





emerge that challenge and destabilize our conventional ways of thinking. Where do migrants 'belong'? Are they members of a distant nation, or natives of the places in which they live? What kind of changes does the sense of 'Turkishness' undergo, and what does it mean to various Turkish communities living in various parts of the world? Most important of all, can emergent migrant and transnational cinema prevent nationalism's abuse of locality and intimacy? In *Imaginations Out of Place: Cinema, Transnationalism and Turkey*, the editors put together a series of bold and innovative essays that engage the question of transnational cinema in the context of Turkish national identity. This collection is essential reading for those who are interested in transnational and Turkish cinemas as well as those who research issues of migrant cultures, hybrid identities and new forms of belonging." – Mahmut Mutman, Professor of Cultural Studies, Istanbul Bilkent University

By reflecting on the experience of working with suicidality, the author elaborates how suicidality presents itself. Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade, *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly, it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime and electronics, it has become a beacon for many younger composers, and the object of wide critical attention. Its central themes of time, memory and identity, loss, mourning and melancholy, touch a deep sensibility in late-modern society and culture.

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*The Afterlives of Specimens* explores the space between science and sentiment, the historical moment when the human cadaver became both lost love object and subject of anatomical violence. Walt Whitman witnessed rapid changes in relations between the living and the dead. In the space of a few decades, dissection evolved from a posthumous punishment inflicted on criminals to an element of preservationist technology worthy of the presidential corpse of Abraham Lincoln. Whitman transitioned from a fervent opponent of medical bodysnatching to a literary celebrity who left behind instructions for his own autopsy, including the removal of his brain for scientific study. Grounded in archival discoveries, *Afterlives* traces the origins of nineteenth-century America's preservation compulsion, illuminating the influences of botanical, medical, spiritualist, and sentimental discourses on Whitman's work. Tuggle unveils previously unrecognized connections between Whitman and the leading "medical men" of his era, such as the surgeon John H. Brinton, founding curator of the Army Medical Museum, and Silas Weir Mitchell, the neurologist who discovered phantom limb syndrome. Remains from several amputee soldiers whom Whitman nursed in the Washington hospitals became specimens in the Army Medical Museum. Tuggle is the first scholar to analyze Whitman's role in medically memorializing the human cadaver and its abandoned parts.

"This book is the first history of musical emotion in any language. Combining intellectual history, music studies, philosophy and cognitive psychology, it unfolds a history of musical emotion across a thousand years of Western art music, from chant to pop. It affords a new way of analysing music, revealing the relationship between emotion and musical structure. The book also provides an introduction to the latest approaches to emotion research, as well as an original theory of how musical emotion works. The book is disposed in two parts. Part 1 (chapters 1-4) comprises the theoretical foundation of the book. Part 2 (chapters 5-9) provides an historical narrative from medieval to contemporary music. Chapter 1 summarizes contemporary theories of emotion in general, and of musical emotion in particular, bringing together seminal philosophers and psychologists. Chapter 2 contains the core of the book's original thesis: that five basic emotions (happiness, sadness, anger, tenderness, and fear) constitute five categories of musical emotion throughout the common-practice period. Chapter 3 outlines a variety of complex musical emotions, such as wonder, nostalgia, envy, and disgust. Chapter 4 explores the historiography of emotion, including the seminal writings of Elias, Rosenwein, and Reddy. Part 2 of the book (chapters 5-9) explores a millennium of Western music in terms of shifting categories of emotion: from affections and passions through sentiments, emotions proper, to modern affect"--

What happens when we lose someone we love? A death, a separation or the break-up of a relationship are some of the hardest times we have to live through. We may fall into a nightmare of depression, lose the will to live and see no hope for the future. What matters at this crucial point is whether or not we are able to mourn. In this important and groundbreaking book, acclaimed psychoanalyst and writer Darian Leader urges us to look beyond the catch-all concept of depression to explore the deeper, unconscious ways in which we respond to the experience of loss. In so doing, we can loosen the grip it may have upon our lives.

