Isfahan and its Palaces
Statecraft, Shi’ism and the Architecture of Conviviality in Early Modern Iran
Sussan Babaie

April 2018
Pb • 978 1 4744 3719 6 • £35.00
BIC: AMN, HBJF1, HBLC, HBLH

320 pp. 244 x 172 (Pinched Crown Quarto)
24 colour & 60 B/W illustrations

Alternative Formats:
Hb • 978 0 7486 3375 3• £100.00

Winner of the Houshang Pourshariati Iranian Studies Book Award 2009

Description
This beautifully illustrated history of Safavid Isfahan (1501–1722) explores the architectural and urban forms and networks of socio-cultural action that reflected a distinctly early-modern and Perso-Shi’i practice of kingship. An immense building campaign, initiated in 1590-91, transformed Isfahan from a provincial, medieval, and largely Sunni city into an urban-centered representation of the first Imami Shi’i empire in the history of Islam. The historical process of Shi’ification of Safavid Iran and the deployment of the arts in situating the shifts in the politico-religious agenda of the imperial household informs Sussan Babaie’s study of palatial architecture and urban environments of Isfahan and the earlier capitals of Tabriz and Qazvin.

Key Features
• This history of Safavid Isfahan (1501–1722) explores the architectural and urban forms and networks of socio-cultural action that reflected a distinctly early-modern and Perso-Shi’i practice of kingship
• Beautifully illustrated with 24 colour and 60 b&w illustrations
• The hardback was winner of the 2009 Houshang Pourshariati Iranian Studies Book Award

The Author
Sussan Babaie, Reader in the Arts of Iran and Islam, The Courtauld Institute of Arts, University of London

Series
Edinburgh Studies in Islamic Art

Readership
Academics and students in Islamic and Middle Eastern Studies; Art History; Architecture.
Isfahan and its Palaces
Statecraft, Shi’ism and the Architecture of Conviviality in Early Modern Iran
Sussan Babaie

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The City in Arabic Literature
Classical and Modern Perspectives
Edited by Nizar F. Hermes and Gretchen Head

April 2018
Hb • 978 1 4744 0652 9 • £80.00
BIC: DS, DSB, HRH

352 pp. 234 x 156 (Royal 8vo)
7 B/W illustrations 7 B/W line art

Alternative Formats:
Eb (PDF) • 978 1 4744 0653 6 • £80.00
Eb (epub) • 978 1 4744 0654 3 • £80.00

Addresses the literary representation and cultural interpretation of the city in Arabic literature

Description
The theme and motif of the city has had an enduring presence in the Arabic-Islamic tradition, from the classical and post-classical literary corpus to modern and post-colonial Arabic poetry and prose. Cities such as Mecca, Baghdad, Cairo, Damascus, Beirut, Qayrawan, Marrakesh and Cordoba have served as virtual (battle)grounds for some of the Arab world’s most complex intellectual, sociocultural, and political issues. The Arab city has been transformed from a mere physical structure and textual space into an (auto)biographical, novelistic, and poetic arena—often troubled and contested—for debating the encounter, competition and conflict between the rural and the urban, the traditional and the modern, the meditative and the satiric, the individual and the communal, and the Self and Other(s).

Key Features

• Shows how the city has been explored in works of literature by classical and modern ‘Arab’ authors from different theosophical and ideological backgrounds
• Views the entirety of the tradition as an evolving continuum, making the collection relevant to scholars of both classical and modern Arabic literature
• Covers the central literary genres from the classical period associated with the city, including elegy, eulogy, invective, nostalgic discourses and historiographical accounts
• Chapters on the modern period focus on ideas such as the role played by writing the city in the Moroccan nahdah, everyday writing practices in Beirut and the contradictions and tensions in current literary depictions of the globalized cities of MENA
• Includes chapters on many of the most important cities from the medieval and the modern Arab world in Iraq, Syria, Lebanon, Egypt, Tunisia, Morocco, and al-Andalus

