Wayne State University Press is inspired, first and foremost, by the tremendous outpouring of support from our campus, from Detroit, and across our home state. We stand in gratitude for the many readers, authors, and booksellers across the country (and the globe) who share their support for the press, whether it takes the form of contributing to the success of Giving Day, sending book proposals, reviewing or buying our books, or advocating for the press in the many communities we are a part of.

As I write this message in September 2020, the United States Covid-19 death toll has just passed 200,000. I hope by the time you read this—and certainly by the time we’re publishing the books in this catalog—we will again be able to safely browse the shelves in bookstores and gather for in-person events. Whether we can see you in person or not, our books expand all of our understandings well beyond our own home, neighborhood, state, religion, race, language, and perspective. We also host a vigorous slate of online events – follow us on social media or subscribe to our newsletter to learn more.

This has been a thrilling time to begin my work at the press. The staff at Wayne State University Press remain exceptionally dedicated, talented, and incredibly resourceful, even as we navigate new and unforeseen challenges. I am proud to lead this group and look forward to building upon the press’s history of excellence and success while exploring new ways of interacting with readers and scholars; innovating in our processes; and deepening our commitment to equity, social justice, and inclusion.

Stephanie Williams
TRADE
In February 2017, Rochelle Riley was reading Twitter posts and came across a series of black-and-white photos of four-year-old Lola dressed up as different African American women who had made history. Rochelle was immediately smitten. She was so proud to see this little girl so powerfully honor the struggle and achievement of women several decades her senior. Rochelle reached out to Lola’s mom, Cristi Smith-Jones, and asked to pair her writing with Smith-Jones’s incredible photographs for a book. The goal? To teach children on the cusp of puberty that they could be anything they aspired to be, that every famous person was once a child who, in some cases, overcame great obstacles to achieve.

That They Lived: African Americans Who Changed the World features Riley’s grandson, Caleb, and Lola photographed in timeless black and white, dressed as important individuals such as business owners, educators, civil rights leaders, and artists, alongside detailed biographies that begin with the figures as young children who had the same ambitions, fears, strengths, and obstacles facing them that readers today may still experience. Muhammad Ali’s bike was stolen when he was twelve years old and the police officer he reported the crime to suggested he learn how to fight before he caught up with the thief. Bessie Coleman, the first African American female aviator, collected and washed her neighbors’ dirty laundry so she could raise enough money for college. When Duke Ellington was seven years old, he preferred playing baseball to attending the piano lessons his mom had arranged.

That They Lived fills in gaps in the history that American children have been taught for generations. For African American children, it will prove that they are more than descendants of the enslaved. For all children, it will show that every child can achieve great things and work together to make the world a better place for all.

That They Lived was made possible through a grant provided by the Community Foundation for Southeast Michigan.

Rochelle Riley is Director of Arts and Culture for the city of Detroit. The author, essayist, and arts advocate ended a nearly twenty-year stint in 2019 as a columnist for the Detroit Free Press, where she was an award-winning voice for children and advocate for improved education, government, and race relations. She is editor of The Burden: African Americans and the Enduring Impact of Slavery (Wayne State University Press, 2018). She calls herself “a writer by trade, warrior by necessity.”

Cristi Smith-Jones is a stay-at-home mom turned amateur photographer, who lives with her husband and daughters, Lola and Eden (and their cat, dog, and chickens) in Kent, WA. She enjoys finding creative ways to bring art and history to life for her girls and dedicates her efforts at documenting history to her grandmother, Mary Smith, who died in 2019. “She was the first African American woman to change MY world,” Cristi says.
OF RELATED INTEREST

THE BURDEN
African Americans and the Enduring Impact of Slavery
Edited by Rochelle Riley
Foreword by Nikole Hannah-Jones
GETTING TO THE HEART OF THE MATTER
My 36 Years in the Senate

Carl Levin

Former senator Carl Levin’s memoir demonstrates the value of pragmatism, empathy, and compromise.

Representing Michigan for thirty-six years in the U.S. Senate, Carl Levin, the longest-serving senator in Michigan history, was known for his dogged pursuit of the truth, his commitment to holding government accountable, and his basic decency. *Getting to the Heart of the Matter: My 36 Years in the Senate* is his story – from his early days in Detroit as the son of a respected lawyer to the capstone of his career as chair of both the Senate Armed Services Committee and the Senate Permanent Subcommittee on Investigations. Levin’s career placed him at the center of some of our nation’s most critical points in modern times: from the aftermath of the 1967 Detroit riots, to the Clinton impeachment, through 9/11 and the wars in Iraq and Afghanistan, and the 2008 financial crisis. He met with numerous world leaders, including Egypt’s Anwar Sadat and China’s Jiang Zemin. *Getting to the Heart of the Matter* recounts Levin’s experiences, thoughts, and actions during these historic moments.

