts actor alive. Jet Li's career has crossed numerous cultural and geographic boundaries, from mainland China to Hong Kong, from Hollywood to France. In *Jet Li: Chinese Masculinity and Transnational Film Stardom*, Sabrina Qiong Yu uses Li as an example to address some intriguing but under-examined issues surrounding transnational stardom in general and transnational kung fu stardom in particular.

Presenting case studies of audiences' responses to Jet Li films and his star image, this book explores the way in which Li has evolved from a Chinese *wuxia* hero to a transnational kung fu star in relation to the discourses of genre, gender, sexuality, ethnicity and national identity. By rejecting a text-centred approach which prevails in star studies and instead emphasising the role of audiences in constructing star image, this book challenges some established perspectives in the study of Chinese male screen images and martial arts/action cinema.

The Author
Sabrina Qiong Yu is Lecturer in Chinese Studies at Newcastle University.

Readership
Film studies academics, specifically those interested in Contemporary World Cinema or Action Cinema. Also relevant to academics in Chinese Studies departments interested in cinema.
The Return of the Epic Film
Genre, Aesthetics and History in the 21st Century
Edited by Andrew B. R. Elliot

March 2015
Pb • 978 1 4744 0284 2 • £19.99
BIC: JFD, JFCA

224 pp  234 x 156 mm
12 b&w illustrations, film stills

Alternative Formats:
Hb • 978 0 7486 8402 1 • £70.00 • March 2014
Eb (PDF) • 978 0 7486 8403 8 • £70.00

Explores the return of the ‘epic’ in 21st-century cinema

Description
With the success of Gladiator, both critics and scholars enthusiastically announced the return of a genre which had lain dormant for 30 years. However, this return raises important new questions which remain unanswered. Why did the epic come back, and why did it fall out of fashion? Are these the same kinds of epics as the 1950s and 60s, or are there aesthetic differences? Can we treat Kingdom of Heaven, 300 and Thor indiscriminately as one genre? Are non-Western histories like Hero and Mongol epics, too? Finally, what precisely do we mean when we talk about the return of the epic film, and why are they back?
The Return of the Epic Film offers a fresh way of thinking about a body of films which has dominated our screens for a decade. With contributions from top scholars in the field, the collection adopts a range of interdisciplinary perspectives to explore the epic film in the 21st century.

The Editor
Andrew B. R. Elliott is Senior Lecturer at the University of Lincoln, UK, where he works on the depiction of history in popular culture.

Readership
Advanced undergraduates, postgraduates and scholars in Film, History and Cultural Studies.

Film Studies
The Tun – Holyrood Road, 12 (2f) Jackson’s Entry, Edinburgh EH8 8PJ
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www.euppublishing.com
Myth of the Western
New Perspectives on Hollywood’s Frontier Narrative
Matthew Carter

March 2015
Pb • 978 1 4744 0282 8 • £19.99
BIC: JFDT
272 pp 234 x 156 mm

Alternative Formats:
Hb • 978 0 7486 8558 5 • £70.00 • March 2014
Eb (PDF) • 978 0 7486 8559 2 • £70.00

Offers significant re-readings of key classic and contemporary Westerns

Description
Myth of the Western re-invigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre’s socio-cultural, historical and political dimensions. Taking a number of critical-theoretical and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has – and continues to reveal – the complexities and contradictions at the heart of US society.

With its clear analyses of and intellectual challenges to the film scholarship that has developed around the Western over a 65-year period, this book adds new depth to our understanding of specific film texts and of the genre as a whole – a welcome resource for students and scholars in both Film Studies and American Studies.

Praise for the book
‘Matthew Carter’s Myth of the Western provides rich, detailed readings of exemplary Westerns from critical periods of the genre’s history. More important, he analyzes the scholarship on the Western, including the perspectives of New Western History, and deconstructs the division of the genre into classical, revisionist, and post Westerns.’
– Patrick McGee, William A. Read Professor of English, Louisiana State University

The Author
Matthew Carter currently teaches film studies, US literature, and critical theory at the University of Essex.