Edits by
Nizar F. Hermes, Assistant Professor, University of Virginia
Gretchen Head, Assistant Professor, Yale-NUS College in Singapore

Readership
MA level students and academics in Islamic and Middle Eastern Studies, Comparative Literature and Literary Studies.
Russian Futurist Theatre
Theory and Practice
Robert Leach

April 2018
Hb • 978 1 4744 0244 6 • £75.00
BIC: AN, DS, DSG

256 pp. 234 x 156 (Royal 8vo)
49 B/W illustrations

Alternative Formats:
Eb (PDF) • 978 1 4744 0245 3 • £75.00
EB (epub) • 978 1 4744 3470 0 • £75.00

A study of a key modernist form, its theory, practice and legacy.

Description
What do we know today about the theatrical ferment caused by the scandalous group of Russian writers, artists, musicians and theatre makers who called themselves 'Futurists'? What can we learn from their iconoclastic and exciting theatre works? Underpinned by theoretical writings, manifestoes and demonstrations, Russian Futurist Theatre explores one of the most brilliant but least documented theatre explosions of the last 100 years. It is the first book to comprehensively uncover the Russian futurist theatre in all its virtuosity and diversity. Revealing a wealth of extraordinary theatre work and a barely-known group of theatre practitioners the book finds new ways to explore the interface between literature, theory and performance.

Key Features
• Explores the development of post-Romantic epic theatre and the exploration of abstract and alogical performance
• Discusses major practitioners' working methods as well as obscure practitioners related to major figures like Vsevolod Meyerhold
• Analyses how Futurist theatre was strangled by Stalinism and 'disappeared'

The Author
Robert Leach, Independent Scholar

Series
Edinburgh Critical Studies in Modernism, Drama and Performance

Readership
Academics, researchers, postgraduates, advanced undergraduates in Modernism, Modernist Theatre, Modernist Drama, Drama and Performance, The European Avant-Garde, Twentieth-Century Russian Studies, Performing Arts, Theatre Arts, Cultural Studies.

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Conspiracy in Modern Egyptian Literature
Benjamin Koerber

April 2018
Hb • 978 1 4744 1744 0 • £75.00
BIC: DS, DSK, HBJF1, HRH

224 pp.  234 x 156 (Royal 8vo)

Alternative Formats:
Eb (PDF) • 978 1 4744 1745 7 • £75.00
EB (epub) • 978 1 4744 1746 4 • £75.00

Examines the diverse uses of conspiracy theory in Egyptian fiction over the last century

Description
Conspiracy theory in the Arab World has come to be associated with the rhetoric of Islamist extremists and authoritarian regimes. Yet its principle tropes – omnipotent secret societies, impending apocalypse, heroes who crack codes – have recurred in Arabic literature as well. A number of Egyptian authors, including Ali Ahmad Bakathir, Naguib Surur, Sonallah Ibrahim, Gamal al-Ghitani, and Youssef Rakha have crafted potent narratives of conspiracy that have remained unexamined until now. In a series of case studies, this book examines the diverse uses of conspiracy theory in Egyptian fiction since the early twentieth century. Read against the historical and intertextual backgrounds of individual authors and their works, conspiracy theory emerges not as a single, rigid ideology, but as a style of writing that is equal parts literary and political.

Key Features
- Provides the first critical study of conspiracy theory in Arabic literature
- Examines work by authors who have received little critical attention in English (Youssef Rakha, Mohammad Rabie, Ahmed Naji)
- Examines the recent “authoritarian turn” of some Egyptian authors
- Contains an Arabic edition and partial translation of Naguib Surur’s infamous underground quatrains

The Author
Benjamin Koerber, Assistant Professor, Rutgers University

Series
Edinburgh Studies in Modern Arabic Literature

Readership
MA level students and academics in Middle Eastern Literature, Comparative Literature and World Literature.
Engaging Dialogue
Cinematic Verbalism in American Independent Cinema
Jennifer O’Meara

