

The background of the cover is a photograph of a sunroom. In the center, a large, leafy orange tree is laden with ripe, bright orange fruit. To the right, there is a modern sofa with colorful, patterned cushions. In the foreground, a large blue sofa with patterned cushions is visible. The room has large windows with white frames, and the ceiling is made of glass panels supported by a metal frame.

# BLOOMSBURY ACADEMIC

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JULY-DECEMBER 2024

KEY TITLES

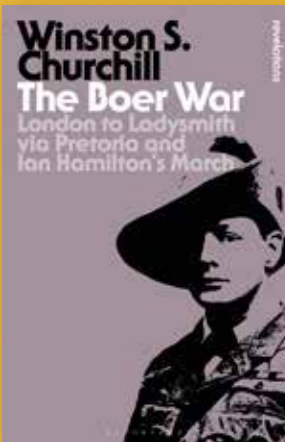
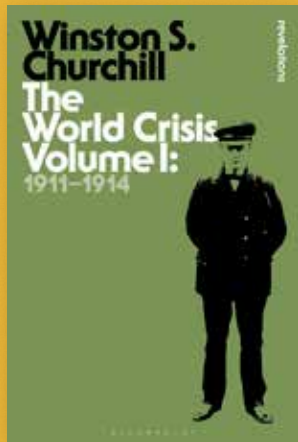
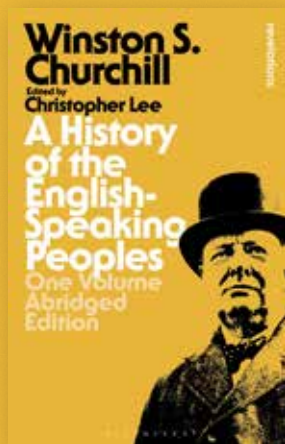
# Explore Winston Churchill's own works in the Bloomsbury Revelations series



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The cover image is of The Orangery at our offices in Bedford Square, in the heart of London's Bloomsbury. Interiors designed by Minnie Kemp.

# Introduction

The busy autumn season is nearly upon us and we've got a fantastic season of books coming up that we can't wait to share with you.

I am particularly excited for Jan Machielsen's *The Basque Witch-Hunt: A Secret History* (3rd October), which is the true story behind the Basque witch-hunt of 1609, arguably Europe's most sensational, and yet most misunderstood, witchcraft panic and set to be one of our biggest titles of the year.

We also have a particular strong roster of paperbacks and new editions, including a second edition of Mark Kermode's *The Shawshank Redemption* publishing in our *BFI Film Classics* series (5th September). The book is publishing to coincide with the 30th anniversary of Shawshank's release and includes a new foreword by Mark

Kermode re-assessing the film's impact and legacy. With fantastic backlist titles such as this getting a new life through reissue, plus a selection of new titles being published every year, the series is going from strength to strength, connecting with new, and established, film fans around the world.

Additionally, we're also publishing paperback editions of some of our bestselling titles from last year, including Greg Doran's acclaimed memoir, *My Shakespeare: A Director's Journey Through the First Folio* (11th July) which is about his experience of directing or producing all the plays in Shakespeare's First Folio, Claire Provost's and Matt Kennard's powerful investigation *Silent Coup: How Corporations Overthrew Democracy* (19th September) about the unstoppable rise of global corporate power, and Jeff Jarvis's highly praised *The Gutenberg Parenthesis: The Age of Print and Its Lessons for the Age of the Internet* (3rd October) which traces the age of print from its fateful beginnings to our digital present – and draws out lessons for the era of the internet. What a range and we couldn't be prouder!

All the best, Jennifer Howell, Global Academic & Professional Marketing Director.

Jennifer.Howell@bloomsbury.com





19 September 2024

192 pages

Paperback: 9781350515857 | £9.99

Imprint: Bloomsbury Academic

# Against Progress

Slavoj Žižek

'Sublime moments from history might be remembered but that story is over, everything should be re-thought, one should begin from the zero-point.' (Slavoj Žižek)

How do we start from a zero-point? We forget the notion of progress or things always getting better. Revolution isn't gradual progress but, rather, a repetitive movement where we start from the beginning again and again. In a whirlwind tour touching upon everything from Russia's invasion of Ukraine, gentrification, Mary Poppins, Einstein's theory of relativity and Taylor Swift, Žižek argues that the forward thrust of history is but an illusion. An uncharacteristically melancholic treatment of both the wars in Ukraine and in Gaza leads us into a further dimension of progress being an illusion - the sense that some atrocities don't seem governable or terminable.

Žižek asks us to stand still against the flow of time. Speak from the current moment and not some imagined future state. The future is not open, it is not progress. It is the zero-point of nuclear war, ecological breakdown, global economic and social chaos. It has already been spoken for and the end of the world us upon us.

**Slavoj Žižek** is a Hegelian philosopher, a Lacanian psychoanalyst, and a Communist. He is International Director at the Birkbeck Institute for Humanities, University of London, UK, Visiting Professor at the New York University, USA, and Senior Researcher at the Department of Philosophy, University of Ljubljana, Slovenia.

# The Basque Witch-Hunt

## A Secret History

Jan Machielsen

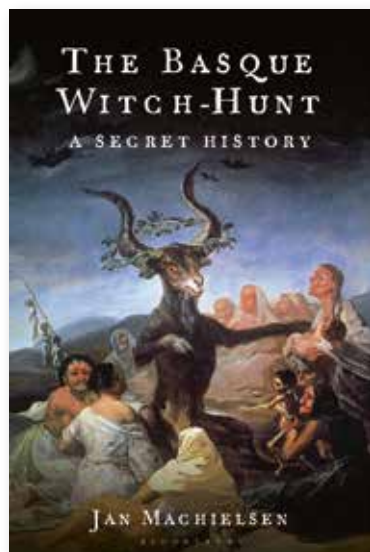
**The true story behind the Basque witch-hunt of 1609, arguably Europe's most sensational, and yet most misunderstood, witchcraft panic.**

In June 1609, two judges left Bordeaux for a territory at the very edge of their jurisdiction, a Basque-speaking province on the Atlantic coast called the Pays de Labourd. In four months, they executed up to 80 women and men for the crime of witchcraft, causing a wave of suspects to flee into Spain and sparking terror there. Witnesses, many of them children, described lurid tales of cannibalism, vampirism, and demonic sex. One of the judges, Pierre de Lancre, published a sensationalist account of this diabolical netherworld. With other accounts seemingly destroyed, this witch-hunt – France's largest – has always been seen through de Lancre's eyes. The narrative, re-told over the centuries, is that of a witch-hunt caused by a bigoted outsider.

Newly discovered evidence paints a very different, still darker picture, revealing a secret history underneath de Lancre's well-known tale. Far from an outside imposition, witchcraft was a home-grown problem. Panic had been building up over a number of years and the region was fractured by factionalism and a struggle over scarce resources. *The Basque Witch-Hunt* reveals that de Lancre was no outsider; he was a local partisan, married into the Basque nobility. Living at the Franco-Spanish border, the Basques were victims of geography. Geo-politics caused a local conflict which made the witch-hunt inevitable, eventually sending thousands of religious refugees from Spain to France.

The Basque witch-hunt is justly infamous. This book shows that almost everything historians thought they knew about it is wrong.

**Jan Machielsen** is a historian at Cardiff University, UK, with an interest in witches, demons, and saints. His previous publications include *The War on Witchcraft* (2021) and *The Science of Demons* (2020).



03 October 2024

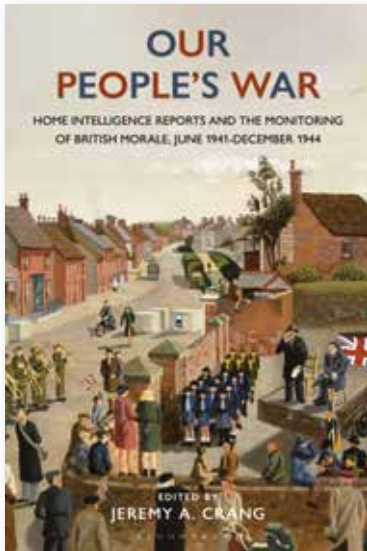
384 pages | 33 bw illus

Hardback: 9781350441507 | £25.00

Imprint: Bloomsbury Academic

“This wise and insightful book provides a radically new interpretation of a famous witch-hunt in the Basque country and of witch-finder Pierre de Lancre.”