Consisting of seventeen chapters, the book takes the reader through Levin’s early life in Detroit of the 1940s, 50s, and 60s where he met his wife, started a family, practiced law and served as the first General Counsel for the newly created Michigan Civil Rights Commission and the chief appellate defender for Detroit’s Legal Aid Office. Elected to the Detroit City Council in 1969, where Levin served for eight years including four as Council president, the book describes how his fight against the Department of Housing and Urban Development’s devastating housing practices in the neighborhoods of Detroit led him to run for the U.S. Senate with a pledge to make government work more effectively. Winning election six times, Levin had an illustrious career in the Senate where he challenged leaders in government and the private sector for the greater good of the nation. Levin describes how, as a Democrat, throughout his time in the Senate, he worked with Republican senators who often held different policy positions in order to find common ground to achieve national goals, and how he and his Senate staff searched for creative solutions to trade issues, support for the auto industry and manufacturing sector, U.S. military action in Iraq and Afghanistan, and efforts to protect the Great Lakes and the environment, among many other issues.

Levin’s hope in writing this memoir is that by sharing his deeply held beliefs about the responsibility of elected officials, the book will serve as a resource for people beginning a career in, or contemplating running for, public office. Readers with an interest in politics, history, facts, and perseverance will find kinship in this book.

*Carl Levin* served forty-four years in public office. His seat in the Senate and his committee leadership positions from 1979 to 2015 placed him at the center of many of our country’s most consequential issues.

March 2021, 6x9, 356 pages, 60 full-color images

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**OF RELATED INTEREST**

**CRUSADER FOR JUSTICE**
Federal Judge Damon J. Keith
Compiled, written, and edited by Peter J. Hammer and Trevor W. Coleman, Foreword by Mitch Albom

SCRATCHING THE SURFACE
Adventures in Storytelling

A Memoir by Harvey Ovshinsky
Foreword by Don Gonyea

The inspiring story of one of Detroit’s most creative and prolific storytellers.

Scratching the Surface: Adventures in Storytelling is a deeply personal and intimate memoir told through the lens of Harvey Ovshinsky’s lifetime of adventures as an urban enthusiast. He was only seventeen when he started The Fifth Estate, one of the country’s oldest underground newspapers. Five years later, he became one of the county’s youngest news directors in commercial radio at WABX-FM, Detroit’s notorious progressive rock station. Both jobs placed Ovshinsky directly in the bullseye of the nation’s tumultuous counterculture of the 1960s and 70s. When he became a documentary director, Ovshinsky’s dispatches from his hometown were awarded broadcasting’s highest honors, including a national Emmy, a Peabody, and the American Film Institute’s Robert M. Bennett Award for Excellence.

But this memoir is more than a boastful trip down memory lane. It also doubles as a survival guide and an instruction manual that speaks not only to the nature of and need for storytelling but also and equally important, the pivotal role the twin powers of endurance and resilience play in the creative process. You don’t have to be a writer, an artist, or even especially creative to take the plunge, Ovshinsky reminds his readers. “You just have to feel strongly about something or have something you need to get off your chest. And then find the courage to scratch your own surface and share your good stuff with others.”

Above all, Ovshinsky is an educator, known for his passionate support of and commitment to mentoring the next generation of urban storytellers. When he wasn’t teaching screenwriting and documentary production in his popular workshops and support groups, he taught undergraduate and graduate students at Detroit’s College for Creative Studies, Wayne State University, Madonna University, and Washtenaw Community College. “The thing about Harvey,” a colleague recalls in Scratching the Surface, “is that he treats his students like professionals and not like newbies at all. His approach is to, in a very supportive and non-threatening way, combine both introductory and advanced storytelling in one fell swoop.”

Harvey Ovshinsky is a writer, story consultant, educator, and public speaker.

March 2021, 6x9, 288 pages, 50 black-and-white images
WORLDWIDE RIGHTS AVAILABLE
A Painted Turtle Book

OF RELATED INTEREST

JOHN E. FETZER AND THE QUEST FOR THE NEW AGE
Brian C. Wilson
HOW OTHER PEOPLE MAKE LOVE

Stories by Thisbe Nissen

Love stories wherein people ask themselves: what is love?

In How Other People Make Love, Thisbe Nissen chronicles the lives and choices of people questioning the heteronormative institution of marriage. Not best-served by established conventions and conventional mores, these people—young, old, gay, straight, midwestern, coastal—are finding their own paths in learning who they are and how they want to love and be loved, even when those paths must be blazed through the unknown. Concerning husbands and wives, lovers and leavers, Nissen’s stories explore our search for connection and all the ways we undercut it, unwittingly and intentionally, when we do find it. How do we hold ourselves together—to function, work, and survive—while endlessly yearning to be undone, unraveled, and laid bare, however untenable and excruciating?

How Other People Make Love contains nine stories. “Win’s Girl” features a single woman who works at an Iowa slaughterhouse and uses the insurance money from a car accident to update the electric system in her dead parents’ old house, only to be unwittingly embroiled with a shady electrician who ultimately forces her to stand up for herself. In “Home Is Where the Heart Gives Out and We Arouse the Grass,” a young woman flees after cheating on her husband and winds up at a Nebraska roadside motel populated by participants in a regional dog show who help her decide what to do next. In “Unity Brought Them Together,” a young man heads to his favorite New York coffee shop intending to finish the Christmas cards his vacationing fiancée insists on sending, but winds up meeting another displaced young midwestern man there and going home with him instead. All these stories explore the question, “how do we love?” as well as the answers we find, discard, follow, banish, and cling to in all our humanness and desperation.

