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Expands understandings of theatrical realism by moving beyond Western drama to take a more global perspective.

Realisms in East Asian Performance
Jessica Nakamura and Katherine Saltzman-Li, Editors

Existing scholarly discussions of theatrical realism have been predominantly limited to 19th-century European and Russian theater, with little attention paid to wider explorations and alternative definitions of the practice. Examining theater forms and artists from China, Japan, and Korea, Realisms in East Asian Performance brings together a group of theater historians to reconsider realism through the performing arts of East Asia.

The book’s contributors emphasize trans-regional conversations and activate inter-Asian dialogues on theatrical production. Tracing historical trajectories, starting from pre-modern periods through today, the book seeks to understand realisms’ multiple origins, forms, and cultural significances, and examines their continuities, disruptions, and divergences. In its diversity of topics, geographic locations, and time periods, this book to globalize and de-center the dominant narratives surrounding realism in theater, and revise assumptions about the spectacular and theatrical forms of Asian performance. Understanding realism as a powerful representational style, chapters collectively reevaluate acts of representation on stage not just for East Asia, but for theater and performance studies more broadly.

Jessica Nakamura is Associate Professor in the Department of Theater and Dance at the University of California, Santa Barbara. Katherine Saltzman-Li is Associate Professor of Japanese Studies at the University of California, Santa Barbara.

6 x 9. 6296 pp. 17 illustrations.

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Listening with a Feminist Ear
*Soundwork in Bombay Cinema*

Pavitra Sundar

*Listening with a Feminist Ear* is a study of the cultural politics of sound in Bollywood cinema. Taking as its subject the expansive domain of the aural in cinema, this book identifies singing, listening, and speaking in cinema as key sites in which notions of identity and difference take form. The book traces sonic representations of gender and community across seven decades of Hindi film history and asks which sounds and tongues Bombay and its cinema call their own. The book takes seriously the radical potential of listening and models a critical orientation to the aural that can engender new imaginaries, while still being attuned to questions of difference, power, and privilege. Keeping in play the many different sonic elements that films use, as well as the “inter-aural” fields in which those sounds register, *Listening with a Feminist Ear* helps chart new and interdisciplinary paths through the history of cinema. Challenging the ocular-centrism of cinema studies and its emphasis on medium specificity, the book offers a feminist interpretive practice that centers sound and listening. It also moves beyond national, monolingual, and Eurocentric frameworks, generating counter-hegemonic understandings of belonging so sorely needed in our times.

**Pavitra Sundar** is Associate Professor of Literature at Hamilton College.

6 x 9. 262 pp. 11 illustrations.
Love, and the different manifestations of it, is a common theme in literature around the world. In *Cosmopolitan Love*, Sijia Yao examines the writings of D. H. Lawrence, a British writer whose literature focused primarily on interpersonal relationships in domestic settings, and Eileen Chang, a Chinese writer who migrated to the United States and explored Chinese heterosexual love in her writing. While comparing the writings of a Chinese writer and an English one, Yao avoids a direct comparison between East and West that could further enforce binaries. Instead, she uses the comparison to develop an idea of cosmopolitanism that shows how the writers are in conversation with their own culture and with each other. Both D. H. Lawrence and Eileen Chang wrote stories that are influenced by—but sometimes stand in opposition to—their own cultures. They offer alternative understandings of societies dealing with modernism and cultural globalization. Their stories deal with emotional pain caused by the restrictions of local politics and economics and address common themes of incestuous love, sexual love, adulterous love, and utopian love. By analyzing their writing, Yao demonstrates that the concept of love as a social and political force can cross cultural boundaries and traditions to become a basis for human meaning, the key to a cosmopolitan vision.

Sijia Yao is Assistant Professor of Chinese Language and Culture at Soka University of America.

6 x 9. 192pp.
“China’s rise from a poor, backward country to an economic powerhouse has been spectacular. What surprises many observers, however, is that one of the largest investors in mainland China is arch-rival Taiwan. This ambitious study employs quantitative analysis and superb historical background to help us understand this phenomenon. The book is a great resource for anyone interested in Chinese politics, international relations, or international political economy.”
—Dennis V. Hickey, Distinguished Professor Emeritus, Missouri State University

Kelan Lu is Associate Professor in the Department of Political Science at the University of South Carolina.

