

Spring

2022

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Founded in 1893, Northwestern University Press is dedicated to publishing works of enduring scholarly and cultural value, extending the university's mission to a community of readers throughout the world. The Press publishes important works in philosophy, the performing arts, fiction, poetry, critical ethnic studies, Slavic studies, literary criticism, world literature in translation, books on Chicago and the region, and titles for general audiences, across fields. The Press's award-winning imprint, TriQuarterly Books, is devoted primarily to contemporary American fiction and poetry. In 2010, Northwestern University Press acquired Curbstone Press, a prestigious publisher of world literature. The Curbstone imprint remains active and committed to its original mission.

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## All Roads

#### **Stories**

#### Colleen O'Brien

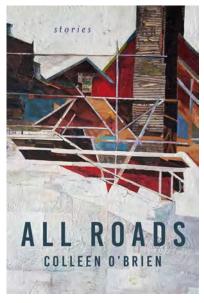
A stunning debut collection reveals the rush and wreckage of privileged American life

The fourteen stories in *All Roads* explore childhood trauma, addiction, and the reckless materialism of mainstream American culture. Set mostly in Chicago, the stories range from the perspective of a nine-year-old girl intensely observing her new stepmother to a woman trying to make sense of her body after cancer surgery. The collection offers a complex and candid view of class privilege, gender oppression, and the idiosyncratic forms of refuge we take in a culture that demands our self-objectification.

In "Charlie," a new mother tells the story of her confusing attachment to a former mentor, uncovering the deep pain that has largely defined her life. In "The Fathers," an awkward bachelor party leads to an unexpected moment of overdue connection between the bride's father and brothers. The title story tracks the drunken monologue of a nihilistic middle-aged man attempting to seduce a young woman into a threesome, while "The Deal" alternates perspectives between a cynical divorced woman and her adult son, the only person with whom she's been able to sustain a lasting relationship. Relentlessly self-revealing, these characters vacillate between vulnerability and self-protection, exposing the necessity of both. Dark, comic, and altogether unforgettable, All Roads introduces an original voice attuned to the docility of the stingray as well as the ancient spear of its tail.

**COLLEEN O'BRIEN** is originally from Chicago. Her short fiction has appeared in the *Gettysburg Review*, the *Antioch Review*, *North American Review*, and other magazines. She won a Pushcart Prize for her story "Charlie," which is anthologized in *Pushcart XLV* (2020). Her poetry chapbook, *Spool in the Maze*, won the DIAGRAM/New Michigan Prize, and she was a finalist in the 2021 National Poetry Series Open Competition. Her poems can be found in *Fence*, *Kenyon Review Online*, *Denver Quarterly*, and elsewhere.





#### MARCH

192 PAGES, 6 x 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4465-1 \$21.95
E-BOOK 978-0-8101-4466-8 \$21.95

"Colleen O'Brien's gaze is unflinching and brutally tender, and the stories she tells capture the jangly rhythms of lived experience. These stories are smart and piercingly observant. They are subtly, almost scarily affecting. Imagine walking into a room you've never been in, then feeling a jolt of recognition. That is the power of great story writing, and that's how good All Roads is."

—Daniel Orozco, author of Orientation and Other Stories

#### ALSO OF INTEREST



You May See a Stranger: Stories Paula Whyman PAPER 978-0-8101-3353-2 \$17.95

# I KNOW THAT MUSIC

So when Sister Tharpe swings that guitar on her hips I know what she's rockin' for—

I've been lost in that music, fell down on my knees. Women in white gloves wrapped me in a sheet, took me in their arms and let me sway to their rhythms while I sobbed.

Some say the Lord had taken me.

My father was proud I "got happy in the church"
but I didn't speak in tongues. I had no visions.

I had my troubles, already too much for my young and narrow shoulders. I've had my cross to bear and the music, the music took those planks, and I was for a few moments free of the world,

and you. It was no heaven, my heart was racing too fast for that. Not serene. Nor joyous, but weightless. I couldn't see your judgment.

My face was a lyric everyone was singing.

Is there a finer beauty?

When my father realized it was not the Lord but something "else" he remembered his disappointment in me. The way so many do when I am not what they want, or the way they would have me be.

If I was possessed, it was by that blue note that captures suffering and squeezes it like a maid's dishrag. Slaps the water from the fiber against those hips. That anti-melody that knows you best and loves you even more.

# The Shared World

#### **Poems**

#### Vievee Francis

A new poetry collection from a winner of the Kingsley-Tufts Poetry Award

The latest collection from award-winning poet Vievee Francis, *The Shared World* imagines the ideas and ideals and spaces of the Black woman. The book delves into inherited memories and restrictions between families, lovers, and strangers and the perception and inconvenient truth of Black woman as mother—with or without child. Francis challenges the ways in which Black women are often dismissed while expected to be nurturing. This raw assemblage of poetic narratives stares down the oppressors from within and writes a new language in the art of taking back the body and the memory. These poetic narratives are brutal in their lyrical blows but tender with the bruised history left behind. "You can't stop this / song," she writes. "More hands than yours have closed / around my throat."

Francis's lyric gifts are on full display as she probes self-discovery, history, intimacy, and violence. Her voice encompasses humor and gravity, enigma and revelation. What emerges is a realm of intertwined experiences. "The secret to knowing the secret is to speak," she concludes, "but we too often tell / the stories of no matter and avoid the one story that does matter. / In truth, we are bound by one story, so you'd think by now / we'd tell it, at least to each other."

VIEVEE FRANCIS is the author of three books of poetry: Blue-Tail Fly; Horse in the Dark: Poems (Northwestern University Press), winner of the Cave Canem Northwestern University Press Poetry Prize for a second collection; and Forest Primeval: Poems (TriQuarterly Books), winner of the Hurston/Wright Legacy Award and the 2017 Kingsley-Tufts Poetry Award. In 2009 she received a Rona Jaffe Writer's Award and in 2010 a Kresge Fellowship. She is an associate professor of English and creative writing at Dartmouth College and serves as an associate editor of Callaloo.





MAY

112 PAGES, 6 x 9 INCHES

WORLDWIDE, FIRST PUBLICATION

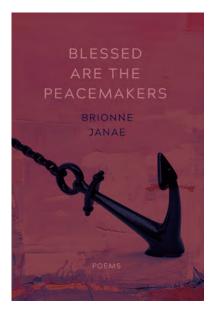
CLOTH 978-0-8101-4519-1 \$22.00

E-BOOK 978-0-8101-4521-4 \$22.00

#### ALSO OF INTEREST



Forest Primeval Vievee Francis PAPER 978-0-8101-32436



#### **APRIL**

88 PAGES, 6 x 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4517-7 \$16.00
E-BOOK 978-0-8101-4518-4 \$16.00

"Saved in moments by something as simple as the sight of the lemons growing in their grandmother's yard, abandoned in others to 'don't touch me' seeping through the wall, the speaker in this elegiac collection finds in the fact of flesh the hope of praise." —Lyrae Van Clief-Stefanon, author of *Open Interval* 

#### ALSO OF INTEREST



Mother Tongues: Poems Tsitsi Ella Jaji PAPER 978-0-8101-4135-3 \$16.95

# Blessed Are the Peacemakers

#### **Poems**

#### Brionne Janae

Winner of the 2020 Cave Canem Northwestern University Press Poetry Prize

At once interested in the cyclical nature of domestic dysfunction and what we do when secrets of buried harm come to light, *Blessed Are the Peacemakers* asks what it means to make peace in the wake of intrafamilial violence and child sexual assault. These poems explore the ways the truth is often hidden behind layers of bleach and shame, and the ways we fail survivors by dismissing their stories and tolerating their abusers.

