



NORTHWESTERN
UNIVERSITY PRESS

★ FALL 2020 ★





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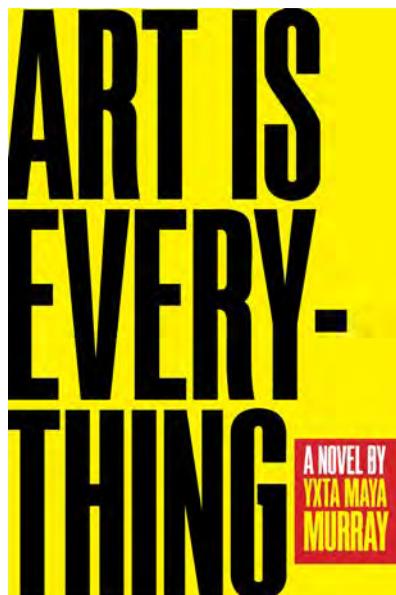
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**JANUARY**

240 PAGES, 6 × 9 INCHES, 17 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4292-3 \$18.95

E-BOOK 978-0-8101-4293-0 \$18.95

"In Amanda Ruiz, Yxta Maya Murray has created a character that is fresh and sassy and unlike any I've encountered in recent fiction. Through inventive and stylized prose rife with wit and intelligence, we witness her triumphs and heartbreaks just as Amanda is on the verge of a major creative breakthrough while her personal life begins to unravel. What results is a portrait of an artist whose tenacity and passion fill the pages of this ebullient novel, penned by a gifted writer whose imagination knows no limits." —Alex Espinoza, author of *Cruising: An Intimate History of a Radical Pastime*

ALSO OF INTEREST*Faith and Fat Chances: A Novel*

Carla Trujillo

PAPER: 978-0-8101-3164-4

\$18.95

Art Is Everything

A Novel

Yxta Maya Murray

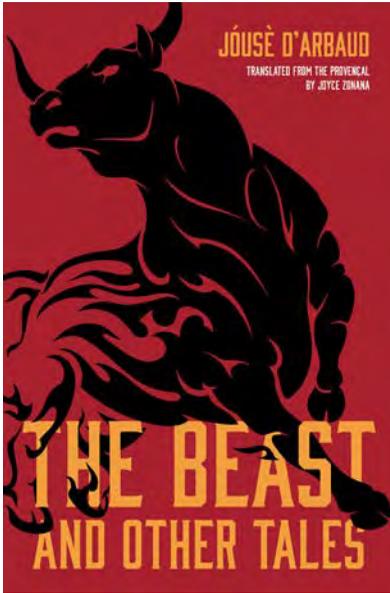
A story about love, family, and creativity—written with serious horsepower

In her funny, idiosyncratic, and propulsive new novel, *Art Is Everything*, Yxta Maya Murray offers us a portrait of a Chicana artist as a woman on the margins. L.A. native Amanda Ruiz is a successful performance artist who is madly in love with her girlfriend, a wealthy and pragmatic actuary named Xochitl. Everything seems under control: Amanda's grumpy father is living peacefully in Koreatown; Amanda is about to enjoy a residency at the Guggenheim Museum in New York and, once she gets her NEA, she's going to film a groundbreaking autocritical documentary in Mexico.

But then everything starts to fall apart when Xochitl's biological clock begins beeping, Amanda's father dies, and she endures a sexual assault. What happens to an artist when her emotional support vanishes along with her feelings of safety and her finances? Written as a series of web posts, Instagram essays, Snapchat freakouts, rejected Yelp reviews, Facebook screeds, and SmugMug streams-of-consciousness that merge volcanic confession with eagle-eyed art criticism, *Art Is Everything* shows us the painful but joyous development of a mid-career artist whose world implodes just as she has a breakthrough.

YXTA MAYA MURRAY is a writer and law professor living in Los Angeles. Her novels include *The Good Girl's Guide to Getting Kidnapped*, *The King's Gold: An Old World Novel of Adventure*, and *The Queen Jade: A Novel*. Her fiction has appeared in *Ploughshares*, the *Georgia Review*, the *Southern Review*, and the *Los Angeles Review of Books*. She has won a Whiting Writer's Award and an Art Writer's Grant, and she has been a finalist for the ASME Award in Fiction. Her art criticism can be found in *Artforum*, *ARTnews*, *Artillery*, and other periodicals.

**TriQuarterly Books**

**SEPTEMBER**

120 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4312-8 \$19.95

E-BOOK 978-0-8101-4313-5 \$19.95

“D’Arbaud’s *La Bèstio dóu Vacarés* is a tragic parable particularly well suited to this moment, when humans believe they dominate nature. Working from both the Provençal original and d’Arbaud’s own French translation, Zonana has captured in this collection the earthy, muscular flavor of an ancient language from a unique place and culture. This novella and the stories that accompany it hauntingly portray the erosion of a proud traditional way of life by the inevitable incursion of modernity.” —Michele Levy, author of *Anna’s Dance: A Balkan Odyssey*

ALSO OF INTEREST

*Daybook 1918:
Late Fragments*

J. V. Foix

PAPER: 978-0-8101-4065-3

\$18.95

The Beast, and Other Tales

J. Arbaud

Translated from the Provençal by Joyce Zonana

Winner of the Global Humanities Translation Prize

A classic of modern Provençal literature, J. Arbaud’s 1926 masterpiece “The Beast of Vacarés” (also known as “The Beast of Vaccarès”) is a haunting parable. Set during the fifteenth century, the tale is narrated by a solitary bull herder—known as a *gardian*—who stumbles upon a starving creature that is half man, half goat. Terrified, the gardian is nonetheless drawn to the eloquent Beast, a dying demigod who laments the loss of his glorious past even as he wields power over the animals around him. Torn between pity and fear, unable to understand his experiences and afraid he will be condemned for heresy, the gardian records his encounters in a journal, hoping that one day readers will make sense of what he cannot.

Set in the vast, lonely landscape of the Camargue delta, where the Rhône meets the Mediterranean, *The Beast* seamlessly melds fantasy with naturalistic detail about the region’s flora and fauna. Three additional stories—“The Caraco,” “Pèire Guilhem’s Remorse,” and “The Longline”—explore the lives of twentieth-century gardians in the region. Each man succumbs to fears and social pressure, tragically losing what he most loves.

J. ARBAUD (1874–1950) was a central figure in the Provençal (Occitan) Revival. Celebrated for his poetry, prose, and work as editor of the journal *Le Feu: Organe du regionalisme méditerranéen*, he often published in Provençal with his own French translations. In 1939 he received the Prix Lasserre from the Academie Française for the body of his work.

JOYCE ZONANA is a writer, literary translator, and professor emerita of English at the City University of New York. Her translations include Henri Bosco’s *Malicroix* and Tobie Nathan’s *A Land Like You*. A MacDowell Fellow, she has received several translation awards, including the PEN/Heim Translation Fund Grant and the ALTA Emerging Translator Mentorship.

The Career of Nicodemus Dyzma

A Novel

Tadeusz Dolega-Mostowicz

Translated from the Polish by Ewa Malachowska-Pasek and Megan Thomas

With a foreword by Benjamin Paloff

An incompetent nobody fumbles his way to the top

First published in Polish in 1932, *The Career of Nicodemus Dyzma* was Tadeusz Dolega-Mostowicz's breakout novel. Dyzma is an unemployed clerk who crashes a swanky party, where he makes an offhand crass remark that sets him on a new course. Soon high society—from government ministers to drug-fueled aristocrats—wants a piece of him. As Dyzma's status grows, his vulgarity is interpreted as authenticity and strength. He is unable to comprehend complicated political matters, but his cryptic responses are celebrated as wise introspection. His willingness to do anything to hold on to power—flip-flopping on political positions, inventing xenophobic plots, even having enemies assaulted—only leads to greater success.

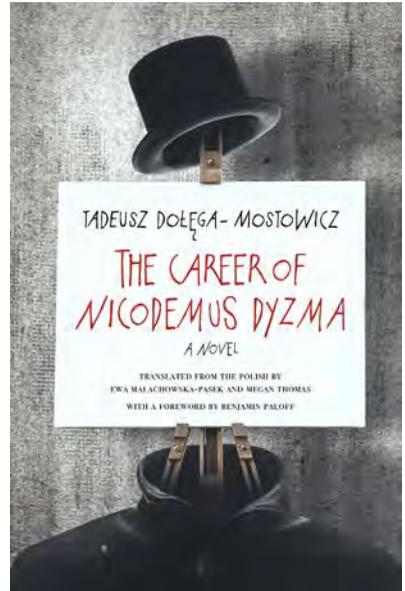
Dolega-Mostowicz wrote his novel in a newly independent Poland rampant with political corruption and populist pandering. Jerzy Kosinski borrowed heavily from the novel when he wrote *Being There*, and readers of both books will recognize similarities between their plots. This biting political satire—by turns hilarious and disturbing, contemptuous and sympathetic—is an indictment of a system in which money and connections matter above all else, bluster and ignorance are valorized, and a deeply incompetent man rises to the highest spheres of government.

TADEUSZ DOLEGA-MOSTOWICZ was born in 1898 and began his writing career as a journalist. *Kariera Nikodema Dyzma* appeared serially in 1930–31 to great acclaim, establishing his reputation as a novelist. He published prolifically until his death in 1939.

EWA MALACHOWSKA-PASEK is Ladislav Matejka Collegiate Lecturer in Polish and Czech Studies at the University of Michigan.

MEGAN THOMAS is, with Ewa Malachowska-Pasek, the translator of Zofia Nalkowska's *Romance of Teresa Hennert*.

BENJAMIN PALOFF is the author of *Lost in the Shadow of the Word: Space, Time, and Freedom in Interwar Eastern Europe*, also published by Northwestern University Press, and is an associate professor at the University of Michigan.



SEPTEMBER

320 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4287-9 \$24.95

E-BOOK 978-0-8101-4288-6 \$24.95

"Those with knowledge of Polish letters have long awaited a translation of Dolega-Mostowicz's classic satire, an all-too-timely tale of a boor's rise to power, whose crudeness is understood as candor, whose ignorance is taken as wisdom, and whose ambition is unmatched. Thomas and Malachowska-Pasek have masterfully conveyed the absurd humor, rollicking story, and biting critique of the original." —Daniel W. Pratt, contributor to *Gombrowicz in Transnational Context: Translation, Affect, and Politics*

ALSO OF INTEREST



Collected Stories

Bruno Schulz

Translated from the Polish by Madeline G. Levine

Foreword by Rivka Galchen

PAPER: 978-0-8101-3660-1

\$17.95



Act Like You're Having a Good Time

Essays

Michele Weldon

In an age of self-care and over-the-top indulgence, Weldon's wry essays sidestep easy clichés and affirm that “you are already enough.”

In this honest and tender collection of essays, award-winning memoirist Michele Weldon asks what it means to be a mature woman seeking a life of purpose and meaning through work, family, and relationships. Facing ageism and invisibility within popular culture, Weldon examines the effects of raising children, striving for applause, failing expectations, forming new friendships, reconciling lost dreams, and restoring one's faith. With sincerity and humor, she unwraps family traditions, painting classes, lap swimming, and dress codes. She contemplates privilege and career disappointments. And she asks crucial questions about mortality, finding connection in writing and stories.

Frank, eloquent, and daring, Weldon dissects the intricacies of life, journeying toward self-discovery as a mother, daughter, sister, and friend. Readers of any age or gender will recognize the universal experience of learning to accept oneself and asking essential questions—even if there are no easy answers.

MICHELE WELDON is the author of several books of nonfiction, including *Escape Points*, *I Closed My Eyes: Revelations of a Battered Woman*, and *Writing to Save Your Life: How to Honor Your Story*. She is an award-winning journalist who has written extensively for outlets such as the *Guardian*, the *New York Times*, the *Washington Post*, *USA Today*, *TIME*, *Slate*, the *Chicago Tribune*, and others. She is emerita faculty in journalism at Northwestern University's Medill School of Journalism.

SEPTEMBER

160 PAGES, 5 ½ × 8 ½ INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4294-7 \$22.95

E-BOOK 978-0-8101-4295-4 \$22.95

“Michele Weldon has written a graceful, poignant, and wise collection of essays exploring the issues so many women examine as they age and their lives change. Weldon's interweaving of her personal history with her observations on contemporary American politics, culture, and family life make *Act Like You're Having a Good Time* a very special read.” —Rebecca Sive, author of *Vote Her In: Your Guide to Electing Our First Woman President*

ALSO OF INTEREST



You May See a Stranger: Stories

Paula Whyman

PAPER: 978-0-8101-3353-2

\$17.95

Ground Zero

A Collection of Chicago Poems

Marc Kelly Smith
 Edited by Mark Eleveld
 With an introduction by Patricia Smith

A retrospective collection from the founder of the Slam poetry movement

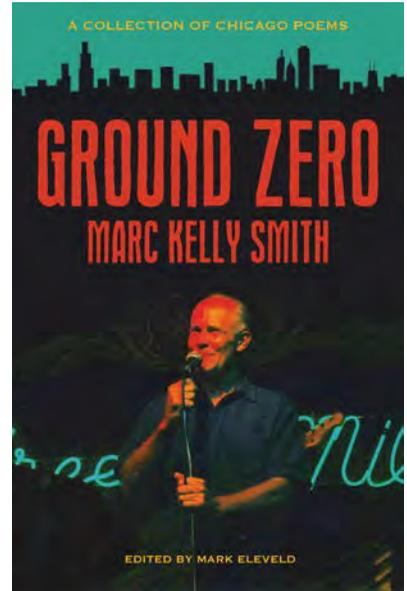
Inception and implosion, Chicago's grit and grandiosity all come together in the finite poetic power of the original Slam igniter, renowned poet Marc Kelly Smith and his retrospect denotation, *Ground Zero*.

A cultural, community, and adversarial figure, Smith has challenged the status quo and raised new questions about an environment in a state of continuous calamity. Smith's power and influence have inspired celebrated figures who cut their teeth on both the stage and the page under his watchful eye—always speaking in the traditions of Carl Sandburg and Gwendolyn Brooks. *Ground Zero* challenges but pays homage to the thousand underbellies of Chicago with Smith's wicked, cigarette-in-the-beer language: "I ain't diggin' no concrete coffin, / No backyard mausoleum / To keep me a pickle sweet aplenty / Plied with sardines and pork sausage wieners / Livin' out the chance that some bubble-flesh victim / Will come puckered up and scabby lipped / To kiss me in the name of a new mankind."

Ground Zero leaves no doubt. The Slampapi / instigator / visionary / you-may-love-me-or-hate-me-but-my-history-will-always-be-chiseled-in-everything-the-poetry-world-does-next collects a survey of his land and his experience, no matter how beautiful or flawed. This book lets the landmines of imagery and Chicago's slow and uneasy drawl showcase one of our most original voices.

