The logo is a teal-colored, stylized cloud or flower shape with a fine, woven texture. It is centered on the page and serves as a background for the text.

Northwestern  
University Press

Fall 2021



# The Ultimate Chicago Pizza Guide

## A History of Squares & Slices in the Windy City

Steve Dolinsky

An essential handbook for one of Chicago's most important topics of debate: pizza

*The Ultimate Chicago Pizza Guide* is your comprehensive guide to the history of the styles, locales, and people that make the Windy City a prime destination for slices and pies. Most locals have strong opinions about whether thin, tavern-style, or deep-dish takes the crown, which toppings are essential, and who makes the best pie in town—and in Chicago, there's a destination for every preference. During the COVID-19 pandemic, Chicago saw an unprecedented number of new pizzerias opening their doors, very few of which focused on the proverbial deep-dish. Several high-end chefs made the pivot to pizza, and in many cases, brought new ideas and styles, like East Coast Sicilians and thin, crispy (and cheeseless) Roman pies. With so many slices to try in the city's seventy-seven neighborhoods, it would seem impossible to find the best of the best.

Enter renowned food journalist Steve Dolinsky. He embarked on a memorable quest for his first book, *Pizza City, USA: 101 Reasons Why Chicago Is America's Greatest Pizza Town*, tasting more than 185 pizzas all over the region. For his follow-up, Dolinsky focuses on the city's pizzerias, while still honoring a few suburban stalwarts.

This user-friendly guide is organized by pizza style—including thin, tavern, artisan, Neapolitan, deep-dish, stuffed, by-the-slice, Roman, and Detroit—so you can find the right recommendation for every family member, visitor, and occasion. Dolinsky highlights his favorites, offers a pizza lover's glossary so you can order like a pro, and shows you every pie he ate, so you can compare notes and cook up your next pizza night. With recipes, local beer pairings, gluten-free options, and more, *The Ultimate Chicago Pizza Guide* is an essential resource both for locals and for visitors in search of a serious pizza getaway.

**STEVE DOLINSKY** is a Chicago-based food reporter. For seventeen years, he made weekly appearances on Chicago's WLS-TV (ABC 7) as the "Hungry Hound." Dolinsky is also the host and producer of the *Pizza City* podcast, cofounder of Pizza City USA Tours in Chicago, and a regional Academy Chair for The World's 50 Best Restaurants. He has won thirteen James Beard Awards for his TV, radio, and podcast work.



### OCTOBER

304 PAGES, 8 × 8.5 INCHES, 244 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4428-6 \$24.95

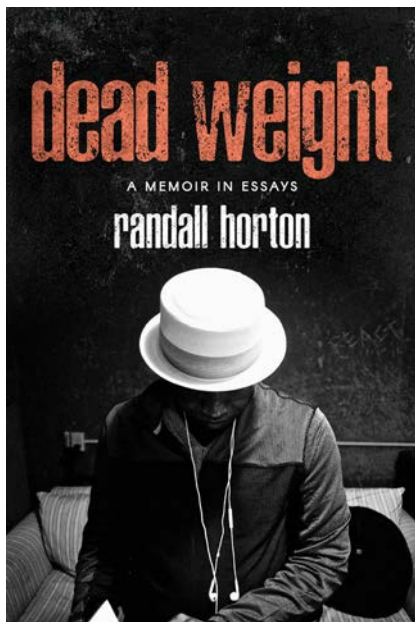
E-BOOK 978-0-8101-4354-8 \$24.95

"Anyone can claim to be a food writer. But no one puts in the work and sweat equity like Steve Dolinsky. He's a gumshoe, historian, and friendly guide in *The Ultimate Chicago Pizza Guide*, the definitive mic-drop book on Chicago's most famous and infamous culinary export." —Kevin Pang of *America's Test Kitchen*

### ALSO OF INTEREST



*Pizza City, USA: 101 Reasons Why Chicago Is America's Greatest Pizza Town*  
Steve Dolinsky  
PAPER: 978-0-8101-3774-5  
\$24.95



## FEBRUARY

160 PAGES, 6 × 9 INCHES

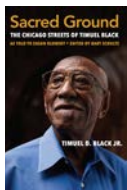
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4463-7 \$22.95

E-BOOK 978-0-8101-4464-4 \$22.95

"In *Dead Weight*, Randall Horton, a 'student of literature,' learns to not only accept the dramatization of historical realities that constitute his life but to also accept that trauma, intrinsically unforgettable, must be, for him, relived as literature if he is to survive his many deaths." —Tyrone Williams, coauthor of *washpark*

## ALSO OF INTEREST



*Sacred Ground: The Chicago Streets of Timuel Black!*

Timuel D. Black Jr.

PAPER: 978-0-8101-3924-4

\$24.95

# Dead Weight

## A Memoir in Essays

Randall Horton

**A riveting memoir that explores the impact of incarceration on one man's life, as well as some of the most urgent social issues of our time**

*Dead Weight* chronicles the improbable turnaround of a drug smuggler who, after being sentenced to eight years in state prison, returned to society to earn a PhD in creative writing and become the only tenured professor in the United States with seven felony convictions. Horton's visceral essays highlight the difficulties of trying to change one's life for the better, how the weight of felony convictions never dissipates.

The memoir begins with a conversation between Horton and Ralph Ellison's *Invisible Man* statue in New York City. Their imagined dialogue examines the psychological impact of racism on Black men and boys, including Horton's separation from his mother, immediately after his birth, in a segregated Alabama hospital. From his current life as a professor and prison reformer, Horton looks back on his experiences as a drug smuggler and trafficker during the 1980s–1990s as well as the many obstacles he faced after his release. He also examines the lasting impact of his drug activity on those around him, reflecting on the allure of economic freedom and the mental escapism that cocaine provided, an allure so strong that both sellers and users were willing to risk prison. Horton shares historical context and vivid details about people caught in the war on drugs who became unsuspecting protagonists in somebody else's melodrama.

Lyrical and gripping, *Dead Weight* reveals the lifelong effects of one man's incarceration on his psyche, his memories, and his daily experience of American society.

**RANDALL HORTON** is the author of a previous memoir and several books of poetry, including *Pitch Dark Anarchy: Poems* (TriQuarterly Books, 2013) and *The Lingua Franca of Ninth Street*. In 2019 he served as poet-in-residence for the Civil Rights Corps in Washington, DC. The recipient of numerous awards, including the Gwendolyn Brooks Poetry Award, the Bea González Poetry, a National Endowment of the Arts Fellowship in Poetry, and a Right to Return Fellowship from the Soze Foundation, he currently sits on the Advisory Board of PEN America's PEN Prison Writing Program. He is a professor of English at the University of New Haven.

# Thunderclouds in the Forecast

A Novel

Clarence Major

**Self-determination wrestles with the past in this new novel by one of America's foremost storytellers**

*Thunderclouds in the Forecast* traverses the linked histories of two friends—one Black, the other white—who grew up wards of the state in New York. It's April 1976 and Ray is taking Amtrak to San Francisco to reconnect with Scotty, his oldest friend, whom he met in a shelter for abandoned children. While Ray has embraced the stable tedium of steady employment, Scotty's life has been erratic, a trail of short-lived affairs and dead-end jobs. Maybe Ray, who's just won the lottery, is finally in a position to help him.

When Ray's train is delayed in Lorena, a Gold Rush outpost turned college town, he meets Alice. Together they embark on a romance that tempts him to stay. By the time Ray arrives in San Francisco, Scotty has abandoned his bartending job, his rented room, and his scant belongings and skipped town with a married woman from Lorena. Now Ray has more than one reason to return.

A preeminent American writer who thrives on reinvention, Clarence Major returns with an unforgettable exploration of life on the brink of sweeping change. With spare prose and subtle poignancy, *Thunderclouds in the Forecast* probes love, loyalty, and belonging. As Toni Morrison wrote, "Clarence Major has a remarkable mind and the talent to match."

**CLARENCE MAJOR** is a novelist, poet, and painter. His novels include *Dirty Bird Blues*; *Such Was the Season*, a Literary Guild selection; *My Amputations*, winner of the Western States Book Award; *Painted Turtle: Woman with Guitar*, a *New York Times Book Review* Notable Book of the Year; and *One Flesh*. He has contributed to the *New Yorker*, the *New York Times*, and *Harvard Review*, among dozens of other periodicals. He is the author of fifteen collections of poetry. A Fulbright Scholar, Major has won a National Book Award bronze medal, a National Council on the Arts Award, a Lifetime Achievement Award in the Fine Arts from the Congressional Black Caucus Foundation, and a PEN Oakland/Reginald Lockett Lifetime Achievement Award for excellence in literature. He was elected to the Georgia Writers Hall of Fame in 2021. Major is a distinguished professor emeritus of twentieth-century American literature at the University of California, Davis.



**OCTOBER**

160 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4426-2 \$22.00

E-BOOK 978-0-8101-4427-9 \$22.00

"...leaves the reader thinking about the book long after it's closed." —Crystal Wilkinson, author of *The Birds of Opulence*

**ALSO OF INTEREST**



*Gone Missing in Harlem: A Novel*

Karla FC Holloway

PAPER: 978-0-8101-4353-1

\$18.95



**TriQuarterly Books**

# Celebrating Angela Jackson, the New Poet Laureate of Illinois



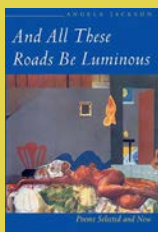
PHOTOGRAPH BY BETTY J. JACKSON

In November 2020 Governor J.B. Pritzker appointed Angela Jackson poet laureate for the state of Illinois. "I am honored and excited to have been selected to serve as Illinois poet laureate," Jackson said. "Legendary poet laureate Gwendolyn Brooks said, 'Poetry is life distilled.' I hope to bring to Illinoisans poetry that they can relate to, be lifted by, and find their lives illuminated in. Poems bring us to ourselves and poems bring us together."

Northwestern University Press is Jackson's official publisher, and the Northwestern University Libraries are home to her archive. Jackson is also a Northwestern alumna.

The fifth Illinoisan to hold the title of poet laureate, Jackson joins the extraordinary company of Howard Austin, Carl Sandburg, Gwendolyn Brooks, and Kevin Stein, the only poets to hold the title.

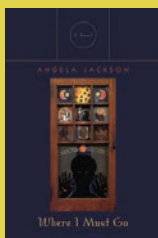
We invite you to explore Jackson's impressive and multifaceted contribution to contemporary literature. Delve into these works of poetry, fiction, and drama, all published by Northwestern University Press.