Filled with elegies to the people who have been murdered by state violence, racism, and anti-Blackness in the United States, *Blessed Are the Peacemakers* interrogates the lengths and limitations of grace. Brionne Janae examines what it means to survive—particularly as a Black girl, woman, queer person, or human—and uses self-portraiture to explore how familial and communal trauma plague our mental health. How do we survive the grief of the past and present without becoming numb to or consumed by it? How do we remember, despite our pain, to enjoy our bodies and our lives while we still have them?

**BRIONNE JANAE** is the author of *After Jubilee*. Their poetry has appeared in *Ploughshares*, *American Poetry Review*, the Academy of American Poets *Poem-a-Day*, *jubilat*, the *Rumpus*, the *Los Angeles Review*, and *Waxwing*, among other publications.

# oh, you thought this was a date?!

## **Apocalypse Poems**

#### C. Russell Price

In this debut collection, doomsday approaches, but not before we have the best sex of our lives, pay the bills, and finally, once and for all, end the robocalls

Appalachian genderqueer punk writer C. Russell Price's first full-length poetry collection is a somatic grimoire exploring desire, gender, and sexuality in multiverse littered with flowers and product placement. Part pop culture bubblegum lip smack, part battle cry, this collection asks, what is radical vengeance, and does true survivorship from sexual trauma exist only in fantasy, or is it an attainable reality?

Price's cinematic approach to language and scene is on full display, as well as their dark humor and resilience. Within these pages, the surreal is familiar and grief is a national pastime. If the end is near, who among us would not put on Fleetwood Mac? Who would not clean up their eyeliner just a smidge? This collection pulses with the beat that follows destruction (whether human or natural), the moment the jaw unhinges. These poems are not for pearl clutchers. They are for those who have already felt their private apocalypse.

**C. RUSSELL PRICE** is originally from Glade Spring, Virginia, but now lives in Chicago. They are a Lambda Fellow in Poetry, a Ragdale Fellow, a Windy City Times 30 Under 30 honoree, an essayist, and a poet. They are the author of a chapbook, *Tonight, We Fuck the Trailer Park Out of Each Other*. Their work has appeared in the Boston Review, Court Green, DIAGRAM, Iron Horse Literary Review, Lambda Literary, Nimrod International, PANK, and elsewhere.





#### JUNE

112 PAGES, 6 x 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4522-1 \$16.00
E-BOOK 978-0-8101-4523-8 \$16.00

## When Someone Asks My Gender I Say a Nonexistent Month

I want so much to say so much.

All my life I've seemed to be just a funny little thing.

I look in the mirror and try to love my body, my existence, my death rate

which have recently become subject to academic discourse and projection

while a cis man signs another bill to kill me.

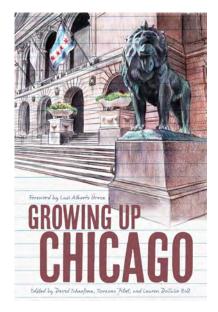
I've made terrariums of hurt out of men in my fishnets.

I broke a jaw in houndstooth as I told the can't-hear-NO-man

I'm going to be a lady one day; I don't know when or how.

I adjust the tuck; I crack my knuckles.

I'm an all out; I'm a good time seed.



#### MAY

256 PAGES, 6 x 9 INCHES, 16 B/W IMAGES WORLDWIDE, FIRST PUBLICATION PAPER 978-0-8101-4368-5 \$22.95 (X)

"A literary guide to the soul of this great, burly place." —Luis Alberto Urrea, from the foreword

#### ALSO OF INTEREST



Furious Flower: Seeding the Future of African American Poetry Edited by Joanne V. Gabbin and Lauren Alleyne PAPER 978-0-8101-4154-4 \$34.95 (X)

Second to None: Chicago Stories Harvey Young, Series Editor

# **Growing Up Chicago**

Edited by David Schaafsma, Roxanne Pilat, and Lauren DeJulio Bell Foreword by Luis Alberto Urrea

#### Both writing and place have the power to transform us

Growing Up Chicago is a collection of coming-of-age stories that reflects the diversity of the city and its metropolitan area. Primarily memoir, the book collects work by writers who spent their formative years in the region to ask: What characterizes a Chicago author? Is it a certain feel to the writer's language? A narrative sensibility? The mention of certain neighborhoods or locales? Contributors to the volume include renowned writers Ana Castillo, Stuart Dybek, Emil Ferris, Charles Johnson, Rebecca Makkai, Erika L. Sánchez, and George Saunders, as well as emerging talents. While the authors represented here write from distinct local experiences, some universals emerge, including the abiding influence of family and friends and the self-realizations earned against the background of a place sparkling with promise and riven by inequality, a place in constant flux.

The stories evoke childhood trips to the Art Institute of Chicago, nighttime games of ringolevio, and the giant neon Magikist lips that once perched over the expressway, sharing perspectives that range from a young man who dreams of becoming an artist to a single mother revisiting her Mexican roots, from a woman's experience with sexual assault to a child's foray into white supremacy. This book memorably explores culture, social identity, and personal growth through the eyes of Chicagoans, affirming that we each hold the ability to shape the places in which we live and write and read as much as those places shape us.

**DAVID SCHAAFSMA** is a professor of English and director of the Program in English Education at the University of Illinois at Chicago.

**ROXANNE PILAT** holds a PhD in English from the University of Illinois at Chicago and an MA in writing from DePaul University. Previously a secondary school instructor, journalist, and corporate communications consultant, she teaches at North Central College and Dominican University.

**LAUREN DEJULIO BELL** teaches in the Honors College at the University of Illinois at Chicago. She previously taught in the UIC English Department and the Chicago Public Schools district.

# **Back Stages**

# Essays across Art, Performance, and Public Life

#### Shannon Jackson

An ensemble that explores the contextual contingencies of performance and the productive tension between art and its social institutions

Shannon Jackson explores a range of disciplinary, institutional, and political puzzles that engage the social and aesthetic practice of performance in this collection of twenty essential essays spanning her career. *Back Stages* starts by considering the historical connection between performance practice and movements of social reform, while later writings analyze disciplinary debates on the place of performance in higher education and within the contemporary field of socially engaged art, tracking fraught and allied relationships to literary studies, art history, visual culture, theater, social theory, and critical theory.