– Suzannah Lipscomb, Professor Emerita, University of Roehampton, UK



17 October 2024

800 pages | 4 bw illus

Hardback: 9781350335028 | £20.00

Imprint: Bloomsbury Academic

## Our People's War

Home Intelligence Reports and the Monitoring of British Morale, June 1941-December 1944

Edited by Jeremy Crang

During the Second World War, Home Intelligence, a unit of the Ministry of Information, closely monitored British public attitudes on the home front and compiled secret reports on the state of popular morale which were circulated around Whitehall. In this volume, leading historian of the period, Jeremy Crang, brings together selected Home Intelligence reports from June 1941 to December 1944 to offer us a fascinating 'real time' glimpse into the mindset of the British people during these long years of struggle.

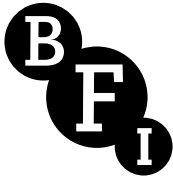
The reports provide a unique window into public responses to the shifting military fortunes of the war, including the German invasion of the Soviet Union, the Japanese attack on Pearl Harbor, the British and Commonwealth victory at El Alamein, the strategic bombing of Germany, the defeat of Italy, and the Allied landings in Normandy. They also include much valuable information on the continuing stresses and strains of wartime life such as the blackout, rationing, fuel economy and strikes – as well as the V-weapon attacks of 1944 which brought back all the horrors of the Blitz.

Introduced by the editor, and incorporating an extensive glossary, this collection is an exceptional record of popular opinion on the British home front as the tide of war gradually turned from defeat to victory. It is indispensable in understanding both the unity and diversity of wartime Britain, as well as the many-sided experience of living through 'Our People's War'.

**Jeremy Crang** is Professor of Modern British History at the University of Edinburgh, UK

# Key Series





B F I F I L M  
C L A S S I C S

“An indispensable part of every cineaste's bookcase” – *Total Film*

“Possibly the most bountiful book series in the history of film criticism.”

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The *BFI Film Classics* series introduces, interprets and celebrates landmarks of world cinema. Each volume offers an argument for the film's 'classic' status, together with discussion of its production and reception history, its place within a genre or national cinema, an account of its technical and aesthetic importance, and in many cases, the author's personal response to the film.

# Cure

Dominic Lash

The first English-language study of Kurosawa Kiyoshi's 1997 horror film *Cure* in the *BFI Film Classics* series.

Kiyoshi Kurosawa's 1997 psychological horror, *Cure*, follows a detective (played by Koji Yakusho) as he investigates a string of gruesome murders in Tokyo, where each victim has an 'X' carved into their neck.

Dominic Lash provides an in-depth analysis of *Cure*'s themes, generic conventions, cinematography, editing, mise-en-scène, sound, and legacy. In examining the film's aesthetics he highlights the unique way in which it balances meticulous precision with a persistent and purposeful ambiguity. Lash goes on to situate *Cure* within its various contexts; firstly, as Kurosawa's 'breakthrough' film following a decade of mostly straight-to-video work and then its position in relation to the J-Horror boom of the late 1990s and early 2000s.

Through a close reading of *Cure*'s key scenes, particularly its final scene, Lash analyses the motivations behind Kurosawa's resistance to a definitive resolution. He argues that, just like its hypnotist antagonist, Mamiya, *Cure* unsettles some of our basic psychological assumptions. In doing so, he attempts to understand what it is about the film that lingers so disturbingly, long after the credits have rolled.

**Dominic Lash** is Postdoctoral Affiliate at the University of Cambridge, UK. He is the author of *The Cinema of Disorientation: Inviting Confusions* (2020) and *Robert Pippin and Film: Politics, Psychology, and Ethics after Modernism* (Bloomsbury Academic, 2022). His work has been published in journals such as *Screen*, *Cinergie* and *Movie*.



03 October 2024

104 pages | 60 colour illus

Second edition

Paperback: 9781839025945 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics



03 October 2024

128 pages

Paperback: 9781839025167 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics

# Midnight Cowboy

James Kendrick

John Schlesinger's 1969 drama, *Midnight Cowboy*, follows the story of naïve would-be hustler Joe Buck (Jon Voight) and ailing con man Ratso Rizzo (Dustin Hoffman), set against the gritty backdrop of New York City in the late 1960s. The film received widespread critical acclaim upon its release, becoming the only X-rated film to win the Academy Award for Best Picture.

James Kendrick argues that this film, more so than its notable contemporaries, captures the immense turmoil, change and revolution that was taking place both in Hollywood and in the larger American culture of the late 1960s. He explores the film's production, reception, visual and thematic innovation, and cultural impact—not only its ground-breaking portrayal of sexuality and relationships, but also its exploration of themes of urban loneliness and socio-economic disparity.

Through close analysis of the film and examination of articles, press reports, interviews and reviews from the five decades following its release, Kendrick shows how *Midnight Cowboy*, with its mix of visual poetry, documentary-like realism, fragmentary flashbacks, and unvarnished depiction of desperate characters on the fringes of society, offers a unique focal point for the intersection of European art cinema and the new parameters of mainstream Hollywood at the end of the classic era.

**James Kendrick** is Professor of Film and Digital Media at Baylor University, USA. He is the author or editor of five books, including *Darkness in the Bliss-Out: A Reconsideration of the Films of Steven Spielberg* (2014), *Hollywood Bloodshed: Violence in 1980s American Cinema* (2009), and *Film Violence: History, Ideology, Genre* (2009), as well as numerous book chapters and journal articles. He is also the film critic for QNetwork.com.

# Close Encounters of the Third Kind

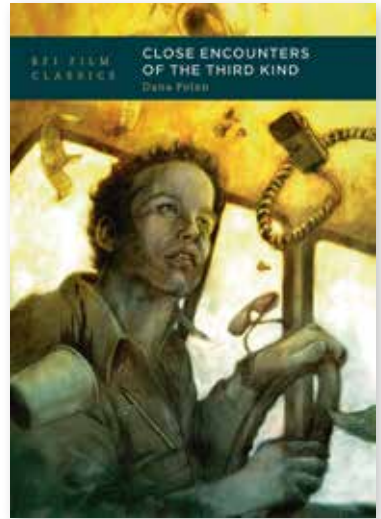
Dana Polan

Steven Spielberg's *Close Encounters of the Third Kind* (1977) is a film very much of its cinematic moment, combining the gritty realism of entrapment in the everyday with furtive dreams of escape.

Dana Polan's compelling study of the film examines its significance to New Hollywood cinema and the science fiction genre. He argues that *Close Encounters* is a film that is an allegory of the cinematic experience overall; it both narrates a tale of visual seduction and plays it out viscerally for the spectator who shares the amazement of the protagonist Roy Neary as his mundane reality is transformed into something awe-inspiring.

Providing an in-depth look into the film's production history, including all three different versions, Polan situates *Close Encounters* within Spielberg's repertoire. He argues that despite the film's popular success, it is in fact a rejection of several entrenched American values, including family, home and marriage. It offers, through its visual fascination, alternative understandings of masculinity and morality, familial responsibility, and what it means to follow the 'American Dream'.

**Dana Polan** is Martin Scorsese Professor of Cinema Studies at the Tisch School of the Arts, New York University, USA. His books include *Power and Paranoia: History, Narrative, and the American Cinema, 1940-1950* (1986), *In a Lonely Place* (BFI Film Classics, 1993), *Pulp Fiction* (BFI Film Classics, 2000) and *Dreams of Flight: The Great Escape in American Film and Culture* (2021).



03 October 2024

Paperback | 60 colour illus

Paperback: 9781839025778 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics



14 November 2024

104 pages | 60 colour illus

Paperback: 9781839026027 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics

# 3 Women

Justin Wyatt

Released after the large-scale frescos of *Nashville* (1975) and *Buffalo Bill and the Indians*, or *Sitting Bull's History Lesson* (1976), *3 Women* (1977) was seen as an intimate drama from director Robert Altman.