MARC KELLY SMITH is the creator and founder of the international slam poetry movement, for which he received the nickname Slampapi. Smith hosts the legendary Uptown Poetry Slam at Chicago's Green Mill Jazz Lounge and has performed all over the world. Among other achievements, Smith teamed with Mark Eleveld to create *The Spoken Word Revolution: Slam, Hip-Hop, and the Poetry of a New Generation* and *The Spoken Word Revolution Redux*, two best-selling book/CD anthologies of spoken-word artists and performance poets. He currently guides and directs One Poetic Voice, an innovative translation via performance poetry troupe.

MARK ELEVELD has been reviewing for *Booklist* since 2004. He is the editor of *The Spoken Word Revolution* and *The Spoken Word Revolution Redux*.



OCTOBER

80 PAGES, 6 × 9 INCHES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4308-1 \$20.00
 E-BOOK 978-0-8101-4309-8 \$20.00

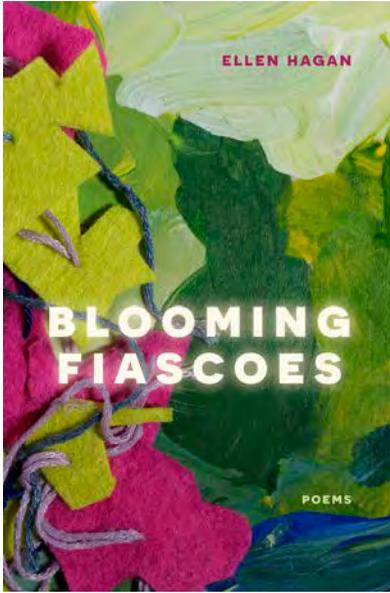
"Listen up: Marc Smith's poems are performances, fast paced and quick talking, beep beepin' and zoom zoomin', urban and hard-charging, jazzy and impudent, utterly authentic, full Chicago. They are filled with life." —Edward Hirsch, author of *Gabriel*

ALSO OF INTEREST



Incendiary Art: Poems
 Patricia Smith
 PAPER: 978-0-8101-3433-1
 \$18.95

 **TriQuarterly Books**

**FEBRUARY**

88 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4314-2 \$17.00

E-BOOK 978-0-8101-4315-9 \$17.00

"In this courageous and jubilant collection, Ellen Hagan implores the reader to embrace what is messy and difficult in the world—to see the rough, awkward edges of our daily lives as the buds that eventually sprout into a 'migratory swarm of praise.' These poems are exuberant. They throw tantrums and chuckle. They yearn. They reminisce about broken mattresses and 'a miracle of pigeons.' They revere women with endearing odes to daughters, mothers, friends, colleagues, women who fall asleep in bakeries and on buses. *Blooming Fiascoes* is a feast of image and lyric that reminds us there is magic to be made of torn jeans, traffic jams, and a daughter's missing tooth, that we must carry all these things with us and 'hold it like a charm.'" —Vincent Toro, author of *Tertulia*

ALSO OF INTEREST*Hemisphere: Poems*

Ellen Hagan

PAPER: 978-0-8101-3080-7

\$16.95

Blooming Fiascoes

Poems

Ellen Hagan

Reckoning with ourselves and an unsettled world

Blooming Fiascoes is a collective of verse that deconstructs identity. We are beautiful and monstrous. We live in a beautiful and monstrous world. Ellen Hagan poetically mirrors these metaphoric adversaries, drawing on her experiences as a woman, an artist, a mother, a transplanted southerner, and above all, a human being. She plumbs origins in history, body, and living to question how we reckon our whole selves in the catacombs of a world gone mad:

*We mourn, we bless, / we blow, we wail, we / wind—down,
we sip, / we spin, we blind, we / bend, bow & hem. We /
hip, we blend, we bind, / we shake, we shine, / shine. We
lips & we / teeth, we praise & protest.*

In these poems, Assyrian, Italian, and Irish lines seep deeper into a body that is growing older but remains engaged with unruly encounters: the experience of raising daughters, sexual freedom, and squaring body image against the body's prohibitions. This is a work where the legacy is still evolving and always asking questions in real time. *Blooming Fiascoes* spindles poetry that is not afraid to see itself and the lives it inhabits.

ELLEN HAGAN is the author of *Crowned* and *Hemisphere* (TriQuarterly Books, 2015). A writer, performer, and educator, she has had poems and essays published in *Creative Nonfiction*, *Underwired* magazine, *Huizache*, and *Small Batch Magazine* and in the anthologies *She Walks in Beauty* and *Southern Sin*. Her performance work was showcased at the New York International Fringe Festival and the Los Angeles Women's Theatre Festival. Hagan serves as Poetry Chair of the DreamYard Project and coleads the Alice Hoffman Young Writers Retreat at Adelphi University. She lives with her husband and daughters in New York City.

**TriQuarterly Books**

Little Armageddon

Poems

Gregory Fraser

A collection of poems intertwining the banality and extremity of the everyday

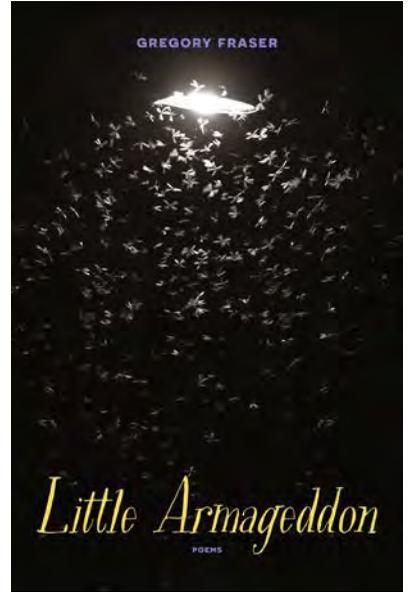
It is our everyday explorations—the small explosions within life, family, and “ordinary” survival—that make up Gregory Fraser’s fourth collection of poetry, *Little Armageddon*. Fraser writes at eye level, detailing the experiences of fatherhood, love, and the quiet of daily life, poised at the brink of abrupt upheaval.

These poems are an exercise in precision and reflection. Free verse, prose, and precise sonnets blend with pastorals that show readers the life within the landscape. In “My Daughter and the Lizard,” the speaker reflects on grace, meditating on the reptile his child is inspecting: “I scissor-jab three holes through the lid / of a Mason jar and tell her to be gentle, / ‘It’s a living thing,’ I say, ‘not a toy.’”

We are how we live. These poems balance imagination and truth telling with rich verse that brings the reader’s ear closer to the quiet—and how intense it truly is.

GREGORY FRASER is a poet, editor, and professor. He is the author of three poetry collections, *Strange Pietà*, *Answering the Ruins*, and *Designed for Flight*, as well as the coauthor, with poet Chad Davidson, of two college textbooks, *Writing Poetry* and *Analyze Anything: A Guide to Critical Reading and Writing*. Fraser grew up in Philadelphia and its suburbs and earned a B.A. at Ursinus College, an M.F.A. at Columbia University, and a Ph.D. at the University of Houston. His poetry has appeared in such journals as the *Paris Review*, the *Southern Review*, the *Gettysburg Review*, and *Ploughshares*. The recipient of grants from the Guggenheim Foundation and the National Endowment for the Arts, Fraser is a professor at the University of West Georgia and serves as features editor of the *Birmingham Poetry Review*.

 TriQuarterly Books



JANUARY

80 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4310-4 \$17.00

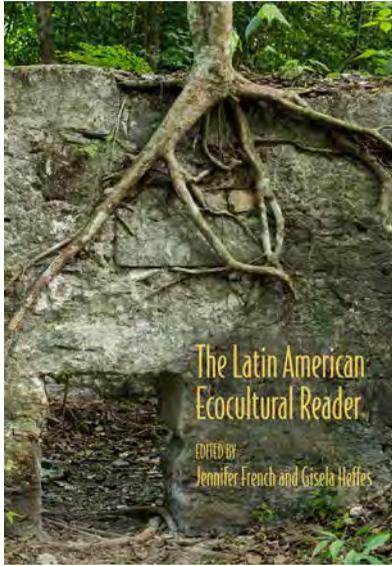
E-BOOK 978-0-8101-4311-1 \$17.00

“Gregory Fraser’s canny fourth collection of poems sets the human comedy to a soulful American soundtrack, a medley of pensive reveries and disarming reckonings. When it comes to distilling the maladies of the quotidian into tonic lyric feeling, his ear is sure and his aim is true. At every turn in this bittersweet chronicle of the middle of life’s journey, he shows he’s a natural at playing changes on ‘what to make of the simple, the small,’ be it calling back ‘the rhythmic slap of summer / in a jump rope on cement’ or calling up the ghosts of immigrant ancestors who ‘lighted on a hyphen.’ In its largeness of spirit and the fullness of its gifts, *Little Armageddon* is a slim volume that leaves a big footprint.” —David Barber, author of *Secret History: Poems* (Northwestern University, 2019)

ALSO OF INTEREST



Designed for Flight: Poems
Gregory Fraser
PAPER: 978-0-8101-5243-4
\$16.95



The Latin American Ecocultural Reader

Edited by Jennifer French and Gisela Heffes

A collection of Latin American environmental writing that responds to the realities of our time

The Latin American Ecocultural Reader is a comprehensive anthology of literary and cultural texts about the natural world. The selections, drawn from throughout the Spanish-speaking countries and Brazil, span from the early colonial period to the present. Editors Jennifer French and Gisela Heffes present work by canonical figures, including José Martí, Bartolomé de las Casas, Rubén Darío, and Alfonsina Storni, in the context of our current state of environmental crisis, prompting new interpretations of their celebrated writings. They also present contemporary work that illuminates the marginalized environmental cultures of women, indigenous, and Afro-Latin American populations. Each selection is introduced with a short essay on the author and the salience of their work; the selections are arranged into eight parts, each of which begins with an introductory essay that speaks to the political, economic, and environmental history of the time and provides interpretative cues for the selections that follow.

The editors also include a general introduction with a concise overview of the field of ecocriticism as it has developed since the 1990s. They argue that various strands of environmental thought—recognizable today as extractivism, eco-feminism, Amerindian ontologies, and so forth—can be traced back through the centuries to the earliest colonial period, when Europeans first described the Americas as an edenic “New World” and appropriated the bodies of enslaved Indians and Africans to exploit its natural bounty.

JENNIFER FRENCH is a professor of Spanish at Williams College. She is the author of *Nature, Neo-Colonialism, and the Spanish-American Regional Writers*.

GISELA HEFFES is an associate professor of Latin American literature and culture. She has published two monographs and four novels in Spanish.

NOVEMBER

288 PAGES, 7 × 10 INCHES

WORLDWIDE, FIRST PUBLICATION

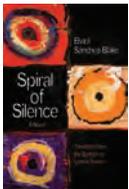
PAPER 978-0-8101-4263-3 \$44.95 (S)

CLOTH 978-0-8101-4264-0 \$120.00 (S)

E-BOOK 978-0-8101-4265-7 \$39.95 (S)

“This book brings together for the first time in English a cornucopia of vital writings about the environmental politics and art of Latin America. French and Heffes have compiled a volume of remarkable intellectual, geographic, and historical reach. *The Latin American Ecocultural Reader* will prove transformative in many, many classrooms. It will also become an indispensable text for environmental humanities scholars.”
—Rob Nixon, author of *Slow Violence and the Environmentalism of the Poor*

ALSO OF INTEREST



Spiral of Silence: A Novel
Elvira Sánchez-Blake
PAPER: 978-0-8101-3916-9
\$18.95

Fictional Environments

Mimesis, Deforestation, and Development in Latin America

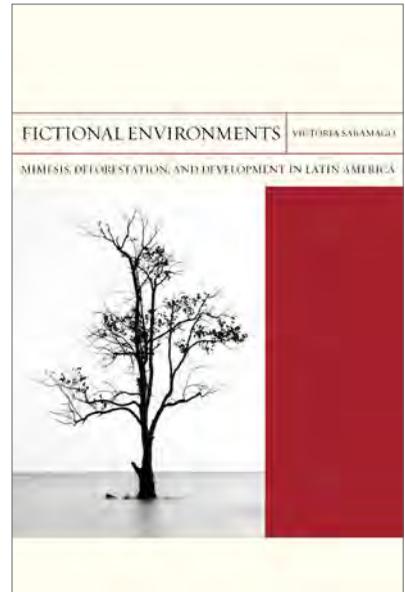
Victoria Saramago

Exploring the ways fiction contributes to environmental imaginaries—and influences environmental policies

Fictional Environments: Mimesis, Deforestation, and Development in Latin America investigates how fictional works have become sites for the production of knowledge, imagination, and intervention in Latin American environments. It investigates the dynamic relationship between fictional images and real places, as the lasting representations of forests, rural areas, and deserts in novels clash with collective perceptions of changes like deforestation and urbanization.

From the backlands of Brazil to a developing Rio de Janeiro, and from the rainforests of Venezuela and Peru to the Mexican countryside, rapid deforestation took place in Latin America in the second half of the twentieth century. How do fictional works and other cultural objects dramatize, resist, and intervene in these ecological transformations? Through analyses of work by João Guimarães Rosa, Alejo Carpentier, Juan Rulfo, Clarice Lispector, and Mario Vargas Llosa, Victoria Saramago shows how novels have inspired conservationist initiatives and offered counterpoints to developmentalist policies, and how environmental concerns have informed the agendas of novelists as essayists, politicians, and public intellectuals. This book seeks to understand the role of literary representation, or mimesis, in shaping, sustaining, and negotiating environmental imaginaries during the deep, ongoing transformations that have taken place from the 1950s to the present.

VICTORIA SARAMAGO is an assistant professor of Hispanic and Luso-Brazilian studies at the University of Chicago.