How Other People Make Love asserts that there aren’t right and wrong ways to love; there are only our very complicated and contradictory human hearts, minds, bodies, and desires—all searching for something, whether we know what that is or not. These are stories for anyone who has ever loved or been loved.

Thisbe Nissen is the author of Our Lady of the Prairie, Osprey Island, The Ex-Boyfriend Cookbook, The Good People of New York, and Out of the Girls’ Room and into the Night. She teaches at Western Michigan University and lives in rural Michigan with her husband, writer Jay Baron Nicorvo, and their son, cats, and chickens.

April 2021, 5.5x8.5, 208 pages  
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OF RELATED INTEREST

WELCOME TO REPLICA DODGE
A Memoir by Natalie Ruth Joynton

WHEN THE HEART NEEDS A STUNT DOUBLE

Poems by Diane DeCillis

Poems about being a survivor and the choices we make to protect ourselves, our homes, and our hearts.

Who wouldn’t want a metaphorical stunt double to take the perilous fall that comes with the pain of loss or profound disappointment? The poems in When the Heart Needs a Stunt Double by Diane DeCillis consider resourceful ways in which we become our own stunt double and explore through a poet’s eyes the anatomy of the mind, body, and soul.

Although many of these poems investigate loss and heartbreak, this book is not about being a victim. It’s about how we not only survive our most challenging moments but how we thrive in spite of them. These are poems about all of the ways our hearts both help us and betray us during major life events: dealing with divorce, the death of a loved one, separation from those closest to you, or with the agonizing experience of memory loss. The speaker appreciatively observes “how hard the muscle has worked / lifting and lowering the weight of love and sorrow.” DeCillis writes that loss can feel like your heart is limping “like a wounded animal / before you sink into the shelter of your own shadow.” But with every loss in these poems comes rebirth—a beautiful, sensory-rich wildflower garden of new breaths and experiences. The character of the heart is depicted as a piece of human anatomy at the same time it’s portrayed as its own world; an entire planet. DeCillis personifies the mitral, aortic, and pulmonary valves, describing our bodies as blooming with vegetation, a recursive image of living things thriving inside living things.

When the Heart Needs a Stunt Double takes us on a journey of what it means to be fully human. It touches upon the gifts we find in humor, nature, art, food, and how we celebrate the beauty of our scars. These are love poems: to others, to the self, to the body. DeCillis makes it clear that wounds need attention and care, but that loss always strengthen us. This collection will be admired by poetry lovers of all kinds, and those who enjoy modern and corporeal love poems.

Diane DeCillis is the author of Strings Attached (Wayne State University Press, 2014), winner of the Michigan Notable Book Award and the 2015 Next Generation Indie Book Award and finalist for the Forward INDIES Award. Her poems, stories, and essays have appeared in numerous journals.

April 2021, 6x9, 114 pages

OF RELATED INTEREST

TEACHER/PIZZA GUY
Poems by Jeff Kass
BODY NOT MY OWN

Tanque R. Jones

A collection of tightly crafted poems of intense imagery, sharp cadence, and poignant emotional resonance, representing the African American experience of enslavement in the United States.

*Body Not My Own* is a poetic journey into the minds and hearts of Africans who endured and overcame slavery in the United States. With a truly astonishing imagination and a capacity for empathy that reaches back three centuries, the poet evokes the worldview, daily survival strategies, and rituals that Africans conceived in order to endure and transcend a system that ravaged their human identity, dignity and agency. Through the poet’s exquisitely drawn imagery, we are inside plantation culture, witnessing the pervasive violence, hearing the whispers of anger, observing the tenderness of lovers, and learning about the dreams that offered respite to each day’s brutality. These powerful poems offer insight into the historic resolve, self-determination and resilience of the enslaved African community.

Tanque R. Jones lives in Knoxville, TN, where she earned an MFA in Creative Writing at the University of Tennessee. Her poems have been published in *Clackamas Literary Review, Connecticut River Review, West Trade Review*, and *Colere*. Her poetry speaks powerfully of race, class and African American history, from the slavery era to the present. Her first collection of poems is entitled *Woman in Transition*.

February 2021, 5.5x8.5, 72 pages
ISBN 978-0-9407-1329-1 $20.00 Paperback

Published by *Broadside Lotus Press and distributed by Wayne State University Press*

OF RELATED INTEREST

AM-PHIB-IAN

Jessica Lanay

Published by Broadside Lotus Press and distributed by Wayne State University Press
BATMAN: THE ANIMATED SERIES

Joe Sutliff Sanders

It's possible that no other version of Batman has been more influential than the one that debuted as a children's cartoon in 1992. For millions of fans around the world, the voices of Batman and the Joker introduced in Batman: The Animated Series (BTAS) remain the default. The characters, designs, and major themes of the show went on to shape other cartoons, films, and bestselling video games. In this study, Joe Sutliff Sanders argues that BTAS is not only a milestone of television but a milestone in the public persona of one of the most recognizable characters in the world.