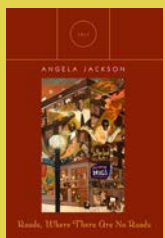
*And All These Roads Be Luminous:  
Poems New and Selected*  
PAPER: 978-0-8101-5077-5  
\$16.95



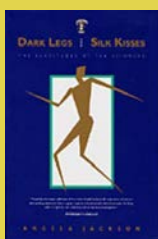
*It Seems Like a Mighty Long Time: Poems*  
PAPER: 978-0-8101-3051-7  
\$18.95



*Where I Must Go: A Novel*  
CLOTH: 978-0-8101-5185-7  
\$24.95



*Roads, Where There Are No Roads:  
A Novel*  
PAPER: 978-0-8101-3472-0  
\$19.95



*Dark Legs and Silk Kisses: The  
Beatitudes of the Spinners*  
PAPER: 978-0-8101-5001-0  
\$16.95



*Comfort Stew: A Play*  
PAPER: 978-0-8101-4117-9  
\$15.00

# More Than Meat and Raiment

## Poems

Angela Jackson

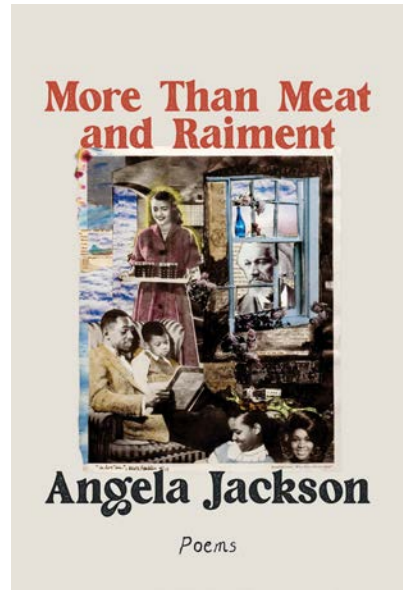
A new collection from the Poet Laureate of Illinois

Angela Jackson returns with a poetic collage that draws on imagery from the African American South and the South Side of Chicago, storytelling, the Black Arts Movement, and Hausa folklore. Deftly intertwining narrative and free verse, she expresses the complexities, beauty, and haunts of the multilayered Black voice. Jackson offers a stirring mixture of the music, food, and soul that have come to characterize her lyrical work.

The speakers of these poems reflect on memory and saga, history and legend. Voices recall evenings spent catching fireflies with a younger sister, the aroma of homemade rolls, the father who squeezes papers into his wallet alongside bills in order to appear wealthy (“a flock of green birds rustling inside / to get out for some extravagance”). A Black girl watches TV and dreams of the perfect partner. A citizen contends with the unrelenting devastation of police violence in a work reminiscent of Gwendolyn Brooks’s “verse journalism.” A mother loses her daughter only to witness her rebirth: “Praise be / the human being / that is being.”

In “For Our People,” an homage to Margaret Walker, Jackson summons the resilience and imagination of African Americans, celebrating “each of us injured or exalted, betrayer or betrayed, muted / and declamatory, all one, each of us all of us, each a private star beloved in the universe.” Lauded as one of American poetry’s most vivid voices, Jackson continues her reign among the country’s foremost wordsmiths. This sublime collection delves deep into the porch stories and folktales that have carried the Black voice through all its histories.

**ANGELA JACKSON** is a Chicago poet, playwright, and novelist. *And All These Roads Be Luminous: Poems Selected and New* (TriQuarterly, 1998) was nominated for the National Book Award, and *It Seems Like a Mighty Long Time: Poems* (TriQuarterly, 2015) was nominated for the Pulitzer Prize, among other honors. Her debut work of fiction, *Where I Must Go: A Novel* (Northwestern University Press, 2009), won the American Book Award, and its sequel, *Roads, Where There Are No Roads: A Novel* (TriQuarterly, 2017), won the 2018 John Gardner Fiction Prize. The author of four plays, including *Comfort Stew* (Northwestern University Press, 2019), Jackson currently serves as the Illinois Poet Laureate.



JANUARY

240 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4456-9 \$20.00

E-BOOK 978-0-8101-4457-6 \$20.00

“Peeling away surface layers to unveil raw truths, Jackson presents both the ‘terror and delight’ of African American experience. A poet whose courage matches her craft, Jackson offers a book of ‘intelligent toughness,’ written ‘under the pressure of impregnable loss and dear / inherited hope.’” —Gregory Fraser, author of *Little Armageddon: Poems* (TriQuarterly Books, 2021)

### THE THREAD UNWINDS

Some causes are worse than others.  
You never know until they come to pass.  
My story comes from a mystery school.  
Everything cannot be explained.  
Animals talk and walk and do human deeds.  
Humans are animals too.  
The blue roof is alive and speaks clouds and  
sensitivities.  
Sunflowers grow tall as men on stilts on  
mountaintops  
And lean toward the sun.  
Rotund melons curve back to earth. Round  
With their own progeny.  
Pregnant, a pause  
Is in the air  
And so the story begins  
To unwind  
On the thread of a girl's voice.



**TriQuarterly Books**



THE PLAYWRIGHT AND HIS PARENTS.

# *This Is My Office and Notes on My Mother's Decline*

## Two Plays

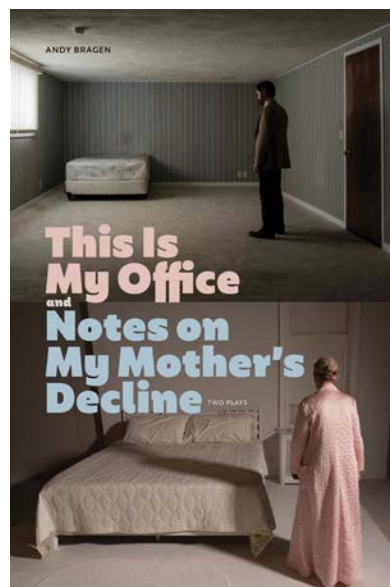
Andy Bragen

Consider these works the Andy Bragen essentials—two portraits of parents, inheritance, and storytelling, from one of the most dynamic playwrights working today

These plays by Andy Bragen examine the intimacies and shadows that exist between parents and children. In *This Is My Office*, a guided tour through an empty office becomes the unexpected portal to a forgotten New York, and a father's legacy. This play brings you face-to-face with a narrator who finds his way through doubt, soul-sickness, and doughnut cravings by telling you a story. Not the one he meant to tell, but a richer one about family, redemption, and love.

The autobiographical *Notes on My Mother's Decline* evokes the final days of a woman's life. Late at night, while his baby daughter sleeps, a son makes notes on his mother's daily life and scenes from their complicated relationship. He is shaping a play, as well as a perspective. Two blocks away, his mother naps, and smokes, and reads, and drinks coffee. She is shaping her existence within encroaching confines. Bragen plumbs silences and one-sided conversations to ask how we come to know one another as parents and as children. How do we care for those we love, and what does it take to live with—and without—them?

**ANDY BRAGEN** is the author of numerous plays, including *The Hairy Dutchman*; *Spuyten Duyvil*; *Greater Messapia*; *Game, Set, Match*; and *Don't You F\*\*king Say a Word*. A graduate of Brown University's Literary Arts MFA Program, Bragen has been the recipient of Workspace and Process Space Residencies from the Lower Manhattan Cultural Council. Other honors include the Clubbed Thumb Biennial Commission, a Tennessee Williams Fellowship from Sewanee: The University of the South, a Jerome Fellowship, a New Voices Fellowship from Ensemble Studio Theatre, a Dramatists Guild Fellowship, a Berkeley Rep Ground Floor Residency, and residencies at Millay Colony and Blue Mountain Center.



### JANUARY

96 PAGES, 6 × 9 PAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4461-3 \$16.00 (X)

E-BOOK 978-0-8101-4462-0 \$16.00 (X)

"With a certain and subdued beauty, *Notes on My Mother's Decline* softens the blow that expectations, memory, and loss deal to a contemporary mother-son relationship." —Derek McCracken, *BroadwayWorld*

"Our time with Andy in his office is about the nonspectacular, average struggles that life brings to us all. It's also about the average, nonspectacular ways in which Andy deals with his realities. But the honesty and intimacy with which we go on this journey with Andy is what makes *This Is My Office* truly special and far from average." —Amanda Cooper, *Curtain Up*

### ALSO OF INTEREST

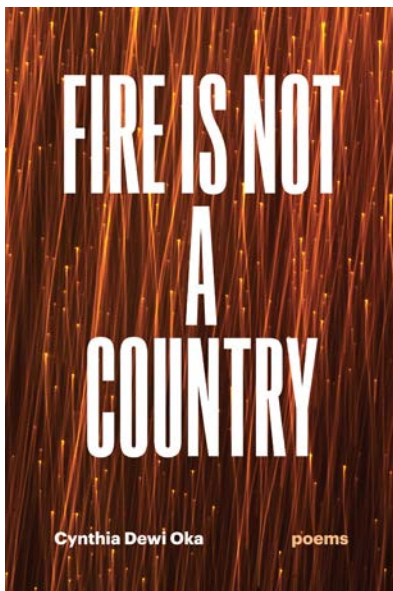


*You Got Older: A Play*

Clare Barron

PAPER: 978-0-8101-3528-4

\$16.00



## NOVEMBER

80 PAGES, 6 x 9 INCHES, 5 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4421-7 \$17.00

E-BOOK 978-0-8101-4422-4 \$17.00

"Reading Cynthia Dewi Oka is an EXPERIENCE. In *Fire Is Not a Country*, the devotional is alive and freed from those who have abused it. Reverence is as honorable as irreverence. Sorrow is subterranean and always fighting valiantly to come to the surface. Ghosts live vicariously through the living. The ancestors are calling and calling and calling. Sometimes images precede meaning and sometimes meaning creates images. Memory 'is long / and bendy.' This book is full of prisms to behold and textures to touch and so the rewards are manifold and delicious. How to describe something that is best experienced in the bodies we are in? 'I have just begun to love / the little knives of which I'm made.' I kept this book by my pillow for weeks. Night after night, I returned, wanting to experience it again."

—Jenny Zhang, author of *My Baby First Birthday*

## ALSO OF INTEREST



*What Water Knows: Poems*

Jacqueline Jones LaMon

PAPER: 978-0-8101-4384-5

\$17.00

# Fire Is Not a Country

## Poems

Cynthia Dewi Oka

An exhilarating call to action that unravels and rejoins the world

In her third collection, Indonesian American poet Cynthia Dewi Oka dives into the implications of being parents, children, workers, and unwanted human beings under the savage reign of global capitalism and resurgent nativism. With a voice bound and wrestled apart by multiple histories, *Fire Is Not a Country* claims the spaces between here and there, then and now, us and not us.

As she builds a lyric portrait of her own family, Oka interrogates how migration, economic exploitation, patriarchal violence, and a legacy of political repression shape the beauties and limitations of familial love and obligation. Woven throughout are speculative experiments that intervene in the popular apocalyptic narratives of our time with the wit of an unassimilable other.

Oka's speakers mourn, labor, argue, digress, avenge, and fail, but they do not retreat. Born of conflicts public and private, this collection is for anyone interested in what it means to engage the multitudes within ourselves.

**CYNTHIA DEWI OKA** is the author of *Salvage: Poems* and *Nomad of Salt and Hard Water*. Originally from Bali, Indonesia, she has most recently been awarded the Leeway Foundation's Transformation Award, the Tupelo Quarterly Poetry Prize, and an Amy Clampitt Residency. She lives with her son and partner in New Jersey.



