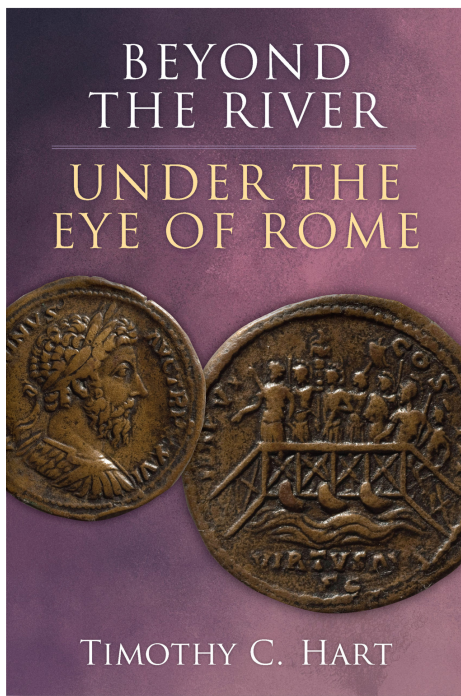




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BEYOND THE RIVER, UNDER THE EYE OF ROME

TIMOTHY C. HART

Beyond the River, Under the Eye of Rome presents the Danube frontier of the Roman empire as the central stage for many of the most important political and military events of Roman history, from Trajan's invasion of Dacia and the Marcomannic Wars, to the humbling of the Roman state power at the hands of the Goths and Huns. Hart delves into the cultural and political impacts of Rome's interactions with Transdanubian peoples, emphasizing the Sarmatians of the Hungarian Plain, whose long encounter with the Roman Empire, he argues, created a problematic template for later dealings with Goths and Huns based on misapplied ethnographic and ecological tropes. *Beyond the River, Under the Eye of Rome* explores how Roman stereotypical perceptions of specific Danubian peoples directly influenced some of the most politically significant events of Roman antiquity.

DOI: [10.3998/mpub.11453670](https://doi.org/10.3998/mpub.11453670)

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Drawing on textual, inscriptional, and archaeological evidence, Hart illustrates how Roman ethnic and ecological stereotypes were employed in the Danubian borderland to support the imperial frontier edifice fundamentally at odds with the region's natural topography. Distorted Roman perceptions of these Danubian neighbors resulted in disastrous mismanagement of border wars and migrant crises throughout the first five centuries CE. *Beyond the River* demonstrates how state-supported stereotypes, when coupled with Roman military and economic power, exerted strong influences on the social structures and evolving group identities of the peoples dwelling in the borderland.

Timothy C. Hart is a Lecturer in the History Department at the University of Massachusetts Amherst.

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**BEYOND THE RIVER,
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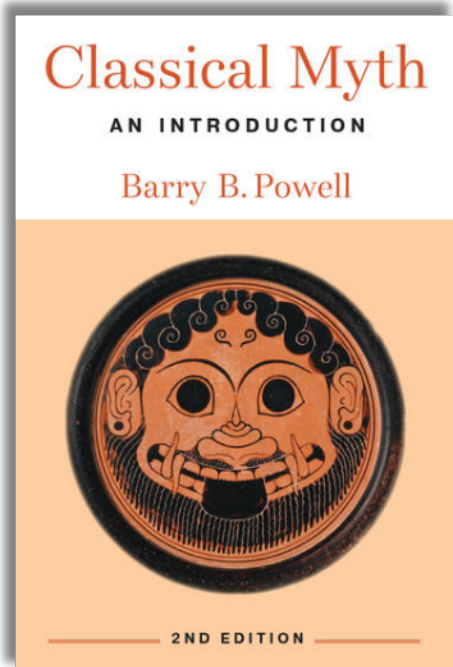
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AN INTRODUCTION

2ND EDITION

BARRY B. POWELL

Myths are not just the stories from the ancient Greeks and Romans—they represent deep truths from the essential concerns people face in their lives. Readers may already have heard of the Trojan Horse or how Oedipus married his own mother, but why have these stories lingered?

In *Classical Myth: An Introduction*, Barry B. Powell provides the historical and theoretical background necessary for us to understand not only the concept of what a myth is, but the cultural context of how it emerged, and the different approaches to interpreting myth that were put forward by ancient theorists and their more recent successors. Then he helps readers to understand classical myth as it is found in its primary sources: the works of Homer and Hesiod, and the Greek tragedians and historians, Ovid and Vergil. By examining a number of prominent themes in classical myth, this textbook explores the relationship between myth and art, politics, society, and history of the ancient world. This completely revised second edition features new illustrations and will help readers who want to understand myths or study their original sources.

Barry B. Powell is Halls-Bascom Professor of Classics Emeritus at the University of Wisconsin-Madison.

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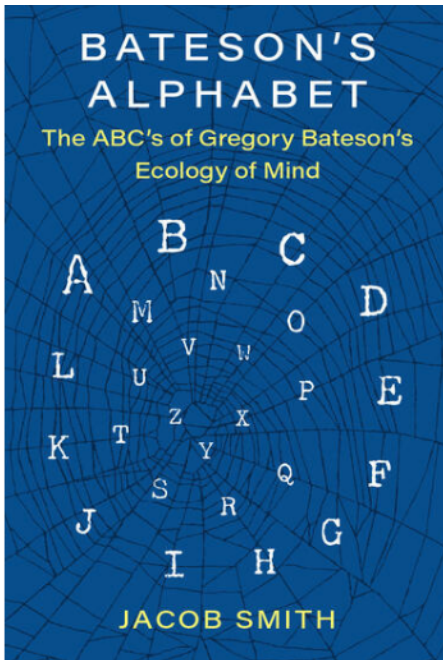
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"*Bateson's Alphabet* helps both the expert and the newcomer enter into a productive dialogue with the universe of Gregory Bateson's thought. It conveys the core ideas of Bateson in language that is both precise and lively, and the project's form corresponds to the principles it aims to explain."