Justin Wyatt's study of *3 Women* explores the film's genre-defying characteristics. He argues that the film goes beyond its initial interpretation as an example of art cinema owing to its surrealist, dreamlike quality. Wyatt considers four distinct aspects of the film; the function of space and Altman's ability to guide the action through the careful unfolding of the mise-en-scene; its critique of social and sexual manners; the construction of Shelley Duvall's impressive performance; and the ways through which the film can be interpreted generically as alternately a psychological drama, a puzzle film, a dark comedy, and a horror film.

Using archival materials from the Robert Altman Archive at the University of Michigan Special Collections, Wyatt explains how this broader reading of *3 Women* uncovers a most valuable film text with particular interest to those interested in performance, unique cinematic storytelling methods, and an exacting social satire of American life in the late 1970s. He situates the film within Altman's oeuvre, arguing that it is one of the most significant films in the filmmaker's illustrious filmography.

**Justin Wyatt** is Associate Professor of Communication Studies, Journalism, Film & Media at the University of Rhode Island, USA. He is author of *High Concept: Movies and Marketing in Hollywood* (1994), *Poison* (1998), *The Virgin Suicides: Reverie, Sorrow and Young Love* (2020). He is co-editor of *Contemporary American Independent Film: From the Margins to the Mainstream* (2005) and *Refocus: The Later Films and Legacy of Robert Altman* (2022).

# The Parallax View

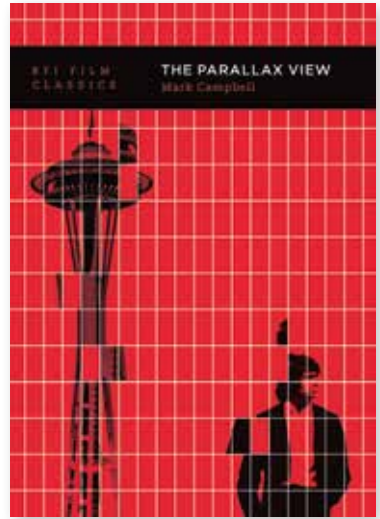
Mark Campbell

Alan J. Pakula's *The Parallax View* (1974) is a renowned example of the paranoid conspiracy thriller, a genre that was a marker of the 1970s. The period was haunted by the murders of John F Kennedy (1963), Malcolm X (1965), Martin Luther King (1968), and Robert Kennedy (1968), together with the crimes of the Manson family, Altamont, the Vietnam War, and the Watergate scandal.

Mark Campbell's study of the film situates it within this historical moment of increasing paranoia and conspiracy, analyzing the ways in which it not only reflected, but also actively constructed, this febrile worldview. He contextualizes the film as an adaptation of Loren Singer's 1970 pulp novel by the same name, and highlights the role of influential cinematographer, Gordon Willis, in constructing the visual style that was essential to the filmic representation of paranoia.

Focusing on the film itself, Campbell provides a detailed analysis of key scenes, particularly the central six-minute brainwashing sequence which featured imagery drawn from pop culture, advertising slogans, and violent imagery. He examines Pakula's use of the film-within-a-film visual trope, and how the scene refers to the then widely-held suspicion that television and mass media were tools of psychological "conditioning", highlighting how this concern was reflective of new anxieties about corporate and media power."

**Mark Campbell** is a Professor of Architecture at Southeast University, Nanjing, China and Senior Tutor in Architecture at the Royal College of Art, London, UK. He is a member of the UK Arts and Humanities Research Council and has served on the editorial board of the *Journal of Architecture* and as Managing Editor of *Grey Room*. His book publications include: *Paradise Lost* (2016), and the forthcoming contracted works, *Bernard Berenson and the Art Market* (2023) and *Double Standards: The Post-Architectural Landscape of the United States* (2026).



14 November 2024

104 pages | 60 colour illus

Paperback: 9781839026300 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics

# O B J E C T L E S S O N S

**“Though short, at roughly 25,000 words apiece, these books are anything but slight.”**

– *New Statesman*

**“Perfect for slipping in pocket and pulling out when life is on hold.”**

– *Toronto Star*

**“Bloomsbury’s *Object Lessons* series never misses.”**

– *The Millions*

*Object Lessons* is a series of concise, collectable, beautifully designed books about the hidden lives of ordinary things. Each book starts from a specific inspiration: an historical event, a literary passage, a personal narrative, a technological innovation—and from that starting point explores the object of the title, gleaning a singular lesson or multiple lessons along the way.

Featuring contributions from writers, artists, scholars, journalists, and others, the emphasis throughout is lucid writing, imagination, and brevity. *Object Lessons* paints a picture of the world around us, and tells the story of how we got here, one object at a time.

# X-ray

Nicole Lobdell

*X-ray* reveals how an invisible beam of light transformed science, art, culture, and history—and how we never looked back.

X-rays are powerful. Moving through objects undetected, revealing the body as a tryptic of skin, tissue, and bone. X-rays gave rise to a transparent world and the belief that transparency conveys truth. It stands to reason, then, that our relationship with X-rays would be a complicated one of fear and fascination, acceptance and resistance, confusion and curiosity.

In *X-ray*, Nicole Lobdell explores when, where, and how we use X-rays, what meanings we give them, what metaphors we make out of them, and why, despite our fears, we're still fascinated with them. In doing so, she draws from a variety of fields, including the history of medicine, science and technology studies, literature, art, material culture, film, comics, gender studies, architecture, and industrial design.

**Nicole Lobdell** is Assistant Professor of English at DePauw University, USA. She is the author of *Bithia Mary Croker: Short Stories* (forthcoming) and co-editor, with Nancee Reeves, of H. G. Wells's *The Invisible Man* (2018).



25 July 2024

152 pages | 12 b&w illustrations

Paperback: 9781501386701 | £9.99

Imprint: Bloomsbury Academic

Series: Object Lessons





05 September 2024

160 pages | 11 b&w illustrations

Paperback: 9781501386626 | £9.99

Imprint: Bloomsbury Academic

Series: Object Lessons

# Oil

Michael Tondre

Illuminates the secret life of today's foundational power source.

Black gold. Liquid sunlight. Texas tea. Oil remains the ur-commodity of our global era, having been distilled from ancient algae and marine life to turn modernity's wheels. Wars are fought over it. Some communities are displaced by its extraction, so that others may reap its benefits. But despite its heated history, few will ever see oil on the ground. Shrouded within a labyrinth of oil fields, pipelines, and manufactories, it tends to be known only through its magical effects: the thrill of the road, the euphoria of flight, and the metamorphic allure of everything from vinyl records to celluloid film and synthetic clothing.

Michael Tondre shows how hydrocarbon became today's pre-eminent power. How did oil come to structure selfhood and social relations? And to what extent is oil not only a commercial product but a cultural one—something shaped by widely imagined dreams and desires? Amid a warming world unleashed by fossil fuels, oil appears as a rich resource for thinking about histories of globalization and technology no less than the energetic underpinnings of literature, film, and art.

**Michael Tondre** is Associate Professor of English at Stony Brook University, SUNY, USA. He is the author of *The Physics of Possibility: Victorian Fiction, Science, and Gender* (2018).

# Island

Julian Hanna

A personal, conceptual, and historical journey through islands and islandness.

Darwin called the Galápagos archipelago “a little world within itself,” unaffected by humans and set on its own evolutionary path – strange, diverse, and unique. Islands are repositories of unique cultures and ways of living, seed banks built up in relative isolation. *Island* is an archipelago of ideas, drawing from research and first-hand experience living, working, and traveling to islands as far afield as Madeira and Cape Verde, Orkney and Svalbard, the Aran Islands and the Gulf Islands, Hong Kong and Manhattan.

Islands have long been viewed as both paradise and prison – we project onto them our deepest desires for freedom and escape, but also our greatest fears of forced isolation. This book asks: what can islands teach us about living sustainably, being alone or coexisting with others, coping with uncertainty, and making do?