**TriQuarterly Books**

# We Are Not Wearing Helmets

## Poems

Cheryl Boyce-Taylor

Radiant and incisive, this collection of poems meets the challenges women of color face in the United States head-on

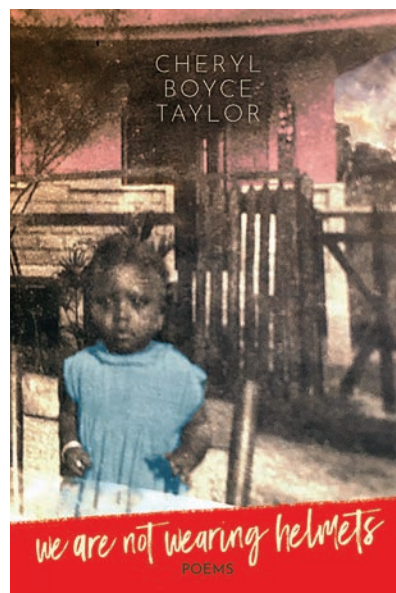
*We Are Not Wearing Helmets* is a collection of political love poems rendered through the eyes of Cheryl Boyce-Taylor, an immigrant living in New York City. For many women of color, aging in America means experiencing a lack of proper medical treatment, inhumane living conditions, poor nutrition, and often isolation. Many seniors feel thrown away, useless, and vulnerable. These poems challenge the injustices of ageism, racism, and oppression with rage, forgiveness, honor, and endurance. During these rough political times, they are salve and balm.

Born in Trinidad and having grown up in Queens, Boyce-Taylor creates a framework for her own experience out of the life experiences and work of beloved Black women in history. She salutes the women who have lifted her, including Audre Lorde, Fannie Lou Hamer, Ntozake Shange, and Winnie Mandela, as well as her mother, Eugenia Boyce, and her beloved daughter-in-law, Deisha Head Taylor.

The poems in this collection are unapologetic, fierce, and confrontational while remaining caring and intimate. They stand strong in the face of adversity and boldly demand what is owed while still honoring and cherishing what is loved.

**CHERYL BOYCE-TAYLOR** is the author of four previous collections of poetry—*Raw Air*, *Night When Moon Follows*, *Convincing the Body*, and *Arrival*—and a memoir and poetic tribute to her son, *Mama Phife Represents*. A VONA fellow and a teaching artist, Boyce-Taylor is the founder and curator of Calypso Muse and the Glitter Pomegranate Performance Series, and she has led numerous poetry workshops for Cave Canem, the New York Public Library, Urban Word NYC, and Poets House, among others. She lives in Brooklyn.

 **TriQuarterly Books**



### FEBRUARY

88 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4423-1 \$17.00

E-BOOK 978-0-8101-4424-8 \$17.00

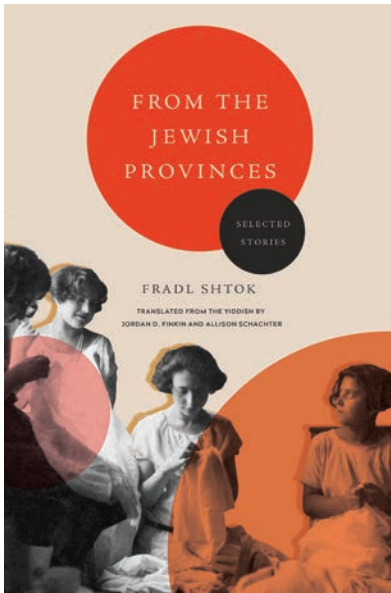
"*We Are Not Wearing Helmets* builds upon and forwards the legacy of African American and women poets such as Audre Lorde, Maya Angelou, Lucille Clifton, and Adrienne Rich. These are poems of memory, narrative poems that are both confessional and political. They document the poet's own trajectory of becoming a writer, speak to the loss of her son and to motherhood, celebrate womanhood, and honor Black history and call for racial justice in the (now growing) tradition of poetry inspired by Black Lives Matter. I was particularly struck by the sequence of poems that are, in essence, odes to women—Black women, queer women, mothers. Whether the women she is writing about are figures from her life or the women authors she reads, we come to know these women and get a sense of the magic the poet feels in their presence." —Vincent Toro, author of *Tertulia*

### ALSO OF INTEREST



*Love Child's Hotbed of Occasional Poetry: Poems and Artifacts*  
Nikky Finney

PAPER: 978-0-8101-4201-5  
\$29.95

**NOVEMBER**

152 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4439-2 \$21.95 (X)

CLOTH 978-0-8101-4440-8 \$50.00 (S)

E-BOOK 978-0-8101-4441-5 \$21.95 (S)

"Finkin and Schachter offer a long-overdue reevaluation of Shtok's prose writing, analyzing the stories clearly while leaving much for readers to discern for themselves . . . a welcome addition to the (slowly) growing corpus of Yiddish women's prose in English translation." —Anita Norich, author of *Writing in Tongues: Translating Yiddish in the Twentieth Century*

## ALSO OF INTEREST

*Judgment: A Novel*

David Bergelson

PAPER: 978-0-8101-3591-8

\$18.95

# From the Jewish Provinces

## Selected Stories

**Fradl Shtok**

Translated from the Yiddish by Jordan D. Finkin and Allison Schachter

**A new translation shines a light on one of modernist Yiddish literature's most exceptional writers**

*From the Jewish Provinces* showcases a brilliant and nearly forgotten voice in Yiddish letters. An insistently original writer whose abrupt departure from the literary scene is the stuff of legend, Fradl Shtok composed stories that describe the travails of young women looking for love and desire in a world that spurns them. These women struggle with disability, sexual violence, and unwanted marriage, striving to imagine themselves as artists or losing themselves in fantasy worlds. The men around them grapple with their own frustrations and failures to live up to stifling social expectations. Through deft portraits of her characters' inner worlds Shtok grants us access to unnoticed corners of the Jewish imagination.

Set alternately in the Austro-Hungarian borderlands and in New York City, Shtok's stories interpret the provincial worlds of the Galician shtetl and the Lower East Side with literary sophistication, experimenting with narrative techniques that make her stories expertly alive to women's aesthetic experiences.

**FRADL SHTOK** (1890–1990?) was born in Galicia, near the border between the Austro-Hungarian Empire and Russia. She emigrated to New York at around the age of seventeen, quickly making a name for herself as an up-and-coming poet, highly regarded and widely anthologized. She published a collection of short stories, written in Yiddish, in 1919, and a novel, written in English, in 1927. By the 1930s Shtok had dropped out of the literary scene, and little is known about her later life.

**JORDAN D. FINKIN** is the rare book librarian at Hebrew Union College–Jewish Institute of Religion in Cincinnati. He is the author of *Exile as Home: The Cosmopolitan Poetics of Leyb Naydus* and *An Inch or Two of Time: Time and Space in Jewish Modernisms*.

**ALLISON SCHACHTER** is an associate professor of Jewish studies, English, and Russian and East European studies at Vanderbilt University. She is the author of *Diasporic Modernisms: Hebrew and Yiddish Literature in the Twentieth Century*.

# Women Writing Jewish Modernity, 1919–1939

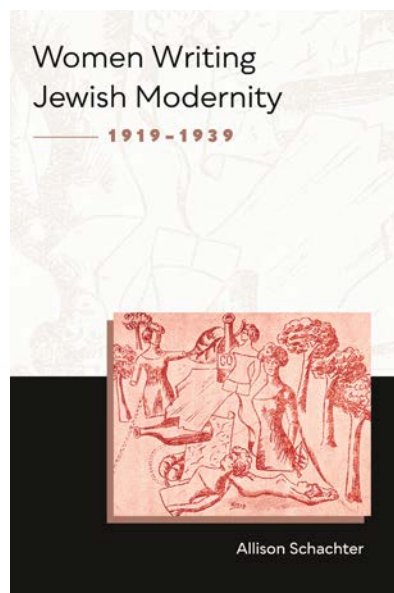
Allison Schachter

Five women who revolutionized the very terms of Jewish fiction at a pivotal moment in Jewish history

In *Women Writing Jewish Modernity, 1919–1939*, Allison Schachter rewrites Jewish literary modernity from the point of view of women. Focusing on works by interwar Hebrew and Yiddish writers, Schachter illuminates how women writers embraced the transgressive potential of prose fiction to challenge the patriarchal norms of Jewish textual authority and reconceptualize Jewish cultural belonging.

Born in the former Russian and Austro-Hungarian Empires and writing from their homes in New York, Poland, and Mandatory Palestine, the authors central to this book—Fradl Shtok, Dvora Baron, Elisheva Bikhovsky, Leah Goldberg, and Debora Vogel—seized on the freedoms of social revolution to reimagine Jewish culture beyond the traditionally male world of Jewish letters. The societies they lived in devalued women's labor and denied them support for their work. In response, their writing challenged the social hierarchies that excluded them as women and as Jews. As she reads these women, Schachter upends the idea that literary modernity was a conversation among men about women, with a few women writers listening in. Women writers revolutionized the very terms of Jewish fiction at a pivotal moment in Jewish history, transcending the boundaries of Jewish minority identities. Schachter tells their story, and in so doing calls for a new way of thinking about Jewish cultural modernity.

**ALLISON SCHACHTER** is an associate professor of Jewish studies, English, and Russian and East European studies and the chair of the Department of Jewish Studies at Vanderbilt University. She is the author of *Diasporic Modernisms: Hebrew and Yiddish Literature in the Twentieth Century*.



## DECEMBER

240 PAGES, 6 × 9 INCHES, 1 B/W IMAGE  
WORLDWIDE, FIRST PUBLICATION

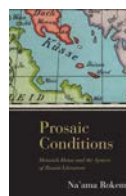
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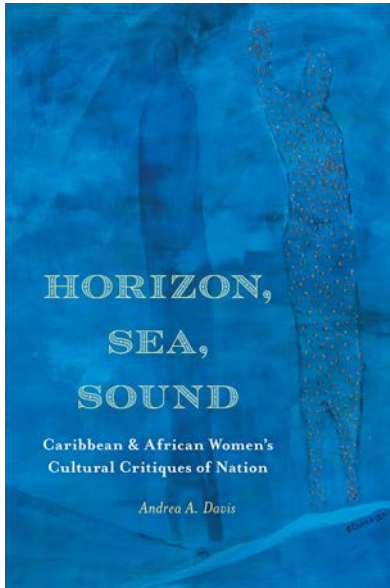
"In the 1990s and early 2000s there was a flowering of feminist critical writing about Hebrew and Yiddish women poets. Schachter's book picks up where these various studies left off, focusing on important, neglected works of fiction that resisted nationalist, religious structures and conventional forms. Schachter attends to the details and experimental artistry of the writers' fiction, widening the lens to consider as well how the works speak to and respond to broader social and cultural aspects of modernism." —Wendy Zierler, author of *And Rachel Stole the Idols: The Emergence of Modern Hebrew Women's Writing*

## ALSO OF INTEREST



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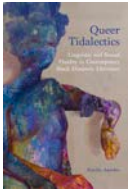
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Critical Insurgencies

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# Horizon, Sea, Sound

## Caribbean and African Women's Cultural Critiques of Nation

Andrea A. Davis

Envisioning the ways Caribbean and African women might transform space and nations to create a shared future of their own imagining

In *Horizon, Sea, Sound: Caribbean and African Women's Cultural Critiques of Nation*, Andrea Davis imagines new reciprocal relationships beyond the competitive forms of belonging suggested by the nation-state. The book employs the tropes of horizon, sea, and sound as a critique of nation-state discourses and formations, including multicultural citizenship, racial capitalism, settler colonialism, and the hierarchical nuclear family.