—Hubert Zapf, University of Augsburg, Germany

BATESON'S ALPHABET

The ABC's of Gregory Bateson's Ecology of Mind By Jacob Smith

Gregory Bateson (1904–1980) began his career as an anthropologist in the 1930s, yet Bateson has also been recognized as an important early practitioner of ethnographic filmmaking, a key figure in the early development of cybernetics, and a point of reference for environmental artists and activists. In fact, Bateson was an important environmental thinker who was sounding the alarm about global warming and runaway patterns of consumption fifty years ago. His research connected the symptoms of ecological crisis to deeply rooted systems of Western thought.

Bateson's Alphabet draws on archival sources—Bateson's public presentations, classroom seminars, and recorded memos—to provide an engaging and accessible, online, hyperlinked interface with Bateson's system of ecological thought. *Bateson's Alphabet* is composed of short, alphabetized essays that put Bateson in conversation with current scholarship in the environmental humanities and ground his ideas in a concrete example from a media text. The hyperlinked text allows readers to take multiple paths through the text. Whichever path is chosen, each step allows for a rich, multimodal encounter with Bateson's ideas through media analysis and images from the films under discussion. The resulting resource offers a new way to experience Bateson's ecology of mind and fosters new interdisciplinary connections within the environmental humanities.

Jacob Smith is co-founder and director of the Master of Arts in Sound Arts and Industries and Professor in the Department of Radio/Television/Film at Northwestern University. He is also the author of *ESC: Adventures in the Anthropocene* and *Lightning Birds: An Aeroecology of the Airwaves*.

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Analysis and Argument in First-Year Writing and Beyond

A FUNCTIONAL PERSPECTIVE



Silvia Pessoa, Thomas D. Mitchell,
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Silvia Pessoa is a Teaching Professor of English at Carnegie Mellon University Qatar.

Thomas D. Mitchell is Associate Teaching Professor of English at Carnegie Mellon University Qatar.

Maria Pia Gomez-Laich is Associate Teaching Professor of English at Carnegie Mellon University Qatar.

ANALYSIS AND ARGUMENT IN FIRST-YEAR WRITING AND BEYOND

A Functional Perspective

By Silvia Pessoa, Thomas D. Mitchell, and Maria Pía Gómez-Laich

In an increasingly wider range of disciplines college students are expected to write arguments throughout their undergraduate studies. While most instructors know good writing when they see it, they are not always able to articulate the finer details of how language is used to compose the strong arguments they expect from their students. *Analysis and Argument in First-Year Writing and Beyond* provides a common language to talk about and teach argument writing.

The authors harness over ten years of research on analyzing, scaffolding, and assessing argumentative writing in university classrooms to offer research-based tools for first-year writing and disciplinary instructors to make their expectations explicit to students. To articulate the linguistic resources of argumentation, the authors rely on genre-based pedagogy, informed by systemic functional linguistics (SFL). By leveraging their expertise, the authors offer practical tools for scaffolding writing in key genres across broader fields, such as writing studies, business administration, and information systems.

Each chapter focuses on a single tool, explaining it with mentor texts, sample texts, and visualizations, and provides guided classroom activities that teachers can adapt to fit their own contexts. With these tools, instructors and students will better understand how to:

- distinguish between descriptive and argumentative writing;
- write argumentative claims;
- apply an analytical framework in a written text;
- maintain a consistent position in an argumentative text while incorporating outside sources;
- argue for one position in favor of viable alternatives.

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**ANALYSIS AND ARGUMENT IN
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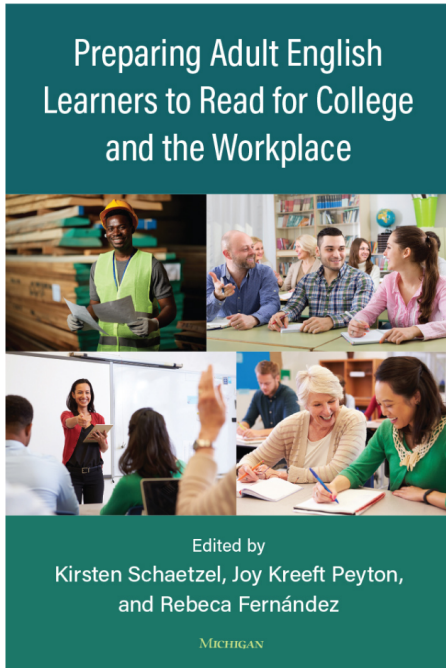
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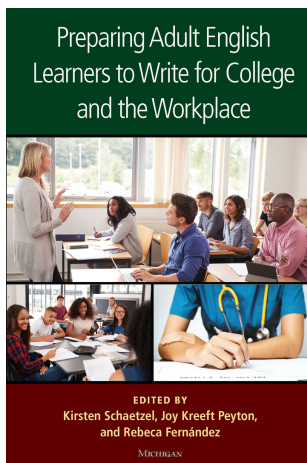


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PREPARING ADULT ENGLISH LEARNERS TO READ FOR COLLEGE AND THE WORKPLACE

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The ability to read effectively—to work with a text, understand its meaning, and talk and write about it with and for others—is a critical aspect of academic and workplace success. However, many adults who are learning English as a second or additional language do not have the skills needed to be successful and may drop out of college and university programs before they reach their goal. Bringing together a rich collection of topics and authors, this edited volume provides theory, research, and instructional approaches to help adult education ESL practitioners work effectively with adult learners and prepare them to be successful with reading in academic and workplace settings.

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- Inspire students to become lifelong readers who engage in extensive reading outside of school and professional contexts

Kirsten Schaezel is an English Language Specialist at Emory University. Joy Kreeft Peyton is a Senior Fellow at the Center for Applied Linguistics in Washington, DC. Rebeca Fernández is Associate Professor of Writing and Educational Studies at Davidson College.