April 2018
Hb • 978 1 4744 2062 4 • £75.00
BIC: APFA, APFB, APFD

240 pp. 234 x 156 (Royal 8vo)

Description
Examining the centrality of dialogue to American independent cinema, Jennifer O’Meara argues that it is impossible to separate small budgets from the old adage that ‘talk is cheap’. Focusing on the 1980s until the present, in particular on the films of directors like Jim Jarmusch, Wes Anderson and Richard Linklater, this book demonstrates how what we think of as ‘dialogue’ is really its ability to engage audiences and bind together the narrative, aesthetic and performative elements of selected cinema. Questioning the association of dialogue-centred films with the ‘literary’ and the ‘un-cinematic’, O’Meara highlights how speech can be central to cinema without overshadowing its medium-specific components, and demonstrates how indie dialogue can instead hinge on an idea of cinematic verbalism.

Key Features
- Examines how American directors engage audiences through dialogue that is creatively designed and executed
- Provides a framework for analysing dialogue design and execution that can be readily applied to other films and filmmakers
- Highlights how speech can be central to cinema without overshadowing its medium-specific components
- Develops new connections between film dialogue, reception studies, independent cinema and auteur studies

The Author
Jennifer O’Meara, Lecturer, University of St Andrews

Series
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Readership
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The Edinburgh Companion to Animal Studies
Edited by Lynn Turner, Undine Sellbach and Ron Broglio

April 2018
Hb • 978 1 4744 1841 6 • Pre-pub price £125.00
BIC: AC06, DS, DSA, HPQ, RGM, RNA

592 pp. 244 x 172 (Pinched Crown Quarto)
11 B/W illustrations

Alternative Formats:
Eb (PDF) • 978 1 4744 1842 3 • £150.00
EB (epub) • 978 1 4744 1843 0 • £150.00

Description
This volume critically investigates current topics and disciplines that are affected, enriched or put into dispute by the burgeoning scholarship on Animal Studies. What new questions and modes of research need come into play if we are to seriously acknowledge our entanglements with other animals? World-leading scholars from a range of disciplines, including Literature, Philosophy, Art, Biosemiotics, and Geography, set the agenda for Animal Studies today. Rather than a narrow specialism, the 35 newly commissioned essays in this book show how we think of other animals to be intrinsic to fields as major as ethics, economies as widespread as capitalism and relations as common as friendship.

The volume contains original, cutting-edge research and opens up new methods, alignments, directions as well as challenges for the future of Animal Studies. Uniquely, the chapters each focus on a single topic, from ‘Abjection’ to ‘Voice’ and from ‘Affection’ to ‘Technology’, thus embedding the animal question as central to contemporary concerns across a wide range of disciplines.

Key Features
• Provides in one work prominent scholars in animal studies and their reflections on the trajectory of the field
• Embeds the ‘animal question’ as central to contemporary concerns across a wide range of disciplines
• Brings discourses from the sciences into dialogue with the arts and humanities
• Opens up new methods, alignments, directions and challenges for the future of animal studies
• Afterword from Cary Wolfe (Bruce and Elizabeth Dunlevie Professor of English, Rice University)

Edited by
Lynn Turner, Lecturer, Goldsmiths, University of London.
Undine Sellbach, Lecturer in Media and Cultural Studies, Macquarie University
Ron Broglio, Associate Professor of Literature and Culture and Sustainability Scholar at Arizona State University Global Institute of Sustainability.

Series
Edinburgh Companions to Literature

Readership
Final year Undergraduates; Postgraduates; Research Faculty; independent researchers in Animal Studies in Literary Studies, Comparative Literature, Continental Philosophy, Biosemiotics, Art, Ethics, Ecology, Geography, Politics.

