

FOREIGN RIGHTS CATALOG

SEPTEMBER 2022



**OHIO
UNIVERSITY
PRESS**

**2019 National Parenting Product
Awards winner**

PARENTING

*Translated into Turkish and Vietnamese
Chinese translation forthcoming*

The Innovative Parent

Raising Connected, Happy, Successful Kids through Art

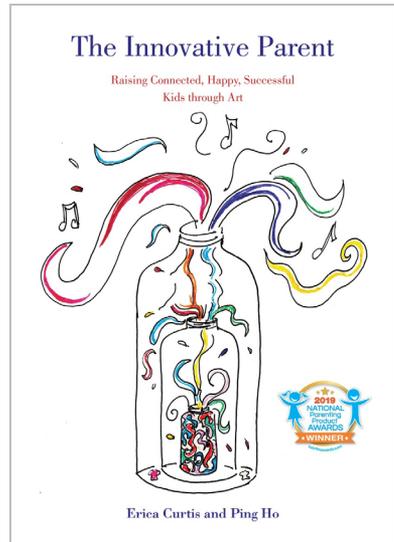
By Erica Curtis and Ping Ho

Curtis and Ho integrate cutting-edge research, art therapy trade secrets, and their own child-rearing experience into a revolutionary yet practical guide to creative parenting. Plentiful illustrations and anecdotes bring concepts to life, showing art in action with kids and parents for connection, happiness, and success.

"A fun and effective way to make your connections with your kids more fulfilling, while cultivating resilience and joy in their lives. Erica Curtis and Ping Ho provide artistic activities involving music, visual images, and dance for deep enrichment and enhancing our relationships with our children as they grow—with innovation, collaboration, and resilience front and center. Bravo!" — Dr. Daniel J. Siegel, University of California, Los Angeles (New York Times bestselling author of *The Whole-Brain Child*, *Parenting from the Inside Out*, and *Brainstorm*)

ERICA CURTIS is a licensed marriage and family therapist, a board-certified art therapist, and an expert on integrative approaches to parenting, relationships, and mental health.

PING HO MA, MPH, is founder and director of UCLArts and Healing, which offers training and community education in creative expression for self-discovery, connection, and empowerment.



2019 · 200 p. · 177 × 254 mm. ·
55 illus.

Parenting

Psychology - Creative Ability

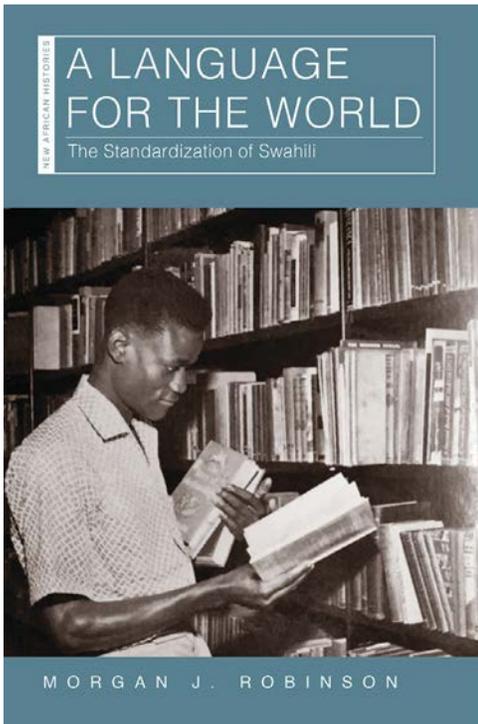
Developmental Psychology

Paperback 978-0-8040-1215-7

Hardcover 978-0-8040-1214-0

Electronic 978-0-8040-4098-3

Worldwide, Exclusive



A Language for the World

The Standardization of Swahili

MORGAN J. ROBINSON

This intellectual history of Standard Swahili explores the long-term, intertwined processes of standard making and community creation in the historical, political, and cultural contexts of East Africa and beyond.

Morgan J. Robinson argues that the portability of Standard Swahili has contributed to its wide use not only across the African continent but also around the globe. The book pivots on the question of whether standardized versions of African languages have empowered or oppressed. It is inevitable that the selection and promotion of one version of a language as standard—a move typically associated with missionaries and colonial regimes—negatively affected those whose language was suddenly deemed nonstandard. Before reconciling the consequences of codification, however, Robinson argues that one must seek to understand the process itself. The history of Standard Swahili demonstrates how events, people, and ideas move rapidly and sometimes surprisingly between linguistic, political, social, or temporal categories.