Drawing on Tina Campt's discussion of Black feminist futurity, Davis offers the concept *future now*, which is both central to Black freedom and a joint social justice project that rejects existing structures of white supremacy. Calling for new affiliations of community among Black, Indigenous, and other racialized women, and offering new reflections on the relationship between the Caribbean and Canada, she articulates a diaspora poetics that privileges our shared humanity. In advancing these claims, Davis turns to the expressive cultures (novels, poetry, theater, and music) of Caribbean and African women artists in Canada, including work by Dionne Brand, M. NourbeSe Philip, Esi Edugyan, Ramabai Espinet, Nalo Hopkinson, Amai Kuda, and Djanet Sears. Davis considers the ways in which the diasporic characters these artists create redraw the boundaries of their horizons, invoke the fluid histories of the Caribbean Sea to overcome the brutalization of plantation histories, use sound to enter and reenter archives, and shapeshift to survive in the face of conquest. The book will interest readers of literary and cultural studies, critical race theories, and Black diasporic studies.

**ANDREA A. DAVIS** is an associate professor in the Department of Humanities and special advisor on anti-Black racism strategies in the Faculty of Liberal Arts and Professional Studies at York University, Toronto. A former director of the Centre for Research on Latin America and the Caribbean, she is the coeditor of *Jamaica in the Canadian Experience: A Multiculturalizing Presence*.

# The Politics of Black Joy

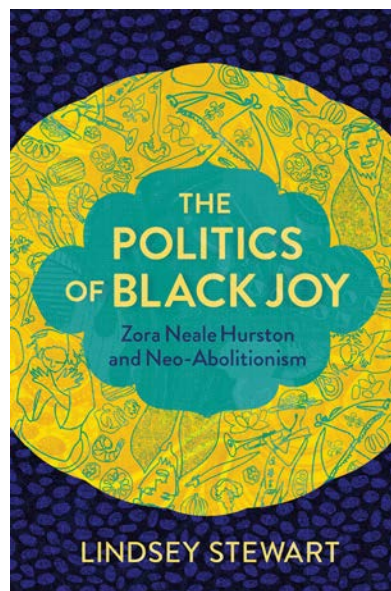
## Zora Neale Hurston and Neo-Abolitionism

Lindsey Stewart

**Confronting the dialectic of Black southern enchantment and tragedy**

During the antebellum period, slave owners weaponized southern Black joy to argue for enslavement, propagating images of “happy darkies.” In contrast, abolitionists wielded sorrow by emphasizing racial oppression. Both arguments were so effective that a political uneasiness on the subject still lingers. In *The Politics of Black Joy*, Lindsey Stewart wades into these uncomfortable waters by analyzing Zora Neale Hurston’s uses of the concept of Black southern joy. Stewart develops Hurston’s contributions to political theory and philosophy of race by introducing the *politics of joy* as a refusal of neo-abolitionism, a political tradition that reduces southern Black life to tragedy or social death. To develop the politics of joy, Stewart draws upon Zora Neale Hurston’s essays, Beyoncé’s *Lemonade*, and figures across several disciplines including Frederick Douglass, W. E. B. Du Bois, Toni Morrison, Angela Davis, Saidiya Hartman, Imani Perry, Eddie Glaude, and Audra Simpson. The politics of joy offers insights that are crucial for forming needed new paths in our current moment. For those interested in examining popular conceptions of Black political agency at the intersection of geography, gender, class, and Black spirituality, *The Politics of Black Joy* is essential reading.

**LINDSEY STEWART** is an assistant professor of philosophy at the University of Memphis.



**SEPTEMBER**

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*“The Politics of Black Joy cracks open the complexities of southern Blackness by offering an intriguing and underutilized approach—Black joy—to address how the South sits at the crux of racial performance, agency, and gender . . . Stewart demonstrates not only a mastery of scholarship about Hurston’s life and writing but also ties it together with her own analysis to create a work that refreshes criticism surrounding Hurston and her contemporaries to gain a better understanding of southern Black life and culture.”* —Regina N. Bradley, author of *Chronicle of Stankonia: The Rise of the Hip-Hop South*

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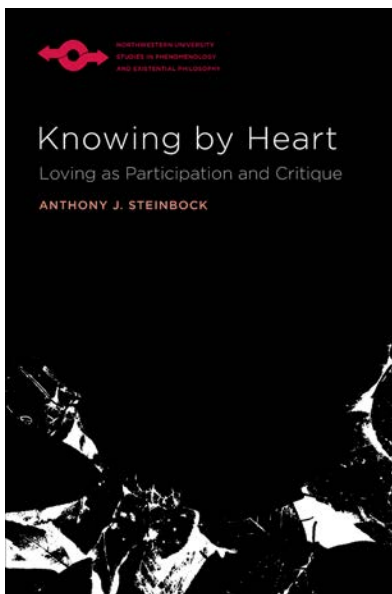


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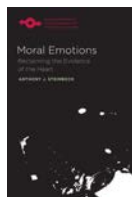
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## ALSO OF INTEREST



*Moral Emotions: Reclaiming the Evidence of the Heart*

Anthony J. Steinbock

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# Knowing by Heart

## Loving as Participation and Critique

Anthony J. Steinbock

To live fully, we must think critically *and* feel discerningly

Drawing on and developing the phenomenological work of figures such as Edmund Husserl and Max Scheler, *Knowing by Heart: Loving as Participation and Critique* provides an account of the various feelings and feeling-states that pertain to matters of the heart. Anthony J. Steinbock's work investigates the special kind of knowing that is revealed most profoundly through love.

*Knowing by Heart* describes the movement of loving as a participation that bears on all beings. Eschewing the dichotomy of rationalism and sensibility that has dominated discussions of love and emotion, Steinbock understands the heart as a vast schema ranging from the deepest loving to affects and felt conditions. The book brings into focus the importance of a full-bodied relational account of a normative critique based in emotion. From a phenomenological description of diverse feelings to the normativity of loving as the discernment of the heart, this work evaluates hating's relation to loving. At the basis of all this is a phenomenological and philosophical anthropology in response to the basic question: In reality, who and what are we?

**ANTHONY J. STEINBOCK** is a professor of philosophy at Stony Brook University. He is the author of five books, including *Home and Beyond: Generative Phenomenology after Husserl* and *Moral Emotions: Reclaiming the Evidence of the Heart*, both of which were published by Northwestern University Press.



**Studies in Phenomenology and  
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# Turning Emotion Inside Out

## Affective Life beyond the Subject


Edward S. Casey

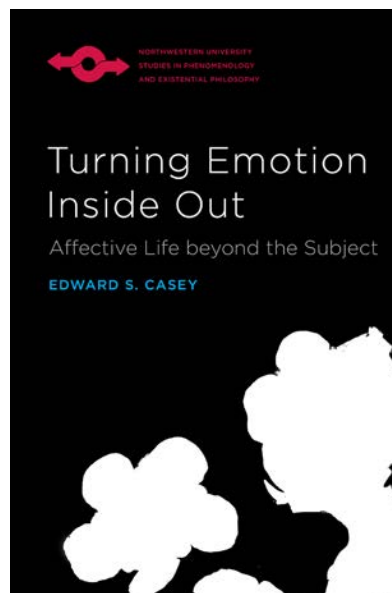
### A paradigm shift in the philosophy of emotion

In *Turning Emotion Inside Out*, Edward S. Casey challenges the commonplace assumption that our emotions are to be located inside our minds, brains, hearts, or bodies. Instead, he invites us to rethink our emotions as fundamentally, although not entirely, emerging from outside and around the self, redirecting our attention from felt interiority to the emotions located in the world around us, beyond the confines of subjectivity.

This book begins with a brief critique of internalist views of emotion that hold that feelings are sequestered within a subject. Casey affirms that while certain emotions are felt as resonating within our subjectivity, many others are experienced as occurring outside any such subjectivity. These include intentional or expressive feelings that transpire *between* ourselves and others, such as an angry exchange between two people, as well as emotions or affects that come to us from *beyond* ourselves. Casey claims that such *far-out* emotions must be recognized in a full picture of affective life. In this way, the book proposes to “turn emotion inside out.”

**EDWARD S. CASEY** is a distinguished professor of philosophy at Stony Brook University and former president of the American Philosophical Association. He is the author of ten books, including *The World on Edge*, *The World at a Glance*, *Representing Place: Landscape Painting and Maps*, and *The Fate of Place: A Philosophical History*.

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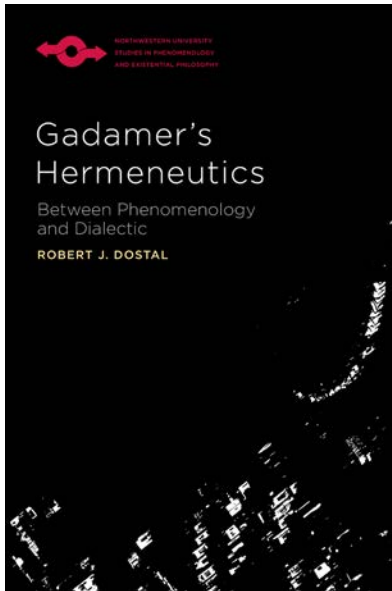
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“*Turning Emotion Inside Out* is a profoundly original and moving book, rife with transformative insights on emotions, that shows how emotions weave through the fabric of our social and political life, and affect, sustain, or deny us, outside in. Drawing on a vast range of sources, from ancient philosophy to recent feminism, psychology, and experiences of protest in our moment of crisis, Casey offers timely yet enduring lessons for philosophers, humanists, artists, and activists seeking better ways of living together.” —David Morris, author of *Merleau-Ponty's Developmental Ontology* (Northwestern University Press, 2018)

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"Robert J. Dostal has written an illuminating and compelling book on one of the most important philosophers of the twentieth century. He covers all the major topics in Gadamer's work, providing not just clear and sensitive commentary, but a vigorous defense of Gadamer against both criticisms and misinterpretations. The book is destined to be a watershed in our understanding of hermeneutics as philosophy, as well as of Gadamer, especially his 'civic humanism' and his differences with his controversial teacher, Heidegger." —Robert B. Pippin, author of *Philosophy by Other Means: The Arts in Philosophy and Philosophy in the Arts*

**ALSO OF INTEREST**

*The Gadamer Reader: A Bouquet of the Later Writings*  
Hans-Georg Gadamer

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# Gadamer's Hermeneutics Between Phenomenology and Dialectic

**Robert J. Dostal**

**A landmark study by a leading authority on Gadamer and his work**

In *Gadamer's Hermeneutics* Robert J. Dostal provides a comprehensive and critical account of Hans-Georg Gadamer's hermeneutical philosophy, arguing that Gadamer's enterprise is rooted in the thesis that "being that can be understood is language." He defends Gadamer against charges of linguistic idealism and emphasizes language's relationship to understanding, though he criticizes Gadamer for too often ignoring the role of the prelinguistic in our experience. Dostal goes on to explain the concept of the "inner word" for Gadamer's account of language.

The book situates Gadamer's hermeneutics in three important ways: in relation to the contestability of the legacy of the Enlightenment project; in relation to the work of his mentor, Martin Heidegger; and in relation to Gadamer's reading of Plato and Aristotle. Dostal explores both Gadamer's claim on the Enlightenment and his ambivalence toward it. He considers Gadamer's dependence on Heidegger's accomplishment while pointing out the ways in which Gadamer charted his own course, rejecting his teacher's reading of Plato and his antihumanism. Dostal points out notable differences in the philosophers' politics as well. Finally, Dostal mediates between Gadamer's hermeneutics and what might be called philological hermeneutics. His analysis defends the civic humanism that is the culmination of the philosopher's hermeneutics, a humanism defined by moral education, common sense, judgment, and taste. Supporters and critics of Gadamer's philosophy will learn much from this major achievement.