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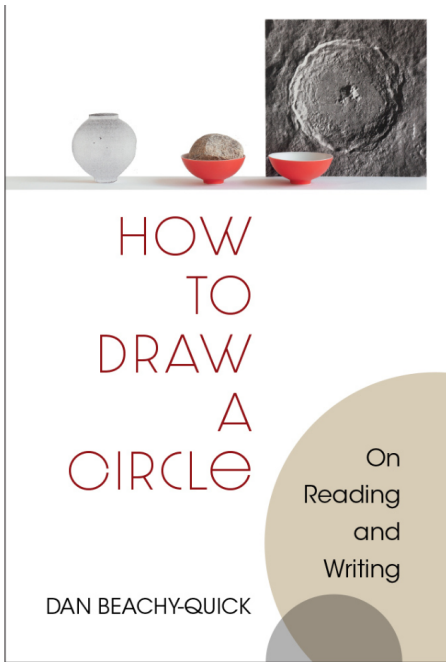
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HOW TO DRAW A CIRCLE

ON READING AND WRITING
By Dan Beachy-Quick

What is it to write a poem? What work do words do when placed with care and vision into the intensely charged space of poetic effort? *How to Draw a Circle* does not seek to answer those questions, but to encounter them as fully and honestly as one can. The thread running through the essays is an ongoing investigation into poetry as an epistemological experiment, one which binds the imagination to the worldly, and trusts that creative endeavor is a form of participation in the ongoing creation of the world. It does so in part by focusing on thinkers, poets, writers, and literary movements where such thinking for a while prevailed, from Socrates to Melville, Mythology to Romanticism. Here the poem is approached as something deeply rooted in human consciousness, done so not to make an atavistic claim about poetry's history, but to show the ways in which oldest tradition gives us ever-new eyes. The hope this book gathers around is that poetry—poetic expression, the wild wonder of working in words—turns us back toward the world in more vibrant, more open, more ethical ways. *How to Draw a Circle* summons lyric powers—not an argument, but a participation in the ways poetry works in us and on us.

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"In this thrilling book, Beachy-Quick looks to the tangible, crafted work, to reveal our relationship with the intangible. Drawing a line from here to the eternal, he guides us through writers as varied as Anne Carson, Susan Howe and Henry Thoreau, back to the very foundations of humanity and poetry. Beachy-Quick is our great poet-archaeologist."
—Martin Corless-Smith, Author of *The Fool & The Bee* and *The Poet's Tomb*

Dan Beachy-Quick is University Distinguished Teaching Scholar at Colorado State University. His books of poetry include, *Circle's Apprentice* (2011, Winner of the Colorado Book Award in Poetry), *gentleness* (2015), *Variations on Dawn and Dusk* (2019) and *Arrows* (2020). In 2016 he was named a Guggenheim Fellow in Poetry.

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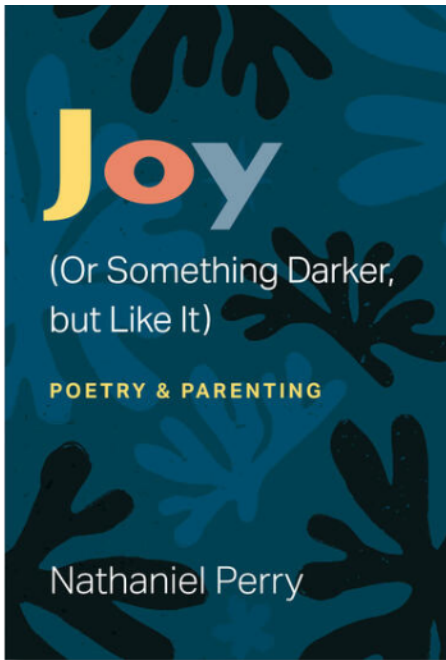
Epistemic Flow

Lyric Consciousness

Circularities: A Conversation



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JOY (OR SOMETHING DARKER, BUT LIKE IT)

poetry & parenting
By Nathaniel Perry

Joy (Or Something Darker, but Like It), the first book of nonfiction by poet Nathaniel Perry, is a group of essays that considers poetry in the context of parenting—what poems and poets might teach us about parenting, what parenting might teach us about poetry, and also, what either of those things might have to teach us about simply being a relatively successful human being. While other poets have written about parenthood, few books consider how parenthood and poetry themselves intersect. The essays are affable and never technical, but take seriously the idea that thinking about poems might help us all think about our other roles in life, as parents, lovers, citizens, and friends. The book, in the end, imagines that this kind of insight is maybe one of the things most useful about poetry. It isn't, or at least doesn't have to be, always about itself; it can instead, surprisingly and wonderfully, be about us.

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6 x 9 | 156 pages

Paperback | July 2024 | \$24.95
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Ebook | 2024
ISBN 9780472221783



“Perry may have invented a whole new genre—the close reading of poems as a step-by-step parenting guide, with not all joking aside—but the essays in this fine collection are much more than that. Behind the day-to-day conditions of living with poems and also with children, is an underlying claim for connection, to live with our shared struggles and divisions, and the doubts that accompany them, and the implied understanding that most of us live with hope, and a hope that will get us through.”

—Maurice Manning, Author of *Snakedoctor*

Each of the twelve essays considers a different poet—Edward Thomas, Henry W. Longfellow, George Scarbrough, Elizabeth Bishop, Geoffrey Hill, Primus St. John, Robert Hayden, Elizabeth Coatsworth, Gwendolyn Brooks, Robert Frost, E.A. Robinson, and Belle Randall—and, alongside them, different concerns of parenting and living. Organized in chronological order, they track the growth of Nathaniel Perry's own children who pop up from time to time in a believable way. Essays consider the idea of devotion and belief, the idea of imperfection, the small details we can focus on as parents, and the conceptions of the world we pass along to our children. Together these essays not only represent the author's personal canon of poets who have been important to him in his life and work, but also present a diverse slice of American poetry, in voice, form, identity, origin, and time period.