Robinson conducted her research in Zanzibar, mainland Tanzania, and the United Kingdom. Organized around periods of conversation, translation, and codification from 1864 to 1964, the book focuses on the intellectual history of Swahili's standardization. The story begins in mid-nineteenth-century Zanzibar, home of missionaries, formerly enslaved students, and a printing press, and concludes on the mainland in the mid-twentieth century, as nationalist movements added Standard Swahili to their anticolonial and nation-building toolkits. This outcome was not predetermined, however, and Robinson offers a new context for the strong emotions that the language continues to evoke in East Africa.

The history of Standard Swahili is not one story, but rather the connected stories of multiple communities contributing to the production of knowledge. The book reflects this multiplicity by including the narratives of colonial officials and anticolonial nationalists; East African clerks, students, newspaper editors, editorialists, and their readers; and library patrons, academic linguists, formerly enslaved children, and missionary preachers. The book reconstructs these stories on their own terms and reintegrates them into a new composite that demonstrates the central place of language in the history of East Africa and beyond.

NOVEMBER 312 pp. 6 × 9 in. 13 b&w illus.

PAPER 978-0-8214-2495-7 \$34.95 s

CLOTH 978-0-8214-2494-0 \$80.00 s

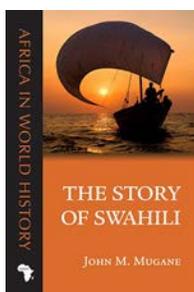
EBOOK 978-0-8214-4781-9 \$34.99 s

NEW AFRICAN HISTORIES

Jean Allman, Allan F. Isaacman,
Derek R. Peterson, and Carina Ray,
series editors

MORGAN J. ROBINSON is an assistant professor of history at Mississippi State University and a 2021–22 recipient of a post-doctoral Humboldt Research Fellowship at the Institute for Asian and African Studies at Humboldt-Universität zu Berlin. Her research and publishing interests include East Africa, language, standardization, time, creativity, and learning.

RELATED TITLES



The Story of Swahili

JOHN M. MUGANE

332 pp. 6 × 9 in.

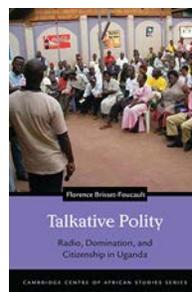
PAPER 978-0-89680-293-3 \$29.95 s

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EBOOK 978-0-89680-489-0 \$29.99 s

AFRICA IN WORLD HISTORY

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FLORENCE BRISSET-FOUCAULT

334 pp. 6 × 9 in.

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CAMBRIDGE CENTER OF AFRICAN STUDIES SERIES

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Toxic Timescapes

Examining Toxicity across Time and Space

SIMONE M. MÜLLER and MAY-BRITH OHMAN NIELSEN, eds.

An interdisciplinary environmental humanities volume that explores human-environment relationships on our permanently polluted planet.

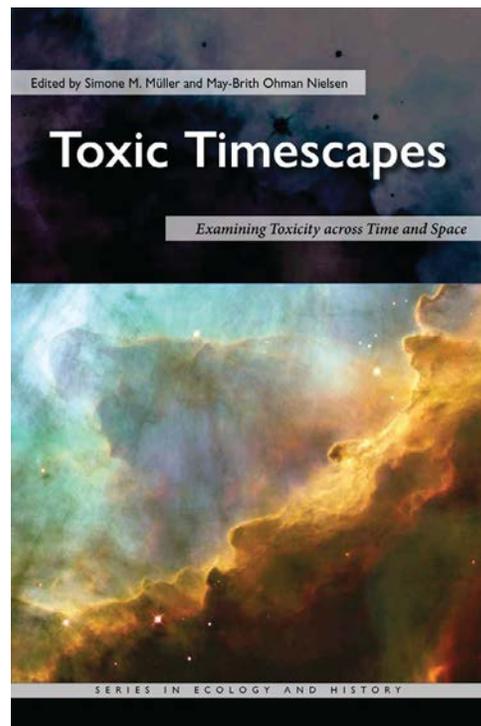
While toxicity and pollution are ever present in modern daily life, politicians, juridical systems, media outlets, scholars, and the public alike show great difficulty in detecting, defining, monitoring, or generally coming to terms with them. This volume's contributors argue that the source of this difficulty lies in the struggle to make sense of the intersecting temporal and spatial scales working on the human and more-than-human body, while continuing to acknowledge race, class, and gender in terms of global environmental justice and social inequality.

The term toxic timescapes refers to this intricate intersectionality of time, space, and bodies in relation to toxic exposure. As a tool of analysis, it unpacks linear understandings of time and explores how harmful substances permeate temporal and physical space as both event and process. It equips scholars with new ways of creating data and conceptualizing the past, present, and future presence and possible effects of harmful substances and provides a theoretical framework for new environmental narratives. To think in terms of toxic timescapes is to radically shift our understanding of toxicants in the complex web of life.

