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More than 700
'utopian' novels are

published in Russia every year. These utopias – meaning here fantasy fiction, science fiction, space operas or alternative history – do not set out merely to titillate; instead they express very real Russian

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Maldoror And

anxieties: be they

territorial right-

sizing, loss of

imperial status or

turning into a 'colony'

of the West.

Contributors to this

innovative collection

use these narratives

to re-examine post-

Soviet Russian

political culture and

identity.

Interrogating the

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intersections of
politics, ideologies
and fantasies,
chapters draw
together the
highbrow literary
mainstream (authors
such as Vladimir
Sorokin), mass
literature for
entertainment and
individuals who
bridge the gap
between fiction

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Writers and

Intellectuals or

Ideologists

(Aleksandr

Prokhanov, for example, the editor-in-chief of Russia's far-right newspaper Zavtra). In the process The Post-Soviet Politics of Utopia sheds crucial light onto a variety of debates – including

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the rise of
nationalism, right-
wing populism,
imperial revanchism,
the complicated
presence of religion
in the public sphere,
the function of
language – and is
important reading for
anyone interested in
the heightened
importance of ideas,
myths, alternative

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Stories and conspiracy theories in Russia today.

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For Bataille, 'the absence of myth' had itself become the myth of the modern age. In a world that had 'lost the secret of its cohesion', Bataille saw surrealism as both a symptom and the beginning of an

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attempts to address this loss. His writings on this theme are the result of profound reflection in the wake of World War Two.

The Absence of Myth is the most incisive study yet made of surrealism, insisting on its importance as a cultural and social phenomenon with far-reaching

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consequences.
Clarifying Bataille's
links with the
surrealist movement,
and throwing
revealing light on his
complex and greatly
misunderstood
relationship with
Andre Breton, The
Absence of Myth
shows Bataille to be a
much more radical
figure than his

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Penguin
postmodernist
devotees would have
us believe: a man
who continually tried
to extend Marxist
social theory; a
pessimistic thinker,
but one as far
removed from
nihilism as can be.
Introduced and
translated by Michael
Richardson.

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"This analysis of the writings of Bernardo Atxaga is inspired by his image of the Basque language as a hedgehog that has "survived ... by withdrawing," but that has now emerged - preeminently in the work of this most international of Basque authors."

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"Following the trail of the hedgehog reveals the riches of contemporary

Basque literature and Atxaga's central position in the Basque literary world. The book explores the enthusiastic global reception of Atxaga's fiction - in particular

Obabakoak, which

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has been translated
into twenty-six
languages - but also
his short stories,
drama, poetry, and
writings for children
and young people. It
focuses on the
preeminence of the
fantastic in Atxaga's
work, the
experimental style of
his hybrid poetic
texts, and the

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"heterotopias" of his
realist
novels." --BOOK
JACKET.

On the eve of his
coming of age, a
young Lord begins to
see the truth of his
parents' lives: his
mother cannot buy
her way into society

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no matter how hard he tries, and his father is being ruined by her continued attempts. The young Lord then travels to his home in Ireland, encountering adventure on the way, and discovers that the native residents are being exploited in his father's absence.

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Poems Penguin

In Possessed,
Rebecca R. Falkoff
asks how

hoarding—once a
paradigm of
economic
rationality—came to
be defined as a
mental illness.

Hoarding is unique
among the disorders
included in the
American Psychiatric

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Association's DSM-5, because its diagnosis requires the existence of a material entity: the hoard. Possessed therefore considers the hoard as an aesthetic object produced by clashing perspectives about the meaning or value of objects. The 2000s have seen a surge of

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cultural interest in
hoarding and those
whose possessions
overwhelm their
living spaces. Unlike
traditional economic
elaborations of
hoarding, which
focus on stockpiles of
bullion or grain,
contemporary
hoarding results in
accumulations of
objects that have

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little or no value or utility. Analyzing themes and structures of

hoarding across a range of literary and visual

texts—including works by Nikolai Gogol, Arthur Conan Doyle, Carlo Emilio Gadda, Luigi Malerba, Song Dong and E. L. Doctorow—Falkoff

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traces the fraught materialities of the present to cluttered spaces of modernity: bibliomaniacs' libraries, flea markets, crime scenes, dust-heaps, and digital archives. Possessed shows how the figure of the hoarder has come to personify the economic,