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The Edinburgh Companion to Animal Studies
Edited by Lynn Turner, Undine Sellbach and Ron Broglio

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34. Voice – Lynn Turner
Afterword: Who Are These Animals I Am Following? – Cary Wolfe
Dwelling in the Age of Climate Change
The Ethics of Adaptation
Elaine Kelly

April 2018
Hb • 978 1 4744 2296 3 • £75.00
BIC: JPA, HPS, HPQ, JFFN

192 pp. 234 x 156 (Royal 8vo)

Alternative Formats:
Eb (PDF) • 978 1 4744 2297 0 • £75.00
EB (epub) • 978 1 47442298 7 • £75.00

Explores the complex ethical dilemmas of human mobility in the context of climate change

Description
Currently, adaptation policy for climate change puts economic and technological governance and action first. Now, Elaine Kelly brings continental theory into the conversation to explore the ethical dilemmas stemming from emerging global political crises of migration, displacement and communal relocation related to climate change. She argues that, in the era of anthropocentric climate change, an ‘ethos of dwelling’ must underpin adaptation practices.

Key Features
• The first focused engagement to apply deconstruction and Levinasian ethics to the pressing and complex dilemmas of climate change and human mobility
• Detailed case studies of Bangladesh, the Torres Strait Islands and Queensland in Australia and New Orleans in the US bring into sharp focus the ethics and politics of adapting to climate change and how this universal phenomenon is experienced unevenly by the poor and marginalised
• Interdisciplinary and multi-methodological approach, relevant to disciplines from cultural studies to philosophy and from ecohumanities to international relations

The Author
Elaine Kelly, Research Assistant and undergraduate tutor, University of Technology, Sydney

Readership
Postgraduate students and academics working in cultural studies, philosophy, anthropology and emerging areas such as the ecological humanities and environmental humanities. Upper-level undergraduate courses on human rights with climate change, philosophy and climate change, environmental humanities and ecological humanities.
Queering Digital India
Activisms, Identities, Subjectivities
Edited by Rohit K. Dasgupta and Debanuj Dasgupta

April 2018
Hb • 9781474421171 • £75.00
BIC: 1FK, HP, HPS, JFSJ, JFSK, PDR

242 pp. 234 x 156 (Royal 8vo)
15 B/W illustrations

Alternative Formats:
Eb (PDF) • 978 1 4744 2118 8 • £75.00
EB (epub) • 978 1 4744 2119 5 • £75.00

The first book to look critically at digital technologies and the role they play within queer lives in contemporary India

Description
This pioneering interdisciplinary collection works across mainstream and alternative spaces such as Twitter, Youtube, Facebook, Grindr and gay men's health websites. These digital platforms are then situated within the contemporary socio-political conjuncture in India, offering a way of understanding queerness and Indian-ness in contemporary India.

Key Features
• Takes on diverse strands of queer theory to show where neoliberalism, nationalism, digital technologies and movements for queer rights converge in present-day India
• Integrates academic pieces with activist and practitioner narratives
• Looks at sexualised online communities: their aims, compositions and potentialities
• Discusses hook-up apps and social media, and how institutions use them to control, discipline and repress
• Engages with new forms of queer politics, feminist politics and online activism

• Contributors
  • Niharika Banerjea, Ambedkar University, New Delhi, India
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  • Sneha Krishnan, St John's College, University of Oxford, UK
  • Debanuj DasGupta, University of Connecticut, USA
  • Inshah Malik, recently Yale University, USA

Edited by
Rohit K. Dasgupta, Lecturer in Global Media, Winchester School of Art, University of Southampton
Debanuj Dasgupta, Assistant Professor of Geography & Women’s, Gender, and Sexuality Studies, Ohio State University

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ReFocus: The Films of William Castle
Edited by Murray Leeder

April 2018
Hb • 978 1 4744 2426 4 • £70.00
BIC: APFA, APFB, APFN

256 pp. 234 x 156 (Royal 8vo)
15 B/W illustrations

Alternative Formats:
Eb (PDF) • 978 1 4744 2427 1 • £70.00
EB (epub) • 978 1 4744 2428 8 • £70.00