Toxicity, pollution, and modes of exposure are never static; therefore, dose, timing, velocity, mixture, frequency, and chronology matter as much as the geographic location and societal position of those exposed. Together, these factors create a specific toxic timescape that lies at the heart of each contributor's narrative. Contributors from the disciplines of history, human geography, science and technology studies, philosophy, and political ecology come together to demonstrate the complex reality of a toxic existence. Their case studies span the globe as they observe the intersection of multiple times and spaces at such diverse locations as former battlefields in Vietnam, aging nuclear-weapon storage facilities in Greenland, waste deposits in southern Italy, chemical facilities along the Gulf of Mexico, and coral-breeding laboratories across the world.

CONTRIBUTORS

Marco Armiero	Astrid Mignon Kirchhof
Anna S. Antonova	Anna-Katharina Laboissière
David Biggs	Jason Rhys Parry
Iris Borowy	Jesse D. Peterson
Thom Davies	Michael Peterson
Malcom Ferdinand	Kate Wright
Ilenia Iengo	



DECEMBER 344 pp. 6 × 9 in. 20 b&w illus.

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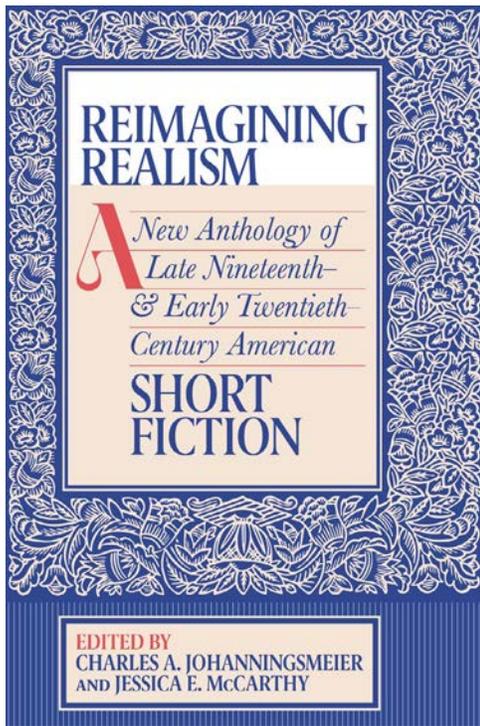
EBOOK 978-0-8214-4787-1 \$36.99 s

SERIES IN ECOLOGY AND HISTORY

James L. A. Webb Jr., series editor

SIMONE M. MÜLLER is the director of the DFG Emmy-Noether Research Group “Hazardous Travels: Ghost Acres and the Global Waste Economy” at the Rachel Carson Center for Environment and Society at Ludwig Maximilians Universität München. As a historian and environmental humanities scholar, she works at the intersection of globalization processes, discards, and environmental justice.

MAY-BRITH OHMAN NIELSEN is a professor of history and history didactics at the University of Agder and project leader of the research group “Deadly Dreams: The Cultural History of Poison, 1850–2020.” Her work in environmental history and environmental humanities focuses on pesticides in social, generational, and historical contexts.



OCTOBER 688 pp. 6³/₈ × 9¹/₄ in. 20 b&w illus.

PAPER 978-0-8040-1237-9 \$45.00 s

EBOOK 978-0-8040-4121-8 \$44.99 s

CHARLES A. JOHANNINGSMEIER is a professor of English and Isaacson Chair at the University of Nebraska Omaha. As a print historian, his chief research interests have involved assessing how readers in the late nineteenth and early twentieth centuries interacted with fiction texts published in various periodicals by authors such as Frank Norris, Stephen Crane, Sui Sin Far, Sarah Orne Jewett, Charles Chesnutt, Mary Wilkins Freeman, Henry James, and Willa Cather.

JESSICA E. MCCARTHY is a lecturer at the University of Tennessee at Chattanooga. She has published on Edith Wharton, Ellen Glasgow, and American literary naturalism.

LITERATURE

Reimagining Realism

A New Anthology of Late Nineteenth- and Early Twentieth-Century American Short Fiction

CHARLES A. JOHANNINGSMEIER and
JESSICA E. MCCARTHY, eds.

This innovative collection reinvents the standard American short fiction anthology and offers readers an invigorated, inclusive, and nuanced understanding of American literary history and culture from the Civil War to the end of World War I.

Beginning with one of Louisa May Alcott's *Hospital Sketches*, originally published in 1863, this anthology offers a refreshing perspective on American literature from the latter half of the nineteenth century through the first decades of the twentieth. Based on Alcott's brief stint as a Civil War nurse, *Hospital Sketches* stands in contrast to the sentimentality of her better-known *Little Women* and illustrates a blending of romanticism and realism. Furthermore, its thematic focus on the tension between idealized notions of noble, patriotic duty and the horrific reality of war exemplifies a dominant American cultural mindset at the time.