NOVEMBER

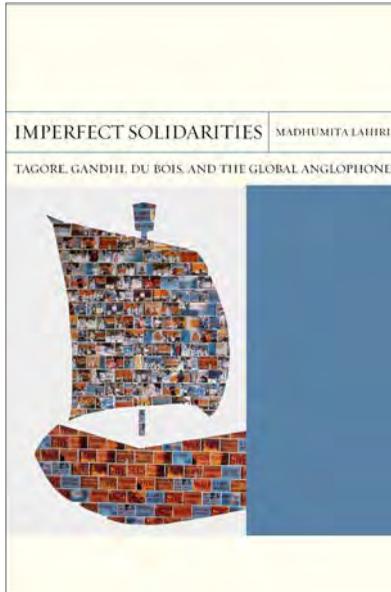
304 PAGES, 6 × 9 INCHES, 5 B/W IMAGES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4259-6 \$34.95 (S)
 CLOTH 978-0-8101-4260-2 \$99.95 (S)
 E-BOOK 978-0-8101-4261-9 \$34.95 (S)

“Saramago gives a new twist to long-standing discussions about the status and function of fictional texts in environmental discourse and criticism, and whether realist and documentary modes are most appropriate for literature on environmental change. Ultimately, her innovative book engages with the more fundamental question of whether fictionality in and of itself gets in the way of ‘environmental messaging.’” —Ursula K. Heise, author of *Imagining Extinction: The Cultural Meanings of Endangered Species*

ALSO OF INTEREST



Cosmopolitan Desires: Global Modernity and World Literature in Latin America
 Mariano Siskind
 PAPER: 978-0-8101-2990-0
 \$45.00 (S)

**NOVEMBER**

224 PAGES, 6 × 9 INCHES, 7 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4266-4 \$34.95 (S)

CLOTH 978-0-8101-4267-1 \$99.95 (S)

E-BOOK 978-0-8101-4268-8 \$34.95 (S)

"This beautifully written and deeply insightful book on anticolonial neologisms and 'print internationalism' gives light to the connection between language and revolution. Indispensable reading for anyone with an interest in the textual and literary stakes of postcolonial studies." —Leela Gandhi, author of *The Common Cause: Postcolonial Ethics and the Practice of Democracy, 1900–1950*

ALSO OF INTEREST

Figures of the World: The Naturalist Novel and Transnational Form
Christopher Laing Hill
PAPER: 978-0-8101-4214-5
\$34.95 (S)

Imperfect Solidarities

Tagore, Gandhi, Du Bois, and the Global Anglophone

Madhumita Lahiri

How anticolonial and antiracist neologisms can drive change

A century ago, activists confronting racism and colonialism—in India, South Africa, and Black America—used print media to connect with one another. Then, as now, the most effective medium for their undertakings was the English language. *Imperfect Solidarities: Tagore, Gandhi, Du Bois, and the Global Anglophone* tells the story of this interconnected Anglophone world. Through Rabindranath Tagore's writings on China, Mahatma Gandhi's recollections of South Africa, and W. E. B. Du Bois's invocations of India, Madhumita Lahiri theorizes print internationalism. This methodology requires new terms within the worldwide hegemony of the English language ("the global Anglophone") in order to encourage alternate geographies (such as the Global South) and new collectivities (such as people of color).

The women of print internationalism feature prominently in this account. Sonja Schlesin, born in Moscow, worked with Indians in South Africa. Sister Nivedita, an Irish woman in India, collaborated with a Japanese historian. Jessie Redmon Fauset, an African American, brought the world home to young readers through her work as an author and editor.

Reading across races and regions, genres and genders, *Imperfect Solidarities* demonstrates the utility of the neologism for postcolonial literary studies.

MADHUMITA LAHIRI is an assistant professor of English at the University of Michigan.



FLASHPOINTS

Geographies of Flight

Phillis Wheatley to Octavia Butler

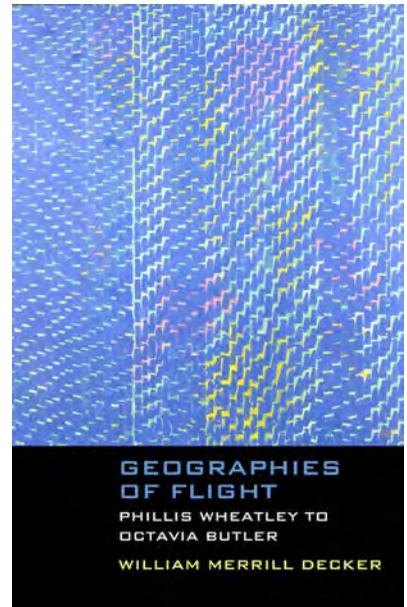
William Merrill Decker

How African American writers create new cartographies—and counter racist visions of America

African American writing commonly represents New World topography as a set of entrapments, contesting the open horizons, westward expansion, and individual freedom characteristic of the white, Eurocentric literary tradition. *Geographies of Flight: Phillis Wheatley to Octavia Butler* provides the first comprehensive treatment of the ways in which African American authors across three centuries have confronted the predicament of inhabiting space under conditions of bondage and structural oppression. William Merrill Decker examines how, in testifying to those conditions, fourteen black authors have sought to transform a national cartography that, well into the twenty-first century, reflects white supremacist assumptions. These writers question the spatial dimensions of a mythic American liberty and develop countergeographies in which descendants of the African diaspora lay claim to the America they have materially and culturally created.

Tracking the testimonial voice in a range of literary genres, *Geographies of Flight* explores themes of placement and mobility in the work of Phillis Wheatley, Olaudah Equiano, David Walker, Frederick Douglass, Harriet Jacobs, Booker T. Washington, Ida B. Wells-Barnett, W. E. B. Du Bois, Richard Wright, Ralph Ellison, Malcolm X, James Baldwin, Toni Morrison, and Octavia Butler.

WILLIAM MERRILL DECKER is a professor of English and American Studies at Oklahoma State University. His previous books include *The Literary Vocation of Henry Adams*, *Epistolary Practices: Letter Writing in America before Telecommunications*, and *Kodak Elegy: A Cold War Childhood*.



SEPTEMBER

320 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

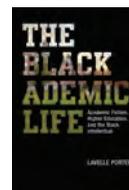
PAPER 978-0-8101-4232-9 \$34.95 (S)

CLOTH 978-0-8101-4233-6 \$99.95 (S)

E-BOOK 978-0-8101-4234-3 \$34.95 (S)

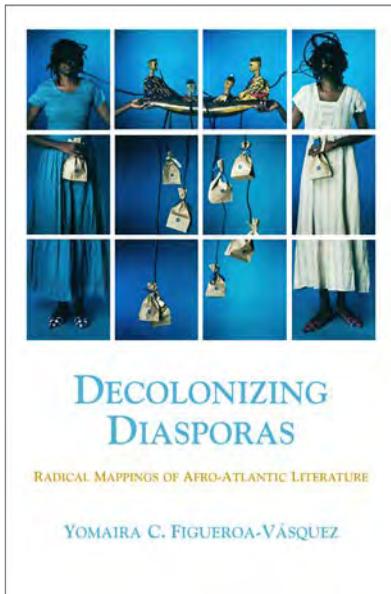
"Decker's *Geographies of Flight* is an intellectual, philosophical, political, social, cultural, and activist tour de force. A radical and revolutionary blueprint representing a call to scholarly arms in today's world in which the 'formidable structures of oppression' are continuing to exert a dehumanizing stranglehold over US society, his pioneering methodology asks and answers the vitally important question to which we must all be held accountable: 'How do we hear the descendant voices of those who write from spaces shaped by the African diaspora?'" —Celeste-Marie Bernier, author of *Characters of Blood: Black Heroism in the Transatlantic Imagination*

ALSO OF INTEREST



The Blackademic Life: Academic Fiction, Higher Education, and the Black Intellectual
Lavelle Porter

PAPER: 978-0-8101-4099-8
\$34.95 (X)

**OCTOBER**

304 PAGES, 6 × 9 INCHES, 16 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4242-8 \$34.95 (S)

CLOTH 978-0-8101-4243-5 \$99.95 (S)

E-BOOK 978-0-8101-4244-2 \$34.95 (S)

"Diaspora studies will never be the same again: Figueroa-Vásquez's book turns our attention to ties between the Spanish-speaking Equatorial Guinea and the Caribbean, and its insights will reverberate across Latinx, Black, American and African studies. Reading work that circulates and resonates in multiple ways across the Atlantic, this is a book that brings together decolonial, critical race, and multilingual approaches to propose a wholly new cartography for the Black Atlantic, bringing timely new attention on the Hispanophone world." —Tsitsi Jaji, author of *Mother Tongues: Poems* (Northwestern University Press, 2019)

ALSO OF INTEREST

Immaterial Archives: An African Diaspora Poetics of Loss

Jenny Sharpe

PAPER: 978-0-8101-4157-5

\$34.95 (S)

Decolonizing Diasporas

Radical Mappings of Afro-Atlantic Literature

Yomaira C. Figueroa-Vásquez

A new way to read the literary and cultural productions of the Afro-Atlantic

Mapping literature from Spanish-speaking sub-Saharan African and Afro-Latinx Caribbean diasporas, *Decolonizing Diasporas* argues that the works of diasporic writers and artists from Equatorial Guinea, Puerto Rico, the Dominican Republic, and Cuba offer new worldviews that unsettle and dismantle the logics of colonial modernity. With women-of-color feminisms and decolonial theory as frameworks, Yomaira C. Figueroa-Vásquez juxtaposes Afro-Latinx and Afro-Hispanic diasporic artists, analyzing work by Nelly Rosario, Juan Tomás Ávila Laurel, Trifonia Melibea Obono, Donato Tomá, Junot Díaz, Aracelis Girmay, Loida Maritza Pérez, Ernesto Quiñonez, Christina Olivares, Joaquín Mbombio Bacheng, Ibeyí, Daniel José Older, and María Magdalena Campos-Pons. Figueroa-Vásquez's study reveals the thematic, conceptual, and liberatory tools these artists offer when read in relation to one another.

Decolonizing Diasporas examines how themes of intimacy, witnessing, dispossession, reparations, and futurities are remapped in these works by tracing interlocking structures of oppression, including public and intimate forms of domination, sexual and structural violence, sociopolitical and racial exclusion, and the haunting remnants of colonial intervention. Figueroa-Vásquez contends that these diasporic literatures reveal violence but also forms of resistance and the radical potential of Afro-futurities.

This study centers the cultural productions of peoples of African descent as Afro-diasporic imaginaries that subvert coloniality and offer new ways to approach questions of home, location, belonging, and justice.

YOMAIRA C. FIGUEROA-VÁSQUEZ is an assistant professor of global diaspora studies in the Department of English at Michigan State University.

Creolizing the Nation

Kris F. Sealey

This groundbreaking work asks what it means to create emancipatory communities and new ways of being

Creolizing the Nation identifies the nation-form as a powerful resource for political struggles against colonialism, racism, and other manifestations of Western hegemony in the Global South even as it acknowledges the homogenizing effects of the politics of nationalism. Drawing on Caribbean, decolonial, and Latina feminist resources, Kris F. Sealey argues that creolization provides a rich theoretical ground for rethinking the nation and deploying its political and cultural apparatus to imagine more just, humane communities.

Analyzing the work of thinkers such as Édouard Glissant, Frantz Fanon, Gloria Anzaldúa, María Lugones, and Mariana Ortega, Sealey shows that a properly creolizing account of the nation provides an alternative imaginary out of which collective political life might be understood. Creolizing practices are always constitutive of anticolonial resistance, and their ongoing negotiations with power should be understood as everyday acts of sabotage. Sealey demonstrates that the conceptual frame of the nation is not fated to re-create colonial instantiations of nationalism but rather can support new possibilities for liberation and justice.

KRIS F. SEALEY is an associate professor of philosophy at Fairfield University and the author of *Moments of Disruption: Levinas, Sartre, and the Question of Transcendence*.



SEPTEMBER

240 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4235-0 \$34.95 (S)

CLOTH 978-0-8101-4236-7 \$99.95 (S)

E-BOOK 978-0-8101-4237-4 \$34.95 (S)

"A valiant effort to rescue the concept and role of the nation from those who would use it to marginalize and abuse. Charting a middle path between the monolithic forms of nationalism that seek to eliminate difference on the one hand, and the complete abandonment of any appeal to the nation on the other, Sealey draws on Caribbean and Latin American resources to argue that the nation must be understood in a *creolizing* way. Her rigorous yet engaging analysis allows her to offer a vision of the nation as a resource through which it becomes possible to build a more just, and ultimately more *human* community. This is an important and timely book." —Michael J. Monahan, author of *The Creolizing Subject: Race, Reason, and the Politics of Purity*

ALSO OF INTEREST

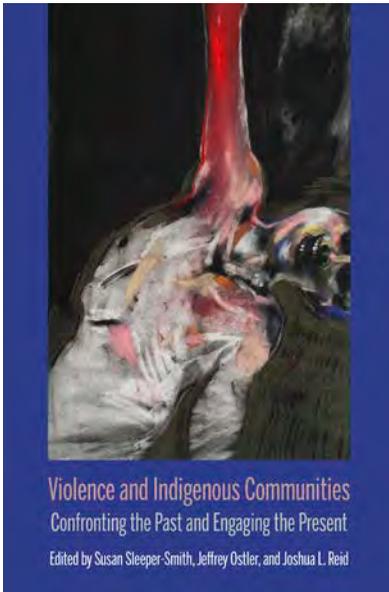


The Nigrescent Beyond: Mexico, the United States, and the Psychic Vanishing of Blackness

Ricardo Wilson

PAPER: 978-0-8101-4204-6

\$34.95 (S)



Violence and Indigenous Communities

Confronting the Past and Engaging the Present

Edited by Susan Sleeper-Smith, Jeffrey Ostler, and Joshua L. Reid

Confronting one of the most important and challenging issues in Indigenous studies

In contrast to past studies that focus narrowly on war and massacre, treat Native peoples as victims, and consign violence safely to the past, this interdisciplinary collection of essays opens up important new perspectives. While recognizing the long history of genocidal violence against Indigenous peoples, the contributors emphasize the agency of individuals and communities in genocide's aftermath and provide historical and contemporary examples of activism, resistance, identity formation, historical memory, resilience, and healing. The collection also expands the scope of violence by examining the eyewitness testimony of women and children who survived violence, the role of Indigenous self-determination and governance in inciting violence against women, and settler colonialism's promotion of cultural erasure and environmental destruction.

By including contributions on Indigenous peoples in the United States, Canada, the Pacific, Greenland, Sápmi, and Latin America, the volume breaks down nation-state and European imperial boundaries to show the value of global Indigenous frameworks. Connecting the past to the present, this book confronts violence as an ongoing problem and identifies projects that mitigate and push back against it.

SUSAN SLEEPER-SMITH is a professor of history at Michigan State University and the author of six books, including *Indigenous Prosperity and American Conquest: Indian Women of the Ohio River Valley, 1690–1792* and *Indian Women and French Men: Rethinking Cultural Encounter in the Western Great Lakes*.

JEFFREY OSTLER is the Beekman Professor of Northwest and Pacific History at the University of Oregon and the author of four books, including *The Lakotas and The Black Hills: The Struggle for Sacred Ground* and *Surviving Genocide: Native Nations and the United States from the American Revolution to Bleeding Kansas*.

JOSHUA L. REID is an associate professor of American Indian studies and the John Calhoun Smith Memorial Endowed Professor of History at the University of Washington. He is the author of *The Sea Is My Country: The Maritime World of the Makahs*.