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—Stephen Hopgood, SOAS, University of London

Salvador Santino Fulo Regilme Jr. is a tenured academic based at the History and International Studies Section, Institute of History, Leiden University in the Netherlands.

6 x 9. 308pp. 16 figures, 1 table, 13 tables online.
“An intriguing new take on an old question—Why has Germany managed to reconcile with its neighbors while Japan has not?”

—Mary Alice Haddad, John E. Andrus Professor of Government, Wesleyan University

Ghosts in the Neighborhood
Why Japan Is Haunted by Its Past and Germany Is Not
Walter F. Hatch

Germany, which brutalized its neighbors in Europe for centuries, has mostly escaped the ghosts of the past, while Japan remains haunted in Asia. The most common explanation for this difference is that Germany knows better how to apologize; Japan is viewed as “impenitent.” Walter F. Hatch rejects the conventional wisdom and argues that Germany has achieved reconciliation with neighbors by showing that it can be a trustworthy partner in regional institutions like the European Union and NATO; Japan has never been given that opportunity (by its dominant partner, the U.S.) to demonstrate such an ability to cooperate. This book rigorously defends the argument that political cooperation—not discourse or economic exchange—best explains Germany’s relative success and Japan’s relative failure in achieving reconciliation with neighbors brutalized by each regional power in the past. It uses paired case studies (Germany-France and Japan-South Korea; Germany-Poland and Japan-China) to gauge the effect of these competing variables on public opinion over time. With numerous charts, each of the four empirical chapters illustrates the powerful causal relationship between institution building and interstate reconciliation.

Walter F. Hatch is Professor Emeritus of Government at Colby College.

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Thirty-two New Takes on Taiwan Cinema
Emilie Yueh-yu Yeh, Darrell William Davis, Wenchi Lin, Editors

Thirty-two New Takes on Taiwan Cinema covers thirty-two films from Taiwan, addressing a flowering of new talent, moving from art film to genre pictures, and nonfiction. Beyond the conventional framework of privileging “New and Post-New Cinema,” or prominence of auteurs or single films, this volume is a comprehensive, judicious take on Taiwan cinema that fills gaps in the literature, offers a renewed historiography, and introduces new creative force and voices of Taiwan’s moving image culture to produce a leading and accessible work on Taiwan film and culture.

Emilie Yueh-yu Yeh is Lam Wong Yiu Wah Chair Professor and Dean of Faculty of Arts at Lingnan University. Darrell William Davis is Honorary Professor in the Visual Studies Department at Lingnan University. Wenchi Lin is Professor of English and Dean of the College of Liberal Arts at National Central University, Taiwan.

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Status Quo or Revisionist Power
Michael O. Slobodchikoff and Aakriti A. Tandon

As India finds itself in the envious position of kingmaker, both the status quo and revisionist major powers are jockeying for India’s support for either upholding or revising the current world order. Using India's bilateral treaties as a proxy measure of the strength of its relationship with other major powers, Slobodchikoff and Tandon determine whether India will remain neutral in its foreign policy approach or adopt a more assertive role in shaping the future global order. This book provides an in-depth analysis of India’s bilateral ties with major powers that include the United States, Russia, China, Japan, as well as the European Union (including the United Kingdom, France, and Germany) and uses network analysis to study India’s foreign policy positions with other major powers.

Michael O. Slobodchikoff is Associate Professor and Chair of Political Science at Troy University. Aakriti A. Tandon is Associate Professor of Political Science at Daemen College.

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Luke Munn

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Luke Munn is a Research Associate at Western Sydney University.

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**David C. Oh** is Associate Professor of Communication Arts at Ramapo College of New Jersey.

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Ben Whaley is Associate Professor of Japanese in the School of Languages, Linguistics, Literatures and Cultures at the University of Calgary.

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David Humphrey is Assistant Professor of Japanese and Global Studies at Michigan State University.
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