Description
Often described as ‘the Master of Gimmicks’, William Castle is best known for the outrageous publicity stunts that characterised his genre films in the 1950s and ‘60s, including offers for an insurance policy against death by fright, vibrating seats, a skeleton that flew over the audience, and a ‘punishment poll’ to determine a film’s conclusion. But far from being ‘the world’s craziest filmmaker’, Castle was also a dependable studio director who made more than 50 films between 1944 and 1974, and who produced films for Orson Welles and Roman Polanski. ReFocus: The Films of William Castle assembles fourteen essays on the full sweep of Castle’s career, including his horror films, westerns, film noirs and more. With an influence felt on directors like Joe Dante, Robert Zemeckis and John Waters, this volume reappraises Castle’s legacy as an innovator as much as a showman.

Key Features
- Includes fourteen essays on the full sweep of Castle’s career, including his horror films, westerns, film noirs and more
- Structured in short essays suited to undergraduate-graduate level teaching
- Built in appeal for horror scholars and fans alike
- Benefits from the recent wave of interest in Castle’s career

Edited by
Murray Leeder, Instructor in Film Studies, University of Calgary

Series
ReFocus: The American Directors Series

Readership
Students and scholars in American film, Film Directors and Film Genre.

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The Practical Turn in Political Theory
Eva Erman and Niklas Möller

April 2018
Hb • 978 1 4744 2543 8 • £75.00
BIC: JPA, JPB, HPS

160 pp. 234 x 156 (Royal 8vo)

Description
This book fills a significant gap in political theory by offering the first systematic analysis of how social and political practices constrain normative political principles. It brings together five key debates in the current theoretical literature, which have been largely taking place in isolation, and identifies their shared problems and common arguments. By bringing these connections to light, it develops a unified way forward for practice-based political theory.

Key Features
- An in-depth treatment of an extremely timely topic given the lively contestations in the five scrutinised debates with regard to how the relationship between social and political practices and normative political principles best should be understood
- Embraces a comprehensive approach to the fundamental question of how social and political practices constrain normative political principles of different kinds
- Critically assesses arguments for different kinds of constraints in current debates – e.g. linguistic constraints, methodological constraints, epistemological constraints and political constraints

The Authors
Eva Erman, Full Professor at the Department of Political Science, Stockholm University
Niklas Möller, Associate Professor (Docent) in Philosophy, Royal Institute of Technology (KTH)

Readership
Political theory and political philosophy, philosophy and political science. PhD and Master students focusing on political theory and political philosophy, and the normative study of justice, political legitimacy and democracy.

The first systematic analysis of current debates surrounding the role of practice in political theory
ReFocus: The Films of Susanne Bier
Edited by Missy Molloy, Mimi Nielsen and Meryl Shriver-Rice

April 2018
Hb • 978 1 4744 2872 9 • £75.00
BIC: APFA, APFB, APFN

224 pp. 234 x 156 (Royal 8vo)
25 B/W illustrations

Alternative Formats
Eb (PDF) • 978 1 4744 2874 3 • £75.00
EB (epub) • 978 1 4744 2873 6 • £75.00

A dynamic, scholarly engagement with Susanne Bier’s work

Description
The award-winning Danish director Susanne Bier has become increasingly known for her generic innovations and industrial fluidity, moving confidently between cinema and television at a time where the scarcity of women directors has become a subject of major critical and popular attention. Refocus: The Films of Susanne Bier is a dynamic, scholarly engagement with Bier’s work, and a timely consideration of her impressive authorial achievements. Featuring essays from both recognized and up-and-coming scholars in Scandinavian, transnational and feminist film and media studies, this book also includes an original interview with Bier, addressing some of the provocative readings of her films advanced by the volume’s contributors.