*Island* explores these and other questions and ideas, but is constructed above all from the stories and experiences gathered during a lifetime of island hopping.

**Julian Hanna** teaches Culture Studies at Tilburg University, Netherlands, where his research focuses on critical intersections between culture, politics, and technology. His books include *The Manifesto Handbook: 95 Theses on an Incendiary Form* (2020), and *Key Concepts in Modernist Literature* (2008).



05 September 2024

160 pages | 10 b&w photographs

Paperback: 9798765102367 | £9.99

Imprint: Bloomsbury Academic

Series: Object Lessons

# 33 $\frac{1}{3}$

“A brilliant series ... each one a work of real love.”

– *NME*

“Ideal for the rock geek who thinks liner notes just aren’t enough.”

– *Rolling Stone*

“For those of you who really like to know everything there is to know about an album, you’d do well to check out Bloomsbury’s “33 1/3” series of books.”

– *Pitchfork*

33 1/3 is a series of short books about popular music, focusing on individual albums by artists ranging from James Brown to Celine Dion and from J Dilla to Neutral Milk Hotel.

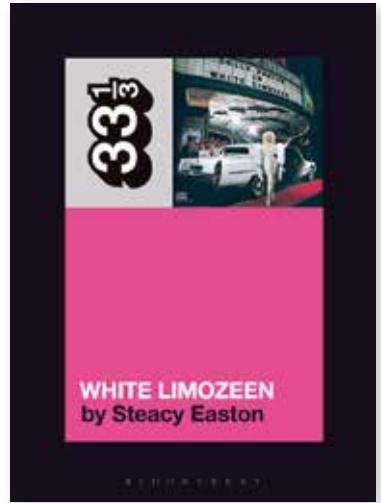
# Dolly Parton's White Limozeen

Stacey Easton

*White Limozeen* (1989) was a commercial recovery after Dolly Parton's first major failure two years previously with the release of *Rainbow*. This book is a case study in how an album is sold and a persona constructed. The album had a complex relationship to the country music genre at a time when the genre was in the middle of major sonic and cultural shifts, and it represents how country music saw itself. This question of identity was especially relevant since *White Limozeen* was produced by Ricky Skaggs, the bluegrass prodigy who was in the middle of his own genre widening experiments. The album reflects dense and complex production, shredding ideas of purity, studio craft, slickness, and authenticity. In it, Dolly seems to be imagining the limits of her own personae - the country girl, the blonde burlesque, the pop legend, the gospel singer.

To study this album is to investigate Dolly's calculated role in self fashioning her image into the icon she is today.

**Stacey Easton** has been writing about country music, sexuality, gender, and politics for more than 15 years for academic and popular presses. They have written for *The Atlantic*, *Spin*, the *National Post*, *NPR*, among many others. They are a contributing writer to *Country Queer*.



05 September 2024

152 pages

Paperback: 9781501390401 | £9.99

Imprint: Bloomsbury Academic

Series: 33 1/3



05 September 2024

160 pages

Paperback: 9798765106631 | £9.99

Imprint: Bloomsbury Academic

Series: 33 1/3

# Various Artists' Red Hot + Blue

John S. Garrison

*Red Hot + Blue*, the first major benefit album to fight AIDS, groundbreakingly spoke to the reality of the disease while also casting Cole Porter's music in a new light.

*Red Hot + Blue* is a meditation on music's capacity to find us, transform us, and help us make sense of our historical moment.

In a narrative that blends memoir and history, *Red Hot + Blue* explores the author's coming out at the height of the AIDS crisis alongside the history of the music industry's response to the epidemic. The book's centerpiece is a major 1990 effort by musical artists to break through the silence and stigma about the disease. The resulting tribute album drew inspiration from the life and work of the legendary composer Cole Porter, who himself wrestled with the joy and sorrow that accompanies love in a judgmental society. Leading musicians, including Debbie Harry, Annie Lennox, Sinéad O'Connor, Iggy Pop, and U2, interpreted some of Porter's most iconic songs — "Don't Fence Me In," "Every Time We Say Goodbye," "Night and Day" — offering not just a joyful tribute to a composer and a community, but a shared vision of survival.

*Red Hot + Blue* returns us to the early 1990s to reveal how the love songs of the past can be revived to speak to new audiences in times of need. The book is the portrait of an album, a pandemic and a young man's coming of age in the era of both.

**John S. Garrison** is the author of seven books, including *Glass* (Bloomsbury, 2015) and *The Pleasures of Memory in Shakespeare's Sonnets* (2024). In 2021, he was named a Guggenheim Fellow.

# Modest Mouse's The Moon & Antarctica

Zachary Petit

Focuses on an album that is peak Modest Mouse—chaotic, strange, beautiful, jarring, and powerful, and a favorite of both original and newer Modest Mouse fans.

In 1999, Modest Mouse struck out for Chicago to record their major-label debut for Epic Records. Amid indie circle cries of “sellouts,” a largely untested producer, and a half-built studio, the trio recorded the instrumental basics of *The Moon & Antarctica* ... and then singer/songwriter Isaac Brock got his face smashed by a hooligan in a park.

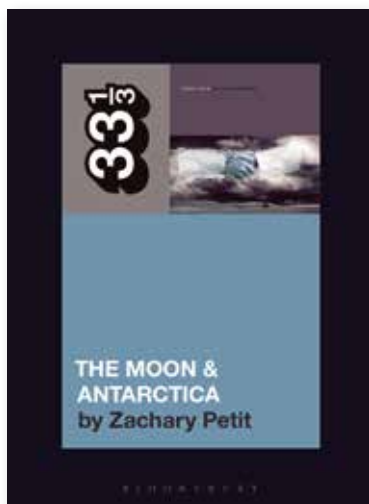
With barely any vocals recorded, Brock emerged from the hospital with his jaw completely wired shut, and returned to a mostly empty studio. And there, on a diet of painkillers, in a neighborhood that wanted to purge the band from its borders, a creative alchemy took place that would redefine Modest Mouse and indie rock at large.

The fact that the band finished the album at all is surprising. The fact that it is now considered by critics as “hands-down one of the greatest records ever made” (NME) is perhaps an utter miracle.

*The Moon & Antarctica* is an album so strange and enigmatic, from those sweet opening notes, to the plunging depths of the middle, to the shocking, furious end, that you almost hesitate to listen to it again for fear of it losing its chaotic magic. But then you do, and you discover all-new sounds—a lost harmonic here, a stray percussion element there, a fresh interpretation of a lyric that leaves you thunderstruck.

And that ever-looming question, years on: How the hell did Modest Mouse pull this off?!

**Zachary Petit** is an independent journalist who has covered the arts, design, and history for a variety of outlets, including Fast Company, Smithsonian, Eye on Design, National Geographic properties and PRINT, where he served as editor-in-chief of the National Magazine Award-winning publication. This is his third book. For more, visit [zacharypetit.com](http://zacharypetit.com).



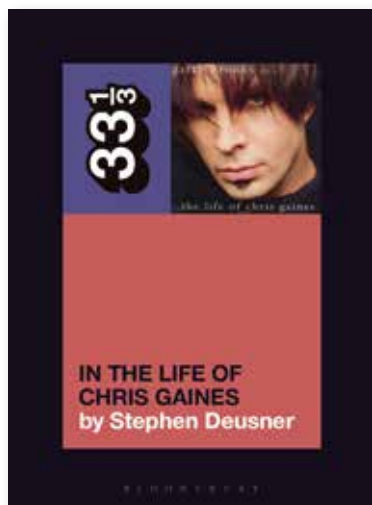
14 November 2024

160 pages

Paperback: 9798765106754 | £9.99

Imprint: Bloomsbury Academic

Series: 33 1/3



14 November 2024

144 pages

Paperback: 9798765106877 | £9.99

Imprint: Bloomsbury Academic

Series: 33 1/3

## Garth Brooks' In the Life of Chris Gaines

### Stephen Deusner

Blending fiction and criticism, this book delves into Garth Brooks' baffling alter ego, Chris Gaines.