The series introduced a new generation to Batman and provided the foundation for a family of cartoons that expanded the superhero universe. It introduced or reinvented major characters including Mr. Freeze, Robin, the Joker, and Harley Quinn. In three chapters, Sanders pursues the intricate arguments that still energize BTAS. Chapter 1 explores the visuals of the show, the artistic histories and tensions that inform its revolutionary style, and what ideas—intentional and otherwise—its aesthetic implies. Chapter 2 turns to the task of defining a "good" wealthy person against a backdrop of "bad," getting to the heart of one of Batman's most problematic characteristics. Lastly, chapter 3 considers Harley Quinn, a character who emblemizes much of what made BTAS successful. From her first appearance, Harley Quinn has been both sexy and witty, victor and victim, and this chapter explains the duality that defines her.

Since its debut in 1992, BTAS has garnered multiple awards, launched or developed the careers of countless important artists, and created aesthetic styles—in terms of both visuals and voice acting—that continue to resonate. Sanders's book follows an informative and exciting path through the material and is designed to be accessible to aficionados as well as relative newcomers. Batman fans, popular culture enthusiasts, and media studies scholars will find within these pages insights and ironies to provoke endless conversations.

Joe Sutliff Sanders is a specialist in children's media at the University of Cambridge. He is also the author of Disciplining Girls and A Literature of Questions.
INVITING INTERRUPTIONS
Wonder Tales in the Twenty-First Century

Edited by Cristina Bacchilega and Jennifer Orme

Fairy-tale texts and images that address contemporary issues in unsettling, intersectional, and wondrous ways.

Inviting Interruptions: Wonder Tales in the Twenty-First Century anthologizes contemporary stories, comics, and visual texts that intervene in a range of ways to challenge the popular perception of fairy tales as narratives offering heteronormative happy endings that support status-quo values. The materials collected in Inviting Interruptions address the many ways intersectional issues play out in terms of identity markers, such as race, ethnicity, class, and disability, and the forces that affect identity, such as non-normative sexualities, addiction, abuses of power, and forms of internalized self-hatred caused by any number of external pressures. But we also find celebration, whimsy, and beauty in these same texts—qualities intended to extend readers’ enjoyment of and pleasure in the genre.

The book is organized in two sections. "Inviting Interruptions" considers the invitation as an offer that must be accepted in order to participate, whether for good or ill. This section includes Emma Donoghue’s literary retelling of “Hansel and Gretel,” stills from David Kaplan’s short Little Red Riding Hood film, Bryan Kamaoli Kuwada’s story about stories rooted in Hawaiian tradition and land, and Shary Boyle, Shaun Tan, and Dan Taulapapa McMullin’s interruptions of mainstream images of beauty-webs, commerce, and Natives. "Interrupting Invitations" contemplates the interruption as a survival mechanism to end a problem that has already been going on too long. This section includes reflections on migration and sexuality by Diriye Osman, Sofia Samatar, and Nalo Hopkinson. Each text in the book is accompanied by an editors’ note, which offers questions, critical resources, and other links for expanding the appreciation and resonance of the text. As we make our way deeper into the twenty-first century, wonder tales—and their critical analyses—will continue to interest and enchant general audiences, students, and scholars.

Jennifer Orme is a narrative designer, writer, professor, and editor in Toronto, Canada. Cristina Bacchilega is professor of English at the University of Hawai’i-Manoa, where she teaches fairy tales and their adaptations, folklore and literature, and cultural studies.

Contributors: Su Blackwell, Shary Boyle, Susanna Clarke, Emma Donoghue, Rosario Ferré, Nalo Hopkinson, Anne KAMIYA, David Kaplan, Maya Kern, Bryan Kamaoli Kuwada, Kelly Link, Dan Taulapapa McMullin, Rosalind Hyatt Orme, Diriye Osman, Joellyn Rock, Sofia Samatar, Verónica Schanoes, Nini Shawl, Shaun Tan, Danielle Wood, Miwa Yanagi

February 2021, 6x9, 208 pages, 58 color illustrations
ISBN 978-0-8143-4701-0 ebook

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Series in Fairy-Tale Studies

CRAVING SUPERNATURAL CREATURES
German Fairy-Tale Figures in American Pop Culture
Claudia Schwabe

Mapping Fairy-Tale Space: Pastiche and Metafiction in Borderless Tales

Christy Williams

Examines how popular fairy tales collapse narrative borders and reimagine the genre for the twenty-first century.