Readership
Undergraduates, postgraduates and academics working in the area of Western genre film scholarship and American cultural history.
The Operatic and the Everyday in Postwar Italian Film Melodrama

Louis Bayman

March 2015
Pb • 978 1 4744 0286 6 • £24.99
BIC: AP
240 pp  234 x 156 mm
25 b&w illustrations, film stills

Alternative Formats:
Hb • 978 0 7486 5642 4 • £65.00 • May 2014
Eb (PDF) • 978 0 7486 5643 1 • £65.00

Melodrama – the key cinematic form of post-war Italy, central to popular life and the dramatic arts

Description

Italian cinemas after the war were filled by audiences who had come to watch domestically-produced films of passion and pathos. These highly emotional and consciously theatrical melodramas posed moral questions with stylish flair, redefining popular ways of feeling about romance, family, gender, class, Catholicism, Italy, and feeling itself.

*The Operatic and the Everyday in Postwar Italian Film Melodrama* argues for the centrality of melodrama to Italian culture. It uncovers a wealth of films rarely discussed before including family melodramas, the crime stories of neorealismo popolare and opera films, and provides interpretive frameworks that position them in wider debates on aesthetics and society. The book also considers the well-established topics of realism and arthouse auteurism, and re-thinks film history by investigating the presence of melodrama in neorealism and post-war modernism. It places film within its broader cultural context to trace the connections of canonical melodramatists like Visconti and Matarazzo to traditions of opera, the musical theatre of the sceneggiata, visual arts, and magazines. In so doing it seeks to capture the artistry and emotional experiences found within a truly popular form.

Key Features

- Connects less established areas of research such as popular neorealism to more well-known subjects such as domestic melodrama
- Provides an analysis of ‘cineopera’ or opera film
- Pioneers the area of popular Italian cinema
- Contributes to both Italian Studies and Film Studies

The Author

Louis Bayman lectures in Film Studies at King’s College, London.

Readership

Students and scholars in Film Studies and Italian Studies.
The Sense of Film Narration
Ian Garwood

March 2015
Pb • 978 1 4744 0278 1 • £19.99
BIC: APFA

224 pp  234 x 156 mm
33 b&w illustrations, 34 color illustrations

Alternative Formats:
Hb • 978 0 7486 4072 0 • £70.00 • July 2013
Eb (PDF) • 978 0 7486 7839 6 • £70.00

Investigates the sensuous qualities of narration in the feature-length fiction film

Description
The Sense of Film Narration examines films that combine different types of images and sounds in a way that brings out their sensuous qualities in an especially vivid manner. It demonstrates that a film's sensuous qualities can be intimately connected to its storytelling processes. Through close textual analysis of films such as Amores Perros, Double Take, Toy Story 2, Palindromes and Magnolia, this book highlights how films can make viewers particularly aware of their senses in order to help them understand the events, behaviours and attitudes within a film's fictional world.

Table of Contents
Introduction
Chapter One: Analysing Film Texturally
Chapter Two: Sensation and Narrative Sense in Amores Perros
Chapter Three: Storytelling Through the Imperfect Image
Chapter Four: Sighs and Sounds: The Materiality of the Voiceover
Chapter Five: The Dramatic Affect of Multiple Casting
Conclusion

The Author
Ian Garwood is Lecturer in Film and Television Studies in the School of Culture and Creative Arts, University of Glasgow.