FEBRUARY

296 PAGES, 6 × 9 INCHES, 23 B/W IMAGES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4296-1 \$34.95 (S)
 CLOTH 978-0-8101-4297-8 \$99.95 (S)
 E-BOOK 978-0-8101-4298-5 \$34.95 (S)

ALSO OF INTEREST



*Encounters on Contested Lands:
 Indigenous Performances of
 Sovereignty and Nationhood in Québec*
 Julie Burrelle
 PAPER: 978-0-8101-3896-4
 \$34.95 (S)



Critical Insurgencies
Michelle M. Wright
and Jodi A. Byrd,
Series Editors

Beyond the Public Sphere

Film and the Feminist Imaginary

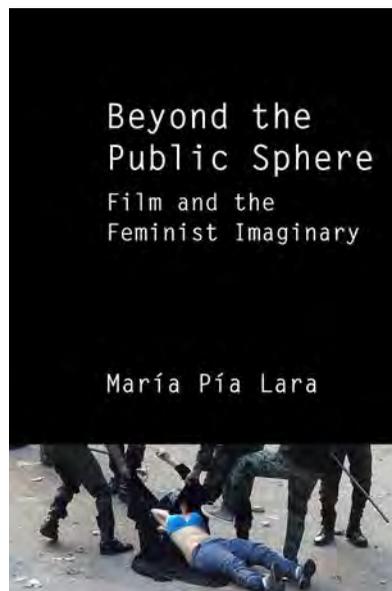
María Pía Lara

Imagination is a prerequisite for action

In *Beyond the Public Sphere: Film and the Feminist Imaginary*, the renowned philosopher and critical theorist María Pía Lara challenges the notion that the bourgeois public sphere is the most important informal institution between social and political actors and the state.

Drawing on a wide range of films—including *The Milk of Sorrow*, *Ixcanul*, *Wadja*, *The Stone of Patience*, *Marnie*, *A Streetcar Named Desire*, and *Talk to Her*—Lara dissects cinematic images of women's struggles and their oppression. She builds on this analysis, developing a concept of the feminist social imaginary as a broader and more complex space that provides a way of thinking through the possibilities for emancipatory social transformation in response to forms of domination perpetuated by patriarchal capitalism.

MARÍA PÍA LARA is a professor of moral and political philosophy at the Universidad Autónoma Metropolitana in Mexico City. She is the author of a number of books, including *Moral Textures: Feminist Narratives in the Public Sphere*, *Narrating Evil: A Postmetaphysical Theory of Reflective Judgment*, and *The Disclosure of Politics: Struggles Over the Semantics of Secularization*.



DECEMBER

248 PAGES, 6 × 9 INCHES, 8 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4289-3 \$34.95 (S)

CLOTH 978-0-8101-4290-9 \$99.95 (S)

E-BOOK 978-0-8101-4291-6 \$34.95 (S)

"María Pía Lara's magnificent book brings an urgent new perspective into old debates about the public sphere: by exploring the potential of the current cinematic imagination, she discloses powerful new tools for feminist critique. A must-read."
—Chiara Bottici, author of *A Philosophy of Political Myth*

ALSO OF INTEREST



*Feminist Experiences:
Foucauldian and Phenomenological
Investigations*

Johanna Oksala

PAPER: 978-0-8101-3240-5

\$32.95 (X)

**DECEMBER**

296 PAGES, 6 × 9 INCHES

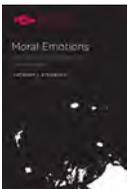
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4278-7 \$34.95 (S)

CLOTH 978-0-8101-4279-4 \$99.95 (S)

E-BOOK 978-0-8101-4280-0 \$34.95 (S)

“Original Forgiveness is a rich intellectual feast, its pages filled with equally adept and illuminating readings of texts philosophical and literary. Its argument about the nature of ‘forgiveness’ prior to injury or resentment is truly original, in every sense, as is its discussion of the deep relationship between forgiveness and trust. This is a remarkable and wise book that reveals how, why, and when we forgive and trust.” —Ashraf H. A. Rushdy, author of *After Injury: A Historical Anatomy of Forgiveness, Resentment, and Apology*

ALSO OF INTEREST

*Moral Emotions:
Reclaiming the Evidence of the Heart*
Anthony J. Steinbock
PAPER: 978-0-8101-2956-6
\$34.95 (X)

Original Forgiveness

Nicolas de Warren

In the beginning, was there forgiveness?

In *Original Forgiveness*, Nicolas de Warren challenges the widespread assumption that forgiveness is always a response to something that has incited it. Rather than considering forgiveness exclusively in terms of an encounter between individuals or groups after injury, he argues that availability for the possibility of forgiveness represents an *original forgiveness*, an essential condition for the prospect of human relations. De Warren develops this notion of original forgiveness through a reflection on the indispensability of trust for human existence, as well as an examination of the refusal or unavailability to forgive in the aftermath of moral harms.

De Warren engages in a critical discussion of philosophical figures, including Martin Heidegger, Hannah Arendt, Mikhail Bakhtin, Edmund Husserl, Gabriel Marcel, Emmanuel Levinas, and Jean Améry, and of literary works by William Shakespeare, Fyodor Dostoevsky, Heinrich von Kleist, Simon Wiesenthal, Herman Melville, and Maurice Sendak. He uses this discussion to show that in trusting another person, we must trust in ourselves to remain available to the possibility of forgiveness for those occasions when the other person betrays a trust, without thereby forgiving anything in advance. Original forgiveness is to remain the other person’s keeper—even when the other has caused harm. Likewise, being another’s keeper calls upon an original beseeching for forgiveness, given the inevitable possibility of blemish or betrayal.

NICOLAS DE WARREN is an associate professor of philosophy at Penn State University. He is the author of *Husserl and the Promise of Time*.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

Cognition and Work

A Study concerning the Value and Limits of the Pragmatic Motifs in the Cognition of the World

Max Scheler

Translated from the German by Zachary Davis

An inventive study of pragmatism, perception, and reality, now available in English

Max Scheler's *Cognition and Work* (*Erkenntnis und Arbeit*) first appeared in German in 1926, just two years before his death. The first part of the book offers one of the earliest critical analyses of American pragmatism, an analysis that would come to have a significant impact on the reception of pragmatism in Germany and western Europe. The second part of the work contains Scheler's phenomenological account of perception and the experience of reality, an account that is as original as both Husserl's and Merleau-Ponty's phenomenologies of perception. Scheler aims to show that the modern mechanistic view of nature fails to account for the dynamic relation that not only the human being but all living beings have to the environment they inhabit.

Available in English translation for the first time, *Cognition and Work* pushes the boundaries of phenomenology as it is traditionally understood and offers insight into Scheler's distinct metaphysics. This book is essential reading for those interested in phenomenology, pragmatism, perception, and living beings in their relation to the natural world.

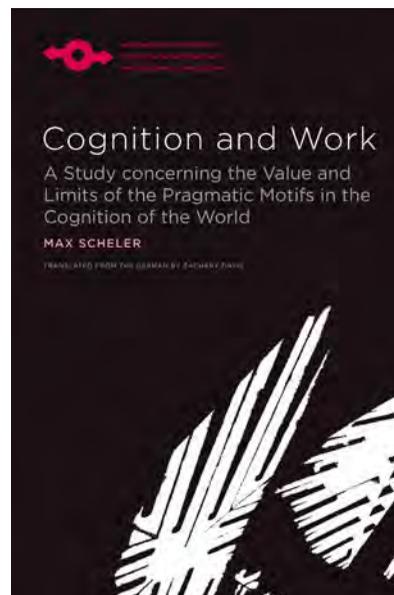
MAX SCHELER (1874–1928) was a prominent German philosopher and phenomenologist. He is the author of numerous books, including *Formalism in Ethics and Non-Formal Ethics of Values* and *The Human Place in the Cosmos*, both published by Northwestern University Press.

ZACHARY DAVIS is an associate professor of philosophy at St. John's University.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor



NOVEMBER

264 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

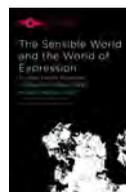
PAPER 978-0-8101-4269-5 \$34.95 (S)

CLOTH 978-0-8101-4270-1 \$99.95 (S)

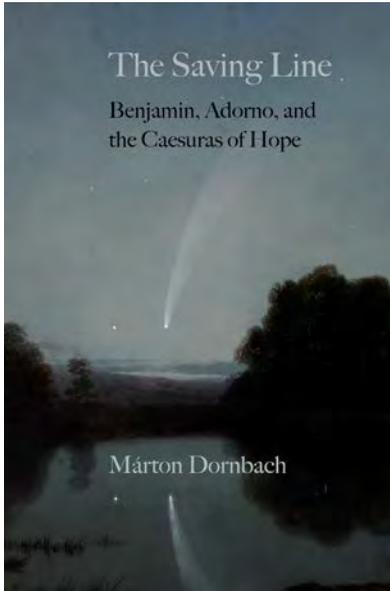
E-BOOK 978-0-8101-4271-8 \$34.95 (S)

"Along with Scheler's mature account of perception as a value-laden experience of living beings, this key text contains his complex assessment of the shortcomings and contributions of pragmatism as a form of knowing." —Daniel O. Dahlstrom, author of *The Heidegger Dictionary*

ALSO OF INTEREST



The Sensible World and the World of Expression
Course Notes from the Collège de France, 1953
Maurice Merleau-Ponty
PAPER: 978-0-8101-4142-1
\$34.95 (S)



The Saving Line

Benjamin, Adorno, and the Caesuras of Hope

Márton Dornbach

What does it mean to write about literature philosophically?

Walter Benjamin and Theodor Adorno both turned to canonical literary narratives to determine why the Enlightenment project was derailed and how this failure might be remedied. The resultant works, Benjamin's major essay on Goethe's *Elective Affinities* and Adorno's meditation on the *Odyssey* in *Dialectic of Enlightenment*, are centrally concerned with the very act of narration. Márton Dornbach's groundbreaking book reconstructs a hitherto unnoticed, wide-ranging dialogue between these foundational texts of the Frankfurt School.

At the heart of Dornbach's argument is a critical model that Benjamin built around the concept of caesura, a model Adorno subsequently reworked. Countering an obscurantism that would become complicit in the rise of fascism, the two theorists aligned moments of arrest in narratives mired in unreason. Although this model responded to a specific historical emergency, it can be adapted to identify utopian impulses in a variety of works.

The Saving Line throws fresh light on the intellectual exchange and disagreements between Benjamin and Adorno, the problematic conjunction of secular reason and negative theology in their thinking, and their appropriations of ancient and modern legacies. It will interest scholars of philosophy and literature, critical theory, German Jewish thought, classical reception studies, and narratology.

MÁRTON DORNBAACH is a visiting assistant professor and director of undergraduate studies for German at Johns Hopkins University. He is the author of *Receptive Spirit: German Idealism and the Dynamics of Cultural Transmission*.

DECEMBER

256 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4299-2 \$34.95 (S)

CLOTH 978-0-8101-4300-5 \$99.95 (S)

E-BOOK 978-0-8101-4301-2 \$34.95 (S)

"Trenchant, lucid, and compelling. This book is a rare achievement: a study by an extraordinarily gifted literary and philosophical thinker who patiently and carefully elucidates notoriously obscure and challenging texts, fully cognizant of the larger intellectual claims informing them and his readings of them. The book alters and deepens our understanding of Adorno and Benjamin, reveals new depths to their implicit dialogue with each other within their writings, and demonstrates how their work continues to provide insights and inspiration for the study of literary narrative." —Henry W. Pickford, author of *Thinking with Tolstoy and Wittgenstein: Expression, Emotion, and Art* (Northwestern University Press, 2016)

ALSO OF INTEREST



Karl Kraus and the Discourse of Modernity

Ari Linden

PAPER: 978-0-8101-4162-9

\$39.95 (S)

At the Limit of the Obscene

German Realism and the Disgrace of Matter

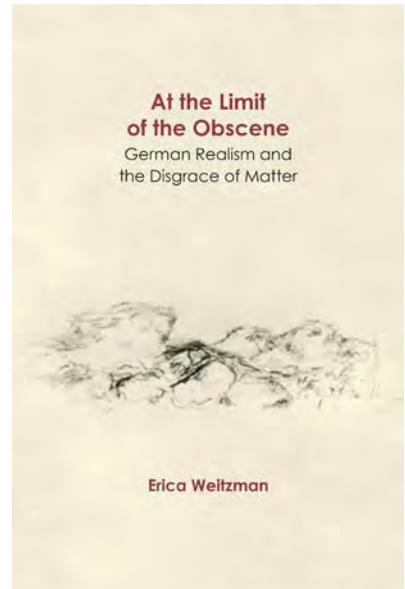
Erica Weitzman

The fear of the representation of matter in German realism

At the Limit of the Obscene: German Realism and the Disgrace of Matter examines the fear of materiality in German-language realist and postrealist literature. The book argues that with German literature's turn in the mid-nineteenth century to the depiction of the profane, sensual world, anxiety emerged about the terms of that depiction—with consequences not only for the formal development of realist poetics but also for the conception of profane physical matter itself.

Erica Weitzman analyzes works by Adalbert Stifter, Gustav Freytag, Theodor Fontane, Arno Holz, Gottfried Benn, and Franz Kafka to show how efforts to represent the material world in human terms led to an idea of the obscene as an excess of sensual appearance beyond human meaning: the very obverse of the anthropocentric worldview that realism both propagates and pushes to its crisis. *At the Limit of the Obscene* thus brings to light the troubled and troubling ontology underlying German realism, at the same time demonstrating how it shaped—and continues to shape—our ideas about materiality, alterity, perception, knowledge, representability, and the relationship of human beings to the nonhuman world.

ERICA WEITZMAN is an assistant professor in the Department of German at Northwestern University. She is the author of *Irony's Antics: Walser, Kafka, Roth and the German Comic Tradition*, also published by Northwestern University Press.



FEBRUARY

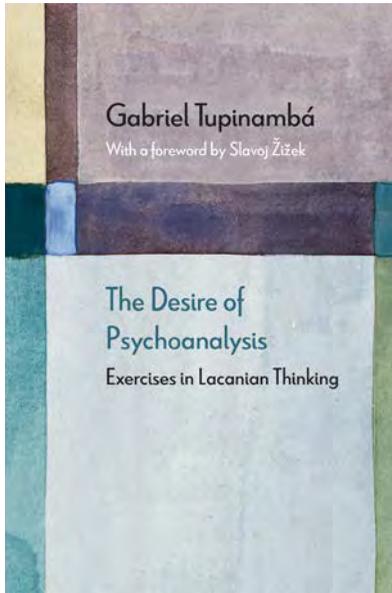
288 PAGES, 6 × 9 INCHES, 1 B/W IMAGE
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4316-6 \$34.95 (S)
 CLOTH 978-0-8101-4317-3 \$99.95 (S)
 E-BOOK 978-0-8101-4318-0 \$34.95 (S)

“At the Limit of the Obscene is a masterful study of the concept of obscenity, in both its historical and theoretical permutations, as it played out in the tradition of nineteenth-century German realist literature and its afterlife in the early twentieth century. Weitzman moves with enviable grace through the German intellectual tradition from Kant forward, weaving in references to legal cases and contemporary critical interventions, and with great originality leads the discussion into the equally important tradition of French phenomenology.” —Eric Downing, author of *The Chain of Things: Divinatory Magic and the Practice of Reading in German Literature and Thought, 1850–1940*

ALSO OF INTEREST



Kafka and Noise: The Discovery of Cinematic Sound in Literary Modernism
 Kata Gellen
 PAPER: 978-0-8101-3893-3
 \$34.95 (S)



The Desire of Psychoanalysis

Exercises in Lacanian Thinking

Gabriel Tupinambá
With a foreword by Slavoj Žižek

A fresh perspective on Lacanian thought

The Desire of Psychoanalysis proposes that recognizing how certain theoretical and institutional problems in Lacanian psychoanalysis are grounded in the historical conditions of Lacan's own thinking might allow us to overcome these impasses. In order to accomplish this, Gabriel Tupinambá analyzes the socioeconomic practices that underlie the current institutional existence of the Lacanian community—its political position as well as its institutional history—in relation to theoretical production.