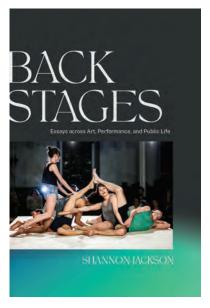
At a time of increased aesthetic experimentation and political debate within the art world, these essays alight on artists, groups, and cultural organizations whose experiments have challenged conventions of curation and critique. Throughout, Jackson navigates the political ambivalences of performance, tracking shifts in participatory art that seek to resist capitalism, even as such performance work paradoxically risks neoliberal appropriation by a post-Fordist experience economy.

A substantial introduction excavates the critical links between the essays and a variety of disciplines and movements.

**SHANNON JACKSON** is the Cyrus and Michelle Hadidi Professor of Rhetoric and of Theater, Dance and Performance Studies at the University of California at Berkeley, and former Associate Vice Chancellor for the Arts and Design.



Patrick Anderson and Nicholas Ridout, Series Editors



#### JUNE

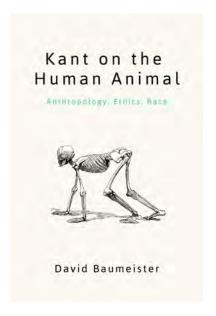
400 PAGES, 6 x 9 INCHES, 21 B/W IMAGES WORLDWIDE, FIRST PUBLICATION PAPER 978-0-8101-4484-2 \$34.95 (S) CLOTH 978-0-8101-4485-9 \$99.95 (S) E-BOOK 978-0-8101-4486-6 \$34.95 (S)

"Back Stages offers a vital collection of Jackson's influential essays curated to show the arc of her oeuvre and including some new work as well. The book will be an essential reader for all of us who meet at the crossroads of arts disciplines or gather where making meets thinking meets making again." —Rebecca Schneider, author of Performing Remains: Art and War in Times of Theatrical Reenactment

#### ALSO OF INTEREST



Staging Process: The Aesthetic Politics of Collective Performance Rachel Anderson-Rabern PAPER 978-0-8101-4145-2 \$34.95 (S)

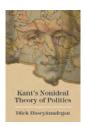


#### MARCH

176 PAGES, 6 x 9 INCHES, 1 B/W IMAGE WORLDWIDE, FIRST PUBLICATION PAPER 978-0-8101-4467-5 \$34.95 (S) CLOTH 978-0-8101-4468-2 \$99.95 (S) E-BOOK 978-0-8101-4469-9 \$34.95 (S)

"The care and thoroughness of this exploration is especially important, for it compels Kant scholarship to wrestle with the associated issues in a much more subtle and informed manner than hitherto. For those like myself who have been drawn to considerations of the animal-human boundary and the life sciences in Kant and his epoch, this is a welcome study indeed." —John Zammito, author of *The Gestation of German Biology: Philosophy and Physiology from Stahl to Schelling* 

#### ALSO OF INTEREST



Kant's Nonideal Theory of Politics Dilek Huseyinzadegan PAPER 978-0-8101-3987-9 \$34.95 (S)

## Kant on the Human Animal

### Anthropology, Ethics, Race

#### **David Baumeister**

A new study reveals that animality is indispensable to Kant's vision of the human as a natural being

While Immanuel Kant's account of human reason is well known and celebrated, his account of human animality (*Thierheit*) is virtually unknown. Animality and reason, as pillars of Kant's vision of human nature, are original and ineradicable. And yet, the relation between them is fraught: at times tense and violent, at other times complementary, even harmonious. *Kant on the Human Animal* offers the first systematic analysis of this central but neglected dimension of Kant's philosophy.

David Baumeister tracks four decades of Kant's intellectual development, surveying works published in Kant's lifetime along with posthumously published notes and student lecture transcripts. They show the crucial role that animality plays in many previously unconnected areas of Kant's thought, such as his account of the human's originally quadrupedal posture, his theory of early childhood development, and his conception of the process of human racial differentiation. Beginning with a delineation of Kant's understanding of the commonalities and differences between humans and other animals, Baumeister focuses on the contribution of animality to Kant's views of ethics, anthropology, human nature, and race.

Placing divergent features of Kant's thought within a unified interpretive framework, *Kant on the Human Animal* reveals how, for Kant, becoming human requires that animality not be eclipsed and overcome but rather disciplined and developed. What emerges is a new appreciation of Kant's human being as the *human animal* it is.

**DAVID BAUMEISTER** is an assistant professor of philosophy at Seton Hill University.

# The Biopolitics of Punishment

#### Derrida and Foucault

#### Edited by Rick Elmore and Ege Selin Islekel

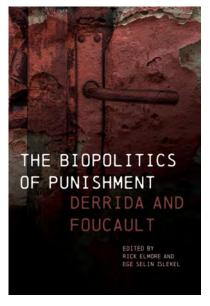
A critical reassessment of an unexplored dialogue between two philosophers who share a resistive and revolutionary impulse

This volume marks a new chapter in the long-standing debate between Jacques Derrida and Michel Foucault regarding argumentative methods and their political implications. The essays chart the undertheorized dialogue between the two philosophers on questions of life, death, punishment, and power—an untapped point of departure from which we might continue to read the convergence and divergence of their work. What possibilities for political resistance might this dialogue uncover? And how might they relate to contemporary political crises?

With the resurgence of fascism and authoritarianism across the globe, the rise of white supremacist and xenophobic violence, and the continued brutality of state-sanctioned and extrajudicial killings by police, border patrols, and ordinary citizens, there is a pressing need to critically analyze our political present. These essays bring to bear the critical force of Derrida's and Foucault's biopolitical thought to practices of mass incarceration, the death penalty, life without parole, immigration and detention, racism and police violence, transphobia, human and animal relations, and the legacies of colonization. At the heart of their biopolitics, the volume shows, lies the desire to deconstruct and resist in the name of a future that is more just and less policed. It is this impulse that makes reading their work together, at this moment, both crucial and worthwhile.

**RICK ELMORE** is an associate professor of philosophy at Appalachian State University.

**EGE SELIN ISLEKEL** is an assistant professor of philosophy at Fordham University.



#### **APRIL**

232 PAGES, 6 x 9 INCHES
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E-BOOK 978-0-8101-4489-7 \$34.95 (S)

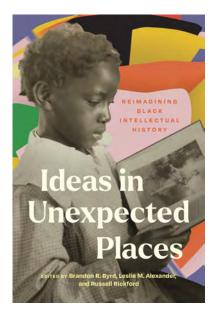
"Is it possible to theorize a deconstructive biopolitics? The political stakes of the Foucault-Derrida debate have never been clearer or more urgent. This spectacular group of writers opens a vital conversation about border zones and hunger strikes; detention centers and supermax prisons; Blackness, criminality, and necropolitics.

