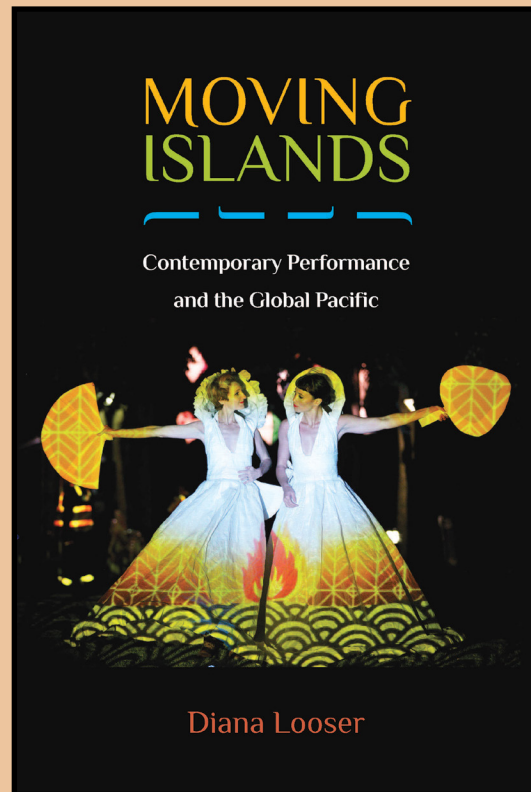


Moving Islands

Contemporary Performance and the Global Pacific

Moving Islands reveals the international and intercultural connections within contemporary performance from Oceania, focusing on theater, performance art, art installations, dance, film, and activist performance in sites throughout Oceania and in Australia, Asia, North America, and Europe. Diana Looser's study moves beyond a predictable country-specific or island-specific focus to encompass an entire region defined by diversity and global exchange, showing how performance operates to frame social, artistic, and political relationships across widely dispersed locations. The study also demonstrates how Oceanian performance contributes to international debates about diaspora, indigeneity, urbanization, and environmental sustainability. The author considers the region's unique cultural and geographic dynamics as she brings forth the paradigm of transpacific to suggest a way of understanding these intercultural exchanges and connections, with the aim to "rework the cartographic and disciplinary priorities of transpacific studies to privilege the activities of Islander peoples."

Diana Looser is Associate Professor of Theater and Performance Studies at Stanford University. Her previous book, *Remaking Pacific Pasts: History, Memory, and Identity in Contemporary Theater from Oceania*, received the Rob Jordan Prize from the Australasian Association for Theatre, Drama, and Performance Studies.



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Critical Perspectives on Contemporary Plays by Women