**ROBERT J. DOSTAL** is the Rufus M. Jones Professor of Philosophy at Bryn Mawr College. He is the editor of *The Cambridge Companion to Gadamer*.



**Studies in Phenomenology and  
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# The Possibility of Philosophy

## Course Notes from the Collège de France, 1959–1961

**Maurice Merleau-Ponty**

**Edited by Stéphanie Ménasé with a foreword by Claude Lefort**

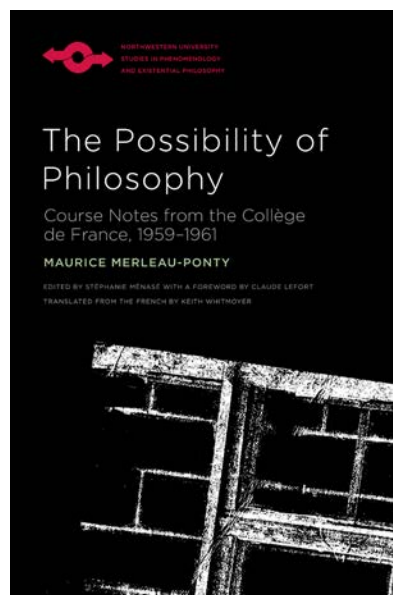
**Translated from the French by Keith Whitmoyer**

**Insight into the influential philosopher's late-career push toward a new ontology**

*The Possibility of Philosophy* presents the notes that Maurice Merleau-Ponty prepared for three courses he taught at the Collège de France: “The Possibility of Philosophy Today,” given in the spring semester of 1959, and “Cartesian Ontology and Ontology Today” and “Philosophy and Nonphilosophy since Hegel,” both given in the spring semester of 1961. The last two courses remain incomplete due to Merleau-Ponty’s unexpected death on May 3, 1961. Nonetheless, they provide indications of the new ontology that informed *The Visible and the Invisible*, a posthumously published work that was under way at the same time. These courses offer readers of Merleau-Ponty’s late thought a wealth of references—to painting, literature, and psychoanalysis, and to the works of Husserl, Heidegger, Descartes, Hegel, and Marx—that fill in some of the missing pieces of *The Visible and the Invisible*, especially its often terse and sometimes cryptic working notes. We see more clearly how Merleau-Ponty’s attempt to bring forth a new ontology indicates a fundamental revision in what it means to think, an attempt to reimagine the possibility of philosophy.

**MAURICE MERLEAU-PONTY** (1908–1961) is the author of *Adventures of the Dialectic*; *Child Psychology and Pedagogy*; *The Sorbonne Lectures, 1949–1952*; *Consciousness and the Acquisition of Language*; *In Praise of Philosophy and Other Essays*; *Institution and Passivity: Course Notes from the Collège de France (1954–1955)*; *Nature: Course Notes from the Collège de France*; *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History, and Politics*; *The Prose of the World*; *Sense and Non-Sense*; *The Sensible World and the World of Expression: Course Notes from the Collège de France, 1953*; *Signs*; and *The Visible and the Invisible*, all published by Northwestern University Press.

**KEITH WHITMOYER** is the author of *The Philosophy of Ontological Lateness: Merleau-Ponty and the Tasks of Thinking*.



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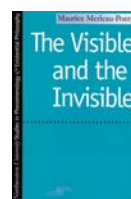
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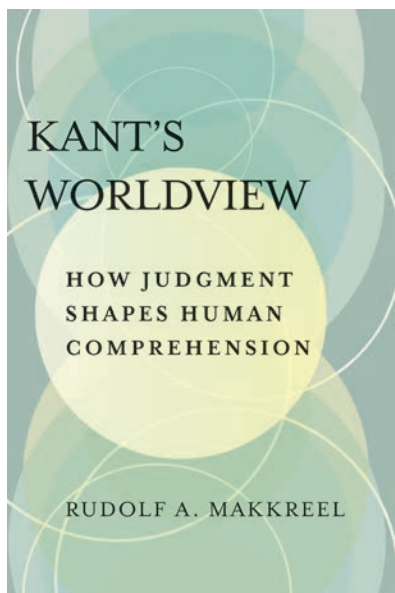


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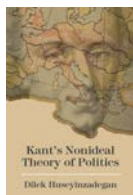
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# Kant's Worldview

## How Judgment Shapes Human Comprehension

Rudolf A. Makkreel

A sweeping account of Kant's philosophy and human life

In *Kant's Worldview: How Judgment Shapes Human Comprehension*, Rudolf A. Makkreel offers a new interpretation of Immanuel Kant's theory of judgment that clarifies Kant's well-known suggestion that a genuine philosophy is guided by a world-concept (*Weltbegriff*). Makkreel shows that Kant increasingly expands the role of judgment from its logical and epistemic tasks to its reflective capacity to evaluate objects and contextualize them in worldly terms. And Makkreel shows that this final orientational power of judgment supplements the cognition of the understanding with the comprehension originally assigned to reason.

To comprehend, according to Kant, is to possess sufficient insight into situations so as to also achieve some purpose. This requires that reason be applied with the discernment that reflective judgment makes possible. Comprehension, practical as well as theoretical, can fill in Kant's world concept and his sublime evocation of a *Weltanschauung* with a more down-to-earth worldview. Scholars have recently stressed Kant's impure ethics, his nonideal politics, and his pragmatism. Makkreel complements these efforts by using Kant's ethical, sociopolitical, religious, and anthropological writings to provide a more encompassing account of the role of human beings in the world. The result is a major contribution to our understanding of Kant and the history of European philosophy.

**RUDOLF A. MAKKREEL** is the Charles Howard Candler Professor Emeritus of philosophy at Emory University. He is the author of many books, including *Imagination and Interpretation in Kant: The Hermeneutical Import of the Critique of Judgment* and *Orientation and Judgment in Hermeneutics*.

# Plato and Aristophanes

## Comedy, Politics, and the Pursuit of a Just Life

Marina Marren

**Political tyranny feeds as much on hedonism and avarice as it does on zealotry and idealism**

In *Plato and Aristophanes*, Marina Marren contends that our search for communal justice must start with self-examination. The realization that there are things that we cannot know about ourselves unless we become the subject of a joke is integral to such self-scrutiny. Jokes provide a new perspective on our politics and ethics; they are essential to our civic self-awareness.

Marren makes this case by delving into Plato's *Republic*, a foundational work of political philosophy. While the *Republic* straightforwardly condemns the decadence and greed of a tyrant, Plato's attack on political idealism is both solemn and comedic. In fact, Plato draws on the same comedic stock and tropes as do Aristophanes's plays. Marren's book strikes up an innovative conversation between three works by Aristophanes—*Assembly Women*, *Knights*, and *Birds*—and Plato's philosophy, prompting important questions about individual convictions and one's personal search for justice. These dialogic works offer critiques of tyranny that are by turns brilliant, scathing, and exuberant, making light of faults and ideals alike. Philosophical comedy exposes despotism in individuals as well as systems of government claiming to be just and good. This critique holds as much bite against contemporary injustices as it did at the time of Aristophanes and Plato.

An ingenious new work by an emerging scholar, *Plato and Aristophanes* shows that comedy—in tandem with philosophy and politics—is essential to self-examination. And without such examination, there is no hope for a just life.

**MARINA MARREN** is a postdoctoral teaching fellow in the Department of Philosophy at the University of Nevada, Reno.



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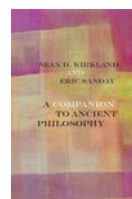
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"In this masterly study of the relation between Aristophanic comedy and Platonic thought, Marina Marren explores the political principles that come to light when comedic drama and Platonic dialogue are juxtaposed. The sensitivity of her interpretations and the broad perspective of her writing allow her to uncover strata of meaning hitherto unrecognized. This is historical-philosophical work of the highest order." —John Sallis, author of *Senses of Landscape* (Northwestern University Press, 2015)

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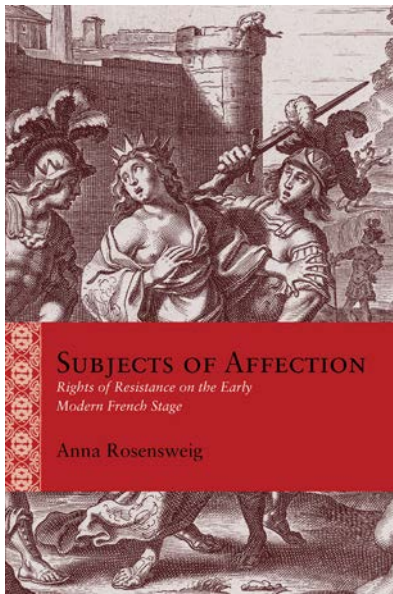


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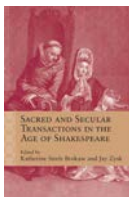
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—Katherine Ibbett, author of *Compassion's Edge: Fellow-Feeling and Its Limit in Early Modern France*

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Rethinking the Early Modern

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# Subjects of Affection

## Rights of Resistance on the Early Modern French Stage

Anna Rosensweig

A singular approach to early modern French tragedy historicizes the genre—and asks important questions about contemporary political subjectivity

*Subjects of Affection* offers an alternative to the modern model of human rights in an unexpected archive: the monarchist tragedies that shaped Louis XIV's absolutist France. Pairing political theory with performance studies, Anna Rosensweig argues that the right of resistance, largely thought to have disappeared from French political thought in the aftermath of the religious wars of the sixteenth century, actually endured throughout the seventeenth century as a conceptual framework embedded and embodied in tragic drama.

Contemporary scholars have critiqued the modern rights paradigm for its failure to acknowledge the ways in which individual rights depend upon state protection and national belonging. Through a reappraisal of early modern French tragedy, Rosensweig provides a corrective to accounts of human rights that begin with the French Revolution, exploring previously unrecognized models for collective action that had emerged during the religious wars. *Subjects of Affection* reveals how French tragedy sustained these models of collective action by binding together individuals and groups through affect. Rosensweig places sixteenth-century political treatises in dialogue with dramas by Robert Garnier, Jean Rotrou, Pierre Corneille, and Jean Racine that were performed and published between 1550 and 1700. In so doing, she demonstrates how these tragedies, through their poetics and performance potential, stage a subject of rights whose collective constitution differs from the individualism of our modern rights framework. Through fresh insights and incisive readings, *Subjects of Affection* explores a form of political subjectivity that locates political power in connection to others—from staged characters and choruses to unseen collectives.

**ANNA ROSENSWEIG** is the James P. Wilmot Distinguished Assistant Professor of French at the University of Rochester.

# The Philosopher's Toothache

## Embodied Stoicism in Early Modern English Drama

Donovan Sherman

### Philosophy as a way of life—and as a performance

*The Philosopher's Toothache* proposes that early modern Stoicism constituted a radical mode of performance. Stoicism—with its focus on bodily sensation, imagined spectatorship, and daily mental and physical exercise—exists as what the philosopher Pierre Hadot calls a “way of life,” a set of habits and practices. To be a Stoic is not to espouse doctrine but to act.