Speaking from the heart of a prison society, it teaches us how to summon a world without prisons. A must-read book."—Lynne Huffer, author of Foucault's Strange Eros

#### ALSO OF INTEREST



Foucault, Politics, and Violence Johanna Oksala PAPER 978-0-8101-2803-3 \$29.95 (X)

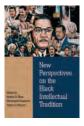


#### **APRIL**

280 PAGES, 6 x 9 INCHES, 12 B/W IMAGES WORLDWIDE, FIRST PUBLICATION PAPER 978-0-8101-4473-6 \$34.95 (S) CLOTH 978-0-8101-4474-3 \$99.95 (S) E-BOOK 978-0-8101-4475-0 \$34.95 (S)

"Challenging conventional notions of what it means to be an intellectual, the thought-provoking essays in this volume will undoubtedly influence future debates and cross-generational dialogues about how diverse groups of Black thinkers and activists made sense of their worlds." —Pero G. Dagbovie, author of African American History Reconsidered

#### ALSO OF INTEREST



New Perspectives on the Black Intellectual Tradition Keisha N. Blain PAPER 978-0-8101-3812-4 \$34.95 (S)

# Ideas in Unexpected Places

## Reimagining Black Intellectual History

Edited by Brandon R. Byrd, Leslie M. Alexander, and Russell Rickford

Lifting up suppressed voices and interrogating new archives to start crucial conversations about Black intellectual life

This transformative collection advances new approaches to Black intellectual history by foregrounding the experiences and ideas of people who lacked access to more privileged mechanisms of public discourse and power. While the anthology highlights renowned intellectuals such as W. E. B. Du Bois, it also spotlights thinkers such as enslaved people in the antebellum United States, US Black expatriates in Guyana, and Black internationals in Liberia. The knowledge production of these men, women, and children has typically been situated outside the disciplinary and conceptual boundaries of intellectual history.

The volume centers on the themes of slavery and sexuality; abolitionism; Black internationalism; Black protest, politics, and power; and the intersections of the digital humanities and Black intellectual history. The essays draw from diverse methodologies and fields to examine the ideas and actions of Black thinkers from the eighteenth century to the present. *Ideas in Unexpected Places* encourages students, scholars, and other practitioners to ask new questions through innovative interpretive lenses and thereby push the boundaries of Black intellectual history.

**BRANDON R. BYRD** is an associate professor of history at Vanderbilt University and the author of *The Black Republic: African Americans and the Fate of Haiti.* 

**LESLIE M. ALEXANDER** is an associate professor in the School of Historical, Philosophical, and Religious Studies and the School of Social Transformation at Arizona State University. She is the author of *African or American?*: Black Identity and Political Activism in New York City, 1784–1861.

**RUSSELL RICKFORD** is an associate professor of history at Cornell University and the author of We Are an African People: Independent Education, Black Power, and the Radical Imagination.

# Pierre Macherey and the Case of Literary Production

#### **Edited by Warren Montag and Audrey Wasser**

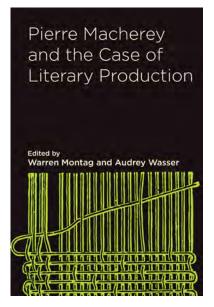
A collection that contributes to recent reappraisals of Macherey's thought and asks compelling questions about reading and theory

This collection revisits A Theory of Literary Production (1966) to show how Pierre Macherey's remarkable—and still provocative—early work can contribute to contemporary discussions about the act of reading and the politics of formal analysis. Across a series of historically and philosophically contextualized readings, the volume's contributors interrogate Macherey's work on a range of pressing issues, including the development of a theory of reading and criticism, the relationship between the spoken and the unspoken, the labor of poetic determination and of literature's resistance to ideological context, the literary relevance of a Spinozist materialism, the process of racial subjectification and the ontology of Blackness, and a theorization of the textual surface. Pierre Macherey and the Case of Literary Production also includes three new texts by Macherey, presented here in English for the first time: his postface to the revised French edition of A Theory of Literary Production; "Reading Althusser," in which Macherey analyzes the concept of symptomatic reading; and a comprehensive interview in which Macherey reflects on the historical conditions of his early work, the long arc of his career at the intersection of philosophy and literature, and the ongoing importance of Louis Althusser's thought.

Recent translations of Macherey's work into English have introduced new readers to the critic's enduring power and originality. Timely in its questions and teeming with fresh insights, *Pierre Macherey and the Case of Literary Production* demonstrates the depths to which his work resonates, now more than ever.

**WARREN MONTAG** is the Louis M. Brown Family Professor of Literature at Occidental College. His most recent books include *Althusser and His Contemporaries* and *The Other Adam Smith*.

**AUDREY WASSER** is an associate professor of French at Miami University, Ohio. She is the author of *The Work of Difference: Modernism, Romanticism, and the Production of Literary Form.* 



#### AUGUST

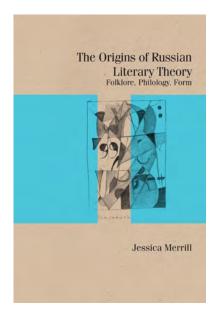
248 PAGES, 6 x 9 INCHES, 1 B/W IMAGE WORLDWIDE, FIRST PUBLICATION PAPER 978-0-8101-4511-5 \$34.95 (S) CLOTH 978-0-8101-4512-2 \$99.95 (S) E-BOOK 978-0-8101-4513-9 \$34.95 (S)

"With its exquisitely written preface and stimulating contributions by Macherey and other scholars, this collection brings long-overdue attention to the neglected and misunderstood elements of Macherey's work, making that work a timely rejoinder to debates on a range of vital issues: reading and discursivity, the relationship between literature and philosophy, the politics of form and formalism, and the legacy of the Althusserian project." —Rey Chow, author of A Face Drawn in Sand: Humanistic Inquiry and Foucault in the Present

#### ALSO OF INTEREST



How to Read a Moment: The American Novel and the Crisis of the Present Mathias Nilges PAPER 978-0-8101-4342-5 \$34.95 (S)



#### JULY

344 PAGES, 6 x 9 INCHES, 4 B/W IMAGES WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4490-3 \$39.95 (S) CLOTH 978-0-8101-4491-0 \$120.00 (S)

E-BOOK 978-0-8101-4492-7 \$39.95 (S)

"Merrill's book is a major reinterpretation of the early stages of literary theory in Russia and their wider impact. Her narrative is attentive to detail, while remaining sure-footed when capturing the bigger picture. A rewarding piece of research that makes a strong contribution to the field."

—Galin Tihanov, author of *The Birth and Death of Literary Theory: Regimes of Relevance in Russia and Beyond* 

#### ALSO OF INTEREST



Pelevin and Unfreedom Sofya Khagi PAPER 978-0-8101-4302-9 \$39.95 (S)

# The Origins of Russian Literary Theory

Folklore, Philology, Form

#### Jessica Merrill

Exploring the branches of Russian Formalism that preceded or evaded structuralism at the birth of modern literary theory

Russian Formalism is widely considered the foundation of modern literary theory. This book reevaluates the movement in light of the current commitment to rethink the concept of literary form in cultural-historical terms. Jessica Merrill provides a novel reconstruction of the intellectual historical context that enabled the emergence of Formalism in the 1910s. Formalists adopted a mode of thought Merrill calls the philological paradigm, a framework for thinking about language, literature, and folklore that lumped them together as verbal tradition. For those who thought in these terms, verbal tradition was understood to be inseparable from cultural history. Merrill situates early literary theories within this paradigm to reveal abandoned paths in the history of the discipline—ideas that were discounted by the structuralist and post-structuralist accounts that would emerge after World War II.