Series
Edinburgh Studies in Film

Readership
Undergraduate students of Film Studies.
Muslims in Ireland
Past and Present
Oliver Scharbrodt, Tuula Sakaranaho, Adil Khan, Yafa Shanneik and Vivian Ibrahim

March 2015
Hb • 978 0 7486 9688 8 • £70.00
BIC: HRHP, JHB
288 pp  234 x 156 mm
16 b&w illustrations

Alternative Formats:
Eb (PDF) • 978 0 7486 9689 5 • £70.00

Description
Since 9/11, the interest in Muslims in Europe has increased significantly. There has been much public debate and academic research focused on Muslims living in larger Western European countries like Britain, France or Germany, but little is known of Muslims in Ireland. This book fills the gap, providing a complete study of this unexplored Muslim presence, from the arrival of the first Muslim resident in Cork, in the southwest of Ireland, in 1784 until mass immigration to the Republic of Ireland during the ‘Celtic Tiger’ period from the mid-1990s onwards. Muslim immigration and settlement in Ireland is very recent, and poses new challenges to a society that has perceived itself as religiously and culturally homogeneous. Ireland is also one of the least secular societies in Europe, providing a different context for Muslims seeking recognition by state and society. This book is essential for anyone who wants to understand the diversity of Muslim presences across Europe.

Key Features
• Makes an important and original contribution to understanding the diversity of Muslim presences in different national contexts across Europe
• Combines historical, sociological and ethnographic research methods to provide a rich and multi-faceted study of the Muslim presence in Ireland in its historical and contemporary dimensions
• Provides insights into the dynamics of interaction between Muslims and state and society in one of the least secular societies in Europe
• Illustrates the central role European networks of the Muslim Brotherhood have played in organising and representing Muslim communities in Europe, with Ireland being a prime example

The Authors
Oliver Scharbrodt is Professor of Islamic Studies at the University of Chester.
Tuula Sakaranaho is Professor of Study of Religions at the University of Helsinki.
Adil Hussain Khan is Assistant Professor of Islamic Studies at Loyola University, New Orleans.
Yafa Shanneik is Research Fellow at the Study of Religions Department, University College Cork.
Vivian Ibrahim is Croft Assistant Professor of History and International Studies.

Readership
MA level students, researchers and academics in Islamic and Middle Eastern Studies, Religious studies and Cultural studies.
Writing Beirut
Mappings of the City in the Modern Arabic Novel
Samira Aghacy

March 2015
Hb • 978 0 7486 9624 6 • £70.00
BIC: DSB, DSK, HRH

256 pp 234 x 156 mm

Description
Exploring the ways in which writers utilize the spaces of the city – joining the factual with the imaginary – this book shows how idiosyncratic perceptions of Beirut are produced, generating an infinite number of Beiruts.

The city emerges as interactive, dynamic and historical, a place that is created from the streets, buildings, and monuments as well as through performance and social interaction. By referring to factual places in Beirut, the novels produce a strong reality effect through a mimetic mode of expression. Simultaneously, these texts reveal that Beirut is an unstable locale that resists fixity and transparency, shifting between the real and imagined, and the quotidian and discursive.

Writing Beirut explores the city in 16 Arabic novels focusing on the urban/rural divide, the imagined and idealized city, the city through panoramic views and pedestrian acts, the city as sexualized and gendered, and the city as a palimpsest. While the book focuses on Beirut in Arabic novels, the introduction provides a thorough overview of Beirut in the modern Arabic novel.

Key Features
- Takes an innovative approach to Beirut focusing on the spatial and geographical in a close literary analysis of 16 modern Arabic novels from various parts of the Arab world
- Shows how Beirut is imagined in fiction and how writers use the spaces of the city
- Draws on sources from the field of geography and space including Foucault, Lefebvre, de Certeau, Sja and Rose

The Author
Samira Aghacy is professor of English and Comparative Literature and interim director of the Institute for Women’s Studies in the Arab World at the Lebanese American University.

Series
Edinburgh Studies in Modern Arabic Literature

Readership
MA level students, researchers and academics in Islamic and Middle Eastern Studies and Comparative Literature.
What is a Madrasa?