Informed by work in both classical philosophy and performance studies, Donovan Sherman argues that Stoicism infused the complex theatrical culture of early modern England. Plays written and performed during this period gave life to Stoic exercises that instructed audiences to cultivate their virtue, self-awareness, and creativity. By foregrounding Stoicism's embodied nature, Sherman recovers a vital dimension too often lost in reductive portrayals of the Stoics by early modern writers and contemporary scholars alike. *The Philosopher's Toothache* features readings of dramatic works by William Shakespeare, Cyril Tourneur, and John Marston alongside considerations of early modern adaptations of classical Stoics (Seneca, Epictetus, and Marcus Aurelius) and Neo-Stoics such as Justus Lipsius. These plays model Stoic virtues like unpredictability, indifference, vulnerability, and dependence—attributes often framed as negative but that can also rekindle a sense of responsible public action.

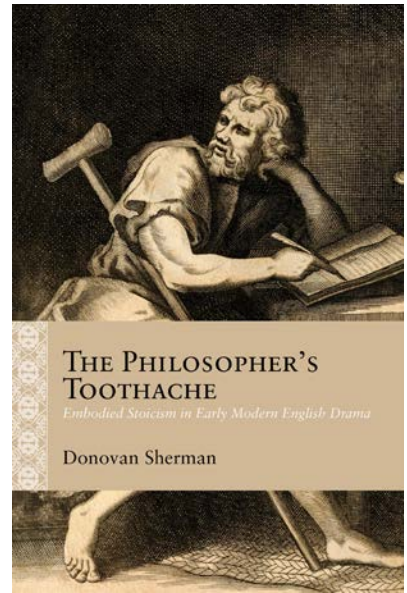
**DONOVAN SHERMAN** is an associate professor of English at Seton Hall University and the author of *Second Death: Theatricalities of the Soul in Shakespeare's Drama*.



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—Christopher Crosbie, author of *Revenge Tragedy and Classical Philosophy on the Early Modern Stage*

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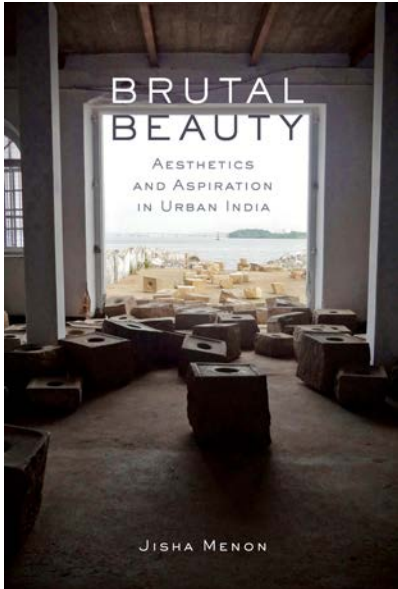


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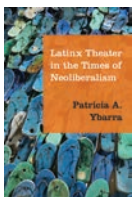
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## ALSO OF INTEREST



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# Brutal Beauty

## Aesthetics and Aspiration in Urban India

Jisha Menon

Using performance studies to analyze the aesthetic, social, and psychic transformations within a neoliberal city

*Brutal Beauty: Aesthetics and Aspiration in Urban India* follows a postcolonial city as it transforms into a bustling global metropolis after the liberalization of the Indian economy. Taking the once idyllic "garden city" of Bangalore in southern India as its point of departure, the book explores how artists across India and beyond foreground neoliberalism as a "structure of feeling" permeating aesthetics, selfhood, and everyday life.

Jisha Menon conveys the affective life of the city through multiple aesthetic projects that express a range of urban feelings, including aspiration, panic, and obsolescence. As developers and policymakers remodel the city through tumultuous construction projects, urban beautification, privatization, and other templated features of "world-class cities," urban citizens are also changing—transformed by nostalgia, narcissism, shame, and the spaces where they dwell and work. Sketching out scenes of urban aspiration and its dark underbelly, Menon delineates the creative and destructive potential of India's lurch into contemporary capitalism, uncovering the interconnectedness of local and global power structures as well as art's capacity to absorb and critique liberalization's discontents. She argues that neoliberalism isn't just an economic, social, and political phenomenon; neoliberalism is also a profoundly aesthetic project.

**JISHA MENON** is an associate professor in the Department of Theater and Performance Studies at Stanford University. She is the author of *The Performance of Nationalism: India, Pakistan, and the Memory of Partition*.



Patrick Anderson and Nicholas Ridout, Series Editors

# Dancing on Violent Ground

## Utopia as Dispossession in Euro-American Theater Dance

Arabella Stanger

**Contrasting the exuberant idealism of canonical dance with the contested spaces underfoot**

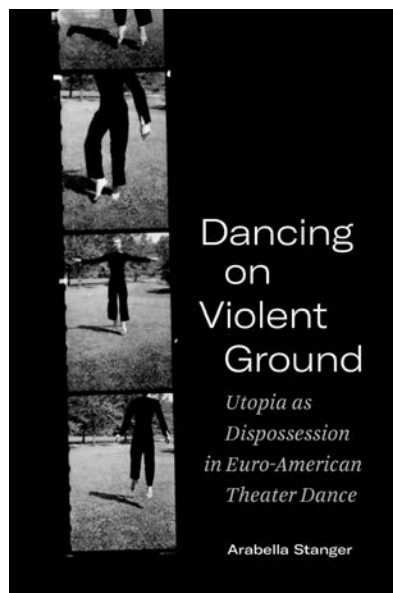
The politics of theater dance is commonly theorized in relation to bodily freedom, resistance, agitation, or repair. This book questions those utopian imaginaries, arguing that the visions and sensations of canonical Euro-American choreographies carry hidden forms of racial violence, not in the sense of the physical or psychological traumas arising in the practice of these arts but through the histories of social domination that materially underwrite them.

Developing a new theory of choreographic space, Arabella Stanger shows how embodied forms of hope promised in ballet and progressive dance modernisms conceal and depend on spatial operations of imperial, colonial, and racial subjection. Stanger unearths dance's violent ground by interrogating the expansionist fantasies of Marius Petipa's imperial ballet, settler colonial and corporate land practices in the modern dance of Martha Graham and George Balanchine, reactionary discourses of the human in Rudolf von Laban's and Oskar Schlemmer's movement geometries; Merce Cunningham's experimentalism as a white settler fantasy of the land of the free, and the imperial amnesia of Boris Charmatz's interventions into metropolitan museums. Drawing on materialist thought, critical race theory, and indigenous studies, Stanger ultimately advocates for dance studies to adopt a position of "critical negativity," an analytical attitude attuned to how dance's exuberant modeling of certain forms of life might provide cover for life-negating practices. Bold in its arguments and rigorous in its critique, *Dancing on Violent Ground* asks how performance scholars can develop a practice of thinking hopefully, without expunging history from their site of analysis.

**ARABELLA STANGER** is a lecturer in drama, theater, and performance at the University of Sussex.



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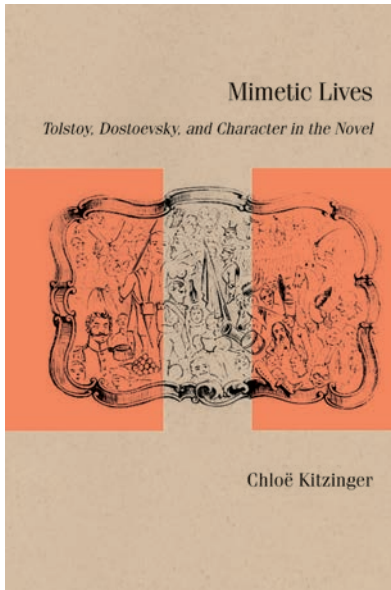
"Stanger's *Dancing on Violent Ground* is an important new contribution to critical dance studies that shows how the utopian ideals of some of the most celebrated Euro-American theater dance works are not only imbricated with but also actively conceal structural conditions of racial violence, displacement, and inequity. Thinking with Indigenous critiques of settler colonialism and Black studies critiques of Western liberal notions of individualism and freedom, Stanger develops a politically incisive spatial analysis that demands that we reckon with the materialist histories that undergird seemingly liberatory choreographic ideas." —Anthea Kraut, author of *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*

ALSO OF INTEREST



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"A profound and subtle engagement with the question of fictional character and an important, even path-breaking contribution to the theory of the novel. The book offers an incomparable vision of how Tolstoy and Dostoevsky stand, strangely, at both the Archimedean center and the outer boundary of the nineteenth-century novel—and thus of twentieth-century novel theory." —Alex Woloch, author of *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel*

## ALSO OF INTEREST



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

Greta Matzner-Gore

PAPER: 978-0-8101-4197-1

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# Mimetic Lives

## Tolstoy, Dostoevsky, and Character in the Novel

Chloë Kitzinger

Tracing the conditions that create—and contain—vivid novelistic characters

What makes some characters seem so real? *Mimetic Lives: Tolstoy, Dostoevsky, and Character in the Novel* explores this question through readings of major works by Leo Tolstoy and Fyodor Dostoevsky. Working at the height of the Russian realist tradition, Tolstoy and Dostoevsky each discovered unprecedented techniques for intensifying the aesthetic illusion that Chloë Kitzinger calls mimetic life—the reader's sense of a character's autonomous, embodied existence. At the same time, both authors tested the practical limits of that illusion by extending it toward the novel's formal and generic bounds: philosophy, history, journalism, theology, myth.

Through new readings of *War and Peace*, *Anna Karenina*, *The Brothers Karamazov*, and other novels, Kitzinger traces a productive tension between mimetic characterization and the author's ambition to transform the reader. She shows how Tolstoy and Dostoevsky create lifelike characters and why the dream of carrying the illusion of "life" beyond the novel consistently fails. *Mimetic Lives* challenges the contemporary truism that novels educate us by providing enduring models for the perspectives of others, with whom we can then better empathize. Seen close, the realist novel's power to create a world of compelling fictional persons underscores its resources as a form for thought and its limits as a direct source of spiritual, social, or political change.

Drawing on scholarship in Russian literary studies as well as the theory of the novel, Kitzinger's lucid work of criticism will intrigue and challenge scholars working in both fields.

**CHLOË KITZINGER** is an assistant professor of Russian at Rutgers University.

# SRLT

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# Vladimir Nabokov and the Art of Moral Acts

Dana Dragunoiu

**How the famed writer saw courtesy without reward as a form of self-determination**

This book shows how ethics and aesthetics interact in the works of one of the most celebrated literary stylists of the twentieth century: the Russian American novelist Vladimir Nabokov. Dana Dragunoiu reads Nabokov's fictional worlds as battlegrounds between an autonomous will and heteronomous passions, demonstrating Nabokov's insistence that genuinely moral acts occur when the will triumphs over the passions by answering the call of duty.

