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In her analysis of Morrison's five novels - *Beloved*, *The Bluest Eye*, *Song of Solomon*, *Sula*, and *Tar Baby* - Rigney defines a black feminine/feminist aesthetic. The many "voices" of Toni Morrison, Rigney argues, are manifested in her radical use of language, her reformulations of self and identity, her reinterpretations of history as both fact and mythology, and her images of female desire. As Rigney describes Morrison's texts, they are characterized by deliberate and meaningful silences, by the movement beyond language into music, and by representations of magic realism and the conjure world. While Morrison's fictions disrupt traditional chronologies and diffuse linearity, they also bear historical witness to the realities and brutalities of slavery, reconstruction, depression, and war - and thus, Rigney documents, they are always profoundly political. Rigney's study, like Morrison's novels, transcends traditional interpretations, maps new territory for postmodern fictions, and cultivates a common ground for a discourse on theory, race, and gender.

Disasters and History offers the first comprehensive historical overview of hazards and disasters. Drawing on a range of case studies, including the Black Death, the Lisbon earthquake of 1755 and the Fukushima disaster, the authors examine how societies dealt with shocks and hazards and their potentially disastrous outcomes. They reveal the ways in which the consequences and outcomes of these disasters varied widely not only between societies but also within the same societies according to social groups, ethnicity and gender. They also demonstrate how studying past disasters, including earthquakes, droughts, floods and epidemics, can provide a lens through which to understand the social, economic and political functioning of past societies and reveal features of a society which may otherwise remain hidden from view. This title is also available as Open Access on Cambridge Core.

Examining the intersection of disability and genre in popular works of horror, crime, science fiction, fantasy, and romance published since the late 1960s, *Disability, Literature, Genre* is a major contribution to both cultural disability studies and genre fiction studies. Drawing on recent work on affect and emotion, the book explores how disability makes us feel, and how those feelings shape interpersonal and fictional encounters. Written in a clear and accessible style, *Disability, Literature, Genre* offers a timely reflection on the rapidly growing body of scholarship on disability representation, as well as an innovative new theorisation of genre. By reconceptualising genre reading as an affective process, Ria Cheyne establishes genre fiction as a key site of investigation for disability studies. She argues that genre fiction's unique combination of affectivity and reflexivity makes it ideally suited to the production of reflexive representations of disability: representations which encourage the reader to reflect upon what they understand about disability, and potentially to rethink it. Examining the affective - and effective - power of disability representations in a wide range of popular genre fiction, this book will be essential reading for academics in disability studies, literary

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studies, popular culture studies, and the medical humanities.

Examines the interplay of artistic, political, and economic performance in the former Yugoslavia and reveals their inseparability

A companion volume to *Lost Christianities*, this remarkable anthology of long-lost Christian writings that were never included in the New Testaments includes fifteen additional gospels, thirteen epistles, five non-canonical Acts of the Apostles, Apocalypes and Secret Books, and brief introductions to each. History Dual Main. (Scripture)

"The great pleasure of this book is the writing itself. Not only is it free of academic and 'lit-crit' jargon, it is lively prose, often deliciously witty or humorous, and utterly contemporary. Poetry's Afterlife has terrific classroom potential, from elementary school teachers seeking to inspire creativity in their students, to graduate students in MFA programs, to working poets who struggle with the aesthetic dilemmas Stein elucidates, and to teachers of poetry on any level." --- Beckian Fritz Goldberg, Arizona State University "Kevin Stein is the most astute poet-critic of his generation, and this is a crucial book, confronting the most vexing issues which poetry faces in a new century." ---David Wojahn, Virginia Commonwealth University At a time when most commentators fixate on American poetry's supposed "death," Kevin Stein's *Poetry's Afterlife* instead proposes the vitality of its aesthetic hereafter. The essays of *Poetry's Afterlife* blend memoir, scholarship, and personal essay to survey the current poetry scene, trace how we arrived here, and suggest where poetry is headed in our increasingly digital culture. The result is a book both fetchingly insightful and accessible. Poetry's spirited afterlife has come despite, or perhaps because of, two decades of commentary diagnosing American poetry as moribund if not already deceased. With his 2003 appointment as Illinois Poet Laureate and his forays into public libraries and schools, Stein has discovered that poetry has not given up its literary ghost. For a fated art supposedly pushing up aesthetic daisies, poetry these days is up and about in the streets, schools, and universities, and online in new and compelling digital forms. It flourishes among the people in a lively if curious underground existence largely overlooked by national media. It's this second life, or better, *Poetry's Afterlife*, that his book examines and celebrates. Kevin Stein is Caterpillar Professor of English and Director of the Creative Writing Program at Bradley University and has served as Illinois Poet Laureate since 2003, having assumed the position formerly held by Gwendolyn Brooks and Carl Sandburg. He is the author of numerous books of poetry and criticism. digitalculturebooks is an imprint of the University of Michigan Press and the Scholarly Publishing Office of the University of Michigan Library dedicated to publishing innovative and accessible work exploring new media and their impact on society, culture, and scholarly communication. Visit the website at www.digitalculture.org.