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epistemological, and
ecological conditions
of modernity. Thanks
to generous funding

from New York
University and its
participation in TOME
(Toward an Open
Monograph

Ecosystem), the
ebook editions of this
book are available as
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volumes from Cornell

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The Myth of the
Queer Criminal
documents over a
century of writings by
sociologists,
psychologists,
criminologists, and
forensic scientists, in
Europe and the

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United States, who asserted that LGBT persons were innately and uniquely criminal. Applying the tools of narratology and queer theory, Jeffery P. Dennis examines the ten types of queer criminal that have appeared in seminal texts, both literary and scientific,

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Over the past 140

years - beginning

with Lombroso's

Criminal Man (1876)

and extending to

postmodern

criminologists and

contemporary

textbooks. Each type

is named after its

defining

characteristic. The

pederast, for

example, was

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Believed to be a

master-criminal,

leading vast criminal

empires. The

degenerate,
intellectually and
morally corrupted,
was perceived as a
symptom or cause of
societal decay. The
silly, lisping pansy
was a figure of
ridicule, rather than
of dread. The traitor

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was murderous and
depraved, prepared
to destroy
democratic

institutions

worldwide. The book
aims to contextualize
this mythology,
revealing the
motivations of the
agents behind it, the
influence of broader
preoccupations and
anxieties of the age,

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Poems, Penguin
and its societal,
political and cultural
Cécile Comte De
impact. This carefully
Lautreamont
researched,
meticulously written
history of the queer
criminal will be of
interest to students
and researchers in
criminology, gender
studies, queer
studies, and the
history of sexuality.

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A stimulating, eclectic account of new media that finds its origins in old media, particularly the cinema. In this book Lev Manovich offers the first systematic and rigorous theory of new media. He places new media within the histories of visual and media cultures of the

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last few centuries. He discusses new media's reliance on conventions of old media, such as the rectangular frame and mobile camera, and shows how new media works create the illusion of reality, address the viewer, and represent space. He also analyzes categories and forms

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unique to new media, such as interface and database. Manovich uses concepts from film theory, art history, literary theory, and computer science and also develops new theoretical constructs, such as cultural interface, spatial montage, and cinegratography. The

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theory and history of cinema play a particularly important role in the book. Among other topics, Manovich discusses parallels between the histories of cinema and of new media, digital cinema, screen and montage in cinema and in new media, and historical ties

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Between avant-garde film and new media.

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Experimentation and
the Lyric in
Contemporary
French Poetry offers a
new theoretical
approach and
historical perspective
on the remarkable
upsurge in creative
poetic practices in
France that have

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challenged Penguin
traditional definitions
of poetry and of the
lyric. Focusing on the
work of Pierre Alferi,
Olivier Cadiot,
Emmanuel Hocquard,
Franck Leibovici,
Anne Portugal and
Denis Roche, this
book provides an
analysis of the most
influential poets in
French poetry of the

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Poems Penguin
last few decades. It
contextualizes the
theoretical models
that inform their
investigations,
analyzing them
alongside the history
of the avant-garde
and the heated
theoretical debates
that have taken place
over whether to
continue or bring an
end to the lyric.

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Systematically
addressing the
various strategies
employed by these
poets and drawing
on reception theory
and cognitive
studies, Jeff Barda
argues that French
radical poetics re-
evaluates the lyric in
cognitive terms
beyond the personal.
This book is essential

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reading for anyone
interested in twenty-
first-century forms of
experimental writing
and the connections
between literature
and the arts today.

Language has always
been central to the
meaning and
exploitation of
photographic
images. However, the

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Various types and "styles" of language associated with different

photographic genres have been largely overlooked. This book considers the nature of photography, examining the language used in titles, captions and commentaries,

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particularly as they

relate to

documentary

photography,

photojournalism and

fashion photography.

The Spoken Image

addresses the

question of how the

photograph

communicates its

message, with or

without the aid of

language. The book

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looks at the work of film-makers such as Antonioni and Greenaway to contrast filmic methods of narration with those of photography. Scott concludes that photography has arrived at a level of communicative sophistication equal to that of modern

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textual narratives, in
conjunction with
which it often works.
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