Mapping Fairy-Tale Space is divided into two parts. Part 1 analyzes fairy-tale texts that collapse multiple distinct fairy tales so they inhabit the same storyworld, transforming the fairy-tale genre into a fictional geography of borderless tales. Williams examines the complex narrative restructuring enabled by this form of mash-up and expands postmodern arguments to suggest that fairy-tale pastiche is a critical mode of retelling that celebrates the fairy-tale genre while it critiques outdated ideological constructs. Part 2 analyzes the metaphorical use of fairy tales as maps, or guides, for lived experience. In these texts, characters use fairy tales both to navigate and to circumvent their own situations, but the tales are ineffectual maps until the characters chart different paths and endings for themselves or reject the tales as maps altogether. Williams focuses on how inventive narrative and visual storytelling techniques enable metafictional commentary on fairy tales in the texts themselves.

Mapping Fairy-Tale Space argues that in remaking the fairy-tale genre, these texts do not so much chart unexplored territory as they approach existing fairy-tale space from new directions, remapping the genre as our collective use of fairy tales changes. Students and scholars of fairy-tale and media studies will welcome this fresh approach.

Christy Williams is associate professor of English at Hawai‘i Pacific University. She is co-editor of Beyond Adaptation: Essays on Radical Transformations of Original Works.

April 2021, 6x9, 190 pages, 9 black-and-white images

OF RELATED INTEREST

Staging Fairyland: Folklore, Children’s Entertainment, and Nineteenth-Century Pantomime
Jennifer Schacker
ISBN 978-0-8143-4591-7, $84.99 Hardcover
AFTER “HAPPILY EVER AFTER”

Romantic Comedy in the Post-Romantic Age

Edited by Maria San Filippo
Foreword by Tamar Jeffers McDonald

Explores romantic comedy’s revitalizing response to shifting sexual and social mores of the past decade.

In defiance of the alleged "death of romantic comedy," After “Happily Ever After”: Romantic Comedy in the Post-Romantic Age edited by Maria San Filippo attests to rom-com’s continuing vitality in new modes and forms that reimagine and rejuvenate the genre in ideologically, artistically, and commercially innovative ways. No longer the idyllic fairy tale, today’s romantic comedies ponder the realities and complexities of intimacy, fortifying the genre’s gift for imagining human connection through love and laughter.

This volume’s contributors confront how recent rom-coms contend with a “post-romantic age” of romantic disillusionment and seismically shifting emotional and relational bonds. Fifteen chapters contemplate the resurgence of the “radical romantic comedy” and uncoupling comedy, new approaches in genre hybridity and serial narrative, and how recent rom-coms deal with divisive topical issues and contemporary sexual mores from reproductive politics and marriage equality to hook-up culture and technology-enabled sex. Rom-coms remain underappreciated and underexamined—and still largely defined within Hollywood’s parameters of culturally normative coupling and its persistent marginalization of racial and sexual minorities. Making the case for taking romantic comedy seriously, this volume employs critical perspectives drawn from feminist, queer, postcolonial, and race studies to critique the genre’s homogeneity and social and sexual conservatism, recognizing innovative works inclusive of LGBTQ people, people of color, and the differently aged and abled.

Encompassing a rich range of screen media from the last decade, After “Happily Ever After” celebrates works that disrupt and subvert rom-com fantasy and formula so as to open audience’s eyes along with our hearts. This volume is intended for all readers with an interest in film, media, and gender studies.

Maria San Filippo is associate professor of media studies at Emerson College.

Contributors: John Alberti, Elizabeth Alsop, Tom Cunliffe, Ash Kinney d’Harcourt, Alice Guilluy, Mary Harrod, Deborah Jermy, Betty Kaklamanidou, James MacDowell, Tamar Jeffers McDonald, Beatriz Oria, Sueyoung Park-Primiano, Manuela Ruiz, Maria San Filippo, Martha Shearer, Maya Montañez Smukler

May 2021, 6x9, 400 pages, 49 black-and-white images
ISBN 978-0-8143-4675-4 ebook
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Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

STARS AND SILHOUETTES
The History of the Cameo Role in Hollywood
Joceline Andersen

LUCHINO VISCONTI AND THE FABRIC OF CINEMA

Joe McElhaney

Unveils the metaphoric and theoretical possibilities of fabric in the films of Luchino Visconti.

In Luchino Visconti and the Fabric of Cinema, Joe McElhaney situates Visconti’s films as privileged and deeply expressive instances of a trope that McElhaney identifies as the “cinema of fabric”: a reoccurrence in film in which textiles—clothing, curtains, tablecloths, bedsheets—determine the filming process. An Italian neorealist, Visconti emerges out of a movement immediately following WWII wherein fabric assumes crucial functions, yet Visconti’s use of fabric surpasses his colleagues in many ways, including its fluid, multifaceted articulations of space and time. Visconti’s homosexuality is central to this theory in that it assumes metaphoric potential in addressing “forbidden” sexual desires that are made visible in the films. Visconti’s cinema of fabric gives voice to desires not simply for human bodies draped in fabric but also for entire environments, a world of the senses in which fabric becomes a crucial method for giving form to such desires.