The Origins of Russian Literary Theory reconstructs lost Formalist theories of authorship, of the psychology of narrative structure, and of the social spread of poetic innovations. According to these theories, literary form is always a product of human psychology and cultural history. By recontextualizing Russian Formalism within this philological paradigm, the book highlights the aspects of Formalism's legacy that speak to the priorities of twenty-first-century literary studies.

**JESSICA MERRILL** is an assistant professor of Slavic languages at Columbia University.

SRLT

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

# The Letters and the Law

## Legal and Literary Culture in Late Imperial Russia

#### **Anna Schur**

Rethinking Russian literature's engagement with law

The Letters and the Law explores the fraught relationship between writers and lawyers in the four decades following Alexander II's judicial reforms. Nineteenth-century Russian literature abounds in negative images of lawyers and the law. Literary scholars have typically interpreted these representations either as the common, cross-cultural critique of lawyerly unscrupulousness and greed or as an expression of Russian hostility toward Western legalism, seen as antithetical to traditional Russian values. The Letters and the Law is the first book to frame the conflict in terms of the two professions' competition for cultural authority.

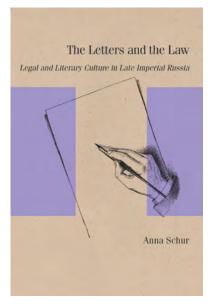
Anna Schur combines historical research and literary analysis to argue that the first generations of Russian trial lawyers shaped their professional identity with an eye to the celebrated figure of the writer and that they considered their own activities to be a form of verbal art. Viewed in this light, writers' critiques of the law and lawyers emerge as a concerted effort at protecting literature's exclusive cultural status in the context of modernization and the rapidly expanding public sphere.

The study draws upon a mix of well-known and rarely studied nineteenth-century authors and texts—with particular attention paid to Fyodor Dostoevsky and Mikhail Saltykov-Shchedrin—and on a wide range of nonliterary sources, including courtroom speeches, guides to forensic oratory, legal treatises, and specialized press.

**ANNA SCHUR** is a professor of English at Keene State College in New Hampshire. She is the author of *Wages of Evil: Dostoevsky and Punishment* (Northwestern University Press).



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



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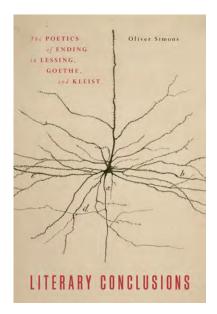
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"Schur's exceptional, pathbreaking, and deeply scholarly book joins a group of recent studies interrogating the relationship between literature and the law, and argues that the writer and the lawyer evolved from being early allies to becoming, in the public's view, the proverbial farmer and cowboy, a trend against which Russian trial lawyers, in particular, struggled to contend." — Robin Feuer Miller, author of Dostoevsky's Unfinished Journey

#### ALSO OF INTEREST



Russia's Capitalist Realism: Tolstoy, Dostoevsky, and Chekhov Vadim Shneyder PAPER 978-0-8101-4248-0 \$39.95 (S)



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"Simons's command of the scholarship is exemplary, combining close textual analysis with a broad view of literary and intellectual history. The book's contribution to current discussions in the scholarship—about the historical study of form and the place of the history of knowledge in literary historical study—is substantial."

—David E. Wellbery, editor-in-chief of A New History of German Literature

#### ALSO OF INTEREST



The Saving Line: Benjamin, Adorno, and the Caesuras of Hope Márton Dornbach PAPER 978-0-8101-4299-2 \$34.95 (S)

# **Literary Conclusions**

## The Poetics of Ending in Lessing, Goethe, and Kleist

#### **Oliver Simons**

Tracing the evolution of literary form to reveal the logic underpinning influential texts, as well as the intellectual currents that helped create them

Endings are not just singular moments in time but the outcomes of a process. And whatever a book's conclusion, its form has a history. *Literary Conclusions* presents a new theory of textual endings in eighteenth-century literature and thought. Analyzing essential works by Gotthold Ephraim Lessing, Johann Wolfgang von Goethe, and Heinrich von Kleist, Oliver Simons shows how the emergence of new kinds of literary endings around 1800 is inextricably linked to the history of philosophical and scientific concepts.

Simons examines the interrelations of Lessing's literary endings with modes of logical conclusion; he highlights how Goethe's narrative closures are forestalled by an uncontrollable vital force that was discussed in the sciences of the time; and he reveals that Kleist conceived of literary genres themselves as forms of reasoning. Kleist's endings, Simons demonstrates, mark the beginning of modernism. Through close readings of these authors and supplemental analyses of works by Walter Benjamin, Friedrich Hölderlin, and Georg Wilhelm Friedrich Hegel, he crafts an elegant theory of conclusions that revises established histories of literary genres and forms.

**OLIVER SIMONS** is a professor of Germanic languages at Columbia University. He is the author of Raumgeschichten: Topographien der Moderne in Philosophie, Wissenschaft und Literatur and Literaturtheorien zur Einführung and the coeditor of The Oxford Handbook of Carl Schmitt.

# The Hygienic Apparatus

# Weimar Cinema and Environmental Disorder

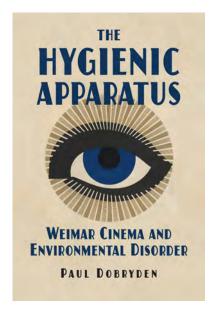
#### Paul Dobryden

Cinema was born to a culture obsessed with managing the urban environment in the name of public health—an obsession that shaped the medium and its aesthetics

This study traces how the environmental effects of industrialization reverberated through the cinema of Germany's Weimar Republic. In the early twentieth century, hygiene encompassed the myriad attempts to create healthy spaces for life and work amid the pollution, disease, accidents, and noise of industrial modernity. Examining classic films—including *The Last Laugh*, Faust, and Kuhle Wampe—as well as documentaries, cinema architecture, and studio practices, Paul Dobryden demonstrates how cinema envisioned and interrogated hygienic concerns about environmental disorder.

Framing hygiene within the project of national reconstruction after World War I, The Hygienic Apparatus explores cinema's material contexts alongside its representations of housework, urban space, traffic, pollution, disability, aging, and labor. Reformers worried about the health risks associated with moviegoing but later used film to popularize hygienic ideas, encouraging viewers to see the world and themselves in relation to public health objectives. Modernist architecture and design fashioned theaters into regenerative environments for fatigued spectators. Filmmakers like F. W. Murnau and Slatan Dudow, meanwhile, explored the aesthetic and political possibilities of dirt, contagion, intoxication, and disorder. Dobryden recovers a set of ecological and biopolitical concerns to show how the problem of environmental disorder fundamentally shaped cinema's relationship to modernity. As accessible as it is persuasive, the book adds to a growing body of scholarship on biopolitics within German studies and reveals fresh ways of understanding the apparatus of Weimar cinema.

**PAUL DOBRYDEN** is an assistant professor in the Department of Germanic Languages and Literatures at the University of Virginia.