Following this model of complicating accepted ideas about realism and of particular authors, *Reimagining Realism* brings together dozens of texts that engage with the immense changes and upheavals that characterized American culture over the next six decades: war, voting rights, westward expansion, immigration, racism and ethnocentrism, industrial production, labor reforms, transportation, urban growth, journalism, mass media, education, and economic disparity.

Reimagining Realism presents a collection of works much more diverse than what is typically found in other anthologies of short fiction from this era. Some selections are lesser-known works by familiar authors that enable readers to see dimensions of these authors that are rarely considered but deserve further study. The book also features authors from many previously underrepresented groups and includes some outstanding works by authors whose names are almost completely unknown to today's readers—but which deserve greater attention.

The volume's editors, in their intent to spur readers to further reimagine realism, to represent the spectrum of viewpoints prevalent during this era, and to spark critical thinking and productive discussion, have been careful not to apply any type of political litmus test to the included works. They have also refrained from categorizing works according to convention, so as not to predispose readers to restrictive interpretations, and have provided only brief, highly readable headnotes and annotations that will help readers better understand the texts.

"One of the finest anthologies of American Realist short-story fiction available."

—Sterling Lecater Bland Jr., professor of English, African American studies, and American studies, Rutgers University-Newark

"A refreshing and intriguing anthology that offers a more accurate representation of the progressive and conservative views readers originally encountered."

—Keith Newlin, editor of the *Oxford Handbook of American Literary Realism and Studies in American Naturalism*

Textile Orientalisms

Cashmere and Paisley Shawls in British Literature and Culture

SUCHITRA CHOUDHURY

The first major study of Cashmere and Paisley shawls in nineteenth-century British literature, this book shows how they came to represent both high fashion and the British Empire.

During the late eighteenth century, Cashmere shawls from the Indian subcontinent began arriving in Britain. At first, these luxury goods were tokens of wealth and prestige. Subsequently, affordable copies known as “Paisley” shawls were mass-produced in British factories, most notably in the Scottish town of the same name. *Textile Orientalisms* is the first full-length study of these shawls in British literature of the extended nineteenth century. Attentive to the juxtaposition of objects and their descriptions, the book analyzes the British obsession with Indian shawls through a convergence of postcolonial, literary, and cultural theories.

Surveying a wide range of materials—plays, poems, satires, novels, advertisements, and archival sources—Suchitra Choudhury argues that while Cashmere and Paisley shawls were popular accoutrements in Romantic and Victorian Britain, their significance was not limited to fashion. Instead, as visible symbols of British expansion, for many imaginative writers they emerged as metaphorical sites reflecting the pleasures and anxieties of the empire. Attentive to new theorizations of history, fashion, colonialism, and gender, the book offers innovative readings of works by Sir Walter Scott, Wilkie Collins, William Thackeray, Frederick Niven, and Elizabeth Inchbald. In determining a key status for shawls in nineteenth-century literature, *Textile Orientalisms* reformulates the place of fashion and textiles in imperial studies.

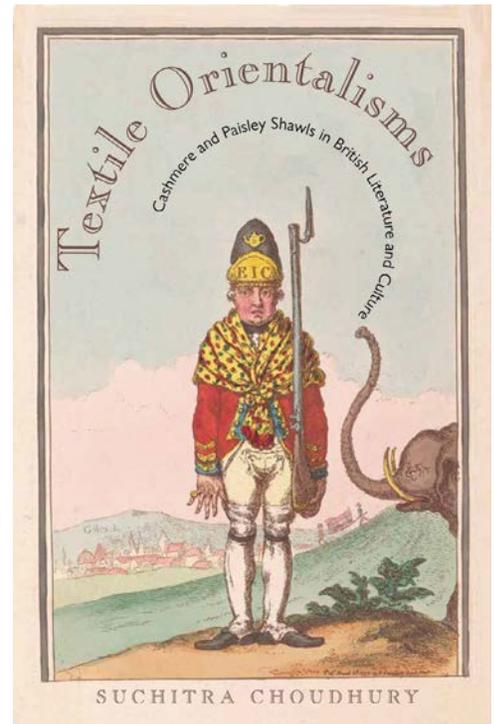
The book’s distinction rests primarily on three accounts. First, in presenting an original and extended discussion of Cashmere and Paisley shawls, Choudhury offers a new way of interpreting the British Empire. Second, by tracing how shawls represented the social and imperial experience, she argues for an associative link between popular consumption and the domestic experience of colonialism on the one hand and a broader evocation of texts and textiles on the other. Finally, discussions about global objects during the Victorian period tend to overlook that imperial Britain not only imported goods but also produced their copies and imitations on an industrial scale. By identifying the corporeal tropes of authenticity and imitation that lay at the heart of nineteenth-century imaginative production, Choudhury’s work points to a new direction in critical studies.