Ebrahim Moosa

March 2015
Pb • 978 1 4744 0174 6 • £19.99
BIC: HBJF, HRHP

280 pp  216 x 138 mm
24 b&w illustrations (7 figures, 16 illustrations and 1 map)

Alternative Formats:
HB • 978 1 4744 0173 9 • £70.00
Eb (PDF) • 978 1 4744 0175 3 • £70.00

Explains the role of the madrasa in the cultural, intellectual and religious experience of Muslims

Description

The prospects for peace in Afghanistan, dialogue between Washington and Tehran, the UN’s bid to stabilise nuclear-armed Pakistan, understanding the largest Muslim minority in the world’s largest democracy in India, or the largest Muslim population in the world in Indonesia – all require some knowledge of the traditional religious sectors in these countries and of what connection traditional religious schooling has (or not) to their geopolitical situations. This unique and engaging introduction will help readers understand the history, place and function of the madrasa in today’s Muslim religious, cultural and political world.

Key Features

• Structured clearly around the role and function of the madrasa in the past and the present
• Infuses history, tradition and everyday practice with concrete examples of how the institutions function
• Provides a view of the madrasa from within – the author studied in leading Indian madrasas for 6 years
• Treats madrasas worldwide, with a special focus on those in South Asia
• Includes a glossary of key non-English terms used in the book

The Author

Ebrahim E.I. Moosa is Professor of Religious and Islamic Studies in the Department of Religious Studies at Duke University.

Readership

Undergraduates in Islamic & Middle Eastern Studies, Religious Studies and Sociology of Religion, as well as interested general readers.
Who is Allah?
Bruce B. Lawrence

March 2015
Pb • 978 1 4744 0178 4 • £14.99
BIC: HRHS

216 pp 216 x 138 mm
12 b&w illustrations

Alternative Formats:
Hb • 978 1 4744 0177 7 • £65.00
Eb (PDF) • 978 1 4744 0179 1 • £70.00

Allah is the most common and contested name in the Islamic tradition – but who is he?

Description
Engaging with the age old question of who is the God of Islam, Bruce B. Lawrence stakes out the historical nuance of Allah throughout the past 1500 years, from the earliest mention of his name to his appropriation by cyberspace. It introduces a broad range of perspectives, practices and problems linked to Allah, including debates that are intra-religious as well as inter-religious, concerning differences among Muslims as well as between Muslims and non-Muslim others. Chapters cover the range of Muslim perspectives on Allah and tackle such topics as war in the name of Allah and controversies about the use of the name Allah/ God. Throughout the author highlights the need to look at Islam with fresh eyes and to understand Allah/ God with dispassionate insight.

Key Features
• Mixes historical overview with contemporary analysis
• Includes a guide to further reading and a glossary of technical terms
• Considers the future of Allah in cyberspace
• Includes sidebars to illustrate key terms and a glossary of Arabic/ Islamic words, persons and practices

The Author
Bruce B. Lawrence is the Nancy and Jeffrey Marcus Professor and Emeritus at the Department of Religious Studies at Duke University.

Readership
Undergraduates in Islamic & Middle Eastern Studies and Religious Studies; also a general readership.

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Shaping Global Islamic Discourses
The Role of Al-Azhar, Al-Medina, and Al-Mustafa
Edited by Masooda Bano and Keiko Sakurai

March 2015
Hb • 978 0 7486 9685 7 • £70.00
BIC: HBJF1, HRHP, JN

256 pp  234 x 156 mm
3 b&w illustrations

Alternative Formats:
Eb (PDF) • 978 0 7486 9687 1 • £70.00

Description
Claims abound that Saudi oil money is fuelling Salafi Islam in cultural and geographical terrains as disparate as the remote hamlets of the Swat valley in Pakistan and sprawling megacities such as Jakarta. In a similar manner, it is often regarded as a fact that Iran and the Sunni Arab states are fighting proxy wars in foreign lands. This empirically grounded study challenges the assumptions prevalent within academic as well as policy circles about hegemonic power of such Islamic discourses and movements to penetrate all Muslim communities and societies. Through case studies of academic institutions the volume illustrates how transmission of ideas is an extremely complex process, and the outcome of such efforts depends not just on the strategies adopted by backers of those ideologies but equally on the characteristics of the receipt communities.