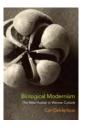
#### MAY

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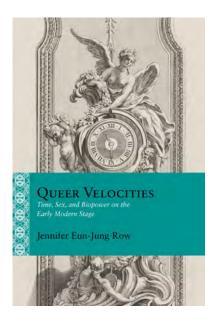
"Dobryden shows how hygienic thinking impacted not only filmic representations and the development of distinct genres, but also the understanding of cinema more broadly: its spaces of production and reception, its technological development, and its power to bolster or disrupt the disciplinary regimes of industrial capitalism."

—Michael Cowan, author of Walter Ruttmann and the Cinema of Multiplicity: Avant-Garde Film—
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"Queer Velocities makes significant contributions to multiple fields, first and foremost to early modern theater studies, but also and no less significantly to queer studies and to queer temporality studies. Jennifer Row displays brilliant theoretical creativity grounded in rigorous historical erudition." - Lewis Seifert, author of Manning the Margins: Masculinity and Writing in Seventeenth-Century France

#### ALSO OF INTEREST



Subjects of Affection: Rights of Resistance on the Early Modern French Stage Anna Rosensweig PAPER 978-0-8101-4445-3 \$34.95(S)

# **Queer Velocities**

## Time, Sex, and Biopower on the Early Modern Stage

#### Jennifer Eun-Jung Row

#### Probing the tempos and temporalities of queer desire

Queer Velocities: Time, Sex, and Biopower on the Early Modern Stage explores how seventeenth-century French theater represents queer desire. In this book, the first queer theoretical treatment of canonical French theater. Jennifer Eun-Jung Row proposes that these velocities, moments of unseemly haste or strategic delay, sparked new kinds of attachments, intimacies, and erotics. Rather than rely on fixed identities or analog categories, we might turn to these affectively saturated moments of temporal sensation to analyze queerness in the premodern world.

The twin innovations of precise, portable timepieces and the development of the theater as a state institution together ignited new types of embodiments, orderly and disorderly pleasures, and normative and wayward rhythms of life. Row leverages a painstakingly formalist and rhetorical analysis of tragedies by Jean Racine and Pierre Corneille to show how the staging of delay or haste can critically interrupt the normative temporalities of marriage, motherhood, mourning, or sovereignty—the quotidian rhythms and paradigms so necessary for the biopolitical management of life. Row's approach builds on the queer turn to temporality and Elizabeth Freeman's notion of the chronobiopolitical to wager that queerness can also be fostered by the sensations of disruptive speed and slowness. Ultimately, Row suggests that the theater not only contributed to the glitter of Louis XIV's absolutist spectacle but also ignited new forms of knowing and feeling time, as well as new modes of loving, living, and being together.

JENNIFER EUN-JUNG ROW is an assistant professor in the Department of French and Italian at the University of Minnesota.



Rethinking the Early Modern **Series Editors** Marcus Keller, Ellen McClure, and Feisal Mohamed

# Black Theater, City Life

# African American Art Institutions and Urban Cultural Ecologies

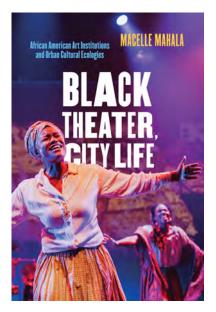
#### Macelle Mahala

How Black theaters play a key role in the expression of cities' social and cultural identities

Macelle Mahala's rich study of contemporary African American theater institutions reveals how they reflect and shape the histories and cultural realities of their cities. Arguing that the community in which a play is staged is as important to the work's meaning as the script or set, Mahala focuses on four cities' "arts ecologies" to shed new light on the unique relationship between performance and place: Cleveland, home to the oldest continuously operating Black theater in the country; Pittsburgh, birthplace of the legendary playwright August Wilson; San Francisco, a metropolis currently experiencing displacement of its Black population; and Atlanta, a city with forty years of progressive Black leadership and reverse migration.

Black Theater, City Life looks at Karamu House Theatre, the August Wilson African American Cultural Center, Pittsburgh Playwrights' Theatre Company, the Lorraine Hansberry Theatre, the African American Shakespeare Company, the Atlanta Black Theatre Festival, and Kenny Leon's True Colors Theatre Company to demonstrate how each organization articulates the cultural specificities, sociopolitical realities, and histories of African Americans. These companies have faced challenges that mirror the larger racial and economic disparities in arts funding and social practice in America, while their achievements exemplify such institutions' vital role in enacting an artistic practice that reflects the cultural backgrounds of their local communities. Timely, significant, and deeply researched, this book spotlights the artistic and civic import of Black theaters in American cities.

**MACELLE MAHALA** is a professor in the Departments of English and Art, Media, Performance, and Design at the University of the Pacific, where she also serves as director of the Humanities Center. She is the author of *Penumbra: The Premier Stage for African American Drama*.



#### AUGUST

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"Mahala's book moves beyond the microcosm of production history to the macrocosm of community, theater history, and American history. It is an informative contribution to historical scholarship on African American theater, and thus American theater." —Sandra M. Mayo, coauthor of Stages of Struggle and Celebration: A Production History of Black Theatre in Texas

#### ALSO OF INTEREST



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"Examined as both translator and translated, Hughes emerges as the focal point of a Black left internationalism encompassing Europe and Latin America, as well as the US. Kernan's incisive reliance on translation studies shows quite clearly that the cost of neglecting translation is at once scholarly and ideological."—Lawrence Venuti, author of Contra Instrumentalism: A Translation Polemic

#### ALSO OF INTEREST



Immaterial Archives: An African Diaspora Poetics of Loss Jenny Sharpe PAPER 978-0-8101-4157-5 \$34.95 (S)

## New World Maker

## Radical Poetics, Black Internationalism, and the Translations of Langston Hughes

Ryan James Kernan Foreword by Robin D. G. Kelley

An enlightening examination of the relationship between Hughes, translation, and radical politics

In an ambitious reappraisal of Langston Hughes's work and legacy, Ryan James Kernan reads Hughes's political poetry in the context of his practice of translation to reveal an important meditation on diaspora. Drawing on heretofore unearthed archival evidence, Kernan shows how Hughes mined his engagements with the poetics of Louis Aragon, Nicolás Guillén, Regino Pedroso, Vladimir Mayakovsky, Federico García Lorca, and Léopold Sédar Senghor, as well as translations of his own poetry, to fashion a radical poetics that engaged Black left internationalist concerns. As he follows Hughes from Harlem to Havana, Moscow. Madrid, and finally to Dakar, Kernan reveals how the writer's identity and aesthetic were translated within these leftist geographies and metropoles, by others but also collaboratively. As Kernan argues, we cannot know Hughes without knowing him in translation.

Through original research and close readings alert to the foreign prosody underlying Hughes's work, *New World Maker* recuperates his political writing, which had been widely maligned by Cold War detractors and adherents of New Criticism, and affirms his place as a progenitor of African diasporic literature and within the pantheon of US modernists. Demonstrating the integral part translation played in Hughes's creative process, this book challenges a number of common assumptions about this canonical thinker and offers important insights for scholars of African diasporic literature, comparative literature, and American, Caribbean, and translation studies.