“The definitive work on the subject of Cashmere and Paisley shawls in all of their intricate significances within eighteenth- and nineteenth-century English history and fiction. . . . Magisterial.”

—Deborah Denenholz Morse, Sara E. Nance Professor of English,
College of William & Mary

“An original and arresting piece of scholarship. . . . It should find a wide readership among those interested in fashion and the novel, literary critics, and cultural and imperial historians alike.”

—Kate Teltscher, author of *India Inscribed: European and British Writing on India, 1600–1800*



JANUARY 248 pp. 6 × 9 in. 12 b&w illus.

CLOTH 978-0-8214-2500-8 \$80.00 s

EBOOK 978-0-8214-4785-7 \$79.99 s

SERIES IN VICTORIAN STUDIES

Joseph McLaughlin and Elizabeth Carolyn Miller,
series editors

SUCHITRA CHOUDHURY is a research fellow supported by the William Lind Foundation at the University of Glasgow and an independent scholar. Her articles have appeared in *Textile History* and *Victorian Literature and Culture*. She is the cocurator of the display *Paisley Shawls in Literature* at Scotland’s Paisley Museum (2023).

A Companion to the Works of Elizabeth Strout

KATHERINE MONTWIELER

Including an exclusive interview with bestselling American novelist Elizabeth Strout, this groundbreaking study will engage literature scholars and general readers alike.

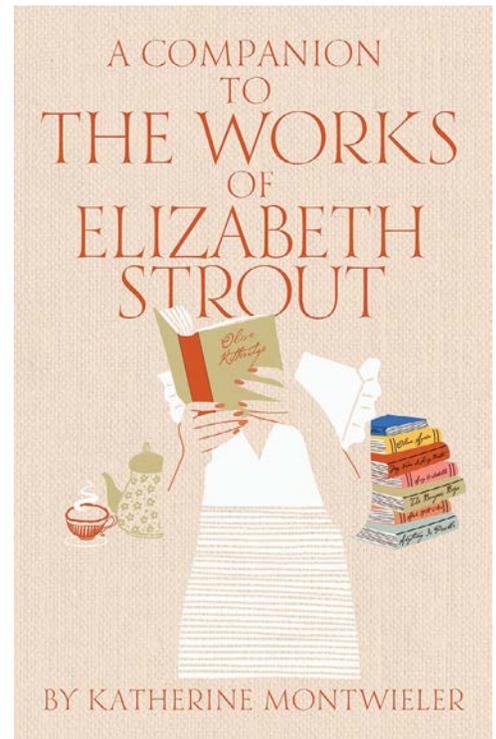
Written in accessible language, this book is the first to offer a sustained analysis of Elizabeth Strout's work. A recipient of the Pulitzer Prize and the O. Henry Award, among other accolades, Strout has achieved a vast popular following as well. At the height of her literary powers as a chronicler of American life and particularly the lives of American women, Strout is currently enjoying both commercial and critical success. Her sales and perennial presence on book club lists indicate a tremendous impact on the popular realm and the growing attention to her in academia charts her importance in American letters. This book will satisfy readers looking for a serious, in-depth introduction to Strout's work, as well as those interested in women's writing, contemporary fiction, ethics, and literature. It includes a new interview with Strout in which she discusses these issues.

Montwieler traces the evolution of Strout's voice, themes, and characters, which uniquely address American twenty-first-century feminine perspectives and sensibilities. From classic domestic spats between a mother and daughter to hate crimes aimed at mosques, from sweeping forays into decades past to snapshots of contemporary life, Strout compassionately portrays humanity at its most brutal and its most intimate. Though her canvas is vast, her eye for detail is astute and her ear for nuance is keen. Looking across Strout's work, Montwieler explores how she portrays the endurance of hope, the complexities of family, the effects of trauma on individuals and communities, the sustaining power of the natural world, and the effects of place on personal and collective character.

Strout's creations cultivate empathy in her readers, teaching them to be attuned to the suffering of others and to the human need for connection. Across her work and in the new interview included within this book, Strout shows her readers that they are not alone in this impersonal, often violent world. The connection that acknowledges our limitations, our woundedness, our capability to do harm, our remorse, and our recognition of beauty and humor distinguishes Strout's unique contribution to contemporary American letters.

"*Companion* is the appropriate word for Katherine Montwieler's study of the works of Elizabeth Strout. With her careful analysis and gentle invitation to notice, among other things, the 'quiet kindnesses, unexpected acts of grace' of Strout's characters, the author makes space in this book for enthusiastic readers, fans, and scholars alike to honor Strout's stories and their centrality to our contemporary literary landscape."