In order to understand this complex interaction between the global and local Islam and the plurality in outcomes, the volume focuses on the workings of three universities with global outreach, and whose graduating students carry the ideas acquired during their education back to their own countries, along with, in some cases, a zeal to reform their home society.

Key Features
• Focuses on case studies of three of the most influential international centres of Islamic learning in contemporary times: Al-Azhar University in Egypt, International Islamic University of Medina in Saudi Arabia, and Al-Mustafa University in Iran
• Traces the activities and influence of graduates in their home communities to show how ideas are transmitted from one locale to another and how this process often induces adjustments within those ideas
• Takes a comparative approach with cases from North and West Africa and Southeast Asia

The Editors
Masooda Bano is Associate Professor and University Research Lecturer at the Oxford Department of International Development, University of Oxford.
Keiko Sakurai is Professor at the Faculty of International Research and Education, School of International Liberal Studies, Waseda University, Tokyo, Japan.

Series
Exploring Muslim Contexts

Readership
MA level students, researchers and policy makers in Islamic and Middle Eastern Studies; Religion and Politics; and Education.
Violence in Islamic Thought from the Qur'an to the Mongols

Edited by Robert Gleave and István Kristó-Nagy

March 2015
Hb • 978 0 7486 9423 5 • £75.00
BIC: HBTB, HRH

320 pp  234 x 156 mm
5 b&w illustrations

Alternative Formats:
Eb (PDF) • 978 0 7486 9424 2 • £75.00

Examines how violence was described and evaluated in the foundational texts of Islam

Description
This volume brings together some of the leading researchers on early Islamic history and thought to study the legitimacy of violence. How was violence justified in early Islam? What role did violent actions play in the formation and maintenance of the Muslim political order? How did Muslim thinkers view the origins and acceptability of violence? These questions are explored through both general accounts of types of violence and detailed case studies of violent acts drawn from the early Islamic sources. Violence is understood widely, to include jihad, state repressions and rebellions, and also more personally directed violence against victims (women, animals, children, slaves) and criminals. From these, the diverse interpretations of violence and its role in Muslim society can be delineated and we can understand better the origins of legitimate and illegitimate violence in Islamic thought.

Key Features
- Examines the portrayal of violence in a variety of different intellectual contexts
- Takes a broad understanding of violence – from warfare between Muslims (and between Muslims and others) to individual acts of violence
- Enables a better informed debate about the nature of violence in early Islam
- Includes contributions from leading international experts including Andrew Rippin, Christopher Melchert, Michael Cooperson, Geert Jan van Gelder and Maribel Fierro

The Editors
Robert Gleave was Director of the Legitimate and Illegitimate Violence Project 2010–2013, and is Professor of Arabic Studies at the University of Exeter.

István Kristó-Nagy is Lecturer in Arab and Islamic Studies at the University of Exeter.

Series
Legitimate and Illegitimate Violence in Islamic Thought

Readership
MA level students and academics in Islamic and Middle Eastern Studies.
Fear and the Making of Foreign Policy
Europe and Beyond
Raymond Taras

March 2015
Pb • 978 0 7486 9903 2 • £19.99
BIC: JPB, JPS

200 pp 234 x 156 mm

Alternative Formats:
Hb • 978 0 7486 9901 8 • £70.00
Eb (PDF) • 978 0 7486 9902 5 • £70.00
EB (epub) • 978 0 7486 9904 9 • £19.99

How attentive are political leaders to public opinion on issues involving international politics?

Description
This is a book about conflicts and fears: how domestic are drawing countries in Europe into international events.

There has been a lot of research into why the US and UK militaries intervened in Iraq, Afghanistan and other conflict zones. But what explains France’s newfound international activism, which is taking its military to Libya, Mali and deeper into Africa? Why has Poland become deeply engaged in Ukraine’s politics? Why is Sweden, which has not fought a war since 1814, concerned with the fierce internal wars in Iraq and Syria? Can these actions be explained as countries simply protecting their national interests, or could domestic xenophobia also be playing a part?