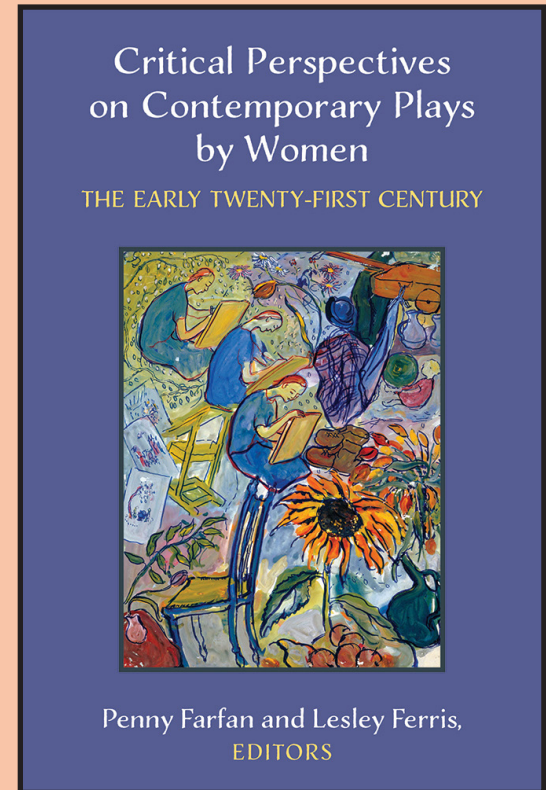
The Early Twenty-First Century

This book foregrounds some of the ways in which women playwrights from across a range of contexts and working in a variety of forms and styles are illuminating the contemporary world while also contributing to its reshaping as they reflect, rethink, and reimagine it through their work for the stage. The book is framed by a substantial introduction that sets forth the critical vision and structure of the book as a whole, and an afterword that points toward emerging currents in and expansions of the contemporary field of playwriting by women on the cusp of the third decade of the twenty-first century. Within this frame, the twenty-eight chapters that form the main body of the book, each focusing on a single play of critical significance, together constitute a multifaceted, inevitably partial, yet nonetheless integral picture of the work of women playwrights since 2000 as they engage with some of the most pressing issues of our time. Some of these issues include the continuing oppression of and violence against women, people of color, LGBTQ+ people, and ethnic minorities; the ongoing processes of decolonization; the consequences of neoliberal capitalism; the devastation and enduring trauma of war; global migration and the refugee crisis; the turn to right-wing populism; and the impact of climate change, including environmental disaster and species extinction.

The book is structured into seven sections: Replaying the Canon; Representing Histories; Staging Lives; Re-imagining Family; Navigating Communities; Articulating Intersections; and New World Order(s). These sections group clusters of plays according to the broad critical actions they perform or, in the case of the final section, the new world orders that they capture through their stagings of the seeming impasse of the politically and environmentally catastrophic global present moment. Encompassing several generations of playwrights and scholars, ranging from the most senior to mid-career to emerging voices, the book will be essential reading for established researchers, a valuable learning resource for students at all levels, and a useful and accessible guide for theater practitioners and interested theater-goers.

Penny Farfan is Professor of Drama at the University of Calgary.

Lesley Ferris is Arts and Humanities Distinguished Professor of Theatre Emeritus at The Ohio State University.



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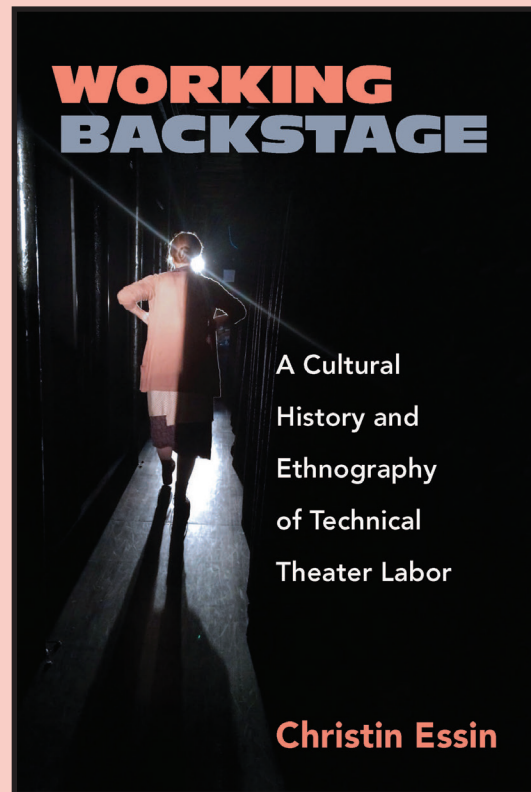
Working Backstage

A Cultural History and Ethnography of Technical Theater Labor

Working Backstage illuminates the work of New York City's theater technicians, shining a light on the essential contributions of unionized stagehands, carpenters, electricians, sound engineers, properties artisans, wardrobe crews, makeup artists, and child guardians. Too-often dismissed or misunderstood as mere functionaries, these technicians are deeply engaged in creative problem-solving and perform collaborative, intricate choreographed work that parallels the performances of actors, singers, and dancers onstage. Although their contributions have fueled the Broadway machine, their contributions have been left out of most theater histories.

Theater historian Christin Essin offers clear and evocative descriptions of this invaluable labor, based on her archival research and interviews with more than 100 backstage technicians, members of the New York locals of the International Alliance of Theatrical Stage Employees. A former theater technician herself, Essin provides readers with an insider's view of the Broadway stage, from the suspended lighting bridge of electricians operating followspots for *A Chorus Line*; the automation deck where carpenters move the massive scenic towers for *Newsies*; the makeup process in the dressing room for *The Lion King*; the offstage wings of *Matilda the Musical*, where guardians guide child actors to entrances and exits. *Working Backstage* makes an significant contribution to theater studies and also to labor studies, exploring the politics of the unions that serve backstage professionals, protecting their rights and insuring safe working conditions. Illuminating the history of this typically hidden workforce, the book provides uncommon insights into the business of Broadway and its backstage working relationships among cast and crew members.