Garth Brooks was the best-selling country artist of the 1990s.

Actually, he was the best-selling artist of the '90s period. So why did he close out that triumphant decade by transforming into a fictional rocker named Chris Gaines? He devised an outrageous backstory for the character—complete with sex addiction, facial reconstructive surgery, wildfires, and chainsaws—and even recorded a “pre-soundtrack” to a forthcoming film about Gaines. But *Garth Brooks... In the Life of Chris Gaines*, which doubled as a retrospective of his alter ego's long career, was branded a fiasco before it even hit stores. It sold poorly, the film was shelved, and Garth announced his retirement the next year. Chris Gaines disappeared forever.

Or did he? Out of print since its release and absent on streaming services, the album has somehow grown from a career-derailing flop into a cult obsession. Only one world-renowned critic is brave enough to tell the full story of Chris Gaines. It's a sordid, puzzling tale of intrigue and conspiracy that poses chilling questions: Which one of them is real? Chris or Garth? Why did one of them title an album Fornucopia? And just who does this Stephen Deusner guy think he is? Well...

**Stephen Deusner** is a longtime music critic and journalist who writes for *Uncut*, *Spin*, *Pitchfork*, *The New York Times*, *No Depression*, *The Bluegrass Situation*, *Stereogum*, and *The Crayton County Clarion-Scimitar*, among many other publications. He is the author of the book *Where the Devil Don't Stay: Traveling the South with the Drive-By Truckers*, and he lives in Bloomington, Indiana, with his wife and dog.

# Kate Bush's Hounds Of Love

Leah Kardos

Analyses the music, ideas, methods and far-reaching influence of the 1985 album *Hounds of Love*, which 37 years later saw its song "Running Up That Hill" become the most popular song in the world in 2022.

This book charts the emergence of Kate Bush in the early-to-mid-1980s as a courageous experimentalist, a singularly expressive recording artist and a visionary music producer.

*Hounds Of Love* invites you to not only listen, but to cross the boundaries of sensory experience into the realms of imagination and possibility. Side A spawned four Top 40 hit singles in the UK, 'Running Up That Hill (A Deal with God)', 'Cloudbusting', 'Hounds of Love' and 'The Big Sky', some of the best loved and most enduring compositions in the Bush catalogue. On side B, a hallucinatory seven-part song cycle called "The Ninth Wave" breaks away from the pop conventions of the era, leaning into strange and vivid production techniques that plunge the listener into the psychological centre of a near-death experience. Poised and accessible, yet still experimental and complex, with *Hounds Of Love* Bush mastered the art of her studio-based songcraft, finally achieving full control of her creative process. When it came out in 1985, she was only 27 years old.

Track-by-track commentaries focus on the experience of the album from the listener's point of view, drawing attention to the art and craft of Bush's songwriting and sound design. It considers the vast impact and influence that *Hounds Of Love* has had on music cultures and creative practices through the years, underlining the artist's importance as a barrier-smashing, template-defying, business-smart, record-breaking, never-compromising role model for artists everywhere.

**Leah Kardos** is a senior lecturer in music at Kingston University London, UK, where she co-founded the Visconti Studio with music producer Tony Visconti. She is the author of *Blackstar Theory: The Last Works of David Bowie* (Bloomsbury, 2022), included as one of *The Wire's* "Best Books of 2022."



14 November 2024

152 pages

Paperback: 9798765106990 | £9.99

Imprint: Bloomsbury Academic

Series: 33 1/3



# GENRE

## A 33 $\frac{1}{3}$ SERIES

*Genre:* A 33 1/3 Series is a series of short books that guide you through the musical sub-genres that have intrigued, perplexed, or provoked you.

# Shoegaze

Ryan Pinkard

Guides readers through the enigmatic genre of shoegaze—a subgenre of 90s indie rock defined by dreamy melodies and obscured vocals and made popular by bands like My Bloody Valentine, Ride, and Slowdive.

What the hell is shoegaze? A scene? A movement? A sound? Back in the Nineties, many would have said the so-called genre was entirely fabricated. The term itself, an offensive piss-take given by the notoriously catty and scene-obsessed British music press, was plainly rejected by the absurdly small collection of bands to which it supposedly applied.

Today shoegaze is undeniable. As a descriptor and as a source of influence, it is used in more ways and by more bands than anyone could have dreamed of 30 years ago. Between those periods of invention and ubiquity, the term, along with the bands it first described, all but disappeared off the face of the earth.

In this ambitious oral history of a genre that has eluded definition for three decades, Ryan Pinkard unearths the first wave of shoegaze, following the core bands, their sounds, their influence, and their journeys in and out of obscurity. His analysis is woven through dozens of original interviews with artists, label heads, and critics. What he discovers is the unlikely odyssey of this esoteric, experimental music form, which nearly became a mainstream entity, only to be viciously killed off, forgotten, and rediscovered by a new generation that regards it as one of the most influential alternative music events since the Velvet Underground.

**Ryan Pinkard** is a writer, editor, and record collector from Colorado, USA. He is the author of the *33 1/3* book about *The National's Boxer* (2022) and an editor on numerous other *33 1/3* titles.



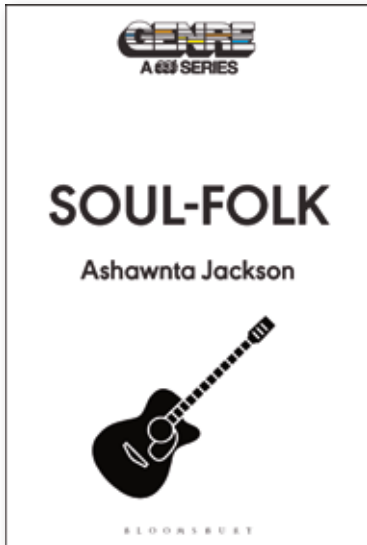
03 October 2024

192 pages

Paperback: 9798765103418 | £14.99

Imprint: Bloomsbury Academic

Series: Genre: A 33 1/3 Series



31 October 2024

160 pages

Paperback: 9798765103456 | £14.99

Imprint: Bloomsbury Academic

Series: Genre: A 33 1/3 Series

# Soul-Folk

Ashawnta Jackson

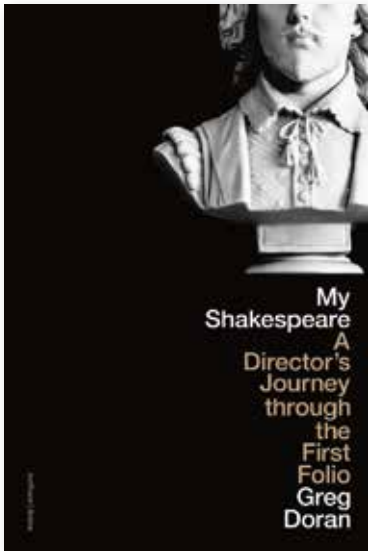
Uncovers histories of Black soul-folk artists who, like the genre they perform, have largely been left out of folk music narratives.

Folk music of the 1960s and 1970s was a genre that was always shifting and expanding, yet somehow never found room for so many. In the sounds of soul-folk, Black artists like Terry Callier and Linda Lewis began to reclaim their space in the genre, and use it to bring their own traditions to light— the jazz, the blues, the field hollers, the spirituals— and creating something wholly new, wholly theirs, wholly ours.

This book traces the growing imprints of soul-folk and how it made its way from folk tradition to subgenre. Along the way, it explores the musicians, albums, and histories that made the genre what it is.

**Ashawnta Jackson** is a writer based in Brooklyn. She writes mostly about music and culture and has written for *Atlas Obscura*, *Artsy*, *Crime Reads*, *Bandcamp*, *JSTOR Daily*, *The Whitney Museum*, and most recently *Vinyl Me Please*, where she wrote the liner notes for the reissue of Lee Morgan's *Take Twelve*. Earlier in her career, she was on the radio at KMHD Jazz Radio in Portland, OR, USA.