In Fear and the Making of Foreign Policy, Raymond Taras explains the causal mechanisms propelling these three EU states to become engaged in outside conflicts and tells the story of when and why xenophobia at home is converted into xenophobia abroad.

Key Features
- Chapter-length case studies of France, Poland and Sweden, together with counterpoints from the USA, China, Iran and Turkey, investigate the role that human phobias play in international politics
- Examines countries whose policy responses to ‘strangers’ at home and ‘friends’ or ‘foes’ abroad are dramatically dissimilar
- Addresses the phenomena of social fears, moral panic and declinism of the West through the prism of xenophobic attitudes and their often underestimated consequences

Selling Points
- Highly topical as European countries, including the UK and Denmark, begin bombing campaigns in Iraq, targeting Islamic State militants, and as tensions between Ukraine and Russia continue to rise
- Publishing in the run-up to the 2015 UK general election, when political parties’ policies are in the spotlight

The Author
Raymond Taras is Professor of Political Science at Tulane University.

Readership
Undergraduate and graduate students in Comparative Politics and International Relations, as well as scholars in these areas.
Fear and the Making of Foreign Policy
Europe and Beyond
Raymond Taras

Also from Raymond Taras

Challenging Multiculturalism: European Models of Diversity
Edited by Raymond Taras
Published December 2012
Pb • 978 0 7486 6458 0 • £22.99 • Sales: 350

Xenophobia and Islamophobia in Europe
by Raymond Taras
Published June 2012
Pb • 978 0 7486 5072 9 • £23.99 • Sales: 450
The Edinburgh Companion to the History of Democracy
From Pre-history to Future Possibilities

Edited by Benjamin Isakhan and Stephen Stockwell

March 2015
Pb • 978 1 4744 0014 5 • £29.99
BIC: HBL, JPHV

384 pp 244 x 172 mm

Alternative Formats:
Hb • 978 0 7486 4075 1 • £125.00 • October 2012
Eb (PDF) • 978 0 7486 5366 9 • £125.00
Eb (epub) • 978 0 7486 5368 3 • £29.99

Description
This substantial reference work critically examines the history of democracy, from ancient history to the directions it might take in the future. Over the course of 42 chapters, it explores the full breadth of the origins of democracy and expands the canon of democratic history by exploring new – and sometimes surprising – examples from around the world.
Split into 9 parts, each part contains an introduction to the period followed by three to five case studies of specific governments or political movements.

Key Features
• The first book to study lesser-known histories of democracy alongside familiar examples
• Includes historical accounts from leading scholars that document the development of democratic practices in their area or epoch of interest
• Contributors include Jack Goody, John Keane, Larbi Sadiki, James Anderson, John Fisher and Seymour Drescher
• Examples include ancient India, medieval Venetia, Native America, Iraqis, ancient Athens, Women’s Suffrage and the Anti-Apartheid movement

Readership
Academics, Undergraduates and Graduates in Politics and History.

Selling Points
• Publishing in paperback due to lecturer demand
• Democracy is a central part of undergraduate Politics degrees, giving this book extensive adoption potential
• Hardback sales: 170
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The Edinburgh Companion to the History of Democracy
From Pre-history to Future Possibilities

Edited by Benjamin Isakhan and Stephen Stockwell

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African, American and European Trajectories of Modernity
Past Oppression, Future Justice?
Edited by Peter Wagner

March 2015
Hb • 978 1 4744 0040 4 • £70.00
BIC: JPA, JPS
208 pp  234 x 156 mm
Alternative Formats:
Eb (PDF) • 978 1 4744 0041 1 • £70.00

Firmly links the history of Europe to world history, situating European modernity in its global context

Description

African, American and European Trajectories of Modernity asks why, from some moment onwards, ‘Europe’ and ‘the rest of the world’ entered into a particular relationship. This relationship was not merely one of domination but one that was conceived as a kind of superiority; more specifically, as an ‘advance’ in historical time.