Christin Essin is Associate Professor of Theatre History at Vanderbilt University.



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Fragile Dreams

Tales of Liberalism and Power in Central Europe

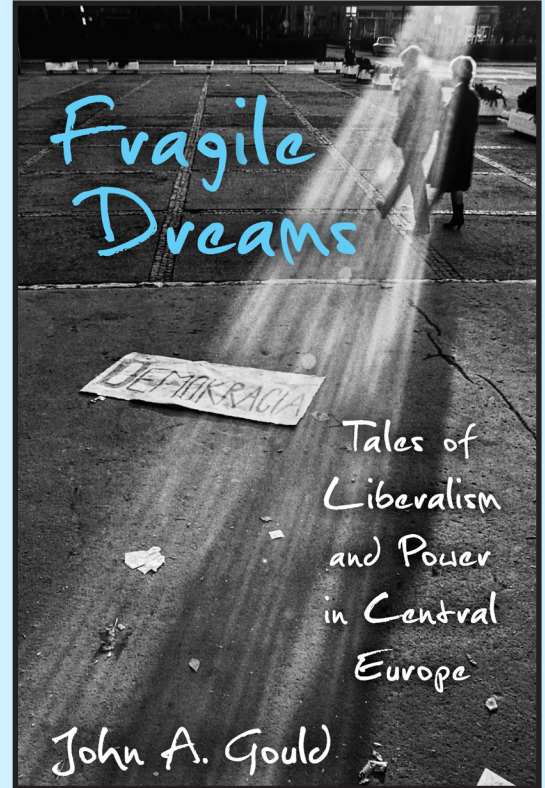
In *Fragile Dreams*, John A. Gould examines Central European communism, why it failed, and what has come since. Moving loosely chronologically from 1989 to the present, each chapter focuses on topics of importance to the fields of comparative politics, sociology, and feminist and gender studies. He addresses literature and key events related to the following: uprisings and social movements; communism and liberalism; the 20th century communist experience; post-communist liberal economic and political reform; politicized identity (with a focus on nation, gender and sexual orientation); democratization and EU accession; homophobia; and finally, populism and democratic decline. He draws heavily from his own research and experience as well as case studies of the former Czechoslovakia, Western Balkans, and Hungary—but much of the analysis has general applicability to the broader postcommunist region.

Broad in its coverage, this academically rigorous book is ideal for students, travelers, and general readers. Gould writes in the first person and seamlessly blends theory with stories both from the existing literature and from 30 years of regional personal experience with family and friends. Throughout, Gould introduces key concepts, players, and events with precise definitions. Wherever possible, he emphasizes marginalized narratives, centering theory and stories that are often overlooked in standard comparative political science literature.

“This tour of four decades in Central and Eastern Europe is one of the most thought-provoking books I have read in a long time and the most engaging effort to understand the region using comparative politics. Gould tells stories with warmth and clarity and makes complicated concepts clear. He covers a vast stretch of territory in a way that seems to make the travel take no time at all.”

—Kevin Deegan-Krause, *Wayne State University*

John A. Gould is Professor of Political Science at Colorado College.



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Liberalism and Transformation

The Global Politics of Violence and Intervention

Liberalism and Transformation is the first scholarly work that explores the historical, philosophical, and intellectual development of global liberalism since the nineteenth century in the context of the deployment of violence, force, and intervention. Using an approach that includes interpretive and contextual analysis of texts from writers, philosophers, and policy-makers across nearly two centuries, as well as historiographical and historical analysis of archival documents (some of which have been recently declassified) and other media, *Liberalism and Transformation* narrates the messy history of emancipatory liberalism and its engagement with issues of war and peace. The book contributes to both a rethinking of liberal democracy and its relationship to world politics, as well as the effects of liberal internationalism on global processes. Furthermore, *Liberalism and Transformation* invites readers to reflect on global ethics and transformation in world politics. In the first place, it shows how ethical imaginings of the world have direct effects on actions of transformative importance. In the second place, it suggests that discourses are fluid, changing, and complex.