By focusing on the underlying dynamic that binds clinical practice, theoretical work, and institutional security in Lacanian psychoanalysis today, Tupinambá is able to locate sites for conceptual innovation that have been ignored by the discipline, such as the understanding of the role of money in clinical practice, the place of analysts in the transformation of psychoanalytic theory, and ideological dead-ends that have become common sense in the Lacanian field. *The Desire of Psychoanalysis* thus suggests ways of opening up psychoanalysis to new concepts and clinical practices and calls for a transformation of how psychoanalysis is understood as an institution.

GABRIEL TUPINAMBÁ is a postdoctoral fellow at Universidade Federal do Rio de Janeiro.



Diaeresis

Slavoj Žižek, Adrian Johnston, and Todd McGowan, Series Editors

FEBRUARY

296 PAGES, 6 × 9 INCHES, 42 FIGURES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4281-7 \$34.95 (S)

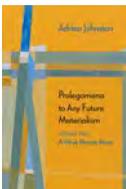
CLOTH 978-0-8101-4282-4 \$99.95 (S)

E-BOOK 978-0-8101-4283-1 \$34.95 (S)

"Gabriel Tupinambá is one of the most talented and creative psychoanalysts of this new generation of Brazilian Lacanians. His rigorous style combines a broad domain of dense areas of Lacan's work with the necessary courage to renew psychoanalysis in the face of the acute problems posed by the clinic's social reality . . . Recovering the narrative force of clinical accounts, he manages to adjust Lacan's logical-formalistic pretensions with a beneficial conception on the multiplicity of practices that claim the name of psychoanalysis."

—Christian Dunker, author of *The Constitution of the Psychoanalytic Clinic: A History of its Structure and Power*

ALSO OF INTEREST



Prolegomena to Any Future Materialism, Vol. 2: A Weak Nature Alone

Adrian Johnston

PAPER: 978-0-8101-2912-2

\$39.95 (S)

A Search for Clarity

Science and Philosophy in Lacan's Oeuvre

Jean-Claude Milner

Translated from the French by Ed Pluth

What is the nature of Lacan's oeuvre?

In *A Search for Clarity*, Jean-Claude Milner argues that although Jacques Lacan's writing is notoriously obscure his oeuvre is entirely clear. In a discussion that considers the difference between the esoteric and exoteric works of Plato and Aristotle, Milner argues that Lacan's oeuvre is to be found in his published writings alone, not his transcribed seminars, and that these published writings contain his official doctrine. Thus, Lacan's oeuvre is already complete, even though many of his seminars remain unpublished.

According to Milner, Lacan's fundamental idea is that the subject psychoanalysis works on is the subject of science. Milner suggests that this is a supplement to Alexandre Koyré's and Alexandre Kojève's accounts of modern science, for which mathematization and a break from the ancient episteme were key.

A Search for Clarity is the definitive statement on how Lacan viewed the relationship between psychoanalysis and science, and on how Lacan's thinking evolved as he struggled to draw out the consequences of the equation he posited between psychoanalysis and science. Milner's work on Lacan has been essential reading in French for decades. This English translation will make his illuminating work accessible to a broader audience.

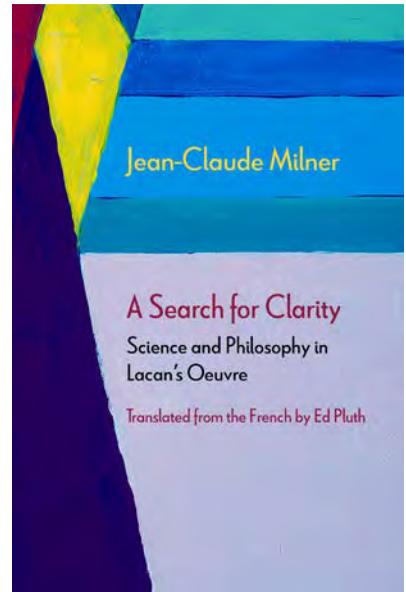
JEAN-CLAUDE MILNER is an emeritus professor of linguistics at Paris Diderot University and a former director of the Collège International de Philosophie. Milner was a student of Louis Althusser and attended Jacques Lacan's seminars. One of the founders of the trailblazing journal *Cahiers pour l'analyse*, Milner has published more than thirty-five books in French, including contributions to linguistics, philosophy, psychoanalytic theory, history, pop culture, and politics.

ED PLUTH is a professor of philosophy at California State University, Chico. He is the author of *Signifiers and Acts: Freedom in Lacan's Theory of the Subject* and *Alain Badiou: A Philosophy of the New*.



Diaeresis

Slavoj Žižek, Adrian Johnston, and Todd McGowan, Series Editors



DECEMBER

176 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4284-8 \$34.95 (S)

CLOTH 978-0-8101-4285-5 \$99.95 (S)

E-BOOK 978-0-8101-4286-2 \$34.95 (S)

"Milner's original mapping of an epistemology of the Unconscious provides a systematic overview of Lacan's main programs and their subsequent deconstruction, along with witty asides, memorable one-liners, and unexpected philosophical parallels. Here is clarity so bright and sharp that it illuminates without blinding." —Jean-Michel Rabaté, author of *Kafka L.O.L.: Notes on Promethean Laughter*

ALSO OF INTEREST

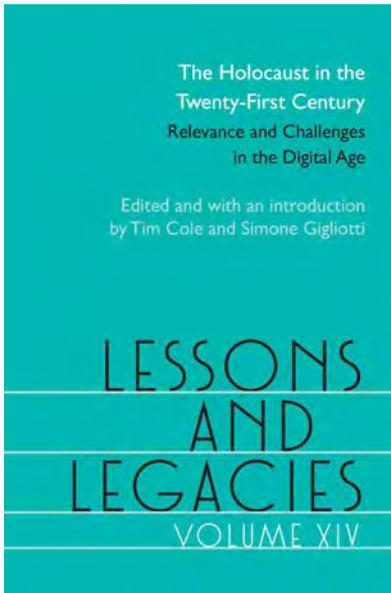


Subject Lessons: Hegel, Lacan, and the Future of Materialism

Edited by Russell Sbriglia and Slavoj Žižek

PAPER: 978-0-8101-4137-7

\$34.95 (S)

**OCTOBER**

288 PAGES, 6 × 9 INCHES, 35 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4272-5 \$34.95 (S)

CLOTH 978-0-8101-4273-2 \$99.95 (S)

E-BOOK 978-0-8101-4274-9 \$34.95 (S)

"Tim Cole and Simone Gigliotti bring together a fascinating range of approaches from social history to cultural and migration and media studies, historical geography, literary studies, and linguistics. Their volume shows how methodological challenges of Holocaust scholarship can be addressed by taking on two scales of analysis—the microhistory of the individual and the mezzo-history of social groups." —Natalia Aleksiu, author of *Conscious History: Polish-Jewish Historians before the Holocaust*

ALSO OF INTEREST

Lessons and Legacies Vol. XIII: New Approaches to an Integrated History of the Holocaust: Social History, Representation, Theory

Edited and with an introduction by Alexandra Garbarini and Paul B. Jaskot

PAPER: 978-0-8101-3766-0

\$39.95 (S)

Lessons and Legacies Vol. XIV: The Holocaust in the Twenty-First Century

Relevance and Challenges in the Digital Age

Edited and with an introduction by Tim Cole and
Simone Gigliotti

New directions in Holocaust studies

The Holocaust in the Twenty-First Century: Relevance and Challenges in the Digital Age challenges a number of key themes in Holocaust studies with new research. Essays in the section "Tropes Reconsidered" reevaluate foundational concepts such as Primo Levi's gray zone and idea of the *muselmann*. The chapters in "Survival Strategies and Obstructions" use digital methodologies to examine mobility and space and their relationship to hiding, resistance, and emigration. Contributors to the final section, "Digital Methods, Digital Memory," offer critical reflections on the utility of digital methods in scholarly, pedagogic, and public engagement with the Holocaust.

Although the chapters differ markedly in their embrace or eschewal of digital methods, they share several themes: a preoccupation with the experiences of persecution, escape, and resistance at different scales (individual, group, and systemic); methodological innovation through the adoption and tracking of micro- and mezzohistories of movement and displacement; varied approaches to the practice of Saul Friedländer's "integrated history"; the mainstreaming of oral history; and the robust application of micro- and macrolevel approaches to the geographies of the Holocaust. Taken together, these chapters incorporate gender analysis, spatial thinking, and victim agency into Holocaust studies. In so doing, they move beyond existing notions of perpetrators, victims, and bystanders to portray the Holocaust as a complex and multilayered event.

TIM COLE is a professor of social history at the University of Bristol.

SIMONE GIGLIOTTI is a senior lecturer in Holocaust Studies at Royal Holloway, University of London.

Playing Real

Mimesis, Media, and Mischief

Lindsay Brandon Hunter

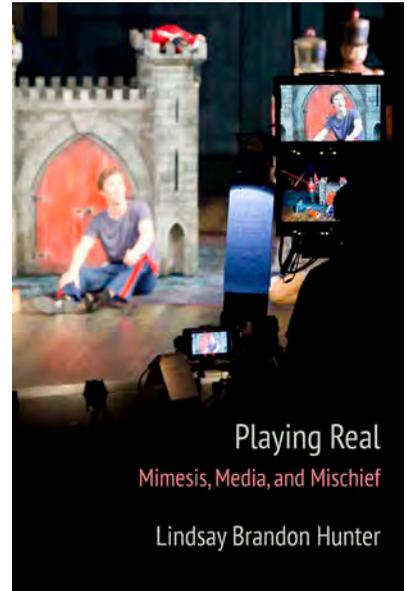
Embracing the fertile ground between authenticity and artifice

Playing Real: Mimesis, Media, and Mischief explores the integration and interaction of mimetic theatricality and representational media in twentieth- and twenty-first-century performance. It brings together carefully chosen sites of performance—including live broadcasts of theatrical productions, reality television, and alternate-reality gaming—in which mediatization and mimesis compete and collude to represent the real to audiences. Lindsay Brandon Hunter reads such performances as forcing confrontation between notions of authenticity, sincerity, and spontaneity and their various others: the fake, the feigned, the staged, or the rehearsed.

Each site examined in *Playing Real* purports to show audiences something real—real theater, real housewives, real alternative scenarios—which is simultaneously visible as overtly constructed, adulterated by artifice and artificiality. The integration of mediatization and theatricality in these performances, Hunter argues, exploits the proclivities of both to conjure the real even as they risk corrupting the perception of authenticity by imbricating it with artifice and overt manipulation.

Although the performances analyzed obscure boundaries separating actual from virtual, genuine from artificial, and truth from fiction, Hunter rejects the notion that these productions imperil the “real.” She insists on uncertainty as a fertile site for productive and pleasurable mischief—including relationships to realness and authenticity among both audience and participants.

LINDSAY BRANDON HUNTER teaches in the Department of Theatre and Dance at the University at Buffalo, SUNY.



FEBRUARY

192 PAGES, 6 × 9 INCHES, 1 B/W IMAGE
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4305-0 \$34.95 (S)
 CLOTH 978-0-8101-4306-7 \$99.95 (S)
 E-BOOK 978-0-8101-4307-4 \$34.95 (S)

“Playing Real is an insightful examination of how performance across media—theater, film, television, games—shapes our understanding of the ‘real’ world. Written in an engaging, even playful style, Hunter’s core argument nevertheless packs a real punch. As we consider how thoroughly both performance and digital media have penetrated contemporary culture, this book offers an important and timely perspective for theater, performance studies, and beyond.” —Sarah Bay-Cheng, coauthor of *Performance and Media: Taxonomies for a Changing Field*

ALSO OF INTEREST



*Theater of State:
 A Dramaturgy of the United Nations*
 James R. Ball III
 PAPER: 978-0-8101-4111-7
 \$34.95 (S)

PRIVILEGED SPECTATORSHIP

Theatrical Interventions
in White Supremacy



OCTOBER

192 PAGES, 6 × 9 INCHES, 9 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4251-0 \$34.95 (S)

CLOTH 978-0-8101-4252-7 \$99.95 (S)

E-BOOK 978-0-8101-4253-4 \$34.95 (S)

“Through a rich set of case studies, *Privileged Spectatorship* explores the power of American theatrical performance to interrupt the enduring strength of white supremacy. Dani Snyder-Young insightfully examines how such productions about race actively engage white spectators in ways that are at times transformative. Seeking to decolonize the white gaze, this book foregrounds the existence of white privilege and racism as it considers theatrical practices that might disrupt them. Accordingly, this is a work not only of theater criticism but also of theater activism that should appeal to theater scholars, practitioners, and spectators across the color lines.” —Harry J. Elam Jr., author of *The Past as Present in the Drama of August Wilson*

ALSO OF INTEREST



Tarell Alvin McCraney: Theater, Performance, and Collaboration

Edited by Sharrell D. Luckett, David Román,
and Isaiah Matthew Wooden

PAPER: 978-0-8101-4194-0

\$34.95 (S)

Privileged Spectatorship

Theatrical Interventions in White Supremacy

Dani Snyder-Young

An examination of the ways whiteness impacts theatrical events, as well as tactics to create pedagogical—rather than complacent—spaces

Many professional theater artists attempt to use live performances in formal theater spaces to disrupt racism and create a more equitable society. *Privileged Spectatorship: Theatrical Interventions in White Supremacy* examines the impact of such projects, looking at how and why they do and do not intervene in white supremacy. In this incisive study, Dani Snyder-Young examines audience responses to a range of theatrical events that focus on race-related conflict or racial identity in the contemporary United States. The audiences for these performances, produced at mainstream not-for-profit professional theaters in major American cities in 2013–18, reflect dominant patterns of theater attendance: the majority of spectators are older, affluent, white, and describe themselves as politically progressive. Snyder-Young studies the ways these audience members consume the stories of racialized others and analyzes how different artistic, organizational, and programmatic strategies can (or cannot) mitigate white privilege.

This book is essential reading for scholars and students of theater, performance studies, and critical ethnic studies and for theater practitioners interested in equity and inclusion.

DANI SNYDER-YOUNG is an assistant professor of theater at Northeastern University. She is the author of *Theatre of Good Intentions: Challenges and Hopes for Theatre and Social Change*.