McElhaney examines Visconti’s neorealist origins in Ossessione, La terra trema, and Rocco and His Brothers, particularly through fabric’s function within literary realism and naturalism. Neorealist revisionism through the extravagant drappings of the diva film is examined in Bellissima and Senso whereas White Nights and The Stranger are examined for the theatricalizing through fabric of their literary sources. Visconti’s interest in German culture vis-à-vis The Damned, Death in Venice, and Ludwig, is articulated through a complex intertwining of fabric, aesthetics, politics, and transgressive sexual desire. Finally, Visconti’s final two films, Conversation Piece and The Innocent, assess through fabric both the origins of Italian fascism and the political tensions contemporaneous with the films’ productions.

Fabric in Visconti is often tied to the aesthetic impulse itself in a world of visionaries attempting to dominate their surrounding environments and where a single piece of fabric may come to represent the raw material for creation. This book will tantalize any reader with a keen eye and strong interest in film and queer studies.

Joe McElhaney is professor of film studies at Hunter College/City University of New York. His books include The Death of Classical Cinema: Hitchcock, Lang, Minnelli, Vincente Minnelli: The Art of Entertainment (Wayne State University Press, 2009), Albert Maysles, and A Companion to Fritz Lang. He has published numerous essays on European, Asian, and American cinema.

February 2021, 6x9, 320 pages, 30 black-and-white images
ISBN 978-0-8143-4309-8 ebook
Worldwide Rights Available
Queer Screens

OF RELATED INTEREST

CINEMAGRITTE
René Magritte within the Frame of Film History, Theory, and Practice
Lucy Fischer
STARRING TOM CRUISE

Edited by Sean Redmond

Interdisciplinary star study of one of the most iconic Hollywood celebrities of the last thirty-five years.

Starring Tom Cruise examines how Tom Cruise’s star image moves across genres and forms as a type of commercial product that offers viewers certain pleasures and expectations. Cruise reads as an action hero and romantic lead yet finds himself in homoerotic and homosocial relationships that unsettle and undermine these heterosexual scripts. In this volume, editor Sean Redmond shows how important star studies is not just to understanding the ideological, commercial, and cultural significance of one star but to seeing how masculinity, ethnicity, sexuality, and commodity relations function in contemporary society.

The volume is divided into three parts. Part 1 explores the ways that Cruise’s star image and performances are built on a desiring gaze, nearly always complicated by perverse narrative arcs and liminal character relationships. This section also explores the complex and contradictory ways he embodies masculinity and heterosexuality. Part 2 places Cruise within the codes and conventions of genre filmmaking and the way they intersect with the star vehicle. Cruise becomes monomythical, heroic, authentic, and romantic, and at the same time, he struggles to hold these formulas and ideologies together. Part 3 views Cruise as both an ageless totemic figure of masculinity who does his own stunts, as well as an aging star—his body both the conduit for eternally youthful masculinity and a signifier of that which must ultimately fail. These readings are connected to wider discursive issues concerning his private and public life, including the familial/patriarchal roles he takes on.

Scholars writing for this collection approach the Cruise star image through various vectors and frames, which are revelatory in nature. As such, they not only demonstrate the very best traditions of close “star” textual analysis but also move the approach to the star forward. Students, scholars, and readers of film, media, and celebrity studies will enjoy this deep dive into a complex Hollywood figure.

Sean Redmond is professor of screen and design at Deakin University, Australia. He is the author of Celebrity, Liquid Space: Science Fiction Film and Television in the Digital Age, Celebrity and the Media, and The Cinema of Takeshi Kitano: Flowering Blood. He is the founding editor of Celebrity Studies, short-listed for best new academic journal in 2011.


March 2021, 6x9, 384 pages, 32 black-and-white illustrations
Worldwide Rights Available
Contemporary Approaches to Film and Media Series
How American labor leaders came to the rescue of political and Jewish victims of Nazi persecution.

Rescue, Relief, and Resistance contains six chapters. Chapter 1 describes the political origin of the JLC, whose founders had been Bundist militants in the Russian empire before their emigration to the United States, and asserts its roots in the American Jewish Labor movement of the 1930s. Chapters 2 and 3 discuss how the JLC established formal links with the European non-communist labor movement, especially through the Labor and Socialist International and the International Federation of Trade Unions. Chapter 4 focuses on the approximately 1,500 European labor and socialist leaders and left-wing intellectuals, including their families, rescued from certain arrest and deportation by the Gestapo. Chapter 5 deals with the special relationship the JLC established with currents in the Resistance in France, partly financing its underground labor and socialist networks and operations. Chapter 6 is devoted to the JLC’s support of Jews in Poland during the war: humanitarian relief for those in the occupied territory under Soviet domination and political and financial support of the combatants of the Warsaw ghetto in their last stand against annihilation by the Wermacht.

The JLC has never commemorated its rescue operations and other political activities on behalf of opponents of fascism and Nazism, nor its contributions to the reconstruction of Jewish life after the Holocaust. Historians to this day have not traced its history in a substantial way. Students and scholars of Holocaust and American studies will find this text vital to their continued studies.