**RYAN JAMES KERNAN** is an associate professor of English and comparative literature at Rutgers University.



# The Idea of Indian Literature

# Gender, Genre, and Comparative Method

#### Preetha Mani

A new theory of Indian literature as comparative literature and as inextricable from questions of language, gender, genre, and translation

Indian literature is not a corpus of texts or literary concepts from India, argues Preetha Mani, but a provocation that seeks to resolve the relationship between language and literature, written in as well as against English. Examining canonical Hindi and Tamil short stories from the crucial decades surrounding decolonization, Mani contends that Indian literature must be understood as indeterminate, propositional, and reflective of changing dynamics between local, regional, national, and global readerships. In *The Idea of Indian Literature*, she explores the paradox that a single canon can be written in multiple languages, each with their own evolving relationships to one another and to English.

Hindi, representing national aspirations, and Tamil, epitomizing the secessionist propensities of the region, are conventionally viewed as poles of the multilingual continuum within Indian literature. Mani shows, however, that during the twentieth century, these literatures were coconstitutive of one another and of the idea of Indian literature itself. The writers discussed here imagined a pan-Indian literature based on literary, rather than linguistic, norms, even as their aims were profoundly shaped by discussions of belonging unique to regional identity. Tracing representations of gender and the uses of genre in the shifting thematic and aesthetic practices of short vernacular prose writing, the book offers a view of the Indian literary landscape as itself a field for comparative literature.

**PREETHA MANI** is an assistant professor of South Asian literatures in the Department of African, Middle Eastern, and South Asian Languages and Literatures at Rutgers University.





नई कहानियाँ लेकप्रिय कहानी पत्रिका १६६२ ७५ नो प्रेस

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"Combining nonexistent authors, taboo topics, imaginary journeys, Borgesian paradoxes, Bakhtinian phantom dialogues, dime novels, and journalistic forgeries, this account of reflections on an empire in crisis from another empire in crisis has nothing shopworn about it. Carles Prado-Fonts's ingenious book twists the 'East-West' topic formidably out of shape."

—Haun Saussy, author of Translation as Citation: Zhuangzi Inside Out

#### ALSO OF INTEREST



Imperfect Solidarities: Tagore, Gandhi, Du Bois, and the Global Anglophone Madhumita Lahiri PAPER 978-0-8101-4266-4 \$34.95 (S)

## Secondhand China

# Spain, the East, and the Politics of Translation

#### **Carles Prado-Fonts**

A study of why it was so hard for Spanish readers to imagine China without other Western writers—whether real or fictitious

This transcultural study of cultural production brings to light the ways Spanish literature imagined China by relying on English- and French-language sources. Carles Prado-Fonts examines how the simultaneous dependence on and obscuring of translation in these cross-cultural representations created the illusion of a homogeneous West. He argues that Orientalism became an instrument of hegemony not only between "the West and the rest" but also within the West itself, where Spanish writers used representations of China to connect themselves to Europe, hone a national voice, or forward ideas of political and cultural modernity.

Uncovering an eclectic and surprising archive, Prado-Fonts draws on diverse cultural artifacts from popular literature, journalism, and early cinema to offer a rich account of how China was seen across the West between 1880 and 1930. Enrique Gaspar, Luis de Oteyza, Vicente Blasco Ibáñez, and lesser-known authors writing in Spanish and Catalan put themselves in dialogue with Leo Tolstoy, John Dewey, W. Somerset Maugham, Bertrand Russell, Pearl Buck, and André Malraux, as well as stereotypical figures from popular culture like Fu Manchu and Charlie Chan. Throughout, Prado-Fonts exposes translation as a technology of cultural hegemony and China as an appealing object for representation. A timely contribution to our understanding of how we create and consume knowledge about the world, Secondhand China is essential reading for scholars and students of Orientalism, postcolonial studies, translation studies, comparative literature, and cultural studies.

**CARLES PRADO-FONTS** is an associate professor of Chinese literature, Sinophone cultures, and translation studies at the Universitat Oberta de Catalunya.



# Dominoes and Other Stories from the Puerto Rican

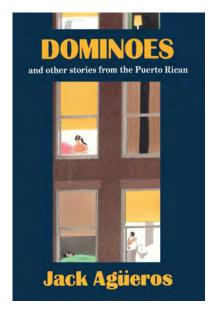
#### **Jack Agüeros**

A story collection by a visionary writer and community activist, now available in paper

Dominoes and Other Stories from the Puerto Rican, the only book of fiction by playwright and poet Jack Agüeros, affirms the triumphs and ordinary struggles of the Puerto Rican experience in New York. In stories that span the 1940s through the 1990s, Agüeros re-creates the barrio in all its multifaceted immensity, with its candy stores, plaster saints, fruit vendors, sidewalk games of dominoes, knife fights, and stories of successful craftspeople and entrepreneurs.

These stories convey hard, sometimes brutal, often bittersweet, experiences, but throughout Agüeros writes with artistry and unyielding compassion. Richly detailed, wry, and matter-of-fact, *Dominoes and Other Stories from the Puerto Rican* is an important achievement by an accomplished American writer.

JACK AGÜEROS (1934–2014) was an American poet, translator, and community activist. From 1977 to 1986 he was the director of El Museo del Barrio in New York City. He was the author of three poetry collections: Lord, Is This a Psalm?, Sonnets from the Puerto Rican, and Correspondence between the Stonehaulers. His translation of Song of the Simple Truth: The Complete Poems of Julia de Burgos was published by Curbstone Press. He received the Asan World Prize for Poetry in 2012.



#### **JULY**

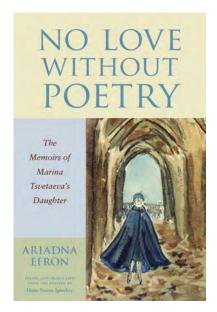
152 PAGES, 6 x 9 INCHES PAPER 978-0-8101-4509-2 \$18.95

"In this debut collection of eight stories, poet, playwright and television writer Agüeros creates intimate portraits of New York City's Puerto Rican community, revealing the complexities of people whose indigenous culture often conflicts with their new urban life. Though his prose is spare, the tales brim with telling details that define the time and place with indelibly vivid images ... Ultimately this book celebrates the nurturing spirit of the human heart." —Publishers Weekly

#### ALSO OF INTEREST



Song of the Simple Truth: The Complete Poems of Julia de Burgos Julia de Burgos PAPER 978-1-8806-8424-5 \$23.95 (X)

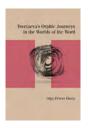


#### JULY

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"[Efron's] memoir is the work of a delicate and skilled writer. It plunges into a past before the darkness descended, brilliantly re-creating a childhood world (often with great humor), and takes us into what Ignashev describes as 'the luminous, magical fantasy world of her mother's poetry.' It is also a lyrical portrait of her parents that is profoundly loving." —Liam Carson, Poetry Ireland Review

#### ALSO OF INTEREST



Tsvetaeva's Orphic Journeys in the Worlds of the Word Olga Peters Hasty PAPER 978-0-8101-4321-0 \$39.95 (S)

# No Love without Poetry

# The Memoirs of Marina Tsvetaeva's Daughter

Ariadna Efron
Edited and translated from the Russian by
Diane Nemec Ignashev

A prize-winning translation, now available in paper, tells the story of one of Russia's most important poets

The memoirs of Ariadna Efron provide an intimate and indispensable perspective on the poet Marina Tsvetaeva's life and work, told from the point of view of her daughter. This wrenching story about the difficulty of living with genius charts Efron's relationship with her parents as they navigate art and exile.