Sistuks in the Struggle

An Oral History of Black Arts Movement Theater and Performance

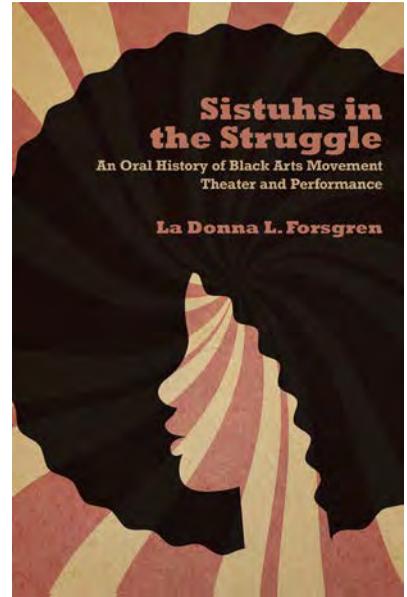
La Donna L. Forsgren

An innovative look at the ways black women theater artists promoted—and appraised—black aesthetics and black power

The first oral history to fully explore the contributions of black women intellectuals to the Black Arts Movement, *Sistuks in the Struggle* reclaims a vital yet under-researched chapter in African American, women's, and theater history. This groundbreaking study documents how black women theater artists and activists—many of whom worked behind the scenes as directors, designers, producers, stage managers, and artistic directors—disseminated the black aesthetic and emboldened their communities.

Drawing on nearly thirty original interviews with well-known artists such as Ntozake Shange and Sonia Sanchez as well as less-studied figures including distinguished lighting designer Shirley Prendergast, dancer and choreographer Halifu Osumare, and three-time Tony-nominated writer and composer Micki Grant, La Donna L. Forsgren centers black women's cultural work as a crucial component of civil rights and black power activism. *Sistuks in the Struggle* is an essential collection for theater scholars, historians, and students interested in learning how black women's art and activism both advanced and critiqued the ethos of the Black Arts and Black Power movements.

LA DONNA L. FORSGREN is an assistant professor in the Department of Film, Television, and Theatre at the University of Notre Dame. She is the author of *In Search of Our Warrior Mothers: Women Dramatists of the Black Arts Movement* (Northwestern University Press, 2018).



OCTOBER

376 PAGES, 6 × 9 INCHES, 24 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4256-5 \$34.95 (X)

CLOTH 978-0-8101-4257-2 \$99.95 (S)

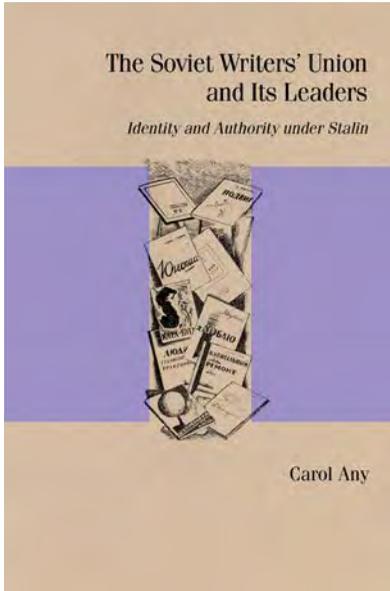
E-BOOK 978-0-8101-4258-9 \$34.95 (X)

"In 1959, *A Raisin in the Sun* by Lorraine Hansberry won the New York Drama Critics' Circle award and was named Best Play. This play, along with the civil rights movement, ignited an explosion of Black Arts throughout the country. African Americans were able to obtain funding, theater spaces, publishing, and training. What has been missing is more accountability for the history of the women from this period . . . *Sistuks in the Struggle* has answered this call and this need . . . I taught African American Women in Theatre every year from 1988 to 2014, and this book would/could have been my textbook." —Lundeana M. Thomas, contributor to *Black Theatre: Ritual Performance in the African Diaspora*

ALSO OF INTEREST



In Search of Our Warrior Mothers: Women Dramatists of the Black Arts Movement
La Donna L. Forsgren
PAPER: 978-0-8101-3693-9
\$34.95 (X)



The Soviet Writers' Union and Its Leaders

Identity and Authority under Stalin

Carol Any

The urgent problem of how to be a writer in Stalinist Russia

The Soviet Writers' Union offered writers elite status and material luxuries in exchange for literature that championed the regime. This book argues that Soviet ruler Joseph Stalin chose leaders for this crucial organization, such as Maxim Gorky and Alexandr Fadayev, who had psychologies he could exploit. Stalin ensured their loyalty with various rewards but also with a philosophical argument calculated to assuage moral qualms, allowing them to feel they were not trading ethics for self-interest.

Employing close textual analysis of public and private documents including speeches, debate transcripts, personal letters, and diaries, Carol Any exposes the misgivings of Writers' Union leaders as well as the arguments they constructed when faced with a cognitive dissonance. She tells a dramatic story that reveals the interdependence of literary policy, communist morality, state-sponsored terror, party infighting, and personal psychology. This book will be an important reference for scholars of the Soviet Union as well as anyone interested in identity, the construction of culture, and the interface between art and ideology.

CAROL ANY is an associate professor in the Department of Language and Culture Studies at Trinity College. She is the author of *Boris Eikhenbaum: Voices of a Russian Formalist*.

OCTOBER

344 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4275-6 \$39.95 (S)

CLOTH 978-0-8101-4277-0 \$120.00 (S)

E-BOOK 978-0-8101-4276-3 \$39.95 (S)

"This is the first serious historical narrative documenting the institutional history of Soviet literature. The author considers Soviet literature through the prism of politics, the social sphere, and its inner workings, thus seeking to fill a notable gap in the scholarship. It is not only an original but also a challenging work." —Evgeny Dobrenko, author of *Late Stalinism: The Aesthetics of Politics*

ALSO OF INTEREST



*Only Among Women:
Philosophies of Community in the Russian
and Soviet Imagination, 1860-1940*

Anne Eakin Moss

PAPER: 978-0-8101-4102-5

\$39.95 (S)

SRLT

Studies in Russian Literature and Theory

Gary Saul Morson, Founding Editor

Pelevin and Unfreedom

Poetics, Politics, Metaphysics

Sofya Khagi

How an iconoclastic writer considers freedom in a techno-consumerist world

Sofya Khagi's *Pelevin and Unfreedom: Poetics, Politics, Metaphysics* is the first book-length English-language study of Victor Pelevin, one of the most significant and popular Russian authors of the post-Soviet era. The text explores Pelevin's sustained Dostoevskian reflections on the philosophical question of freedom and his complex oeuvre and worldview, shaped by the idea that contemporary social conditions pervert that very notion.

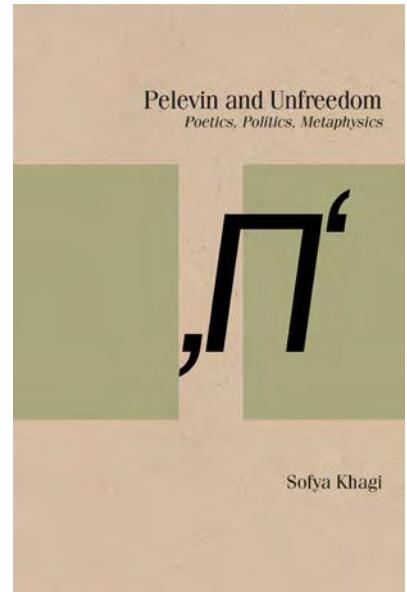
Khagi shows that Pelevin uses provocative and imaginative prose to model different systems of unfreedom, vividly illustrating how the present world deploys hyper-commodification and technological manipulation to promote human degradation and social deadlock. Rather than rehearse Cold War-era platitudes about totalitarianism, Pelevin holds up a mirror to show how social control (now covert, yet far more efficient) masquerades as freedom and how eagerly we accept, even welcome, control under the techno-consumer system. He reflects on how commonplace discursive markers of freedom (like the *free* market) are in fact misleading and disempowering. Under this comfortably self-occluding bondage, the subject loses all power of self-determination, free will, and ethical judgment. In his work, Pelevin highlights the unprecedented subversion of human society by the techno-consumer machine. Yet, Khagi argues, however circumscribed and ironically qualified, he holds onto the emancipatory potential of ethics and even an emancipatory humanism.

SOFYA KHAGI is an associate professor in the Department of Slavic Languages and Literatures at the University of Michigan. She is the author of *Silence and the Rest: Verbal Skepticism in Russian Poetry*.

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Studies in Russian Literature and Theory

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DECEMBER

296 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4302-9 \$39.95 (S)

CLOTH 978-0-8101-4303-6 \$120.00 (S)

E-BOOK 978-0-8101-4304-3 \$39.95 (S)

"Sofya Khagi's book justifies the long wait for the first comprehensive study of Pelevin's oeuvre. Khagi is not afraid of Pelevin's sly paradoxes and his mind-boggling narrative labyrinths . . . The book doesn't simplify Pelevin's portrait; rather, it explores his productive contradiction, depicting him as a daring postmodernist and an acidic critic of postmodernity, a playful ironist and deep ethical thinker, the brightest representative of the last Soviet generation and a merciless deconstructor of this generation's ambitions and achievements." —Mark Lipovetsky, author of *Postmodern Crises: From "Lolita" to Pussy Riot*

ALSO OF INTEREST

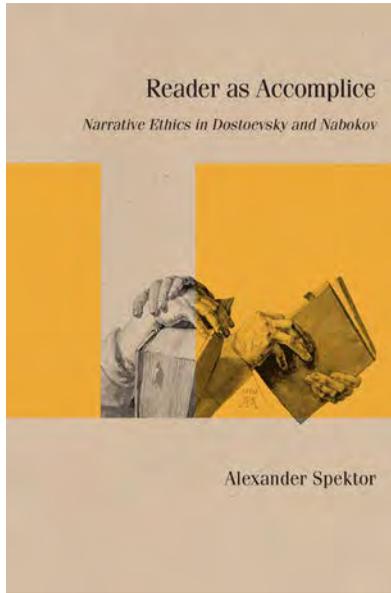


Everything Has Already Been Written: Moscow Conceptualist Poetry and Performance

Gerald Janecek

PAPER: 978-0-8101-3901-5

\$39.95 (S)



Reader as Accomplice

Narrative Ethics in Dostoevsky and Nabokov

Alexander Spektor

An innovative study aligns two literary giants to parse the relationship between writing and reading, freedom and control

Reader as Accomplice: Narrative Ethics in Dostoevsky and Nabokov argues that Fyodor Dostoevsky and Vladimir Nabokov seek to affect the moral imagination of their readers by linking morally laden plots to the ethical questions raised by narrative fiction at the formal level. By doing so, these two authors ask us to consider and respond to the ethical demands that narrative acts of representation and interpretation place on authors and readers.

Using the lens of narrative ethics, Alexander Spektor brings to light the important, previously unexplored correspondences between Dostoevsky and Nabokov. Ultimately, he argues for a productive comparison of how each writer investigates the ethical costs of narrating oneself and others. He also explores the power dynamics between author, character, narrator, and reader. In his readings of such texts as “The Meek One” and *The Idiot* by Dostoevsky and *Bend Sinister* and *Despair* by Nabokov, Spektor demonstrates that these authors incite the reader’s sense of ethics by exposing the risks but also the possibilities of narrative fiction.

ALEXANDER SPEKTOR is an associate professor of Russian at the University of Georgia.

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Studies in Russian Literature and Theory

Gary Saul Morson, Founding Editor

OCTOBER

288 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4245-9 \$39.95 (S)

CLOTH 978-0-8101-4246-6 \$120.00 (S)

E-BOOK 978-0-8101-4247-3 \$39.95 (S)

“A paradigm-setting book that boldly recasts our understanding of Bakhtin and, through him, the authors with whom he has often been placed in dialogue. Particularly important is Spektor’s profound revision of the notion of polyphony, which has (mis)guided readers of Dostoevsky for several decades. His engrossing analysis of Dostoevsky and Nabokov grows out of a transformative polemic with Bakhtin’s *Problems of Dostoevsky’s Poetics*, which Spektor reads through the lens of Bakhtin’s ‘dark’ work of the 1940s.” —Eric Naiman, author of *Nabokov, Perversely*

ALSO OF INTEREST



Dostoevsky and the Ethics of Narrative Form: Suspense, Closure, Minor Characters

Greta Matzner-Gore

PAPER: 978-0-8101-4197-1

\$39.95 (S)

Russia's Capitalist Realism

Tolstoy, Dostoevsky, and Chekhov

Vadim Shneyder

How Russian realism reacted to economic, social, and political turbulence

Russia's Capitalist Realism examines how the literary tradition that produced the great works of Leo Tolstoy, Fyodor Dostoevsky, and Anton Chekhov responded to the dangers and possibilities posed by Russia's industrial revolution. During Russia's first tumultuous transition to capitalism, social problems became issues of literary form for writers trying to make sense of economic change. The new environments created by industry, such as giant factories and mills, demanded some kind of response from writers but defied all existing forms of language.

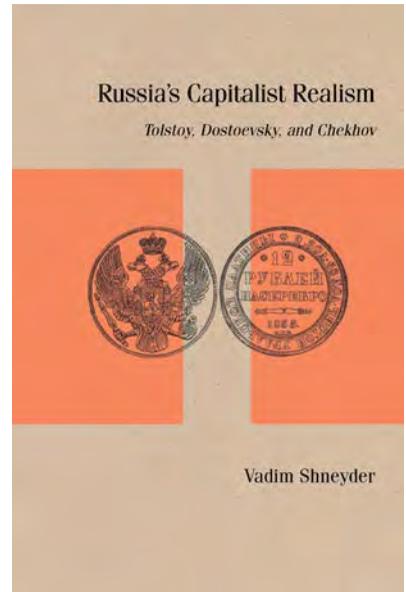
This book recovers the rich and lively public discourse of this volatile historical period, which Tolstoy, Dostoevsky, and Chekhov transformed into some of the world's greatest works of literature. *Russia's Capitalist Realism* will appeal to readers interested in nineteenth-century Russian literature and history, the relationship between capitalism and literary form, and theories of the novel.

VADIM SHNEYDER is an assistant professor in the Department of Slavic, East European and Eurasian Languages and Cultures at the University of California, Los Angeles.

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Studies in Russian Literature and Theory

Gary Saul Morson, Founding Editor



OCTOBER

280 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4248-0 \$39.95 (S)

CLOTH 978-0-8101-4249-7 \$120.00 (S)

E-BOOK 978-0-8101-4250-3 \$39.95 (S)

"It is commonplace to acknowledge, often in vague and passing terms, the rising importance of money, capitalism, and industrialization on Russian literature of the nineteenth century. Vadim Shneyder brilliantly brings the many aspects of this complex historical, political, social, and above all, economic reality to bear with stunning clarity along with important new readings of Tolstoy, Chekhov, and especially Dostoevsky, as well as a host of less-examined writers."