Key Features
• The first work to examine Susanne Bier’s entire oeuvre
• Includes original research from prestigious scholars in Scandinavian, transnational and feminist film and media studies
• Written in engaging, accessible prose enlivened by detailed case studies
• Engages with critical issues in Danish cinema related to screenwriting, collaboration, authorship, gender, identity, ethics, genre, practitioner’s agency and reception
• Features an original interview with Susanne Bier

Edited by
Missy Molloy, Lecturer, Victoria University of Wellington.
Mimi Nielsen, PhD Candidate, University of Washington, Seattle
Meryl Shriver-Rice, Director of Environmental Media at the Abess Center for Ecosystem Science and Policy at the University of Miami

Series
ReFocus: The International Directors Series

Readership
Students and scholars in director studies, gender and film and Nordic cinema.
Christianity in North Africa and West Asia

Edited by Kenneth R. Ross, Mariz Tadros and Todd M. Johnson

April 2018
Hb • 978 1 4744 2805 7 • £150.00
Pre-pub Price • £125.00
BIC: 1F, 1FB, 1HB, HRC

576 pp. 246 x 189 (Crown Quarto)
16 colour illustrations

Description
This comprehensive reference volume covers every country in North Africa and West Asia, offering reliable demographic information and original interpretative essays by indigenous scholars and practitioners. It maps patterns of growth and decline, assesses major traditions and movements, analyses key themes and examines current trends.

Key Features
• Profiles of Christianity in every country in North Africa and West Asia including clearly presented statistical and demographic information
• Analyses of leading features and current trends written by indigenous scholars
• Essays examining each of the major Christian traditions (Anglicans, Independents, Orthodox, Protestants, Roman Catholics, Evangelicals, Pentecostals/Charismatics)
• Essays explore key themes such as faith and culture, worship and spirituality, theology, social and political engagement, mission and evangelism, religious freedom, gender, inter-faith relations, monastic movements and spirituality, displaced populations, and ecclesiology

Edited by
Kenneth R. Ross, Council Secretary, Church of Scotland World Mission Council
Mariz Tadros, Research Fellow, Institute of Development Studies, University of Sussex
Todd M. Johnson, Associate Professor of Global Christianity and Director of the Center for the Study of Global Christianity at Gordon-Conwell Theological Seminary in Boston

Series
Edinburgh Companions to Global Christianity

Readership

Alternative Formats:
Eb (PDF) • 978 1 4744 2806 4 • £150.00
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Gina A. Zurlu, Gordon-Conwell Theological Seminary
Deleuze, Cinema and the Thought of the World
Allan J. Thomas

April 2018
Hb • 978 1 4744 3279 5 • £75.00
BIC: HPN, APFA, HPCF, HPS

320 pp. 234 x 156 (Royal 8vo)

Why does Gilles Deleuze write about the cinema as a philosopher?

Description
French philosopher Gilles Deleuze (1925–95) wrote his Cinema books in the early 1980s, but these are not books about the cinema: they are works of philosophy first and foremost. Deleuze turned to the cinema to address specific philosophical problems that philosophy alone cannot resolve. Now, Allan J. Thomas unpacks the nature of these philosophical problems, what exactly cinema offers that philosophy does not. He gives us new insights into the conceptual underpinnings both of the Cinema books and the trajectory of Deleuzian philosophy as a whole.

Key Features
• The first book to address Deleuze's Cinema books in terms of the specific philosophical problems he seeks to resolve, and can only resolve, by means of the cinema
• Explores Deleuze's characterisation of the history of the cinema as a dramatisation of the history of philosophy
• Shows how Deleuze draws on the cinema to construct a genetic account of thought that accounts for and overcomes the limits of human thought and philosophy

The Author
Allan J. Thomas, Lecturer in the School of Media and Communication, RMIT University, Melbourne

Series
Plateaus - New Directions in Deleuze Studies

Readership
Postgraduates and academics working on Deleuze and in film theory and film-philosophy.
American Travel Literature, Gendered Aesthetics and the Italian Tour, 1824-62

Brigitte Bailey

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Hb • 978 1 4744 3283 2 • £80.00
BIC: DSB, DSK, WTL
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Description