Efron's rapport with her mother, already intense, became strained under the hardships imposed by early twentieth-century Russian political upheaval. Efron recounts the family's travels from Moscow to Germany, to Czechoslovakia, and finally to France, where, against her mother's advice, Efron decided to return to Russia. Diane Nemec Ignashev draws on Efron's short stories and her mother's notebooks to supplement the original memoirs. Haunting and poignant, No Love without Poetry completes extant historical records on Tsvetaeva—and showcases Efron as a literary force.

**ARIADNA EFRON** (1912–1975), daughter of the Russian poet Marina Tsvetaeva and Sergei Efron, became well known as a writer in her own right upon the publication of her memoirs in 1973 and 1975.

**DIANE NEMEC IGNASHEV** is Class of 1941 Professor of Russian and the Liberal Arts at Carleton College.

# Bruna and Her Sisters in the Sleeping City

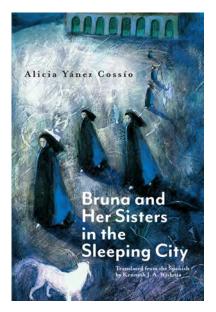
Alicia Yánez Cossío Translated from the Spanish by Kenneth J. A. Wishnia

Ancestry and individuality tangle in this coming-of-age story, now available in paper

Bruna and Her Sisters in the Sleeping City chronicles a wealthy, eccentric family with an ancient presence in northern Ecuador. Bruna's past is dominated by ghosts and scandals that linger in the old family home in the mountains. As she pieces together the outrageous adventures of her ancestors and relatives, Bruna emerges from the husk of tradition to achieve a balance between the best of the old and the new. Tracing the complete history of Ecuador from the Conquest through the 1970s, the book is a seriocomic examination of the tensions and conflicts inherent in a world that wavers between its oppressive colonial past and its future as a modern society obsessed with material gain.

**ALICIA YÁNEZ COSSÍO** was born in 1929 and is considered one of Ecuador's principal novelists. *Bruna and Her Sisters in the Sleeping City* was her first novel and the first to be translated into English.

**KENNETH J. A. WISHNIA** is a novelist who has taught at State University of New York at Stony Brook and at Queens College, City University of New York.



#### **JULY**

232 PAGES, 6 x 9 INCHES PAPER 978-0-8101-4503-0 \$24.95

"[Yánez Cossío], one of Ecuador's preeminent woman writers, poetically details the emotional and physical escape of twenty-year-old Bruna Catovil from her Ecuadorian home, the Sleeping City—so named for its soroche, or sleep-inducing mountain sickness—where her family spreads shame as effortlessly as it squandered its once formidable fortune ... This story of a young woman's search for identity is a classic one."

—Publishers Weekly

#### ALSO OF INTEREST

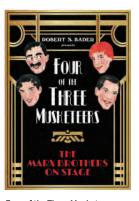


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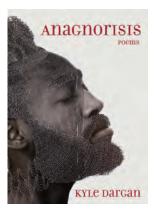
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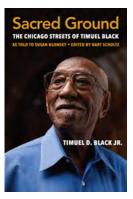
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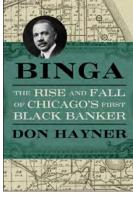
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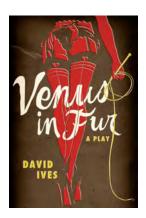
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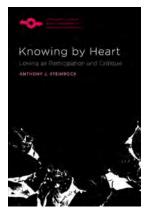
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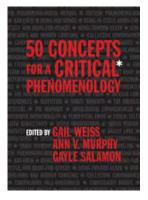
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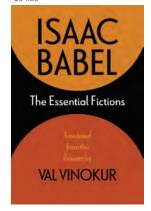
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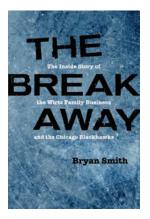
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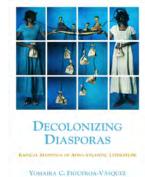
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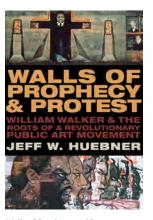
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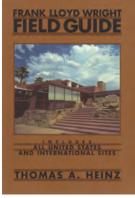
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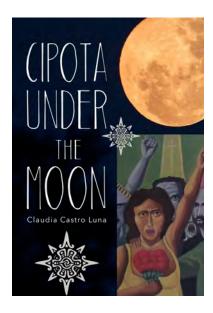
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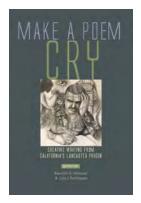
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CLAUDIA CASTRO LUNA has been an Academy of American Poets Poet Laureate fellow, the Washington State Poet Laureate, and Seattle's inaugural Civic Poet. She is the author of One River, A Thousand Voices; the Pushcart nominated Killing Marías, shortlisted for the Washington State 2018 Book Award in poetry; and the chapbook This City. Her most recent nonfiction can be found in the anthology There's a Revolution Outside, My Love: Letters from a Crisis. Born in El Salvador, she came to the United States in 1981. Living in English and Spanish, Claudia writes and teaches in Seattle on unceded Duwamish lands where she gardens and keeps chickens with her husband and their three children.



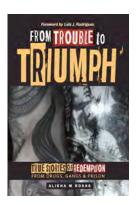
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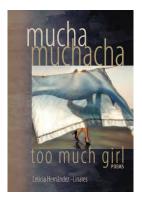
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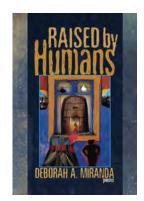
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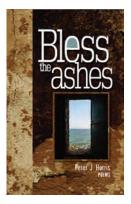
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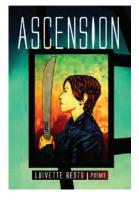
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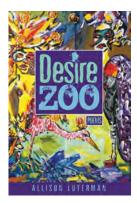
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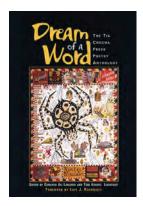
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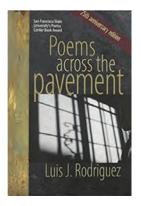
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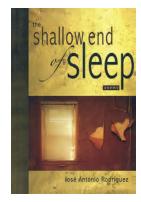
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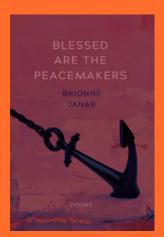
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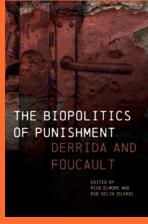
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