Catherine Collomp, emerita professor of American history at Université de Paris, is a French researcher in the fields of labor and immigration history. She is also the author of Entre classe et nation, Mouvement ouvrier et Immigration aux États-Unis, 1880–1920 and the editor of An American in Hitler’s Berlin: Abraham Plotkin’s Diary, 1932–1933.


OF RELATED INTEREST

THE JDC AT 100
A Century of Humanitarianism
Edited by Avinoam Patt, Abina Grossmann, Linda G. Levi, and Maud S. Mandel
THE MIND OF THE HOLOCAUST PERPETRATOR IN FICTION AND NONFICTION

Erin McGlothlin

Examines textual representations of the consciousness of men responsible for committing Holocaust crimes.

The Mind of the Holocaust Perpetrator in Fiction and Nonfiction contains two parts. The first focuses on portraits of real-life perpetrators in nonfictional interviews and analyses from the 1960s and 1970s. These works provide a nuanced perspective on the mentality of the people who implemented the Holocaust via the interventional role of the interviewer or interpreter in the perpetrators’ performances of self-disclosure. In part two, McGlothlin investigates more recent fictional texts that imagine the perspective of their invented perpetrator-narrators. Such works draw readers directly into the perpetrator’s experience and at the same time impede their access to the perpetrator’s consciousness by retarding their affective connection. Demonstrating that recent fiction featuring perpetrators as narrators employs strategies derived from earlier nonfictional portrayals, McGlothlin establishes not only a historical connection between these two groups of texts, whereby nonfictional engagement with real-life perpetrators gradually gives way to fictional exploration, but also a structural and aesthetic one.

The book bespeaks new modes of engagement with ethically fraught questions raised by our increasing willingness to consider the events of the Holocaust from the perspective of the perpetrator. Students, scholars, and readers of Holocaust studies and literary criticism will appreciate this closer look at a historically taboo topic.

Erin McGlothlin is professor of German and Jewish studies at Washington University in St. Louis. She is the author of Second-Generation Holocaust Literature: Legacies of Survival and Perpetration and coeditor of The Construction of Testimony: Claude Lanzmann’s Shoah and Its Outtakes (Wayne State University Press, 2020).
The Jewish Heroes of Warsaw: The Afterlife of the Revolt

Avinoam J. Patt

Analyzes how the Warsaw Ghetto Uprising was interpreted and commemorated following the revolt.

The Jewish Heroes of Warsaw: The Afterlife of the Revolt by Avinoam J. Patt analyzes how the heroic saga of the Warsaw Ghetto Uprising was mythologized in a way that captured the attention of Jews around the world, allowing them to imagine what it might have been like to be there, engaged in the struggle against the Nazi oppressor. The timing of the uprising, coinciding with the transition to memorialization and mourning, solidified the event as a date to remember both the heroes and the martyrs of Warsaw, and of European Jewry more broadly.

The Jewish Heroes of Warsaw includes nine chapters. Chapter 1 includes a brief history of Warsaw from 1939 to 1943, including the creation of the ghetto and the development of the Jewish underground. Chapter 2 examines how the uprising was reported, interpreted, and commemorated in the first year after the revolt. Chapter 3 concerns the desire for first-person accounts of the fighters. Chapter 4 examines the ways the uprising was seized upon by Jewish communities around the world as evidence that Jews had joined the struggle against fascism and utilized as a prism for memorializing the destruction of European Jewry. Chapter 5 analyzes how memory of the uprising was mobilized by the Zionist movement, even as it debated how to best incorporate the doomed struggle of Warsaw’s Jews into the Zionist narrative. Chapter 6 explores the aftermath of the war as survivors struggled to come to terms with the devastation around them. Chapter 7 studies how the testimonies of three surviving ghetto fighters present a fascinating case to examine the interaction between memory, testimony, politics, and history. Chapter 8 analyzes literary and artistic works, including Jacob Pat’s Ash un Fayer, Marie Syrkin, Blessed is the Match, and Natan Rapoport’s Monument to the Ghetto Fighters, among others.

As this book demonstrates, the revolt itself, while described as a “revolution in Jewish history,” did little to change the existing modes for Jewish understanding of events. Students and scholars of modern Jewish history, Holocaust studies, and European studies will find great value in this detail-oriented study.

Avinoam J. Patt is the Doris and Simon Konover Professor of Judaic Studies and director of the Center for Judaic Studies and Contemporary Jewish Life at the University of Connecticut. He is the author of Finding Home and Homeland: Jewish Youth and Zionism in the Aftermath of the Holocaust (Wayne State University Press, 2009) and co-editor of Laughter After: Humor and the Holocaust (Wayne State University Press, 2020).
JEWISH CULTURAL STUDIES
Simon J. Bronner

Defines the distinctive field of Jewish cultural studies and its basis in folkloristic, psychological, and ethnological approaches.