American Travel Literature analyses US tourist writings about Italy from 1824 to 1862 to explain what roles transatlantic travel, aesthetic response, and the genre of tourist writing played in the formation of the United States. Its interdisciplinary methodology draws on antebellum visual culture, tourist practices, and shifting class and gender identities to describe tourism and tourist writing as shapers of an elite (and then normative) national subjectivity. Brigitte Bailey, Associate Professor of English, University of New Hampshire

Examines tourists’ aesthetic responses in the context of US nation formation

Key Features

• The interdisciplinary approach pushes analysis of growing area of travel writing further
• The trope of Italy as a woman reveals how gendered patterns of thought and response processed concepts of national identity thus recognising gender as a crucial mode of perception
• Historicizes aesthetic practices by looking closely at a particular genre (tourist writing) and its social functions in the antebellum period

Readership

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Zeina Halabi
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Description
In this book Zeina G. Halabi examines the figure of the intellectual as prophet, national icon, and exile in contemporary Arabic literature and film. Staging a comparative dialogue with writers and critics such as Elias Khoury, Edward Said, Jurji Zaidan, and Mahmoud Darwish, Halabi focuses on new articulations of loss, displacement, and memory in works by Rabee Jaber, Elia Suleiman, Rawi Hage, Rashid al-Daif, and Seba al-Herz. She argues that the ambivalence and disillusionment with the role of the intellectual in contemporary representations operate as a productive reclaiming of the ‘political’ in an allegedly apolitical context. The Unmaking of the Arab Intellectual offers the critical tools to understand the evolving relations between the intellectual and power, and the author and the text in the hitherto uncharted contemporary era.

Key Features
• Examines the depiction of Arab intellectuals in post-1990s literature
• Offers a new understanding of the political in the contemporary era
• Re-reads the legacy of canonical modern Arab writers
• Offers critical tools to understand the contemporary era

The Author
Zeina Halabi, Assistant Professor of Arabic Literature and Culture, University of North Carolina at Chapel Hill

Series
Edinburgh Studies in Modern Arabic Literature

Readership
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Islamic Chinoiserie
The Art of Mongol Iran
Yuka Kadoi

April 2018
Pb • 978 1 4744 3720 2 • £35.00
BIC: AF, HRH, AC, IBF, HBJF1

304 pp.  244 x 172 (Pinched Crown Quarto)
49 B/W illustrations 79 colour illustrations

A fascinating and richly illustrated glimpse into the artistic interaction between Iran and China

Description
The Mongol invasion in the thirteenth century marked a new phase in the development of Islamic art. Trans-Eurasian exchanges of goods, people and ideas were encouraged on a large scale under the auspices of the Pax Mongolica. With the fascination of portable objects brought from China and Central Asia, a distinctive, hitherto unknown style – Islamic chinoiserie – was born in the art of Iran.

This illustrated book offers a fascinating glimpse into the artistic interaction between Iran and China under the Mongols. By using rich visual materials from various media of decorative and pictorial arts – textiles, ceramics, metalwork and manuscript painting – the book illustrates the process of adoption and adaptation of Chinese themes in the art of Mongol-ruled Iran in a visually compelling way. The observation of this unique artistic phenomenon serves to promote the understanding of the artistic diversity of Islamic art in the Middle-Ages.

Key Features
- Covers various media of decorative and pictorial arts from Iran, Central Asia and China
- Deals with a diverse range of issues related to the East-West artistic relationship in the Middle-Ages
- Includes in-depth studies of style, technique and iconography in Iranian art under the Mongols

The Author
Yuka Kadoi, Postdoctoral Fellow, University of Edinburgh

Series
Edinburgh Studies in Islamic Art

Readership
Academics in Islamic and Middle Eastern Studies; Art History; Central Asian Studies; East Asian Studies.
Islamic Chinoiserie
The Art of Mongol Iran
Yuka Kadoi