—Cecilia Conchar Farr, dean, College of Liberal and Creative Arts,
West Liberty University



SEPTEMBER 264 pp. 5½ × 8½ in.

PAPER 978-0-8040-1241-6 \$26.95 T

CLOTH 978-0-8040-1240-9 \$55.00 T

EBOOK 978-0-8040-4122-5 \$26.99 T

KATHERINE MONTWIELER is an award-winning professor at the University of North Carolina Wilmington. She has published on Jane Austen, Charlotte Brontë, Emily Brontë, Charles Dickens, Letitia Landon, and Mary Shelley.

Thomas H. Begay and the Navajo Code Talkers

ALYSA LANDRY

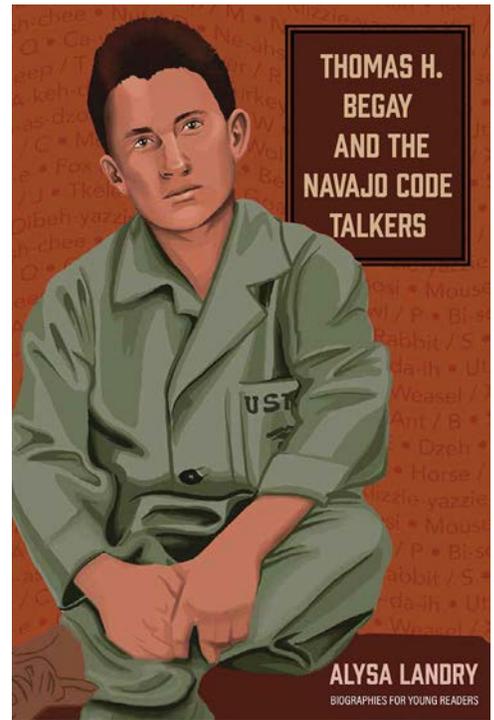
The life story of this World War II Navajo Code Talker introduces middle-grade readers to an unforgettable person and offers a close perspective on aspects of Navajo (or Diné) history and culture.

Thomas H. Begay was one of the young Navajo men who, during World War II, invented and used a secret, unbreakable communications code based on their native Diné language to help win the war in the Pacific. Although the book includes anecdotes from other Code Talkers, its central narrative revolves around Begay. It tells his story, from his birth near the Navajo reservation, his childhood spent herding sheep, his adolescence in federally mandated boarding schools, and, ultimately, his decision to enlist in the US Marine Corps.

Alysa Landry relies heavily on interviews with Begay, who, as of this writing, is in his late nineties and one of only four surviving Code Talkers. Begay's own voice and sense of humor make this book particularly significant in that it is the only Code Talker biography for young readers told from a soldier's perspective. Begay was involved with the book every step of the way, granting Landry unlimited access to his military documents, personal photos, and oral history. Additionally, Begay's family contributed by reading and fact-checking the manuscript. This truly is a unique collaborative project.

“Code Talker Begay is a courageous, charismatic, and charitable warrior. His story will be carried by the four winds from generation to generation. May his passion for freedom live in all of us.”

— Russell Begaye, former president of the Navajo Nation



JANUARY 152 pp. 6 × 9 in. 54 b&w illus.

PAPER 978-0-8214-2506-0 \$15.95 T

CLOTH 978-0-8214-2505-3 \$32.95 T

EBOOK 978-0-8214-4788-8 \$15.99 T

BIOGRAPHIES FOR YOUNG READERS

Michelle Houts, series editor

ALYSA LANDRY teaches English, journalism, and creative writing at the Navajo Nation's Diné College. She has written for *Navajo Times-Diné bi Naltsoos*, *Indian Country Today*, the Searchlight New Mexico news organization, and other outlets.

BIOGRAPHY

Written Out

The Silencing of Regina Gelana Twala

JOEL CABRITA

Systemic racism and sexism caused one of South Africa's most important writers to disappear from public consciousness. Is it possible to justly restore her historical presence?

Regina Gelana Twala, a Black South African woman who died in 1968 in Swaziland (now Eswatini), was an extraordinarily prolific writer of books, columns, articles, and letters. Yet today Twala's name is largely unknown. Her literary achievements are forgotten. Her books are unpublished. Her letters languish in the dusty study of a deceased South African academic. Her articles are buried in discontinued publications.

Joel Cabrita argues that Twala's posthumous obscurity has not developed accidentally as she exposes the ways prejudices around race and gender blocked Black African women like Twala from establishing themselves as successful writers. Drawing upon Twala's family papers, interviews, newspapers, and archival records from Pretoria, Uppsala, and Los Angeles, Cabrita argues that an entire cast of characters—censorious editors, territorial White academics, apartheid officials, and male African politicians whose politics were at odds with her own—conspired to erase Twala's legacy. Through her unique documentary output, Twala marked herself as a radical voice on issues of gender, race, and class. The literary gatekeepers of the racist and sexist society of twentieth-century southern Africa clamped down by literally writing her out of the region's history.