Nathaniel Perry is the author of two books of poetry, *Nine Acres* and *Long Rules: An Essay in Verse*. He is Professor of English at Hampden-Sydney College.

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**JOY (OR SOMETHING DARKER,
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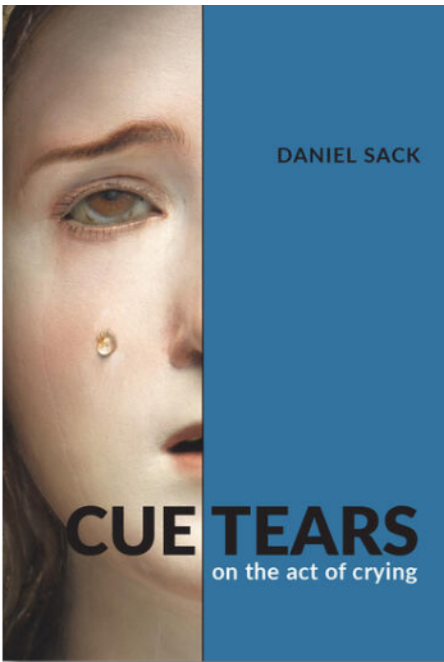
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Keeping the Door Unlocked

Already Wide Enough

Dreamery Dreamer

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CUE TEARS

On the Act of Crying

By Daniel Sack

Crying holds a privileged place in conversations around emotions as an expression of authentic feeling. And yet, tears are ambiguous: they might signal the most positive and negative of affects; they might present a sincere revelation of self or be simulated to manipulate others. Unsurprisingly, tears figure prominently on stage and on screen, where actors have experimented with the mechanics of making tears. *Cue Tears: On the Act of Crying* uses tears as a prism through which to see some of the foundational problems and paradoxes of acting and spectatorship anew, including matters of authenticity and sincerity, the ethics of the witness, the interaction between a speech act and its affective force, liveness and documentation.

Across seven semi-autonomous essays, *Cue Tears* looks at the mechanisms of tear production, internal and external techniques that actors use to weep, and the effects of tears in performance situations on the stage, in the gallery, and in the classroom. The writing moves with a light touch between theory and criticism of a broad range of instances from literature, theater, performance art, visual art, and cinema, while also embracing a strong autobiographical and personal slant. Author Daniel Sack's father was a biochemist who studied tears and collected his son's tears for research during his childhood. These "reflex tears" were produced as a physical response to irritation—an eye stretched past the point of blinking, a cotton swab up the nose. This childhood occupation coincided with his first years taking acting classes, trying to learn how to cry "emotional tears" onstage through psychological stimulation and the recollection of memory. *Cue Tears* investigates these memories and methods, finding that tears both shore up and dissolve distinctions between truth and artifice, emotional and physical, private and public, sad and humorous.

Daniel Sack is Professor in the Department of English and the Commonwealth Honors College at the University of Massachusetts Amherst. His other books include *After Live: Possibility, Potentiality, and the Future of Performance* and *Imagined Theatres: Writing for a Theoretical Stage*.

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ISBN 9780472056903

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"*Cue Tears* is a rich and movingly autobiographical meditation on weeping in theater, performance art, and academia. Daniel Sack's finely wrought essays investigate how the spectacle of weeping dissolves many of our presumed distinctions—real/staged, authentic/artificial, willed/involuntary, private/public—inherited from traditional discourses of sentiment."

—Andrew Sofer, Boston College

CUE TEARS

On the Act of Crying

By Daniel Sack

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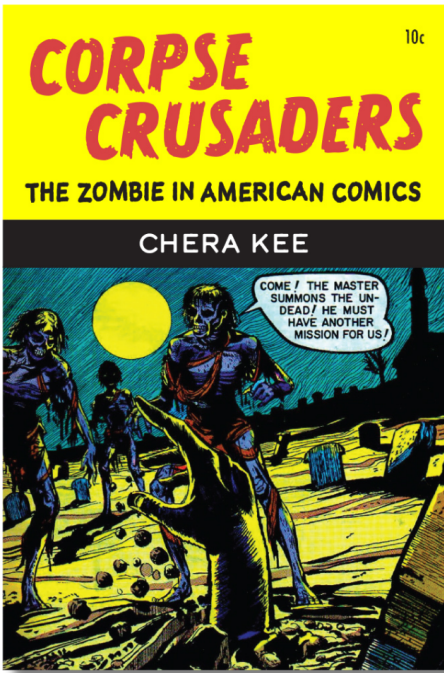
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"Kee's artful, innovative analysis of the modern zombie's journey as a racialized villain and gendered hero will delight zombiism scholars and comic enthusiasts alike. The dead will want to rise to read this book, only to die again from envy, knowing they couldn't have written anything more compelling!"

—Jamie A. Thomas, author of *Zombies Speak Swahili: Race, Horror, and Sci-Fi from Mexico to Tanzania and Hollywood*

CORPSE CRUSADERS

The Zombie in American Comics By Chera Kee

In the popular imagination, zombies are scary, decomposing corpses hunting down the living. But since the 1930s, there have also been other zombies shambling across the panels of comic books—zombies that aren't quite what most people think zombies should be. There have been zombie slaves, zombie henchmen, talking zombies, beautiful zombies, and even zombie heroes.