Jewish Cultural Studies charts the contours and boundaries of Jewish cultural studies and the issues of Jewish culture that make it so intriguing—and necessary—not only for Jews but also for students of identity, ethnicity, and diversity generally. In addition to framing the distinguishing features of Jewish culture and the ways it has been studied, and often misrepresented and maligned, Simon J. Bronner presents several case studies using ethnography, folkloristic interpretation, and rhetorical analysis. Bronner, building on many years of global cultural exploration, locates patterns, processes, frames, and themes of events and actions identified as Jewish to discern what makes them appear Jewish and why.

Jewish Cultural Studies is divided into three parts. Part 1 deals with the conceptualization of how Jews in complex, heterogenous societies identify themselves as a cultural group to non-Jews and vice versa—such as how the Jewish home is socially and materially constructed. Part 2 delves into ritualization as a strategic Jewish practice for perpetuating peoplehood and the values that it suggests—for example, the rising popularity of naming ceremonies for newborn girls, simhat bat or zeved habat, in the twenty-first century. Part 3 explores narration, including the global transformation of Jewish joking in online settings and the role of Jews in American political culture.

Bronner reflects that a reason to separate Jewish cultural studies from the fields of Jewish studies and cultural studies is the distinctiveness of Jewish culture among other ethnic experiences. As a diasporic group with religious ties and varying local customs, Jews present difficulties of categorization. He encourages a multi-perspectival approach that considers the Jewish double consciousness as being aware of both insider and outsider perspectives, participation in ancient tradition and recent modernization, and the great variety and stigmatization of Jewish experience and cultural expression. Students and scholars in Jewish studies, cultural studies, ethnic-religious studies, folklore, sociology, psychology, and ethnology are the intended audience for this book.

Simon J. Bronner is dean of the College of General Studies and distinguished professor of social sciences at the University of Wisconsin–Milwaukee. He is the author or editor of over forty books, including Jewishness: Expression, Identity, and Representation and The Oxford Handbook of American Folklore and Folklife Studies.

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RAPHAEL PATAI SERIES IN JEWISH FOLKLORE AND ANTHROPOLOGY

OF RELATED INTEREST
THE POWER OF A TALE
Stories from the Israel Folktale Archives
Edited by Haya Bar-Itzhak and Idit Pintel-Ginsberg
The Compromise of Return: Viennese Jews after the Holocaust explores the motivations and expectations that inspired Viennese Jews to reestablish lives in their hometown after the devastation and trauma of the Holocaust. Elizabeth Anthony investigates their personal, political, and professional endeavors, revealing the contours of their experiences of returning to a post-Nazi society, with full awareness that most of their fellow Austrians had embraced the Nazi takeover and their country’s unification with Germany—clinging to a collective national identity myth as “first victim” of the Nazis.

Anthony weaves together archival documentation with oral histories, interviews, memoirs, and personal correspondence to craft a multilayered, multivoiced narrative of return focused on the immediate postwar years.

The book consists of six chapters. Chapter 1 begins with setting the historical scene and political context to elucidate the backdrop for the role and position of Jews in Austrian and Viennese society. Chapter 2 begins just before the Soviet conquest of Vienna in April 1945 and with the story of the last Jews murdered in Vienna. Chapter 3 deals with the second group of returning Jews—concentration camp survivors—and outlines their varied processes and journeys, as they also followed their impulse to go to their familial home.

Chapter 4 presents how their parties shaped their motivations and expectations of home while they lived abroad after fleeing from the Nazis. Chapter 5 illuminates the return and rerooting of Austrian Jewish professionals, including their struggles and successes. Chapter 6 expounds common challenges encountered by all groups of returnees while relaunching their lives in Vienna, with a focus on developing postwar identity concepts—both Viennese Jewish identity and Austrian national identity. The Compromise of Return is the first such social history to depict how survivors—individually and collectively—navigated postwar Vienna’s political and social setting. This book will be of special interest to scholars, students, and readers of Holocaust and European studies.
FAIRY TALE REVIEW
Edited by Kate Bernheimer

Fairy Tale Review is an annual literary journal dedicated to publishing new fairy-tale fiction, nonfiction, and poetry. The journal seeks to expand the conversation about fairy tales among practitioners, scholars, and general readers. Contents reflect a diverse spectrum of literary artists working with fairy tales in many languages and styles.

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An Interdisciplinary Journal of Storytelling Studies
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Storytelling, Self, Society is an interdisciplinary, peer-reviewed journal that publishes scholarship on a wide variety of topics related to oral narrative in performance, as social or cultural discourse, and in a variety of professional and disciplinary contexts.

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Journal of Fairy-Tale Studies
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Edited by Ulrich Marzolph and Regina F. Bendix

Narrative Culture claims narration as a broad and pervasive human practice, warranting a holistic perspective to grasp its place comparatively across time and space. Inviting contributions that document, discuss, and theorize narrative culture, the journal seeks to offer a platform that integrates approaches spread across numerous disciplines. The field of narrative culture thus outlined is defined by a large variety of forms of popular narratives, including not only oral and written texts, but also narratives in images, three-dimensional art, customs, rituals, drama, dance, music, and so forth.

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