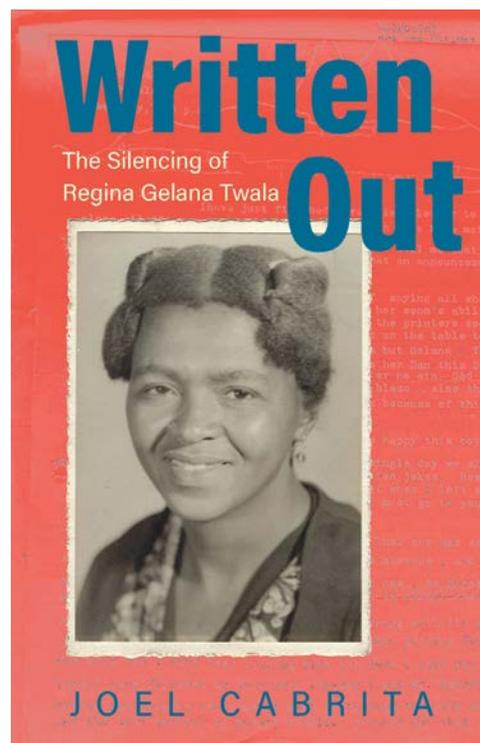
Written Out also scrutinizes the troubled racial politics of African history as a discipline that has been historically dominated by White academics, a situation that many people within the field are now examining critically. Inspired by this recent movement, Cabrita interrogates what it means for her—a White historian based in the Northern Hemisphere—to tell the story of a Black African woman. Far from a laudable "recovery" of an important lost figure, Cabrita acknowledges that her biography inevitably reproduces old dynamics of White scholarly privilege and dominance. Cabrita's narration of Twala's career resurrects it but also reminds us that Twala, tragically, is still not the author of her own life story.

"A marvelously clever biography. . . . Twala's life is rendered in technicolor and so too are the processes that almost buried her bright, shining light. An important and beautifully told tale of 'sanctioned forgetting,' and glorious remembering."

—Sisonke Msimang, author of *The Resurrection of Winnie Mandela*

"A deeply moving read. . . . *Written Out* is a significant contribution to African feminist scholarship and intellectual history. The book is not just a biography. It is an archaeology. In telling Twala's story, Cabrita lays bare the underlying forces of racism and sexism that conspire to silence Black women in history."

—Ainehi Edoro, founder and editor of *Brittle Paper*

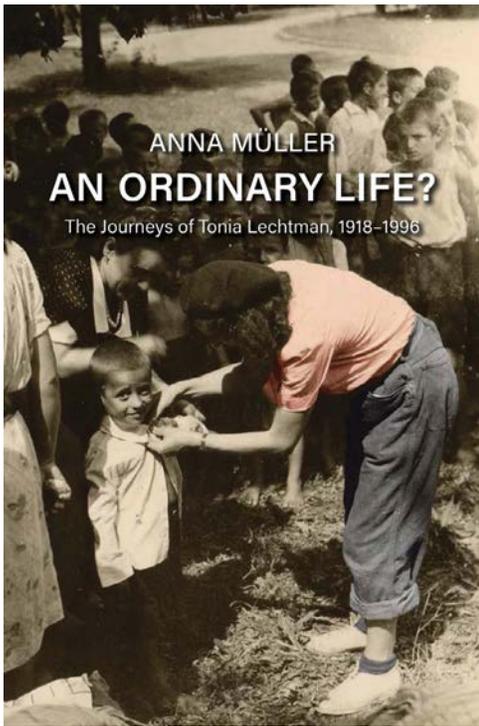


JANUARY 344 pp. 5½ × 8½ in. 31 b&w illus.

PAPER 978-0-8214-2507-7 \$36.95 s

EBOOK 978-0-8214-4789-5 \$36.99 s

JOEL CABRITA is Susan Ford Dorsey Director of the Center for African Studies and an associate professor of African history at Stanford University. Her work focuses on religion, gender, and the politics of knowledge production in Africa and globally. She is the author of *Text and Authority in the South African Nazareth Church* and *The People's Zion: Southern Africa, the United States, and a Transatlantic Faith-Healing Movement*.



BIOGRAPHY

An Ordinary Life?

The Journeys of Tonia Lechtman, 1918-1996

ANNA MÜLLER

One woman's national, political, ethnic, social, and personal identities impart an extraordinary perspective on the histories of Europe, Polish Jews, Communism, activism, and survival during the twentieth century.