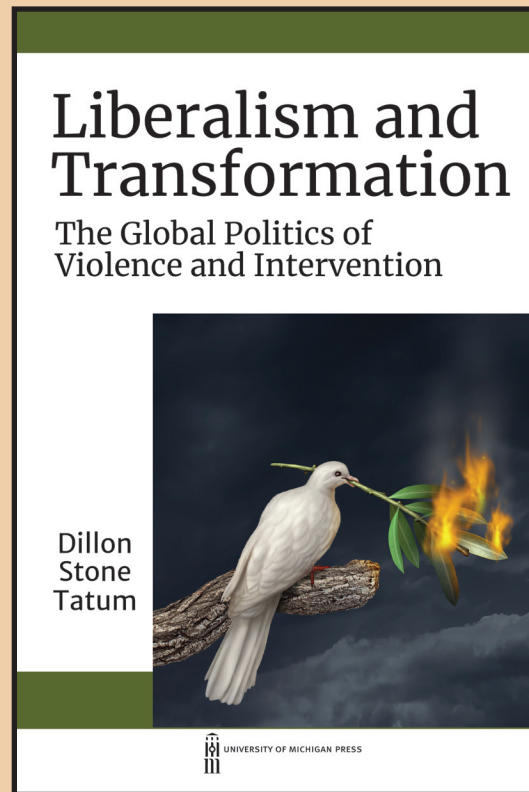
“. . . theoretically informative and historically rich.”

—*Inderjeet Parmar, Professor of International politics at City, University of London; Visiting Professor, LSE*

“In this book, Tatum uncovers an important link between violence and liberalism. Proposing the idea of emancipatory liberalism to understand how liberal ideas are turned into military interventions, this book is an outstanding example of how to think critically about international affairs.”

—*Anthony F. Lang, Jr., University of St Andrews*

Dillon Stone Tatum is Assistant Professor of Political Science at Francis Marion University.



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Sculpting the Self

Islam, Selfhood, and Human Flourishing

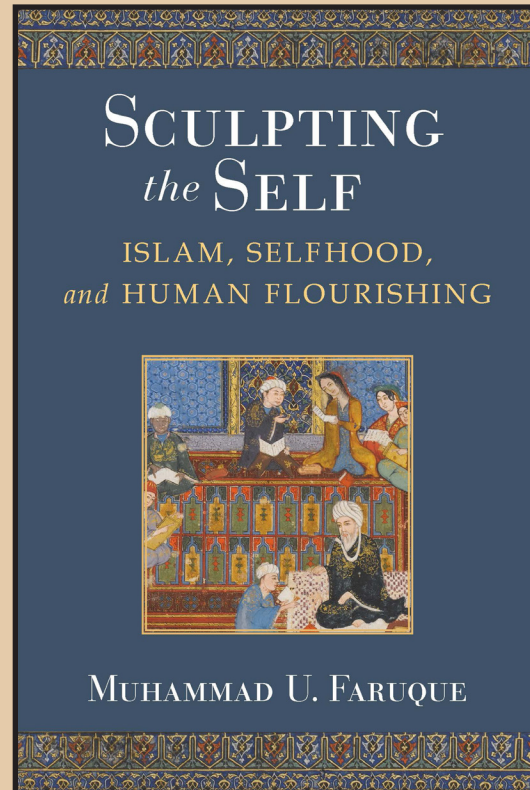
Sculpting the Self addresses “what it means to be human” in a secular, post-Enlightenment world by exploring notions of self and subjectivity in Islamic and non-Islamic philosophical and mystical thought. Alongside detailed analyses of three major Islamic thinkers (Mullā Ṣadrā, Shāh Walī Allāh, and Muhammad Iqbal), this study also situates their writings on selfhood within the wider constellation of related discussions in late modern and contemporary thought, engaging the seminal theoretical insights on the self by William James, Jean-Paul Sartre, and Michel Foucault. This allows the book to develop its inquiry within a spectrum theory of selfhood, incorporating bio-physiological, socio-cultural, and ethico-spiritual modes of discourse and meaning-construction. Weaving together insights from several disciplines such as religious studies, philosophy, anthropology, critical theory, and neuroscience, and arguing against views that narrowly restrict the self to a set of cognitive functions and abilities, this study proposes a multidimensional account of the self that offers new options for addressing central issues in the contemporary world, including spirituality, human flourishing, and meaning in life.