"There's a lot to sink your teeth into here."--Library Journal "Exhibits a clear sense of structural coherence and critical timeliness. This collection...indicates an expansive awareness of both the developmental history of the zombie, as well as the posthuman trajectory of future zombie narratives."--The Gothic Imagination This edited collection brings together an introduction and 13 original scholarly essays on AMC's *The Walking Dead*. The essays in the first section address the pervasive bloodletting of the series: What are the consequences of the series' unremitting violence? Essays explore violence committed in self-defense, racist violence, mass lawlessness, the violence of law enforcement, the violence of mourning, and the violence of history. The essays in the second section explore an equally urgent question: What does it mean to be human? Several argue that notions of the human must acknowledge the centrality of the body--the fact that we share a "blind corporeality" with the zombie. Others address how the human is closely aligned with language and time, the disappearance of which are represented by the aphasic, timeless zombie. Underlying each essay are the game-changing words of *The Walking Dead*'s protagonist Rick Grimes to the other survivors: "We're all infected." The violence of the zombie is also our violence; their blind drives are also ours. The human characters of *The Walking Dead* may try to define themselves against the zombies but in the end their bodies harbor the zombie virus: they are the walking dead.



bereavement. Identifying the roots of the genre in classical melodrama and horror cinema, and tracing perennial themes and aesthetic devices through to the European and American “intellectual melodramas” of the postwar decades, the book provides a taxonomy of characteristics. In the course of detailed case studies, the book deploys the film theory of Gilles Deleuze and Daniel Frampton while making use of Freudian psychoanalysis and present-day grief counseling theory. In making its case for the new genre, the book reflects upon the ways in which the very notion of genre has, in the post-classical period, responded to changing exhibition patterns, the rise of domestic spectatorship and the proliferation of Web-based film literature.

Written against a backdrop of war and racism. Freud sought the sources of conflict in the deepest memories of humankind, finding clear continuities between our primitive past and civilized modernity.

Refusal, Transition and Post-apartheid Law under editorship of professor Karin van Marle is indeed long overdue. As some of the authors in the relevant contributions to this publication rightly point out, Van Marle’s call for a “jurisprudence of generosity”, enabled through an “ethics of refusal”, signals a new shift in South African jurisprudence. Through the lens of Van Marle’s ethics of refusal and her jurisprudence of generosity, the articles present fresh and meaningful interpretations in respect of a range of very relevant topics ranging from property theory and a rethinking of human rights, to the role of forgiveness and the dangers inherent in modern technology.

On Murder, Mourning and Melancholia Penguin UK

Psychoanalysis and the Unrepresentable opens a space for meaningful debate about translating psychoanalytic concepts from the work of clinicians to that of academics and back again. Focusing on the idea of the unrepresentable, this collection of essays by psychoanalysts, psychotherapists, counsellors, artists and film and literary scholars attempts to think through those things that are impossible to be thought through completely. Offering a unique insight into areas like trauma studies, where it is difficult – if not impossible – to express one’s feelings, the collection draws from psychoanalysis in its broadest sense and acts as a gesture against the fixed and the frozen. Psychoanalysis and the Unrepresentable is presented in six parts: Approaching Trauma, Sense and Gesture, Impossible Poetics, Without Words, Wounds and Suture and Auto/Fiction. The chapters therein address topics including touch and speech, adoption, the other and grief, and examine films including Gus Van Sant’s Milk and Michael Haneke’s Amour. As a whole, the book brings to the fore those things which are difficult to speak about, but which must be spoken about. The discussion in this book will be key reading for psychoanalysts, including those in training, psychotherapists and psychotherapeutically-engaged scholars, academics and students of culture studies, psychosocial studies, applied philosophy and film studies, filmmakers and artists.

This volume explores the past, present and future of pessimism in International Relations. It seeks to differentiate pessimism from cynicism and fatalism and assess its possibilities as a respectable perspective on national and international politics. The book traces the origins of pessimism in political thought from antiquity through to the present day, illuminating its role in key schools of International Relations and in the work of important international political theorists. The authors analyse the resurgence of pessimism in contemporary politics, such as in the new populism, attitudes to migration, indigenous politics, and the Anthropocene. This edited volume provides the first collection of scholarly work on pessimism in International Relations theory and practice and offers fresh perspectives on an intellectual position often considered as disreputable as it is venerable.

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