# Paperbacks and New Editions



# My Shakespeare

## A Director's Journey through the First Folio

Greg Doran

THE TIMES' BEST BOOKS OF THE YEAR

This book charts the personal and professional journey of Greg Doran, Artistic Director of the Royal Shakespeare Company from 2012 until 2022 and "one of the great Shakespearians of his generation" (*Sunday Times*). During his illustrious career, Doran has directed or produced all of the plays within Shakespeare's First Folio – a milestone reached in the same year that the world celebrated the 400th anniversary of its original publication.

Each chapter looks at a different play, considering the choices made and weaving in both autobiographical detail and background on the RSC, as well as giving insights into key collaborations, including those with actors such as Judi Dench, David Tennant, Harriet Walter, Patrick Stewart, Simon Russell Beale, Paterson Joseph and Doran's husband, the late Antony Sher.

Through Doran's account of this extraordinary journey, we see how Henry VIII, initially regarded as a poisoned chalice, became his lucky break; how a RSC supporter bequeathed their skull to the company to be used as Yorick in *Hamlet* and how meeting Nelson Mandela inspired the production of *Julius Caesar*.

This book uniquely captures the excitement, energy, surprises, joys and agonies of working on these greatest of plays; sheds new light on these plays through Doran's own research and discoveries made in the rehearsal room; and gives unprecedented access into the craft, life and loves of this exceptional director.

**Greg Doran** has been described as "one of the supreme Shakespeare directors of our era" (*Financial Times*). He joined the Royal Shakespeare Company as an actor in 1987 and became its Artistic Director in 2012. He has directed and/or produced every single play in the First Folio of Shakespeare's plays at Stratford-upon-Avon, UK.

11 July 2024

376 pages | 32 colour illus

Paperback: 9781350457034 | £16.99

Imprint: Methuen Drama

"This career retrospective, centred on the Folio, reflects Doran's temperament: decent, diligent, likeable, lucid. It's openly learned, plunging into a close reading of *Romeo and Juliet's* prologue, but it's also candid." *The Telegraph*

"A remarkable memoir of a remarkable career. Greg Doran's brilliance, clarity of thought and – most of all – his humanity shines through." David Tennant

"An informative-instructive delight." *Prospect Magazine*

"[A] thought-provoking journey through the First Folio." *Country Life*

"I am so glad everyone can now be let in on his revelatory insights and not just those of us who have been lucky enough to be in a rehearsal room with him." Harriet Walter

# A People Betrayed

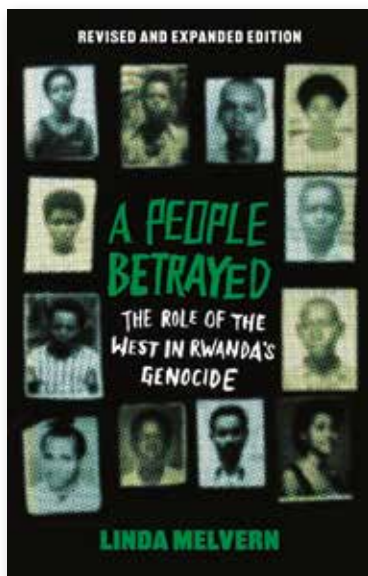
## The Role of the West in Rwanda's Genocide, Revised and Expanded Edition

Linda Melvern

Following thirty years of research, including research into recently declassified government archives, this newly revised and expanded edition of Linda Melvern's classic of investigative journalism reveals how policymakers continue to refuse to properly acknowledge their responsibilities under international law. The new edition includes copious new material reckoning with the information that came to light during the 2022 trial of Félicien Kabuga, the alleged financier of the genocide. This new evidence feeds not only into a revised chronology and a wholly new section on the build-up to the genocide, but also into a new appendix that lists the six major genocide memorial sites in Rwanda along with now-incontrovertible details of the massacres that occurred there.

Throughout it all, Melvern reveals in unmatched detail the scale, speed, and intensity of the unfolding genocide, and she exposes the Western governments and individuals who could have prevented what was happening if only they had chosen to act. What emerges is a shocking indictment of how Rwanda was ignored in 1994 and of how it is misremembered in the West today—an indictment that renders all the more poignant Melvern's accounts of the unrecognised heroism of those who stayed on during the violence, from volunteer peacekeepers to NGO workers.

**Linda Melvern** has written regularly for the British press, and was previously a reporter for *The Sunday Times*. For 20 years she has investigated and written about the 1994 genocide in Rwanda. A consultant to the Military One prosecution team at the International Criminal Tribunal for Rwanda (ICTR), her archive of documents on the planning and preparation of the genocide was a part of the documentary evidence used by the prosecution.



25 July 2024

424 pages | 3 bw maps

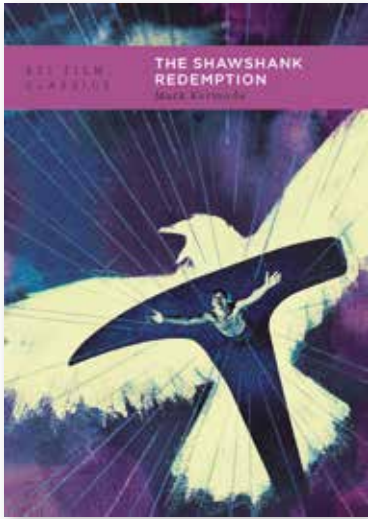
Fourth edition

Paperback: 9781350409637 | £16.99

Imprint: Zed Books

“Melvern offers a vivid picture of the role of Western nations in abetting, ignoring and allowing Rwanda's genocide.”

– *New York Times Book Review*



05 September 2024

104 pages

Second edition

Paperback: 9781839027222 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics

# The Shawshank Redemption

Mark Kermode

A study of the 1994 prison drama *The Shawshank Redemption* in the *BFI Film Classics* series.

How did a low-key prison drama which was considered a box-office flop on its original release become one of the most popular movies of all time?

Mark Kermode traces the history of this unexpected audience favourite, from its source in Stephen King's novella *Rita Hayworth and Shawshank Redemption*, through the icy corridors of Ohio's Mansfield Reformatory (whose imposing gothic architecture dominates the film), to the television and video screens on which *The Shawshank Redemption* became a phenomenon. Kermode's account includes insights from writer/director Frank Darabont and leading players Tim Robbins and Morgan Freeman. He also explores the near-religious fervour that the film continues to inspire its huge number of devoted fans.

This new edition, published to coincide with the 30th anniversary of *Shawshank's* release, includes a new foreword by Mark Kermode re-assessing the film's impact and legacy.

**Mark Kermode** is a writer and broadcaster. He is chief film critic for *The Observer*, and co-presenter of Kermode and Mayo's *Film Review* on BBC Radio 5 and *The Film Review* on the BBC News channel. He is the author of several books including *The Exorcist* (2020, BFI Film Classics), *Silent Running* (2014, BFI Film Classics), *How Does it Feel?* (2018), *Hatchet Job* (2013), *The Good, the Bad and the Multiplex* (2011), and *It's Only a Movie* (2010).

# Silent Coup

## How Corporations Overthrew Democracy

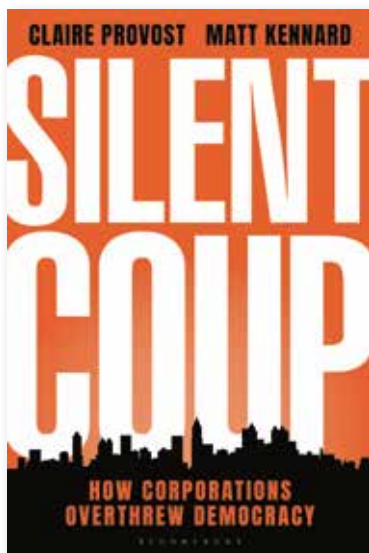
Claire Provost and Matt Kennard

As European empires crumbled in the 20th century, the power structures that had dominated the world for centuries were up for renegotiation. Yet instead of a rebirth for democracy, what emerged was a silent coup – namely, the unstoppable rise of global corporate power.

Exposing the origins of this epic power grab as well as its present-day consequences, *Silent Coup* is the result of two investigative journalist's reports from 30 countries around the world. It provides an explosive guide to the rise of a corporate empire that now dictates how resources are allocated, how territories are governed, and how justice is defined.