Tonia Lechtman was a Jew, a loving mother and wife, a Polish patriot, a committed Communist, and a Holocaust survivor. Throughout her life these identities brought her to multiple countries—Poland, Palestine, Spain, France, Germany, Switzerland, and Israel—during some of the most pivotal and cataclysmic decades of the twentieth century. In most of those places, she lived on the margins of society while working to promote Communism and trying to create a safe space for her small children.

Born in 1918, Lechtman became fascinated with Communism in her early youth. In 1935, to avoid the consequences of her political activism in an increasingly anti-Semitic and hostile political environment, the family moved to Palestine, where Tonia met her future husband, Sioma. In 1937, the couple traveled to Spain to participate in the Spanish Civil War. After discovering she was pregnant, Lechtman relocated to France while Sioma joined the International Brigades. She spent the Second World War in Europe, traveling with her children between France, Germany, and Switzerland, at times only miraculously avoiding arrest and being transported east to Nazi camps. After the war, she returned to Poland, where she planned to (re)build Communist Poland. However, soon after her arrival she was imprisoned for six years. In 1971, under pressure from her children, Lechtman emigrated from Poland to Israel, where she died in 1996.

In writing Lechtman's life story, Anna Müller has consulted a rich collection of primary source material, including archival documentation, private documents and photographs, interviews from different periods of Lechtman's life, and personal correspondence. Despite this intimacy, Müller also acknowledges key historiographical questions arising from the lacunae of lost materials, the selective preservation of others, and her own interpretive work translating a life into a life story.

JANUARY 376 pp. 6 × 9 in. 28 b&w illus.

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EBOOK 978-0-8214-4782-6 \$49.99 s

POLISH AND POLISH-AMERICAN STUDIES SERIES

John J. Bukowczyk, series editor

ANNA MÜLLER is the Frank and Mary Padzieski Endowed Professor in Polish/Polish American/Eastern European Studies at the University of Michigan-Dearborn. She is the author of *If the Walls Could Speak: Inside a Women's Prison in Communist Poland* and is a former curator at the Museum of the Second World War in Gdańsk, Poland.

RELATED TITLES



Writing the Polish American Woman in Postwar Ethnic Fiction

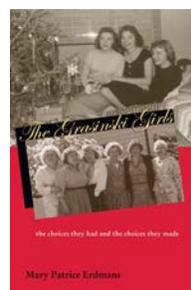
GRAŻYNA J. KOZACZKA

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MARY PATRICE ERDMANS

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CLOTH 978-0-8214-1581-8 \$50.95 s

EBOOK 978-0-8214-4161-9 \$31.99 s

POLISH AND POLISH-AMERICAN STUDIES SERIES

The Affection in Between

From Common Sense to Sensing in Common

APRIL FLAKNE

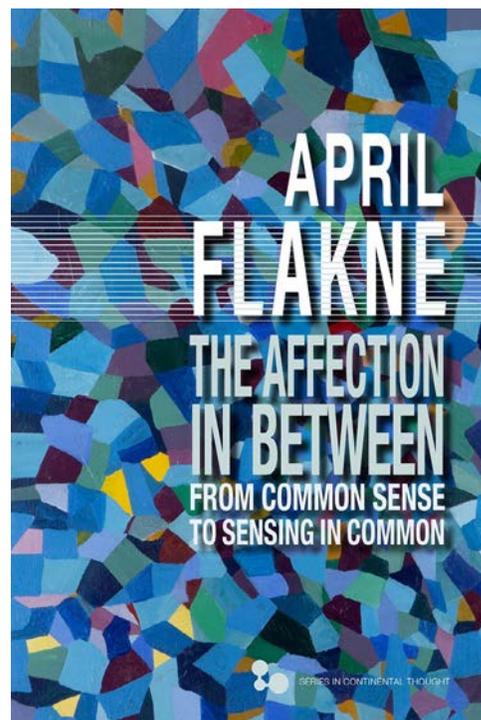
Exposing a fundamental but forgotten capacity to sense with others, this fresh approach to ethics centers on expressive, moving bodies in everyday affective encounters.

Common sense has yet to yield its golden promise: robust selves, a stable sense of reality, and bonds of solidarity. *The Affection in Between* argues that reimagining common sense involves tackling two intractable philosophical puzzles together: the problems of sensory integration and of “other minds.” Construing common sense as either an individual cognitive capacity or a communal body of beliefs and practices, as our tradition of philosophical and political thought has done for too long, constricts possibilities of self and other, ethics and politics. Neither register alone can evade political manipulation and deliver common ground between confident yet unavoidably porous selves.

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“April N. Flakne’s book succeeds admirably to explain the complex terrain of intercorporeality in its many dimensions and in the way it grounds common sense in its intimate, social and political possibilities. A pleasure to read. Her style is intimate, but precise, clear without sacrificing complexity. . . . poetic.”

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