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Introduction: West Asia meets East Asia
1. Textiles: Beyond the Silk Road
2. Ceramics: The Notion of chini-i-faghfuri
3. Metalwork: from East Asian Perspectives
4. Miscellaneous Objects
5. Miniatures: the Birth of Landscape Painting
Conclusion
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China's Early Mosques
Nancy Shatzman Steinhardt

April 2018
Pb • 978 1 4744 3721 9 • £35.00
BIC: AM, BJF, HRH

368 pp. 244 x 172 (Pinched Crown Quarto)
60 B/W illustrations 140 colour illustrations 8 maps

Alternative Formats:
Hb • 978 0 7486 7041 3 • £95.00

Explains how the worship requirements of the mosque and the Chinese architectural system converged

Description
What happens when a monotheistic, foreign religion needs a space in which to worship in China, a civilisation with a building tradition that has been largely unchanged for several millennia? The story of this extraordinary convergence begins in the 7th century and continues under the Chinese rule of Song and Ming, and the non-Chinese rule of the Mongols and Manchus, each with a different political and religious agenda. The author shows that mosques, and ultimately Islam, have survived in China because the Chinese architectural system, though often unchanging, is adaptable: it can accommodate the religious requirements of Buddhism, Daoism, Confucianism, and Islam.

Key Features
• Includes case studies of China’s most important surviving mosques, including approximately 70 premodern mosques, the tourist mosques in Xi’an and Beijing, and the Uyghur mosques in Kashgar
• Aims to build an understanding of the mosque at the most fundamental level, asking what is really necessary for Muslim worship space
• Presents Chinese architecture as uniquely uniform in appearance and uniquely adaptable to something as foreign as Islam
• Explores the social and political aspects of China’s architectural system, and the challenges faced by religious construction in premodern and contemporary Asia

The Author
Nancy Shatzman Steinhardt, Professor of East Asian Art, University of Pennsylvania

Series
Edinburgh Studies in Islamic Art

Readership
MA students and researchers of History of Art and Architecture, those working in Architecture departments (for the practice of architecture); students and researchers in East Asian, Middle Eastern (Islamic), and History departments.
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Chapter 2. China’s Oldest Mosques

Chapter 3. China’s Other Early Mosques

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Chapter 11. Conclusion: The Chinese Mosque in the Twenty-First Century

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The Minaret
Jonathan M. Bloom

April 2018
Pb • 978 1 4744 3722 6 • £35.00
BIC: AC, AM, AMN, HRH

416 pp. 244 x 172 (Pinched Crown Quarto)
28 B/W illustrations 200 colour illustrations

Alternative Formats:
Hb • 978 0 7486 3725 6 • £75.00

Description
This beautifully illustrated history depicts the origin and development of the most visible element of Islamic architecture: the minaret. The argument is iconoclastic – that the minaret, long understood to have been invented in the early years of Islam as the place from which the muezzin gives the call to prayer, was actually invented some two centuries later to be a universal symbol of the presence of Islam.

Originally published in 1989, this new edition has been thoroughly revised, expanded and generously illustrated in colour, substantially broadening both the chronological and geographical scope. Coverage spans from early Islam to the modern world, and from Iran, Egypt, Turkey and India to West and East Africa, the Yemen and Southeast Asia, in a sweeping tour of the minaret’s position as the symbol of Islam.

Key Features
• Richly illustrated with colour photographs as well as black and white photographs and line drawings
• Brings the discussion up to the present day: how are modern architects using the tower form?
• Includes a new section on the engineering of minarets for scholars with a specialist interest in architecture
• Easy to read: uses simplified transcriptions of Arabic terms and names

The Author
Jonathan M. Bloom, Norma Jean Calderwood University Professor of Islamic and Asian Art, Fine Arts Department, Boston College and Hamad bin Khalifa Endowed Chair of Islamic Art, Virginia Commonwealth University

Series
Edinburgh Studies in Islamic Art

Readership
Upper level undergraduates, MA students and researchers in Islamic and Middle Eastern Studies, Art History and Architecture.
The Minaret
Jonathan M. Bloom

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