Towards this end, the volume first analyses the emergence of this Atlantic modernity, then proceeds to compare aspects of contemporary Southern modernity, focusing on Brazil, Chile and South Africa. Finally, it explores the dynamics of contemporary modernity worldwide, looking at the relationship between past oppression and injustice and expectations for future freedom and justice.

List of Contributors

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The Editor

Peter Wagner is ICREA Research Professor at the University of Barcelona.

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Scotland and Norway since 1800
Edited by John Bryden
Co-edited by Ottar Brox and Lesley Riddoch

March 2015
Hb • 978 0 7486 9620 8 • £70.00
BIC: HB, JPR
448 pp 234 x 156 mm
Alternative Formats:
Eb (PDF) • 978 0 7486 9621 5 • £70.00

A topical, comparative study of the economic, social and political development of Norway and Scotland since 1800

Description
How did the development of two small countries at the north of Europe, whose histories were joined from about the year 795 AD – including a 300-year alliance – nevertheless diverge sharply in the modern era?

This edited collection of essays covers various elements of this analysis including land ownership, politics, agriculture, industry, money and banking, local government, education, religion, access and the outdoor life, as well as several more synthetic chapters. Written as it is by historians, political scientists, economists, sociologists, anthropologists and human geographers, the book moves beyond historical narrative, and outlines elements of a theory of divergent development between Norway and Scotland over the long term, and so towards a novel history which will be of interest to a wider audience.

Key Features
• Focus on key periods of intensive relationships between Scotland and Norway
• New analysis of the differences between the two countries after the medieval period
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• Policy ideas on ‘independence’ issues such as natural resources and land rights
• Exclusive essays from established and new scholars

The Editors
John Bryden is a Political Economist. He is Emeritus Professor of Human Geography at the University of Aberdeen in Scotland and has worked as research professor with the Norwegian Agricultural Economics Research Institute since 2008.

Ottar Brox is a former professor of sociology and planning at the University of Tromsø, and Senior Researcher, Norwegian Institute of Urban and Regional Research.

Lesley Riddoch is one of Scotland’s best known commentators and broadcasters.

Readership
Scholars of Scotland and Scandinavia and their students at all levels; professionals interested in Nordic-Scottish political issues; general readership interested in the Scottish Independence issues.

Scottish Studies
The Tun – Holyrood Road, 12 (2f) Jackson’s Entry, Edinburgh EH8 8PJ
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Religion and National Identity
Governing Scottish Presbyterianism in the Eighteenth Century
Alistair Mutch

March 2015
Hb • 978 0 7486 9915 5 • £70.00
BIC: HBJ, HRC

288 pp  234 x 156 mm
27 b&w tables

Alternative Formats:
Eb (PDF) • 978 0 7486 9916 2 • £70.00

What is the enduring impact of Presbyterianism on what it means to be Scottish?

Description
Presbyterianism has shaped Scotland and its impact on the world. Behind its beliefs lie some distinctive practices of governance which endure even when belief fades. These practices place a particular emphasis on the detailed recording of decisions and what we can term a ‘systemic’ form of accountability.

This book examines the emergence and consolidation of such practices in the 18th-century Church of Scotland. Using extensive archival research and detailed local case studies, it contrasts them to what is termed a ‘personal’ form of accountability in England in the same period. The wider impact of the systemic approach to governance and accountability, especially in the United States of America, is explored, as is the enduring impact on Scottish identity.

This book offers a fresh perspective on the Presbyterian legacy in contemporary Scottish historiography, at the same time as informing current debates on national identity.

Key Features
• A novel focus on religion as social practice, as opposed to belief or organization
• A strong focus on Scotland, but in the context of Britain
• Extensive archival work in the Church of Scotland records, with an emphasis on form as well as content
• A different focus on the Church of Scotland in the 18th century
• Offers a detailed focus on local practice in the context of national debates

The Author
Alistair Mutch is Professor of Information & Learning at Nottingham Business School.

Readership
Undergraduates and postgraduates in Scottish History, Church History and the History of Religion.

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www.euppublishing.com/series/livit

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