—Robin Feuer Miller, author of *Dostoevsky's Unfinished Journey*

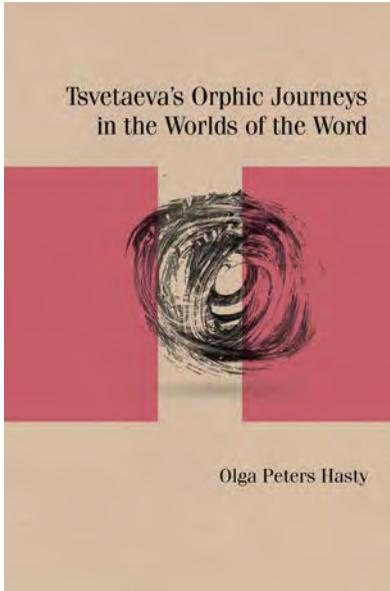
ALSO OF INTEREST



*Economies of Feeling:
Russian Literature under Nicholas I*

Jillian Porter

PAPER: 978-0-8101-3544-4
\$39.95 (S)

**JANUARY**

267 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4321-0 \$39.95 (S)

CLOTH 978-0-8101-1315-2 \$120.00 (S)

E-BOOK 978-0-8101-6696-7 \$39.95 (S)

“Olga Peters Hasty clarifies as never before the substance of Tsvetaeva’s romanticism—a philosophical concern with poetry as a bridge to a higher realm of experience, and a typological style of thinking inspired by folklore and myth. The book thus renders a double service to Tsvetaeva scholarship, both illuminating Tsvetaeva’s creative philosophy and helping to define her place in the romantic tradition . . . Hasty has traced the logic of Tsvetaeva’s thinking with impressive nuance and clarity.” —Catherine Ciepiela, *Slavic Review*

ALSO OF INTEREST

How Women Must Write: Inventing the Russian Woman Poet

Olga Peters Hasty

PAPER: 978-0-8101-4093-6

\$39.95 (S)

Tsvetaeva’s Orphic Journeys in the Worlds of the Word

Olga Peters Hasty

New in paperback, a look at Marina Tsvetaeva’s approach to poetry

Tsvetaeva’s Orphic Journeys in the Worlds of the Word explores the rich theme of the myth of Orpheus as master narrative for poetic inspiration and creative survival in the life and work of Marina Tsvetaeva. Olga Peters Hasty establishes the basic themes of the Orphic Complex—the poet’s longing to mediate between the embodied physical world and an “elsewhere,” the poet’s inability to do so, the primacy of the voice over the visual world, the insistence on concrete imagery, the costs of the poet’s gift—and orders her arguments in the tragic shape of the Orpheus myth as it worked itself out organically in Tsvetaeva’s own life. Hasty delineates the connections between the Orpheus myth and other key mythological and literary figures in the poet’s life—including Alexander Blok, Anna Akhmatova, Alexander Pushkin, and Rainer Maria Rilke—to make an important and original critical contribution.

OLGA PETERS HASTY is a professor in the Department of Slavic Languages and Literatures at Princeton University. She is the author of *Pushkin’s Tatiana* and *How Women Must Write*.

SRLT

Studies in Russian Literature and Theory**Gary Saul Morson, Founding Editor**

Silence and the Rest

Verbal Skepticism in Russian Poetry

Sofya Khagi

A thought-provoking study of Russian poetry, now available in paperback

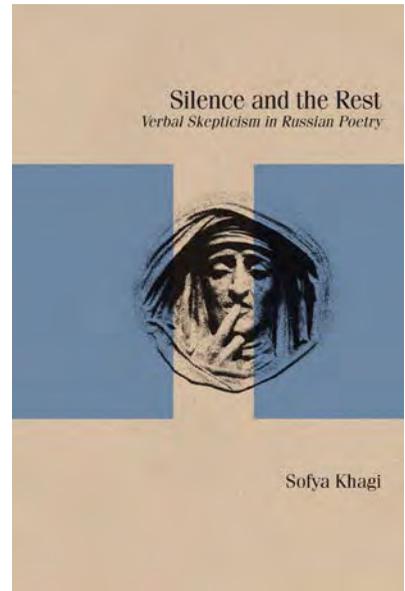
Scholars have long noted the deeply rooted veneration of the power of the word—both the expressive and communicative capacities of language—in Russian literature and culture. In her ambitious book *Silence and the Rest*, Sofya Khagi illuminates a consistent counternarrative, showing how, throughout its entire history, Russian poetry can be read as an argument for what she calls “verbal skepticism.” Although she deals with many poets from a two-century tradition, Khagi gives special emphasis to Osip Mandelstam, Joseph Brodsky, and Timur Kibirov, offering readings that add new layers of meaning to their work. She posits a long-running dialogue between the poets and the philosophers and theorists who have also been central to the antiverbal strain of Russian culture. Unlike its Western counterpart, the Russian philosophical and theological doubt of the efficacy of the word still grants the author, and literature itself, an ethical force—the inadequacies of language notwithstanding.

SOFYA KHAGI is an associate professor in the Department of Slavic Languages and Literatures at the University of Michigan. She is the author of *Pelevin and Unfreedom: Poetics, Politics, Metaphysics*, forthcoming from Northwestern University Press.

SRLT

Studies in Russian Literature and Theory

Gary Saul Morson, Founding Editor



DECEMBER

312 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4319-7 \$39.95 (S)

CLOTH 978-0-8101-2920-7 \$120.00 (S)

E-BOOK 978-0-8101-6720-9 \$39.00 (S)

“This is a conceptually rich and thought-provoking book, which features masterful close readings . . . It adds many valuable readings to the scholarship on the key figures explored in the volume: Mandelstam, Brodsky, and Kibirov.” —Maria Khotimsky, *Slavic and East European Journal*

ALSO OF INTEREST

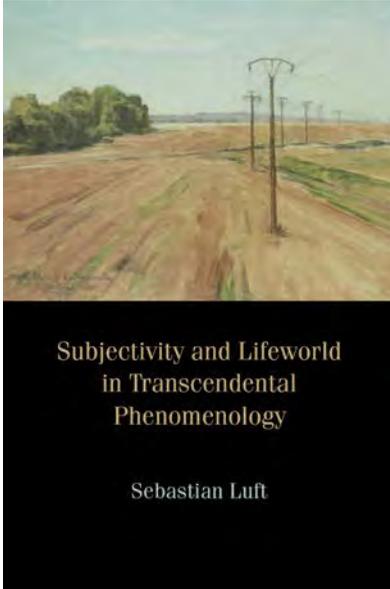


*The Bilingual Muse:
Self-Translation among Russian Poets*

Adrian Wanner

PAPER: 978-0-8101-4123-0

\$39.95 (S)

**JANUARY**

464 PAGES, 6 × 9 INCHES

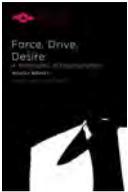
WORLDWIDE, FIRST PUBLICATION

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The key point Luft brings into focus is that Husserl's hermeneutic phenomenology is distinct from other hermeneutic philosophers', namely Ernst Cassirer, Martin Heidegger, and Hans-Georg Gadamer. Unlike them, Husserl's focus centers on the work subjects must do in order to uncover the prejudices that guide their unreflective relationship to the world. Luft also demonstrates that there is a deep consistency within Husserl's own writings—from early to late—around the guiding themes of the natural attitude, the need and function of the epoché, and the split between egos, where the transcendental self (distinct from the natural self) is seen as the fundamental ability we all have to inquire into the genesis of our tradition-laden attitudes toward the world.

SEBASTIAN LUFT is a professor of philosophy at Marquette University.

At Home with André and Simone Weil

Sylvie Weil

Translated from the French by Benjamin Ivry

Growing up with two brilliant intellectuals

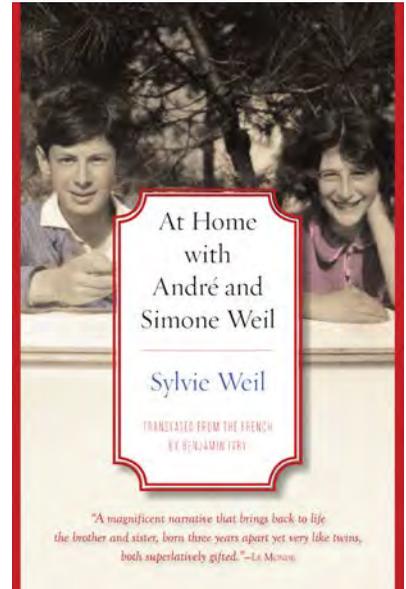
“It is quite incorrect to believe that the dead are gone forever and never return to speak to the living. They return to speak to the living all the time; indeed, it is their main activity.” Thus writes Sylvie Weil in this illuminating memoir, in which contemporary readers can hear the voices of her famed philosopher aunt Simone and mathematician father André.

Born into a freethinking Jewish family in France in 1909, Simone Weil was one of the twentieth century’s most original philosophers, influencing Albert Camus, T. S. Eliot, Simone de Beauvoir, Pope John XXIII, Czesław Miłosz, and Susan Sontag. She fought for workers’ rights and, later, the Spanish Republican cause. Before her death at age thirty-four, Simone Weil turned increasingly to mysticism and religion, especially Roman Catholicism, exploring themes of sacrifice, asceticism, and the virtues of manual labor. She never converted, however, and Sylvie Weil writes from a Jewish perspective, emphasizing Simone’s Jewish heritage.

Using previously unpublished family correspondence and conversations, Sylvie Weil paints the most vivid, private portrait of her aunt in print. The book illuminates Simone’s relationship with others, especially with her brother, André. Loving and unsparing, affectionate and incisive, *At Home with André and Simone Weil* is an insightful memoir about a family of intellectual luminaries.

SYLVIE WEIL earned degrees in classics and French literature at the Sorbonne. She was a professor of French literature and is the author of several award-winning works of fiction for adults and for young adults, including two novels published in the United States: *My Guardian Angel* and *Elvina’s Mirror*.

BENJAMIN IVRY has written biographies of Arthur Rimbaud, Maurice Ravel, and Francis Poulenc. He has translated such authors as André Gide, Jules Verne, Balthus, and Witold Gombrowicz.



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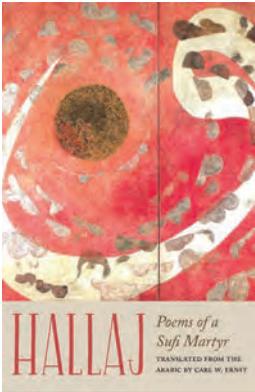
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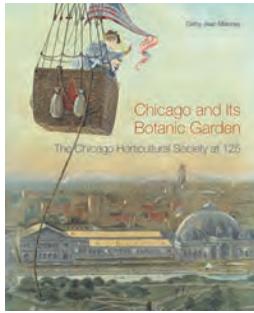
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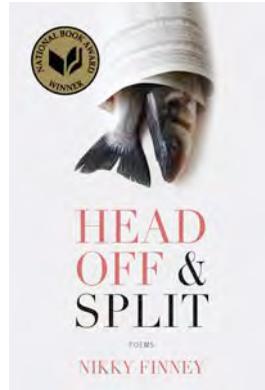
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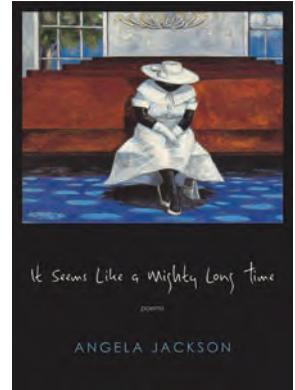
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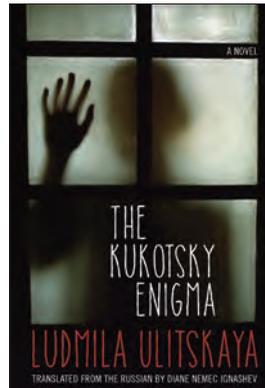
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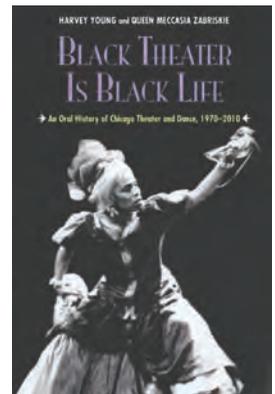
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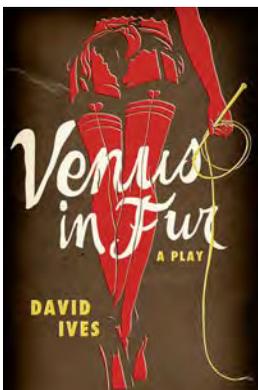
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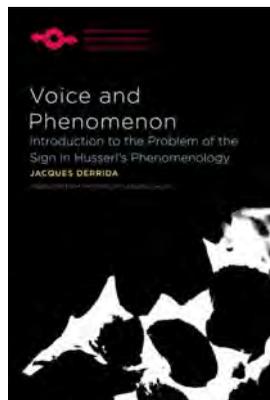
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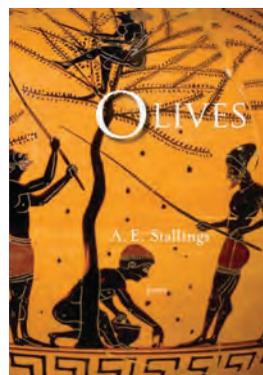
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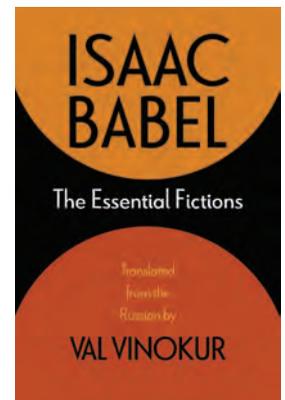
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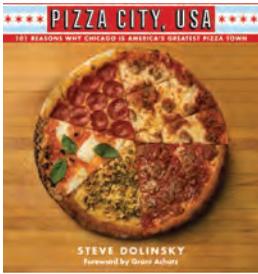
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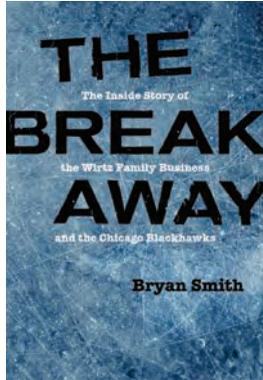


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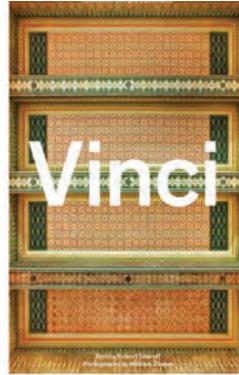


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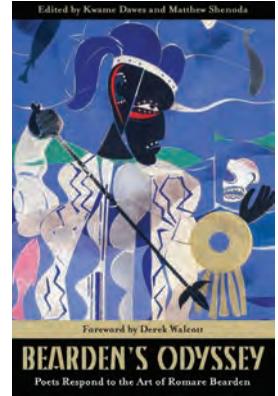
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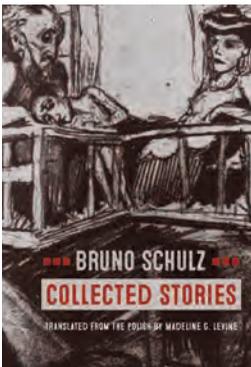
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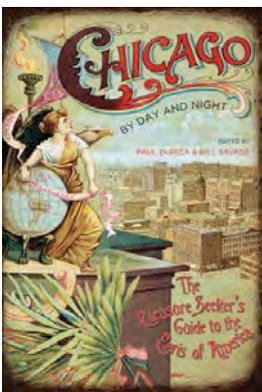
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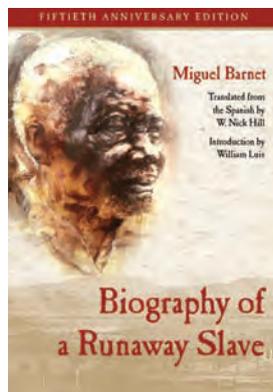
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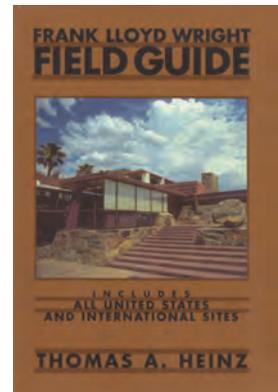
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Who Says, Who Shows, What Counts

Thinking about History with the Block's
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Edited by Essi Rönkkö and Kate Hadley Toftness

How do artists, artworks, and museums shape and challenge our understanding of the past?