Using archival research into Golden Age comics and extended analyses of comics from the 1940s to today, *Corpse Crusaders* explores the profound influence early action/adventure and superheroic generic conventions had on shaping comic book zombies. It takes the reader from the 1940s superhero, the Purple Zombie, through 1950s revenge-from-the-grave zombies, to the 1970s anti-hero, Simon Garth ("The Zombie") and the gruesome heroes-turned-zombies of Marvel Zombies. In becoming immersed in superheroic logics early on, the zombie in comics became a figure that, unlike the traditional narrative uses of other monsters, actually served to defend the status quo. This continuing trend not only provides insight into the overwhelming influence superheroes have had on the comic book medium, but it also provides a unique opportunity to explore the ways in which zombiism and superheroism parallel each other. *Corpse Crusaders* explores the ways that truth, justice, and the American way have influenced the undead in comics and turned what is often a rebellious figure into one that works to save the day.

Chera Kee is Associate Professor of Film & Media Studies in the English Department at Wayne State University.

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By Chera Kee

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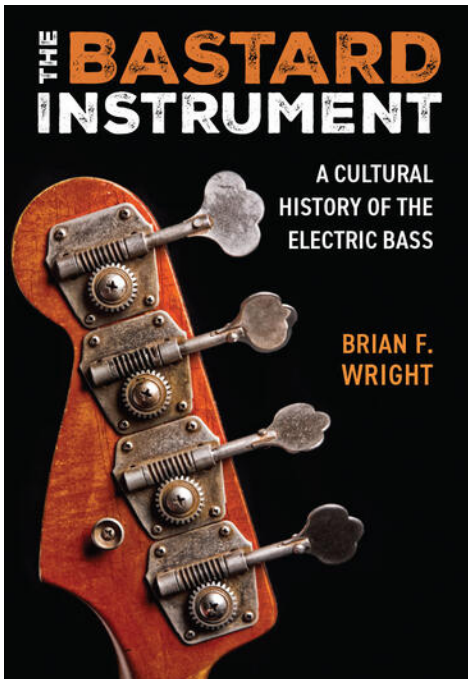
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THE BASTARD INSTRUMENT

A CULTURAL HISTORY OF THE ELECTRIC BASS
By Brian F. Wright

The Bastard Instrument chronicles the history of the electric bass and the musicians who played it, from the instrument's invention through its widespread acceptance at the end of the 1960s. Although their contributions have often gone unsung, electric bassists helped shape the sound of a wide range of genres, including jazz, rhythm & blues, rock, country, soul, funk, and more. Their innovations are preserved in performances from artists as diverse as Lionel Hampton, Liberace, Elvis Presley, Patsy Cline, the Supremes, the Beatles, James Brown, Bob Dylan, Aretha Franklin, Jefferson Airplane, and Sly and the Family Stone, all of whom are discussed in this volume. At long last, *The Bastard Instrument* gives these early electric bassists credit for the significance of their accomplishments and demonstrates how they fundamentally altered the trajectory of popular music.

Brian F. Wright is Assistant Professor of Music History at the University of North Texas as well as a bass player. His work has been featured in *Vintage Guitar* and *Bass Player* magazines and at the Rock & Roll Hall of Fame.

“

The Bastard Instrument is a major work that provides a needed corrective to popular music scholarship on this most essential—but too often overlooked—instrument. Wright's work recovers so many stories of electric bassists who have rarely, if ever, been granted recognition in existing histories of popular music. This is not a 'great man' version of electric bass history, but one that also utilizes 'bottom up' storytelling, enabled by Wright's tireless research strategies.”

- Steve Waksman, author of *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience*

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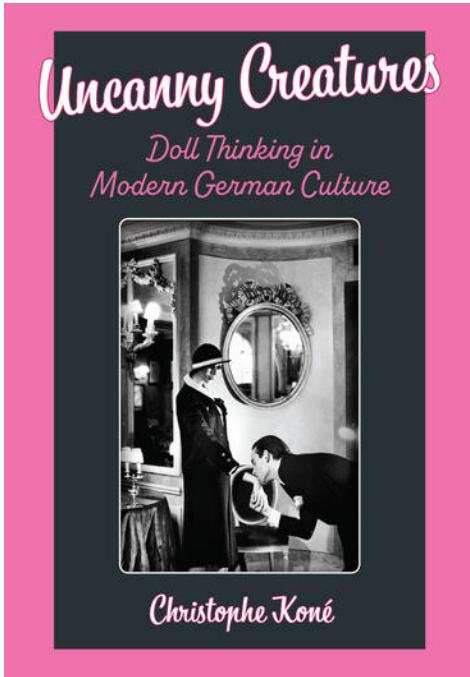
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UNCANNY CREATURES

DOLL THINKING IN MODERN GERMAN CULTURE By Christophe Koné

Germany held a monopoly on the manufacture and export of bisque toy dolls in Europe before WWI. Yet, dolls' omnipresence in the material, visual, and literary culture of the modern German-speaking world has so far not been properly addressed. In demonstrating this cultural affinity for dolls, Christophe Koné draws upon a range of stories and seminal essays on dolls, as well as toys, sculptures, paintings, and photographs. He examines how E.T.A. Hoffmann's romantic tale *The Sandman* (1815) has been a major source of inspiration for German-speaking doll makers because of how it centers imagination and inventiveness. Using Hoffmann's tale as an early example of an amalgam between doll thinking and making in German culture, Koné shows how it initiated a genealogy of doll thinkers (Freud & Jentsch), writers (Rilke), painters (Kokoschka), photographers (Bellmer), and makers (Pritzel).

Uncanny Creatures then explores how this unusual interest in human-like figures continues a long tradition of thought devoted to conceptualizing "things," from Immanuel Kant's theory of the thing-in-itself to Martin Heidegger's lecture on the thing, and Eduard Mörike or Rainer Maria Rilke's thing-poems. Because dolls occupy a liminal space—not quite things and more than mere objects—they appear as uncanny creatures which have held a fascination for writers, thinkers, and artists alike. *Uncanny Creatures* moves past the Freudian discourse of fetishism to propose a new reading of doll artifacts in German culture centered on their ability to evoke a feeling of uncertainty and unsettlement in the viewer.