This is the first book-length treatment of selfhood in Islamic thought that draws on a wealth of primary source texts in Arabic, Persian, Urdu, Greek, and other languages. Muhammad U. Faruque’s interdisciplinary approach makes a significant contribution to the growing field of cross-cultural dialogue, as it opens up the way for engaging premodern and modern Islamic sources from a contemporary perspective by going beyond the exegesis of historical materials. He initiates a critical conversation between new insights into human nature as developed in neuroscience and modern philosophical literature and millennia-old Islamic perspectives on the self, consciousness, and human flourishing as developed in Islamic philosophical, mystical, and literary traditions.

“Faruque develops a unique perspective in combining neuroscience and philosophy and offers a great conversation between Western, Islamic, and Eastern philosophers.”

—Ramazan Kilinc, *University of Nebraska at Omaha*

Muhammad U. Faruque is Inayat Malik Visiting Assistant Professor at the University of Cincinnati.



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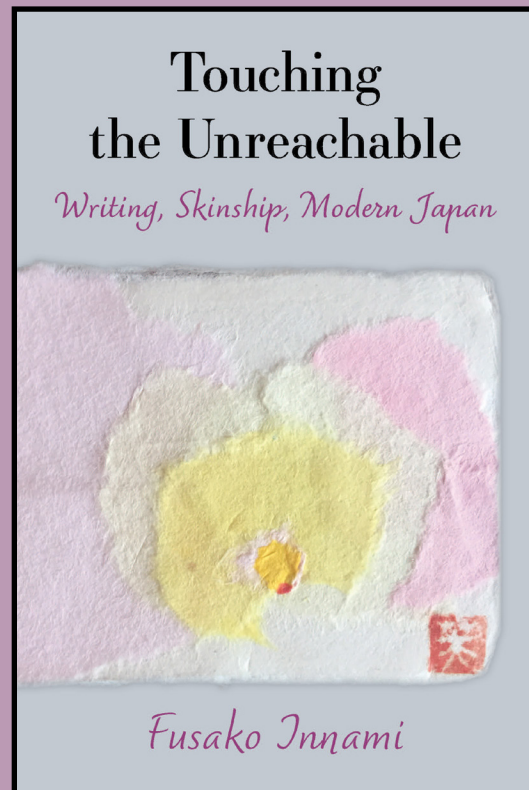
Touching the Unreachable

Writing, Skinship, Modern Japan

Fusako Innami offers the first comprehensive study of touch and skinship—relationality with the other through the skin—of modern Japanese writing. The concept of the unreachable—that is, the lack of complete ability of characters to touch what they try to reach for—provides a critical intervention on the issue of intimacy. Touch has been philosophically addressed in France, but literature is an effective, or possibly the most productive, venue for exploring touch in Japan, as literary texts depict what the characters may be concerned with but may not necessarily say out loud. Such a moment of capturing the gap between the felt and the said—the interaction between the body and language—can be effectively analyzed by paying attention to layers of verbalization, or indeed translation, by characters' utterances, authors' depictions, and readers' interpretations. Each of the writers discussed in this book—starting with Nobel prize winner Kawabata Yasunari, Tanizaki Jun'ichirō, Yoshiyuki Junnosuke, and Matsuura Rieko—presents a particular obsession with objects or relationality to the other constructed via the desire for touch.

In *Touching the Unreachable*, phenomenological and psychoanalytical approaches are cross-culturally interrogated in engaging with literary touch to constantly challenge what may seem like the limit of transferability regarding concepts, words, and practices. The book thereby not only bridges cultural gaps beyond geographic and linguistic constraints, but also aims to decentralize a Eurocentric hegemony in its production and use of theories and brings Japanese cultural and literary analyses into further productive and stimulating intellectual dialogues. Through close readings of the authors' treatment of touch, Innami develops a theoretical framework with which to examine intersensorial bodies interacting with objects and the environment through touch.

Fusako Innami is Assistant Professor in the School of Modern Languages and Cultures at Durham University.



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Media Reform and the Climate Emergency