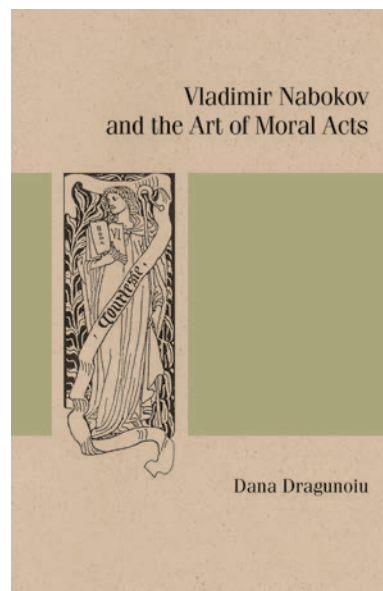
Dragunoiu puts Nabokov's novels into dialogue with the work of writers such as Alexander Pushkin, William Shakespeare, Leo Tolstoy, and Marcel Proust; with Kantian moral philosophy; with the institution of the modern duel of honor; and with the European traditions of chivalric literature that Nabokov studied as an undergraduate at Cambridge University. This configuration of literary influences and philosophical contexts allows Dragunoiu to advance an original and provocative argument about the formation, career, and legacies of an author who viewed moral activity as an art, and for whom artistic and moral acts served as testaments to the freedom of the will.

**DANA DRAGUNOIU** is an associate professor in the Department of English Language and Literature and the Institute of European, Russian, and Eurasian Studies at Carleton University in Ontario. She is the author of *Vladimir Nabokov and the Poetics of Liberalism*, published by Northwestern University Press.

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"This erudite and important book welcomes controversy and courts paradox in approaching Nabokov's ethics as a Kantian artistic practice that elevates the concept of autonomous will over notions of love and pity. Having discovered the fountainhead of the Nabokovian 'art of moral acts' in Arthurian literature and its key principle of chivalric courtesy, Dragunoiu matches Nabokov's moral philosophy against the ethical ideas of Pushkin, Shakespeare, Proust and Tolstoy, while skillfully dismantling well-established critical perceptions of the master's oeuvre, from *Mary* and *The Defense to Pale Fire* and *Invitation to a Beheading* to *Invitation to a Beheading* and *Invitation to a Beheading*." —Olga Voronina, coeditor and cotranslator of *Letters to Vera* by Vladimir Nabokov

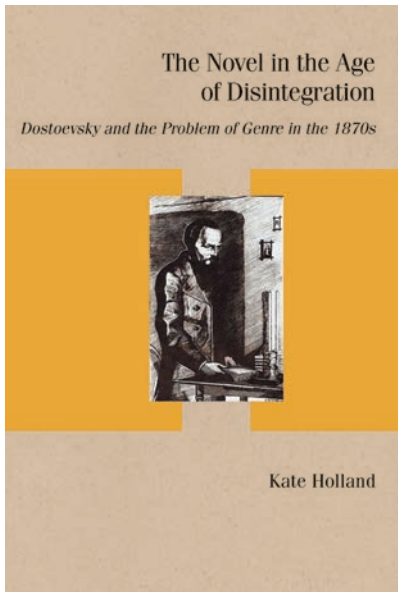
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"Holland's book is a must for Dostoevsky scholars as well as for those with a general interest in Russian life and letters at the end of the nineteenth century." —*Forum for Modern Language Studies*

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# The Novel in the Age of Disintegration

## Dostoevsky and the Problem of Genre in the 1870s

Kate Holland

An acclaimed analysis of Dostoevsky, now available in paper

Scholars have long been fascinated by the creative struggles with genre manifested throughout Dostoevsky's career. In *The Novel in the Age of Disintegration*, Kate Holland shows that Dostoevsky aimed to use the form of the novel as a means of depicting the disintegration caused by various crises in Russian society in the 1860s. This required him to reinvent the genre. At the same time, he sought to infuse his novels with the capacity to inspire belief in social and spiritual reintegration, and to this end he returned to old forms and structures that were already becoming outmoded.

In thoughtful readings of *Demons*, *The Adolescent*, *A Writer's Diary*, and *The Brothers Karamazov*, Holland delineates Dostoevsky's struggle to adapt a genre to the reality of the present, with all its upheavals, while maintaining a utopian vision of Russia's future mission.

**KATE HOLLAND** is an associate professor in the Department of Slavic Languages and Literatures at the University of Toronto and president of the North American Dostoevsky Society.

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# Wages of Evil

## Dostoevsky and Punishment

Anna Schur

A nuanced approach to Dostoevsky's views on punishment, now available in paper

Dostoevsky's views on punishment are usually examined through the prism of his Christian commitments. For some, this means an orientation toward mercy; for others, an affirmation of suffering as a path to redemption. Anna Schur incorporates sources from philosophy, criminology, psychology, and history to argue that Dostoevsky's thinking about punishment was shaped not only by his Christian ethics but also by the debates on penal theory and practice unfolding during his lifetime.

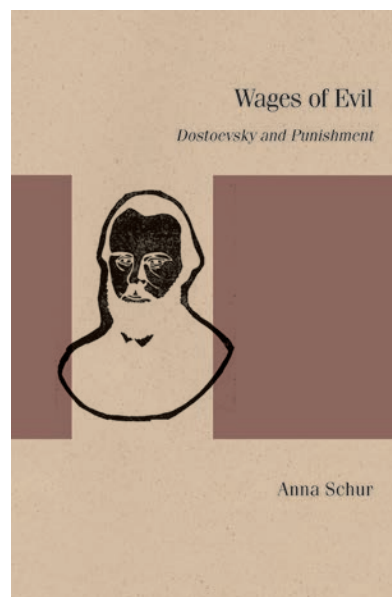
As Dostoevsky attempts to balance the various ethical and cultural imperatives, he displays ambivalence both about punishment and about mercy. This ambivalence, Schur argues, is further complicated by what Dostoevsky sees as the unfathomable quality of the self, which hinders every attempt to match crimes with punishments. The one certainty he holds is that a proper response to wrongdoing must include a concern for the wrongdoer's moral improvement.

**ANNA SCHUR** is a professor of English at Keene State College in New Hampshire.

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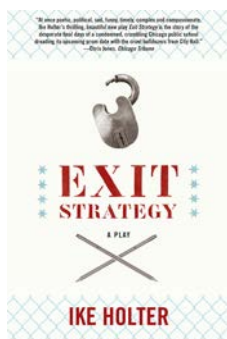
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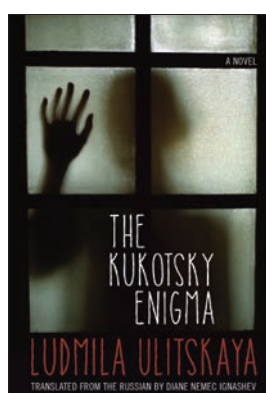
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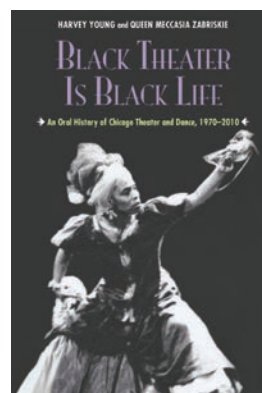
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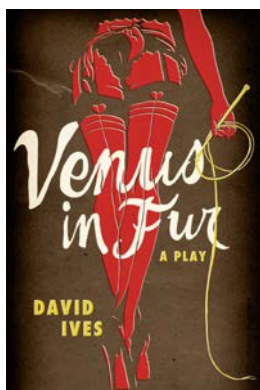
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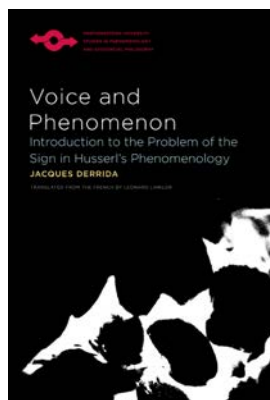
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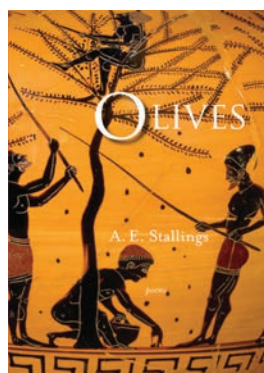
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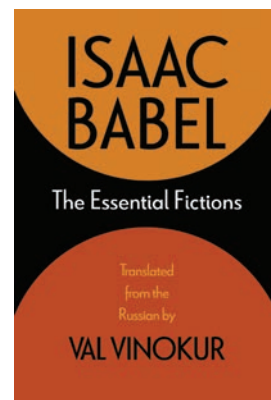
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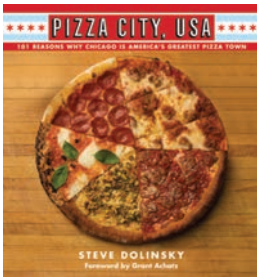
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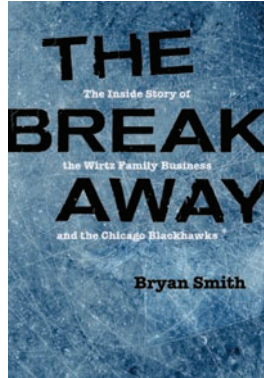


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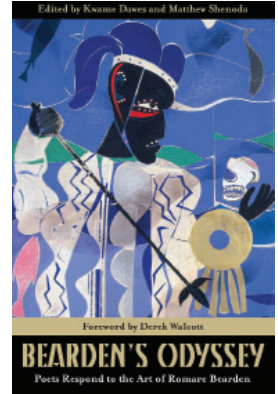


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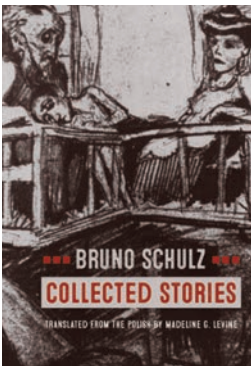


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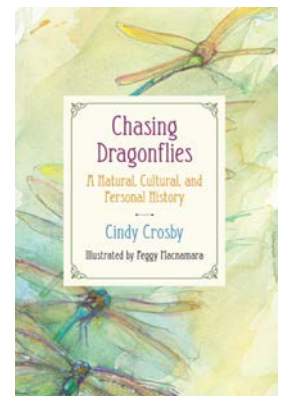
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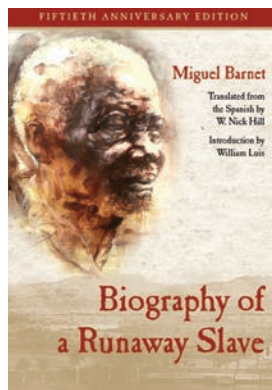
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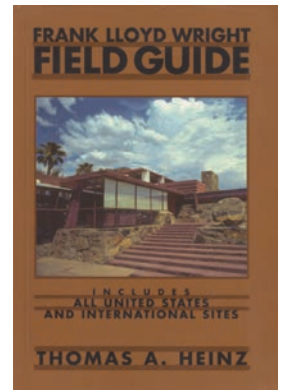
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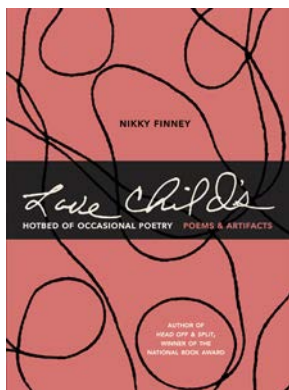
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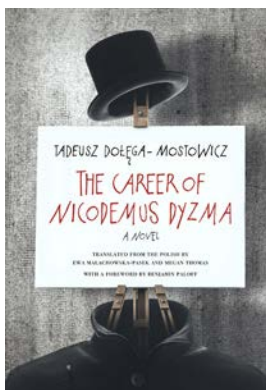