Christophe Koné is Associate Professor of German at Williams College.



"*Uncanny Creatures* contributes a new and novel theory of dolls and their relationship to the concept of the uncanny. It also contributes to the ongoing/emerging scholarship on gender and queer studies to the fields of German studies and art history."

- Nathan Timpano, University of Miami

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UNCANNY CREATURES
DOLL THINKING IN MODERN GERMAN CULTURE
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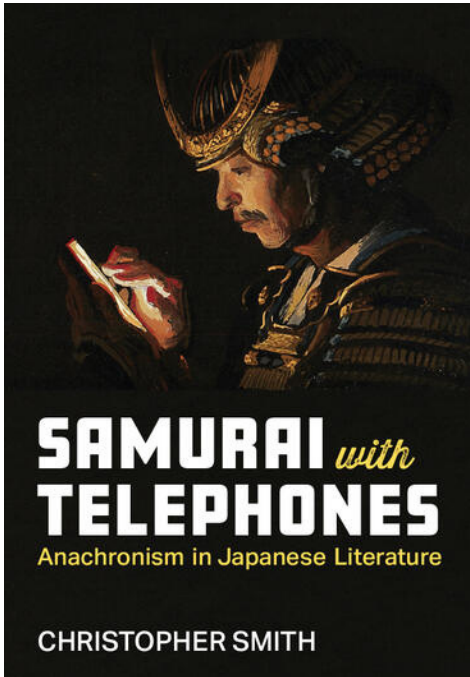
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SAMURAI WITH TELEPHONES

Anachronism in Japanese Literature

By Christopher Smith

What is going on when a graphic novel has a twelfth-century samurai pick up a telephone to make a call, or a play has an ancient aristocrat teaching in a present-day schoolroom? Rather than regarding such anachronisms as errors, *Samurai with Telephones* develops a theory of how texts can use different types of anachronisms to challenge or rewrite history, play with history, or open history up to new possibilities. By applying this theoretical framework of anachronism to several Japanese literary and cultural works, the book demonstrates how different texts can use anachronism to open up history for a wide variety of different textual projects.

From the modern period, author Christopher Smith examines literature by Mori Ōgai and Ōe Kenzaburō, manga by Tezuka Osamu, art by Murakami Takashi, and a variety of other pop cultural works. Turning to the Early Modern period (Edo period, 1600–1868), which produced a literature rich with playful anachronism, he also examines several Kabuki and Bunraku plays, *kibyōshi* comic books, and *gōkan* illustrated novels. In analyzing these works, he draws a distinction between anachronisms that attempt to hide their work on history and convincingly rewrite it and those conspicuous anachronisms that highlight and disrupt the construction of historical narratives.

Christopher Smith is Assistant Professor of Modern Japanese Literature and Culture at the University of Florida.

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THE SOUTH KOREAN FILM INDUSTRY

Edited by Sangjoon Lee, Dal Yong Jin, and Junhyung Cho

As shown by the success of *Squid Game* and *Parasite*, South Korea's film industry is producing films and original series for streaming services, film studios, and television stations worldwide. South Korea is now arguably considered one of the few countries outside the United States to have captivated the world's hearts and minds through pop music, TV dramas, and film. Similarly, the exponential growth in the South Korean film industry has been mirrored by a growing body of industry and film policy forums and academic conferences in both the East and the West.

The South Korean Film Industry is the first detailed scholarly overview of the South Korean film industry. The thirteen chapters discuss topics from short films to popular television series that have engaged global audiences. Contributors explore the major changes in South Korean film making, marketing, and in the international growth and popularity of South Korean films. By bringing together a wide range of academic specialists on the South Korean film industry, *The South Korean Film Industry* situates the current scholarship on South Korean cinema within the ongoing theoretical debates in contemporary global film studies. This volume offers invigorating discussions of the South Korean film industry, as well as its economic, political, and artistic impact on global, local, and regional film industries and cultures.

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6 x 9 | 312 pages | 15 Images | 11 Tables

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Series: *Perspectives on Contemporary Korea*

Sangjoon Lee is Associate Professor in the School of Creative Media at the City University of Hong Kong.

Dal Yong Jin is Distinguished Professor in the School of Communication at Simon Fraser University and Global Professor in the School of Media & Communication at Korea University

Junhyung Cho is Senior Researcher of the Korean Film Archive.

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THE SOUTH KOREAN FILM INDUSTRY

Edited by Sangjoon Lee, Dal Yong Jin, and Junhyung Cho

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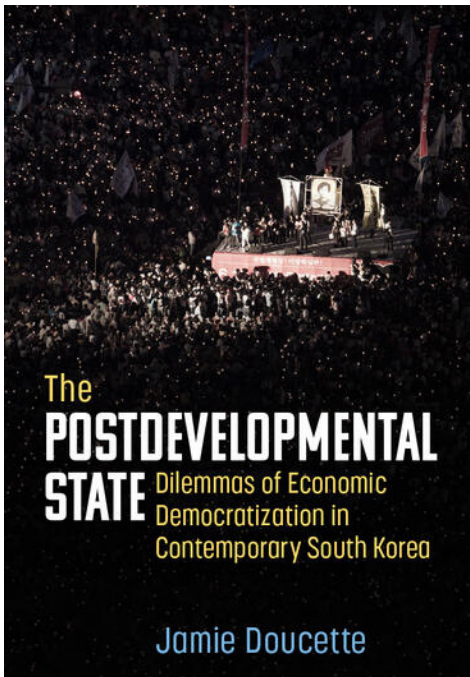
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THE POSTDEVELOPMENTAL STATE

Dilemmas of Economic Democratization in Contemporary South Korea By Jamie Doucette

Over the last 25 years, South Korea has witnessed growing inequality due to the proliferation of non-standard employment, ballooning household debt, deepening export-dependency, and the growth of super-conglomerates such as Samsung and Hyundai. Combined with declining rates of economic growth and turbulent political events, these processes mark a departure from Korea's past recognition as a high growth "developmental state."