**Claire Provost** is co-founder and co-director of the new non-profit Institute for Journalism and Social Change. She was previously Head of Global Investigations at the independent media outlet *openDemocracy*, a fellow at the Centre for Investigative Journalism (CIJ) in London, UK and a data journalist at the *Guardian*. This is her first book.

**Matt Kennard** is co-founder, and chief investigator, at *Declassified UK*, a news outlet investigating British foreign policy. He was a fellow and then director at the Centre for Investigative Journalism (CIJ) in London, UK. He has worked as a staff writer for the *Financial Times* in Washington, DC, New York, and London. He is the author of two acclaimed books: *Irregular Army* (2012) and *The Racket* (2015).



19 September 2024

312 pages

Paperback: 9781350464568 | £12.99

Imprint: Bloomsbury Academic

“*Silent Coup* is investigative journalism at its best, charting the rise of corporate power after World War II, where the freedoms fought for were redefined.”

– *The Morning Star*

“A highly revealing exposé of the hidden real world.”

–Noam Chomsky

“Reading this book constitutes, in itself, an act of precious resistance.”

–Yanis Varoufakis

“Through impressive and important investigative journalism, the authors reveal how, why and where corporate power has hijacked democracy.”

–Jeremy Corbyn





03 October 2024

112 pages | 60 colour illus

Second edition

Paperback: 9781839027598 | £12.99

Imprint: British Film Institute

Series BFI Film Classics

# Pulp Fiction

Dana Polan

“A well constructed book that challenges the reader with some interesting twists on old themes.” *6 Degrees*

*Pulp Fiction* was one of the films that defined American cinema of the 1990s, and remains one of the stand-out movies of its director Quentin Tarantino. Tarantino's style - violent, fast, funny and full of knowing pop culture references - epitomises 90s post-modernism. *Pulp Fiction* was a phenomenal cult success and one of the first films to generate hot debate in internet chatrooms and on fan websites.

Dana Polan's compelling analysis sets out to uncover the style and technique of *Pulp Fiction*. He shows how broad Tarantino's points of reference are, and analyzes the film's narrative accomplishment and complexity. Where some critics dismissed *Pulp Fiction* for its violence and its worship of a certain brand of cool, Polan shows how the film exemplifies new kinds of engagement with cultural and social codes, such as those around racial identity. In addition, Polan argues that the film's celebration of macho attitudes is more nuanced than might first appear.

In a new afterword to this new edition, Polan looks back on *Pulp Fiction* 30 years after its first release.

**Dana Polan** is Martin Scorsese Professor of Cinema Studies at the Tisch School of the Arts, New York University, USA. His books include *Close Encounters of the Third Kind* (2024) and *In a Lonely Place* (1993), both in the *BFI Film Classics* series.

# Nadia Comaneci and the Secret Police

## A Cold War Escape

Stejarel Olaru

Nadia Comaneci is the Romanian child prodigy and global gymnastics star who ultimately fled her homeland and the brutal oppression of a communist regime. At the age of just 14, Nadia became the first gymnast to be awarded a perfect score of 10.0 at the 1976 Montreal Olympic Games and went on to collect three gold medals in performances which influenced the sport for generations to come, cementing Nadia's place as a sporting legend.

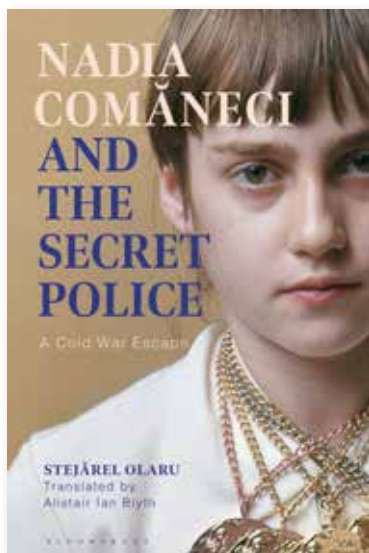
However, as the communist authorities in Romania sought an iron grip over its highest-profile athletes, Nadia and her trainers were subjected to surveillance from the Securitate, the Romanian secret police. Drawing on 25,000 secret police archive pages, countless secret service intelligence documents, and numerous wiretap recordings, this book tells the compelling story of Nadia's life and career using unique insights from the communist dictatorship which monitored her.

*Nadia Comaneci and the Secret Police* explores Nadia's complex relationship with her sometimes abusive coaches, Béla and Marta Károlyi, figures who would later become embroiled in the USA Gymnastics scandal. The book addresses Nadia's mental struggles and 1978 suicide attempt, her remarkable resurgence to gold at the Moscow Olympics in 1980, as well as her heart-stopping, border-hopping defection to the United States that she successfully undertook in November 1989.

What is revealed is a thrilling tale of endurance and escape, in which one of the world's greatest gymnasts risked everything for freedom.

**Stejarel Olaru** is a Romanian historian, writer, researcher, and former radio and TV broadcaster.

**Alistair Ian Blyth** is a Translator with more than 15 years' experience of translating from Romanian into his native English.



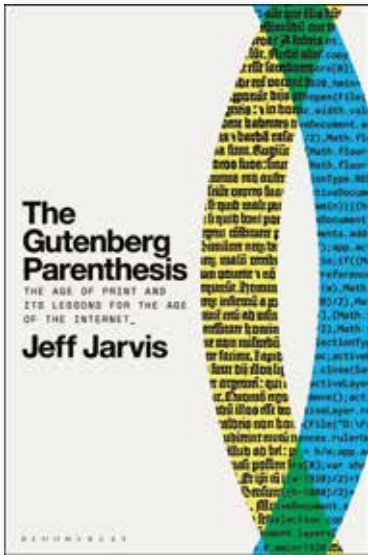
03 October 2024

312 pages | 7 bw illus

Paperback: 9781350511507 | £14.99

Imprint: Bloomsbury Academic

*“As an insight into the tensions between Comaneci, her coaches and the Communist regime, as well as tensions between Romanian and Soviet gymnastics ... Nadia Comaneci and the Secret Police is captivating.”*  
– *Times Literary Supplement*



03 October 2024

328 pages

Paperback: 9798765115862 | £14.99

Imprint: Bloomsbury Academic

“A refreshingly sanguine take.”

– *The Guardian*

“Provocative and fizzing with ideas.”

– *Prospect*

“*The Gutenberg Parenthesis* follows the development of printing and its impact on society right up to the present day ... Jarvis’s tempo is ... fast and compelling, sweeping the reader along from Gutenberg to the present digital predicament facing society.”

– *Financial Times*

“An accomplished and detailed survey of life between the brackets.”

– *Wall Street Journal*

# The Gutenberg Parenthesis

## The Age of Print and Its Lessons for the Age of the Internet

Jeff Jarvis

*The Gutenberg Parenthesis* traces the epoch of print from its fateful beginnings to our digital present – and draws out lessons for the age to come.

The age of print is a grand exception in history. For five centuries it fostered what some call print culture – a worldview shaped by the completeness, permanence, and authority of the printed word. As a technology, print at its birth was as disruptive as the digital migration of today. Now, as the internet ushers us past print culture, journalist Jeff Jarvis offers important lessons from the era we leave behind.

To understand our transition out of the Gutenberg Age, Jarvis first examines the transition into it. Tracking Western industrialized print to its origins, he explores its invention, spread, and evolution, as well as the bureaucracy and censorship that followed. He also reveals how print gave rise to the idea of the mass – mass media, mass market, mass culture, mass politics, and so on – that came to dominate the public sphere.

What can we glean from the captivating, profound, and challenging history of our devotion to print? Could it be that we are returning to a time before mass media, to a society built on conversation, and that we are relearning how to hold that conversation with ourselves? Brimming with broader implications for today’s debates over communication, authorship, and ownership, Jarvis’ exploration of print on a grand scale is also a complex, compelling history of technology and power.