Rethinking Communication in the Struggle for a Sustainable Future

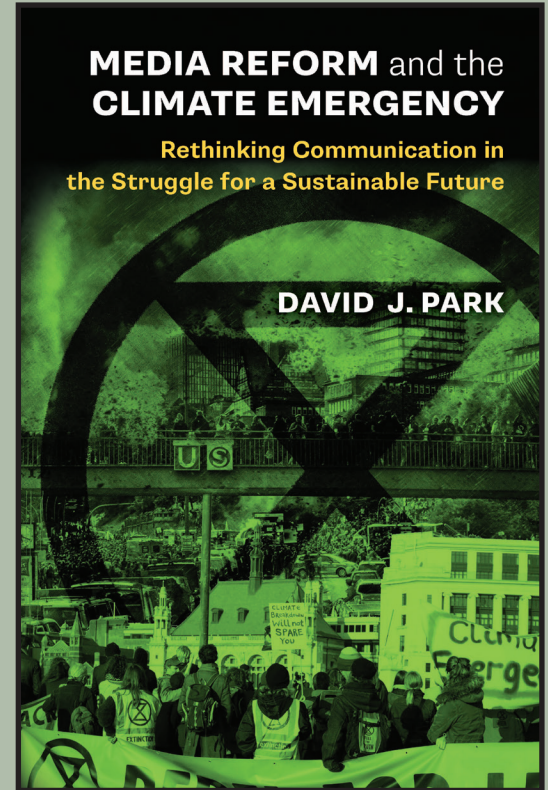
Award-winning author David J. Park argues that the battle against global warming is also a fight for media reform. With his new book *Media Reform and the Climate Emergency: Rethinking Communication in the Struggle for a Sustainable World*, he critically examines how advertising, the digital infrastructure, and journalism advance the climate emergency and lays out a path of reform to help create a more sustainable world. The production and consumption of goods and services within consumer societies lead to unsustainable greenhouse gas emissions, and Park finds that much of mass communication is either dependent upon or closely tied to the success of this social organization. As a result, he suggests successful environmental movements creatively dismantle or reform institutional infrastructures that extend the planetary global warming crisis and the unsustainable consumption of nature.

Communication policies and industries are part of these infrastructures. Advertising evolved to propel a new consumer society that would encourage the over-consumption of goods and services with harmful and unsustainable production processes. Our digital infrastructure is largely premised upon the surveillance of online consumer habits and preferences, with the goal to create individualized messages to more effectively persuade people to increase their consumption habits. Much of commercial journalism resists the drastic and immediate regulatory changes necessary to address the worst aspects of this crisis. This is because so many of the needed changes challenge the media's source of income, their libertarian philosophy, and the general status quo, which is preferred by elites. Bound to foster conversations among scholars, activists, politicians, and those who work in the communication industries, this book rethinks mass communication and highlights how immediate reform is needed in the struggle for a sustainable planet.

"Park makes a meaningful contribution highlighting the importance of media reform in addressing the climate crisis."

—Diana Stuart, Northern Arizona University

David J. Park is Associate Professor in the Department of Communication at Florida International University.



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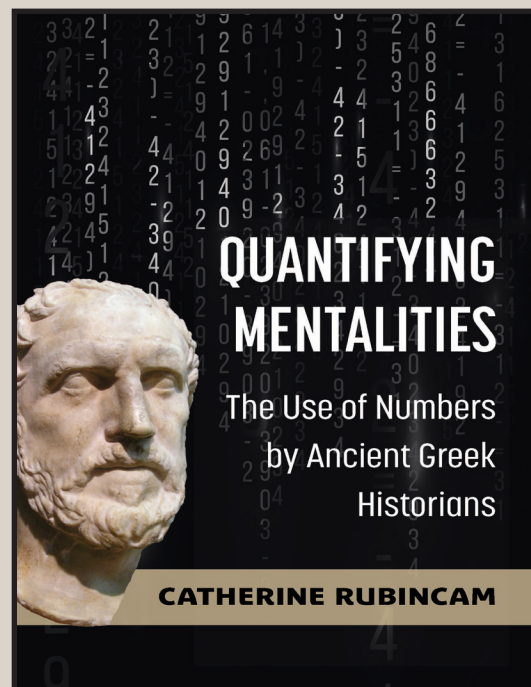
Quantifying Mentalities

The Use of Numbers by Ancient Greek Historians

As 21st-century citizens of developed countries, we are constantly bombarded by numbers in every aspect of our lives. Almost automatically, we learn to interpret how numbers are used in our language, what magnitude of numbers we expect to hear in particular contexts, how people in our community express degrees of confidence in the reliability of any particular number, etc. Context of this kind is lacking when we read a historical narrative composed in an ancient language, from a world vastly different from ours. In *Quantifying Mentalities*, Catherine Rubincam helps overcome this barrier to our accurate understanding of the numbers in the works of five major ancient Greek historians by providing a standard against which their credibility can be more accurately judged.