The Postdevelopmental State radically reframes research into the South Korean economy by foregrounding the efforts of pro-democratic reformers and social movements in South Korea to create an alternative economic model—one that can address Korea's legacy of authoritarian economic development during the Cold War and neoliberal restructuring since the Asian Financial Crisis of the late 1990s. Understanding these attempts offers insight into the types of economic reforms that have been enacted since the late 1990s as well as the continued legacy of dictatorship-era politics within the Korean political and legal system. By examining the dilemmas economic democracy has encountered over the past 25 years, from the IMF Crisis to the aftermath of the Candlelight Revolution, the book reveals the enormous and comprehensive challenges involved in addressing the legacy of authoritarian economic models and their neoliberal transformations.

Jamie Doucette is Reader in Human Geography at the University of Manchester.

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6 x 9 | 266 pages | 12 figures | 2 tables

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"This is one of the very best books on contemporary South Korean politics and economics that I have read. It is a tremendous contribution to the fields of Korean studies, geography, and economic history. The study is executed with precision; it is thoroughly and ethically researched; and it is theoretically ambitious."

- Joseph Jonghyun Jeon, University of California, Irvine

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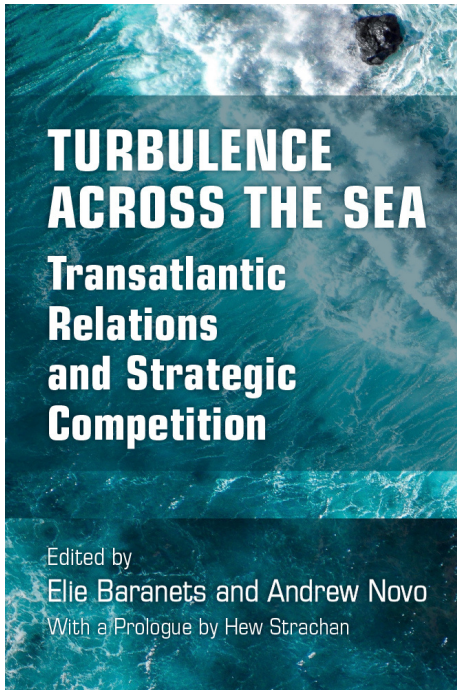
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TURBULENCE ACROSS THE SEA

TRANSATLANTIC RELATIONS AND STRATEGIC COMPETITION

Edited by Elie Baranets & Andrew R. Novo

Great Power competition is back. On the two sides of the Atlantic, however, this concept often means different things. While the United States is focused on China, Europe is preoccupied with Russia. Yet shifting American priorities toward Asia requires reconceptualizing the future role of NATO. In Europe, this shift has led to serious thought about how to achieve strategic autonomy that will allow Europe to guarantee its own security regardless of strategic choices made in Washington. As Chinese strategy focuses on dividing European actors and making them more economically dependent on Beijing, these developments may undermine Washington's influence in Europe while limiting potential European action against Chinese interests.

With a mix of research methodologies applied by scholars from both sides of the Atlantic, *Turbulence Across the Sea* offers a comprehensive analysis of relations among European and North American actors in the context of strategic competition among the United States, Europe, Russia, and China. In doing so, it demonstrates that a reaffirmation of transatlantic cooperation is necessary to maintain security in the face of aggressive moves by both Russia and China. By analyzing attitudes from the perspective of both the various actors (Britain, France, Germany, and the European Union) and various sectors (intelligence cooperation, foreign direct investments, technology, and the defense industry), this book provides readers with a comprehensive perspective on the challenges and opportunities in the shifting landscape of security in the twenty-first century.

Elie Baranets is a Research Fellow in International Security at the Institute for Strategic Research (IRSEM).

Andrew R. Novo is Professor of Strategic Studies at The National Defense University.

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**TURBULENCE ACROSS THE SEA
TRANSATLANTIC RELATIONS AND STRATEGIC
COMPETITION**

Edited by Elie Baranets & Andrew R. Novo

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**AUTOCRATS
CAN'T ALWAYS GET
WHAT THEY WANT**

State Institutions and Autonomy
under Authoritarianism



Nathan J. Brown, Steven D. Schaaf,
Samer Anabtawi, and Julian G. Waller

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"*Autocrats Can't Always Get What They Want* is a welcome and significant contribution, pushing the study of authoritarian regimes in productive new directions. Very well-written and logically organized, it makes a persuasive case for not just why but how we can move beyond the current saturation point in authoritarianism studies to a more conceptually sound and meaningful research agenda."

- Mona El-Ghobashy, New York University

AUTOCRATS CAN'T ALWAYS GET WHAT THEY WANT

State Institutions and Autonomy under
Authoritarianism

By Nathan J. Brown, Steven D. Schaaf, Samer
Anabtawi, & Julian G. Waller

Authoritarianism seems to be everywhere in the political world—even the definition of authoritarianism as any form of non-democratic governance has grown very broad. Attempts to explain authoritarian rule as a function of the interests or needs of the ruler or regime can be misleading. *Autocrats Can't Always Get What They Want* argues that to understand how authoritarian systems work we need to look not only at the interests and intentions of those at the top, but also at the inner workings of the various parts of the state. Courts, elections, security force structure, and intelligence gathering are seen as structured and geared toward helping maintain the regime. Yet authoritarian regimes do not all operate the same way in the day-to-day and year-to-year tumble of politics.

In *Autocrats Can't Always Get What They Want*, the authors find that when state bodies form strong institutional patterns and forge links with key allies both inside the state and outside of it, they can define interests and missions that are different from those at the top of the regime. By focusing on three such structures (parliaments, constitutional courts, and official religious institutions), the book shows that the degree of autonomy realized by a particular part of the state rests on how thoroughly it is institutionalized and how strong its links are with constituencies. Instead of viewing authoritarian governance as something that reduces politics to rulers' whims and opposition movements, the authors show how it operates—and how much what we call "authoritarianism" varies.