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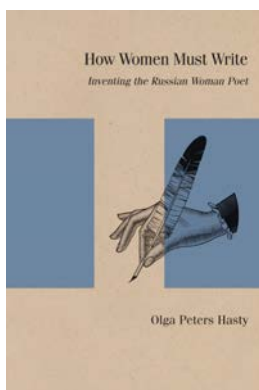
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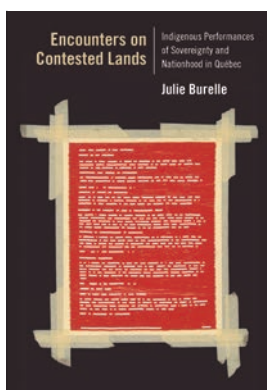


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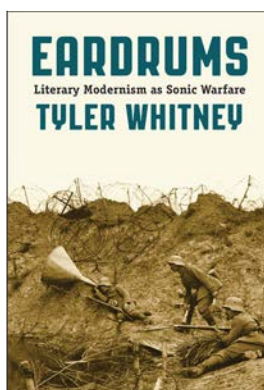


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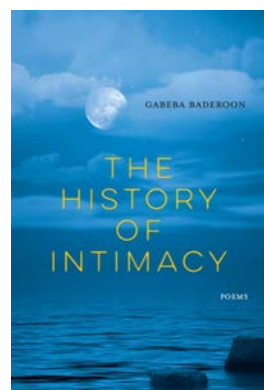


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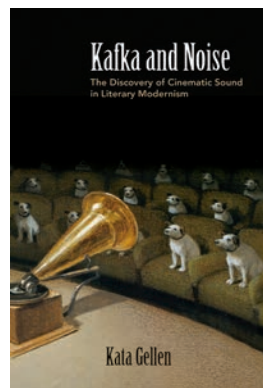


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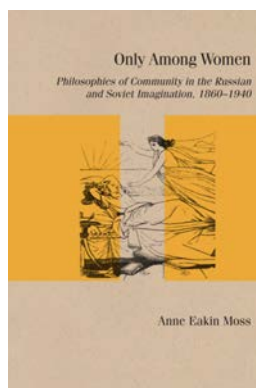


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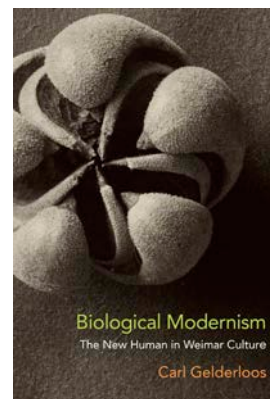


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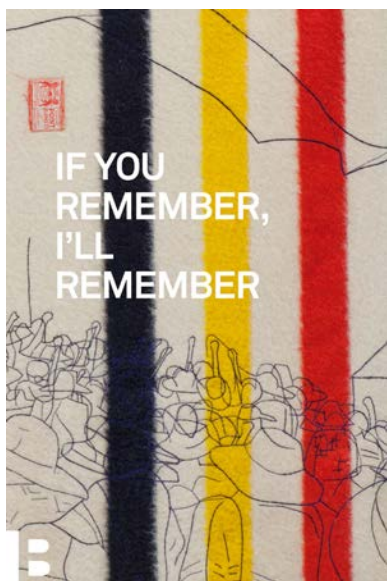
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# If You Remember, I'll Remember

Edited by Janet Dees and Susy Bielak

A new catalog from a thought-provoking exhibit at  
Northwestern University's Block Museum of Art

The exhibition *If You Remember, I'll Remember* (2017) at Northwestern University's Block Museum of Art was an invitation to reflect upon the connection between the past and present through works of art. By engaging with topics such as the internment of Japanese Americans during World War II, Native American sovereignty, and African American struggles for civil rights, the exhibition offered an integrated view of the American past through the juxtaposition of histories that resonate with pressing contemporary social concerns. Exploring themes of love, mourning, war, relocation, and resistance in nineteenth- and twentieth-century America, it brought together the work of seven contemporary artists whose practices are based in archival research and incorporate historic documents and objects: Kristine Aono (b. 1960), Shan Goshorn (b. 1957), Samantha Hill (b. 1974), McCallum & Tarry (active 1998–2013), Dario Robleto (b. 1972), and Marie Watt (b. 1967).

This richly illustrated publication serves as a record of the exhibition, its related programs, and its in-depth engagement projects—from sewing circles focused on the theme of equity to conversations with internment camp survivors—developed through discussion and collaboration with artists and campus and community partners. The retrospective nature of the publication allows for the inclusion of participants' voices, and reflection upon the broader process of museums working closely with multiple stakeholders. This approach contributes a valuable case study to current methodological conversations about collaborations between artists, museums, and communities.

**JANET DEES** is the Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art at The Block Museum of Art, Northwestern University.

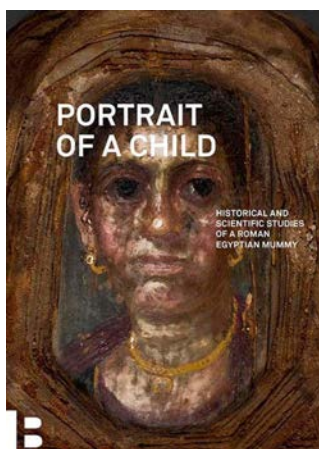
**SUSY BIELAK** is an artist, curator, and educator; she was formerly the Susan and Stephen Wilson Associate Director of Engagement and Curator of Public Practice at The Block Museum of Art, Northwestern University.



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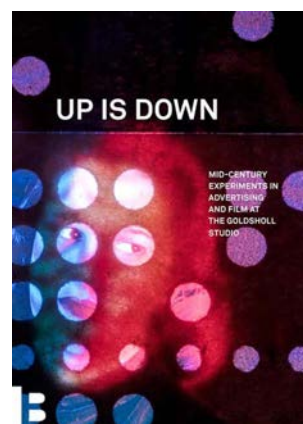
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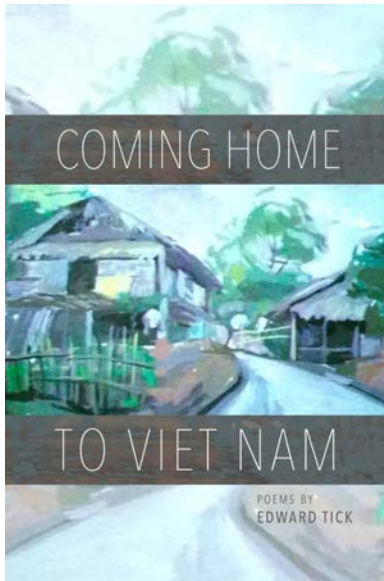
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Never in my life did I pray so hard  
as that day, at the smoking bottom of this mountain,  
among giant boulders and fallen trees,  
when the enemy overran our wire  
and sprouted like berserk rice stalks  
no farther away than the length of my rifle  
and our muzzle holes became God's wrathful eyes.

Never in my life did I pray so hard  
until today, on the cloud-crowned top of this mountain,  
among smiling statues and wafting incense  
when their children took my hands and called me Uncle  
and monks bowed to me as if I were a saint  
and I embraced their dead as my true brothers  
and God's loving eyes gazed through my torn and  
mending heart.



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# Coming Home to Viet Nam

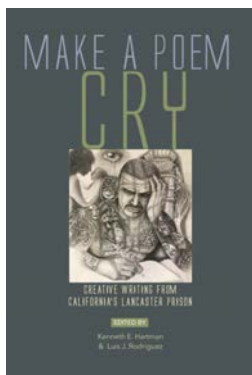
## Poems

Edward Tick

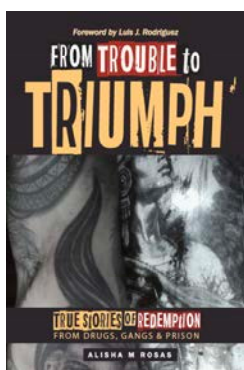
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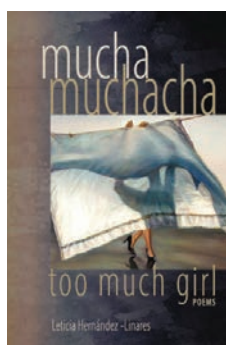
**EDWARD TICK** is a poet, psychotherapist, international activist, and journey leader honored for his forty years of pioneering work healing the invisible wounds of war and violent trauma. Cofounder of Soldier's Heart, Inc., and subject matter expert on post-traumatic stress disorder and moral injury for the US military, he is the author of four nonfiction books, including the groundbreaking *War and the Soul: Healing Our Nation's Veteran's from Post-Traumatic Stress Disorder* and *Warrior's Return: Restoring the Soul after War*, as well as two previous books of poetry. Nationally and internationally, Tick guides war survivors to achieve healing, meaning, reconciliation, and friendship. His work is devoted to healing from millenniums of collective trauma and restoring soul and spirit in our modern world.



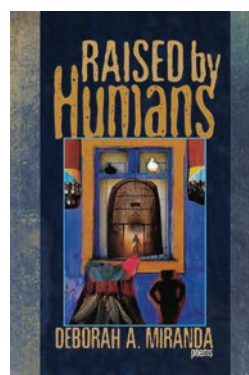
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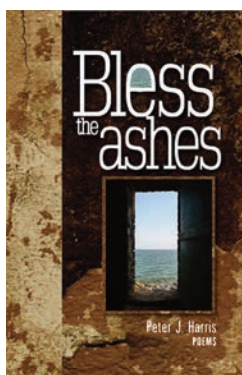
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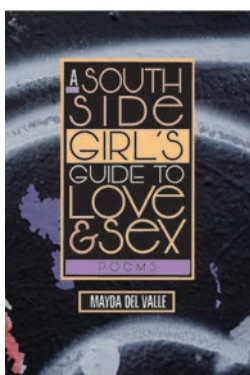
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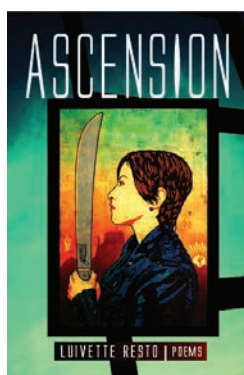
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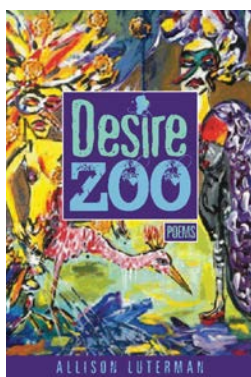
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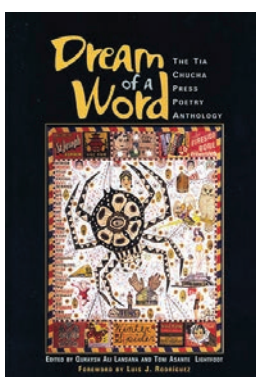
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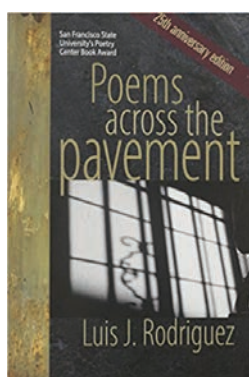
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