This systematic, quantified study is based on the compilation of statistics concerning a standard constellation of aspects of *all* the numbers in the historical works of the five earliest wholly or at least substantially surviving ancient Greek historians: Herodotus, Thucydides, Xenophon (*Anabasis* and *Hellenica*), Polybius, and Diodorus Siculus. Such a comprehensive study has not been attempted before. For scholars reading and writing about the history of ancient Greece the volume offers a tool for interpreting the numbers in these ancient texts with more sensitivity to the world in which they were written. Standard aspects of number use captured by the coding system are: the different types of number (cardinals, ordinals, compounds, and non-explicit but definite numbers); the subject category to which each number belongs (Time, Distance-Size, Military, Population, Money, and Miscellaneous); and the types of any qualifications attached to it (Approximating, Comparative, Alternative, and Emphatic). The statistics also facilitate comparisons of every aspect of number use between authors and texts, enabling the delineation of a numeric profile for each one. This allows us to read these texts with a greater sensitivity to how they might have sounded to the author and his original readers, thus providing a firmer foundation for reconstructing or interpreting ancient Greek history.

Catherine Rubincam is Associate Professor Emeritus, Department of Historical Studies, at the University of Toronto.



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Fashion Nation

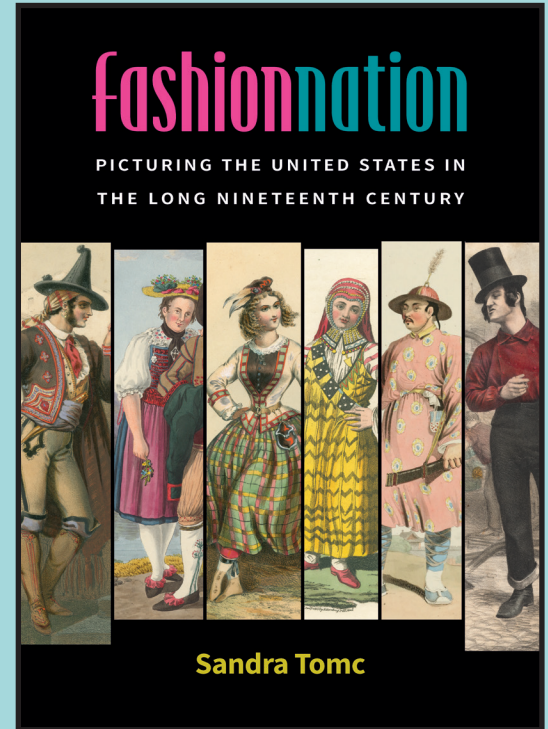
Picturing the United States in the Long Nineteenth Century

Fashion Nation argues that popular images of the United States as a place of glitter and lights, of gaudy costumes and dizzying visual surfaces, which are usually understood as features of technomodernity, were in fact brewed in the rich, strange world of early nineteenth-century British and European folk nationalism, when nations were compelled to offer visual manifestations of their allegedly true ancestral form. Showing that folk and ethnic nationalism played a central role in U.S. writing and culture, the book draws on a rare and colorful visual archive of national costumes, cartoons, theatrical spectacles, and immersive entertainments to show how the United States was brought to life as a visual space for transatlantic audiences. *Fashion Nation* not only includes chapters on major U.S. travel writers like Nathaniel Parker Willis and James Fenimore, but it also presents explorations of the vogue for folk and ethnic costume, the role of Indigenous dress in Wild West spectacles, and the nationalistic décor on display at late nineteenth-century world's fairs and amusement parks. Engagingly written and beautifully illustrated, *Fashion Nation* opens the door to a forgotten legacy of visual symbols that still inhabit ethnic and white nationalism in the United States today, showing how fantasies of glittery surfaces were designed to draw the eye away from a sordid history.

"Vividly written and brilliantly argued, *Fashion Nation* brings the 19th century to life by showing how the idea of a superficial, surface-loving America evolves over the course of the long 19th century. Though focused on surface displays ranging from sartorial excess to glittering amusement parks, *Fashion Nation* is a deeply searching and absorbing look into how such display served to consolidate and signal American ethnic national identity. This study will open new ways of interpreting visuality across the American literary canon, American culture, and beyond."

—Jason Richards, *Rhodes College*

Sandra Tomc is Professor of English Language and Literatures at the University of British Columbia, Vancouver.



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