Nathan J. Brown is Professor of Political Science and International Affairs at George Washington University. **Steven D. Schaaf** is Assistant Professor of Political Science and International Studies, University of Mississippi. **Samer Anabtawi** is Assistant Professor of Comparative Politics at University College London. **Julian G. Waller** is Research Analyst at the Center for Naval Analyses and Professorial Lecturer in Political Science at George Washington University.

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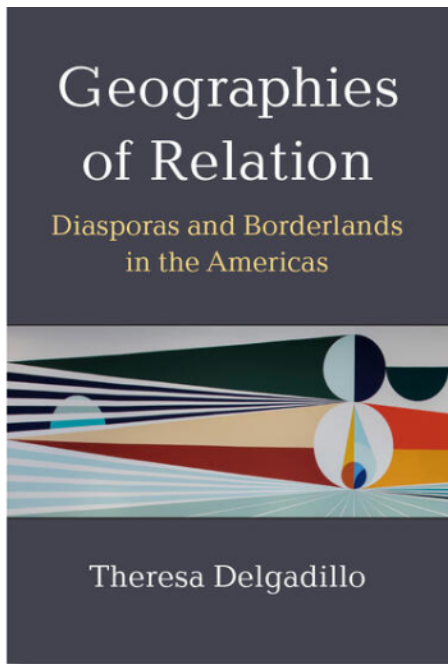
**AUTOCRATS CAN'T ALWAYS GET
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**State Institutions and Autonomy under
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"Delgadillo's *Geographies of Relation* is a marvelous, timely study that will have a foundational impact on the field of Latinx Studies. It offers a compelling and significant cultural analysis of Afro/Latinx creativity and expressive forms and illustrates their transformative importance. Scholars of every discipline will find *Geographies of Relation* helpful and inspiring."

—Mary Pat Brady, Author of *Scales of Captivity: Racial Capitalism and the Latinx Child*

GEOGRAPHIES OF RELATION

Diasporas and Borderlands in the Americas

By Theresa Delgadillo

Geographies of Relation demonstrates how examining texts created throughout the Americas about diaspora and borderlands offers a lens to think about representations of race, ethnicity, and gender. Theresa Delgadillo crosses interdisciplinary and canonical borders to investigate the interrelationships of African-descended, Latinx and mestizx peoples through an analysis of Latin American, Latinx, and African American literature, film, and performance.

Not only does Delgadillo offer a rare extended analysis of Black Latinidades in Chicanx literature and theory, but she also considers over a century's worth of literary, cinematic, and performative texts to support her argument about the significance of these cultural sites and overlaps. Chapters illuminate the significance of Toña La Negra in the Golden Age of Mexican cinema, reconsider feminist theorist's Gloria Anzaldúa offerings to revise exclusionary Latin American ideologies of mestizaje, unpack encounters between African Americans and Black Puerto Ricans in texts about twentieth-century New York, explore the expression of the African diaspora in colonial and contemporary Peru through literature and performance, and revisit the centrality of Black power in ending colonialism in various narratives. Thus, *Geographies of Relation* demonstrates the long histories of diaspora networks and exchanges across the Americas as well as the interrelationships among Indigenous, mestizx, Chicanx, and Latinx peoples. It offers a compelling argument that geographies of relation are as significant as national frameworks at structuring cultural formation and change in this hemisphere.

Theresa Delgadillo is a Vilas Distinguished Professor of English and Chican@/Latin@ Studies at the University of Wisconsin-Madison.

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GEOGRAPHIES OF RELATION
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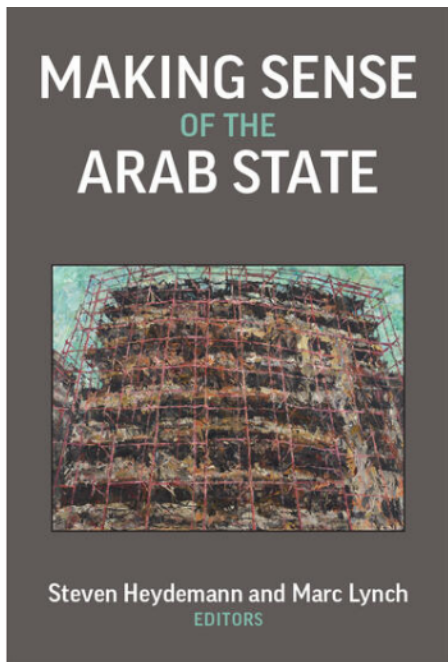
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“*Making Sense of the Arab State* is an exemplary volume that offers readers the conceptual tools for understanding recent trends in state development in the Arab world. This is a highly original contribution that should be widely read.”

—Lisa Blaydes, Stanford University

MAKING SENSE OF THE ARAB STATE

Edited by Steven Heydemann & Marc Lynch

No region in the world has been more hostile to democracy, more dominated by military and security institutions, or weaker on economic development and inclusive governance than the Middle East. Why have Arab states been so oppressively strong in some areas but so devastatingly weak in others? How do those patterns affect politics, economics, and society across the region? The state stands at the center of the analysis of politics in the Middle East, but has rarely been the primary focus of systematic theoretical analysis.

Making Sense of the Arab State brings together top scholars from diverse theoretical orientations to address some of the most critically important questions facing the region today. The authors grapple with enduring questions such as the uneven development of state capacity, the failures of developmentalism and governance, the centrality of regime security and survival concerns, the excesses of surveillance and control, and the increasing personalization of power. *Making Sense of the Arab State* will be a must-read for scholars of the Middle East and of comparative politics more broadly.

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