**Jeff Jarvis** is the creator and founding managing editor of *Entertainment Weekly* and was the TV critic for *TV Guide and People*, Sunday editor of the *New York Daily News*, a media columnist for *The Guardian*, and president and creative director of Advance.net. He blogs at Buzzmachine.com, cohosts the podcast *This Week in Google*, and is the author of five books, mostly recently *Magazine* (2023) in Bloomsbury’s *Object Lessons* series.

# Life Unseen

## A Story of Blindness

Selina Mills

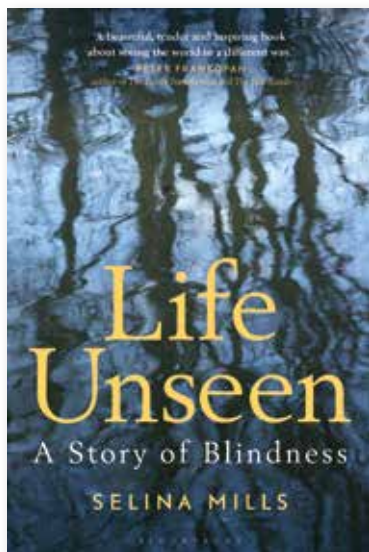
A vividly personal journey through the history and experience of blindness from ancient times to contemporary day-to-day experience.

Imagine a world without sight. Is it dark and gloomy? Is it terrifying and isolating? Or is it simply a state of not seeing, which we have demonised and sentimentalized over the centuries? And why is blindness so frightening?

In this fascinating historical adventure, broadcaster and author Selina Mills takes us on a journey through the history of blindness in Western Culture to discover that blindness is not so dark after all.

Inspired by her own experience of losing her sight as she forged a successful journalistic career, *Life Unseen* takes us through a personal and unsentimental historical quest through the lives, stories and achievements of blind people - as well as those sighted people who sought to patronize, demonize and fix them. From the blind poet Homer, through the myths and moralising of early medieval culture to the scientific and medical discoveries of the Enlightenment and modern times, the story of blindness turns out to be a story of our whole culture.

**Selina Mills** is an award-winning writer and broadcaster who is legally blind. Educated in the USA and the UK, Selina has worked as a senior reporter and broadcaster for *Reuters*, *The Daily Telegraph*, and the *BBC*.



17 October 2024

288 pages

Paperback: 9781350507210 | £14.99

Imprint: Bloomsbury Academic

“Essential reading for anyone with an interest in blindness, history, society, culture and beyond.”

– Non-fiction book of the month, *The i*

“Informative, heartfelt.”

– *The Independent*

“Spirited, irreverent.”

– *The Herald*

“Selina Mills’s defiant book is a thundering challenge to our sighted notions of blindness.”

– *Times Literary Supplement*

“A powerful and erudite social history.” – *The Catholic Herald*



14 November 2024

104 pages | 60 colour illus

Second edition

Paperback: 9781839028151 | £12.99

Imprint: British Film Institute

Series: BFI Film Classics

# Chinatown

Michael Eaton

Directed in 1974 by Roman Polanski from a script by Robert Towne, *Chinatown* is a brilliant reworking of film noir set in a drought-stricken Los Angeles of the 1930s. Jack Nicholson stars as J.J. Gittes, a private eye who, despite his best intentions, can bring only disaster on Evelyn Cross Mulwray, the enigmatic woman he has come to love. Gittes's investigation into Evelyn's husband's death exposes a chaos of political corruption and sexual violence lurking beneath a glittering, sun-bleached surface.

Michael Eaton's compelling study situates *Chinatown* in relation to a history of fictional detectives, from Sophocles to Edgar Allen Poe and Alfred Hitchcock. In an absorbing account of the film's narrative development and visual style, he traces *Chinatown's* relationship to the pessimism of American cinema (and, by extension, in wider American culture) in the mid-1970s, and the source of the film's narrative and visual impact.

In his afterword to this new edition, Eaton considers *Chinatown's* 1990 sequel *The Two Jakes* and also the movie's changing fortunes in the years since its release.

**Michael Eaton** is a screenwriter and playwright based in Nottingham, UK. His screen credits include *Fellow Traveller*, *Signs and Wonders*, *Shoot to Kill* and *Why Lockerbie?*, and he is the author of *Our Friends in the North* in the *BFI TV Classics* series. In 1999 Eaton was awarded MBE for services to film in the New Year's Honours List.

# What the West is Getting Wrong about the Middle East

## Why Islam is Not the Problem

Ömer Taspınar

The West's actions in the Middle East are based on a fundamental misunderstanding: political Islam is repeatedly assumed to be the main cause of conflict and unrest in the region. The idea that we can decipher Jihadist radicalization or problems in the Middle East simply by reading the Qur'an has now become symptomatic of our age. This dangerous over-simplification and the West's obsession with Islam dominates media and policy analysis, ultimately skewing intervention and preventing long-term solutions and stability in the region.

Ömer Taspınar, who has 20 years' research and policymaking experience, explains here what is really going on in the Middle East. The book is based on three of the most pressing cases currently under the spotlight: the role of Erdogan and the unrest in Turkey; the sectarian clashes in Iraq, Syria, Yemen and Lebanon; and the existence of the so-called Islamic State. Islam is often seen as the root cause of the challenge associated with these cases. But by unpacking the real issues, such as entrenched authoritarianism, vast energy resources, excessive defense spending, and the youth bulge, the book demystifies what is happening and cites governance and nationalism as the main drivers of conflict. The book shows the importance of treating the causes – which are economic, social and institutional – rather than the symptom – the continued and growing success of Islamist parties and jihadist movements in assessing the Middle East. In revealing exactly how Islamism is activated and by analyzing the structural challenges of the region, this unique insider's account provides a map to understanding Middle Eastern wars and conflicts and the prospects for the future.

**Ömer Taspınar** is Professor of National Security Strategy at the National War College and a senior fellow at the Brookings Institution, both in Washington, DC, USA.



14 November 2024

280 pages

Paperback: 9780755655069 | £14.99

Imprint: I.B. Tauris

‘To illustrate his contention that the role of Islam is often exaggerated [Ömer Taspınar] offers three diverse case studies: the modern history of Turkey, the sectarian conflict between Sunnis and Shiites, and ISIS. Each of the chapters on these three subjects is worth reading in its own right.’

– *Asian Affairs*, Journal of the Royal Society for Asian Affairs

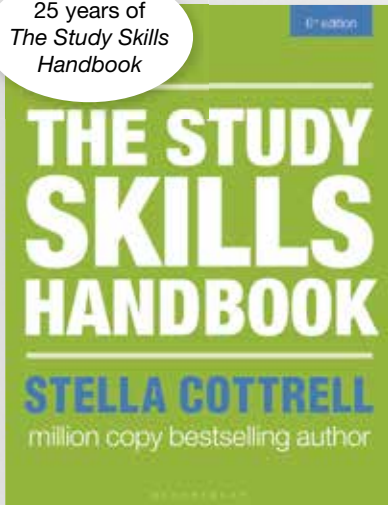
‘Taspınar has produced a worthy addition to what should be a growing body of work on the issue in question.’

– *The Muslim World Book Review*

# Bloomsbury Study Skills

Our books help students to make the most of their time at university: to discover opportunities, succeed in their studies, and enjoy the journey!

25 years of  
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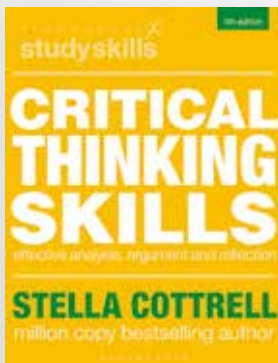
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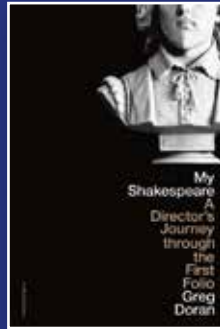
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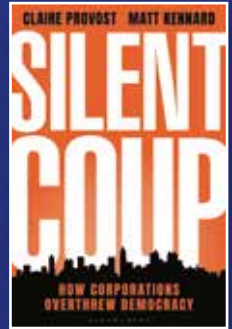
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