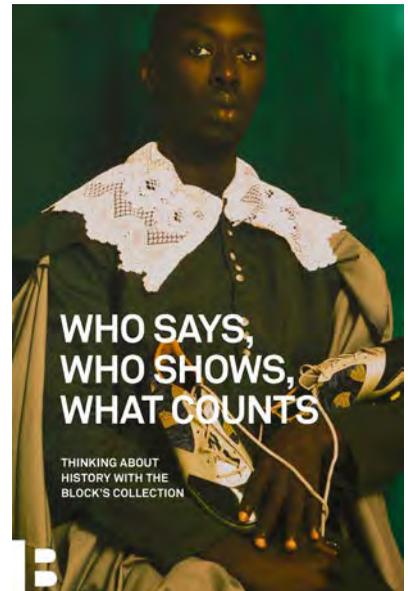
Who Says, Who Shows, What Counts invites readers to think critically about how artists, artworks, and museums engage with narratives of the past. Richly illustrated and written for a general audience, this book showcases the depth and breadth of more than fifty recent acquisitions to the Block Museum of Art's contemporary collection, including a wide-ranging selection of works by Dawoud Bey, Shan Goshorn, the Guerrilla Girls, Marisol, Kerry James Marshall, Catherine Opie, Man Ray, Cindy Sherman, Thomas Struth, Tseng Kwong Chi, and Kara Walker, among other artists.

The book is a companion publication to the 2021 exhibition of the same name, presented to celebrate the museum's fortieth anniversary, and both draw inspiration from a work by conceptual artist Louise Lawler, *Who Says, Who Shows, Who Counts* (1990), and are organized around challenging questions of historical representation within artworks and institutions: How can art help us reflect upon, question, rewrite, or reimagine the past? Who has been represented in visual art, how, and by whom? How is history etched onto a landscape or erased from it? How do museums and dominant canons of art history shape our view of history and of the past?

Who Says, Who Shows, What Counts demonstrates how an academic art museum's collection can facilitate multidisciplinary connections and tell stories about issues relevant to our lives.

KATE HADLEY TOFTNESS is the special projects associate and grants manager at the Block Museum of Art at Northwestern University. Her previous work, at Rebuild Foundation, an arts nonprofit on the South Side of Chicago led by artist Theaster Gates, the Smart Museum of Art at the University of Chicago, and the Yale University Art Gallery, has focused on collections-based engagement programs.

ESSI RÖNKKÖ is the assistant curator of collections at the Block Museum of Art at Northwestern University. She worked for the Hood Museum of Art at Dartmouth College from 2009 to 2015, before joining the Block in 2016. Her work has focused on connecting collections to academic curricula. She is the coeditor of *Portrait of a Child: Historical and Scientific Studies of a Roman Egyptian Mummy* (2019).

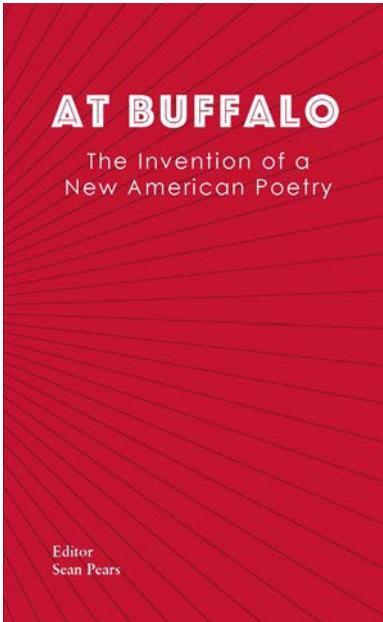


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Edited by Sean Pears

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For more than fifty years, in literary circles certainly, “Buffalo” has signaled not just the rust belt city in western New York but an active center for poetry and speculative poetics in America. Beginning in 1963 with the arrival on campus of Charles Olson, followed a few years later by Robert Creeley, the State University of New York at Buffalo was the academic home for transgressive literary thought and expansive poetics and fictions. *At Buffalo*, a collection of memorial pieces and interviews, traces this development from the Olson years and Creeley’s long tenure through the founding in 1991 by Creeley and Susan Howe of the Poetics Program and the eventual creation of the Electronic Poetry Center and Charles Bernstein’s Electronic Poetry List.

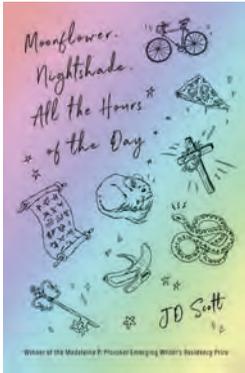
Today, under the guidance of Myung Mi Kim, the program continues to thrive as part of the expanded network of poetic activities around the city. There is a great deal of documentary material and historical detail here. Best, though, are the personal accounts by faculty and students of the challenging, even dizzying, literary and intellectual activity that made Buffalo *Buffalo*.

SEAN PEARS studied poetry at the University of Buffalo. He edits the journal *ythm* and lives in Kenya, where he teaches at the University of Nairobi.

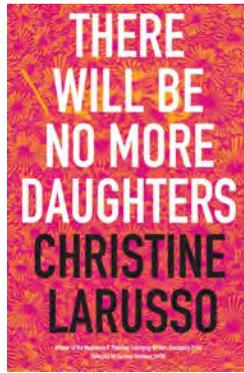


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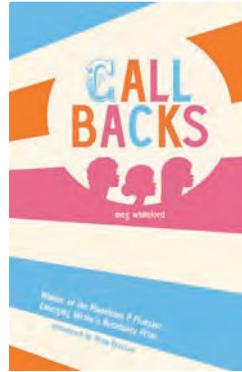
associate professor of English at the University of Notre Dame, &NOW sponsors a biennial conference devoted to innovative art and literature and publishes *The &NOW Awards: The Best Innovative Writing*.



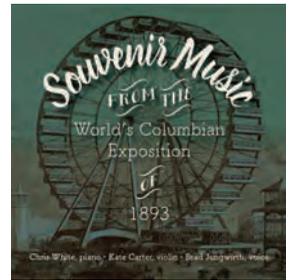
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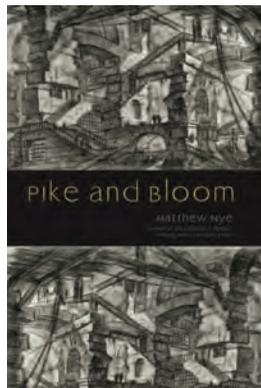
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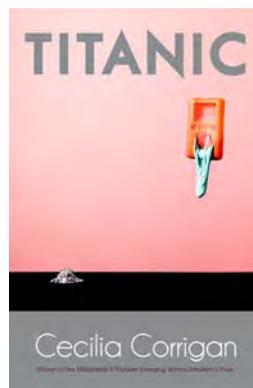
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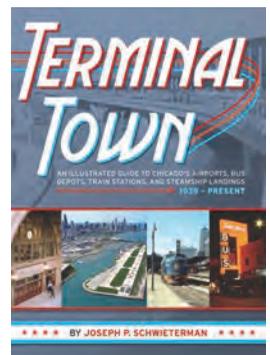
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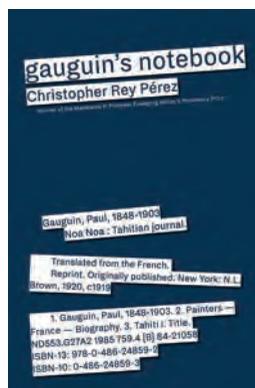
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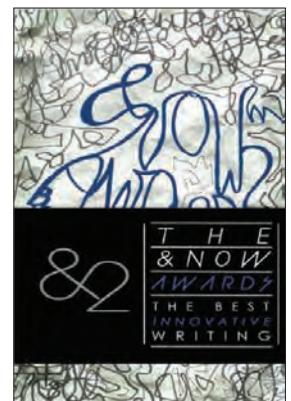
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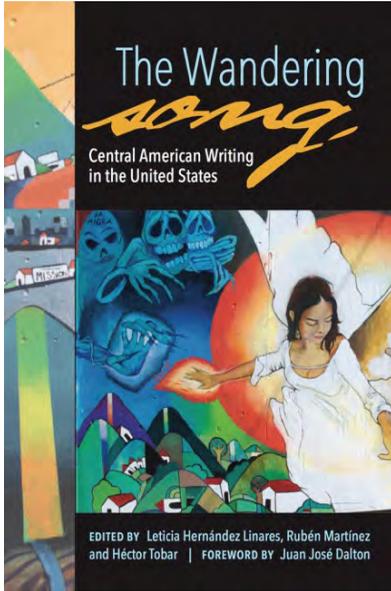
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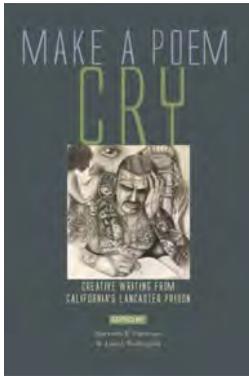
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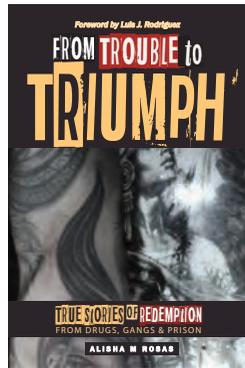
LETICIA HERNÁNDEZ LINARES is the author of *Mucha Muchacha*, *Too Much Girl* and a three-time San Francisco Arts Commission Individual Artist Grantee.

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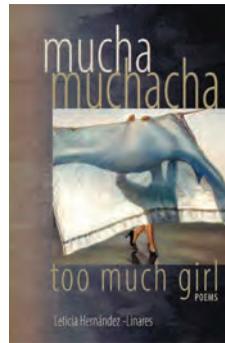
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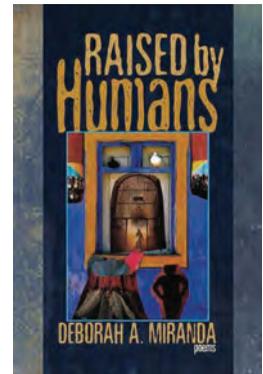
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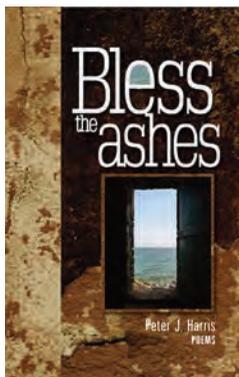
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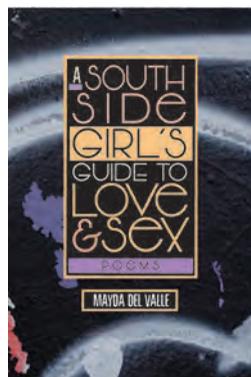
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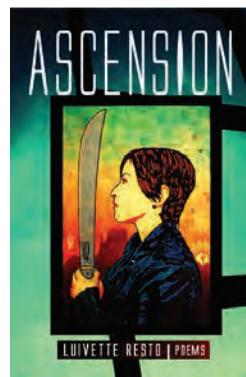
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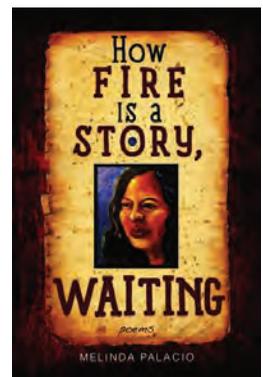
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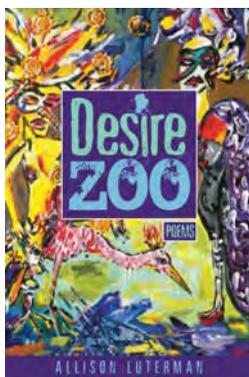
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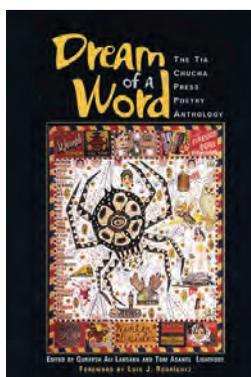
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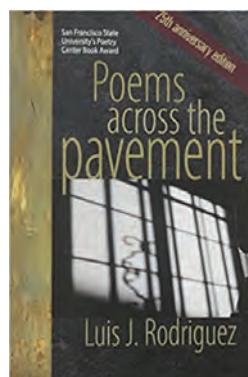
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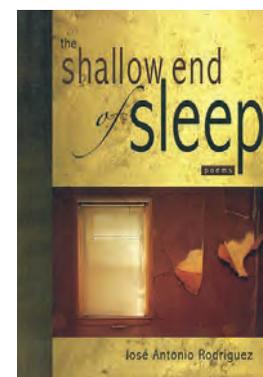
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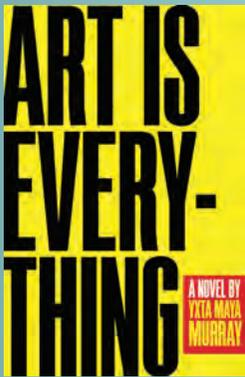
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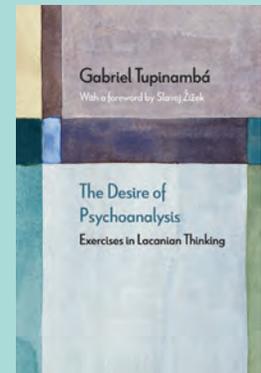
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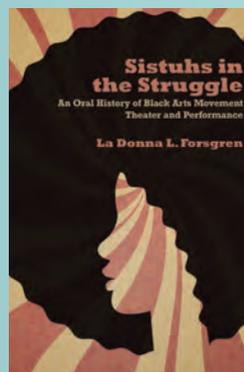
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