"'Capital Letters' sheds new light on how literature has dealt with society's most violent legal institution, the death penalty. It investigates this question through three major French authors with markedly distinct political convictions and literary styles: Victor Hugo, Charles Baudelaire, and Albert Camus. Working at the intersection of poetics, ethics, and law, Ève Morisi uncovers an unexpected transhistorical dialogue both on the modern death penalty and on the ends and means of post-Revolutionary literature. She offers close textual analysis and careful contextualization of the representations of state killing that these prominent writers crafted over two centuries during which the guillotine consistently fulfilled its function. Combined with concepts forged by critics of violence such as Agamben, Foucault,

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and Girard, this detailed examination reveals that, despite their differences, Hugo, Baudelaire, and Camus converge in questioning the humanitarian redefinition of capital punishment dating from the late eighteenth century. Conversely, capital justice leads all three writers to interrogate the functions, tools, and limits of their art"--Provided by publisher.

The Business of Reflection: Hawthorne in His Notebooks is a scholarly, annotated selection of Nathaniel Hawthorne's American Notebooks, English Notebooks, and French and Italian Notebooks culled from the authoritative Centenary Edition of the Works of Nathaniel Hawthorne (The Ohio State University Press, 23 volumes) and intended both for students and teachers of American literature and for general readers. The American Notebooks (1835–53) cover the period of most of Hawthorne's published writing and are crucial background for the genesis of his fiction, for his psychological and vocational development, for his marriage to Sophia Peabody, and for his relationships with contemporaries such as Emerson, Thoreau, and Margaret Fuller. The English Notebooks (1853–60) record his experiences and impressions during his residence in England, among them his incisive and influential sketch of Herman Melville. The French and Italian Notebooks (1858–59) are a sourcebook for Hawthorne's last published romance, *The Marble Faun* and, as Henry James observed, for his deeply ambivalent response to the aesthetic and historical legacy of European civilization. Taken together, Hawthorne's notebooks are essential materials for studying Hawthorne as a writer and a man. They present him at his most candid, intimate, and robust—a many-sided figure who complements and revises the persona known from his published writings, often in unexpected ways.

The plight of religious minorities in the Middle East is often attributed to the failure of secularism to take root in the region. *Religious Difference in a Secular Age* challenges this assessment by examining four cornerstones of secularism—political and civil equality, minority rights, religious freedom, and the legal separation of private and public domains. Drawing on her extensive fieldwork in Egypt with Coptic Orthodox Christians and Bahais—religious minorities in a predominantly Muslim country—Saba Mahmood shows how modern secular governance has exacerbated religious tensions and inequalities rather than reduced them. Tracing the historical career of secular legal concepts in the colonial and postcolonial Middle East, she explores how contradictions at the very heart of political secularism have aggravated and amplified existing forms of Islamic hierarchy, bringing minority relations in Egypt to a new historical impasse. Through a close examination of Egyptian court cases and constitutional debates about minority rights, conflicts around family law, and controversies over freedom of expression, Mahmood invites us to reflect on the entwined histories of secularism in the Middle East and Europe. A provocative work of scholarship, *Religious Difference in a Secular Age* challenges us to rethink the promise and limits of the secular ideal of religious equality.

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