



SPRING 2023

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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 previous books of poetry: *Blue-Tail Fly*; *Horse in the Dark: Poems*, winner of the Cave Canem Northwestern University Press Poetry Prize for a second collection; and *Forest Primeval: Poems* (TriQuarterly), 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*.



APRIL

144 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

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

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

“Vievee Francis is, undoubtedly, one of the most compelling poets alive and writing today. In her fourth book, *The Shared World*, she charts a course of how entangled all of our lives are in today’s world. Who do we share the world with? Who do we ignore? What does it mean to live so closely in proximity to each other and to have such deeply complicated histories? At the heart of this book is this truth: what is the telling, and how do we go about the ways of doing so? With bravery, Francis peels back the layers, not leaving a simple understanding but instead, by the telling, examining the complications of what it means to tell.” —Fatimah Asghar, author of *If They Come for Us: Poems*

ALSO OF INTEREST



Forest Primeval: Poems
Vievee Francis
PAPER 978-0-8101-3243-6
\$16.95



TriQuarterly Books

ESCAPOLOGY

I would rather my heart mimic
a David Blaine than a Houdini
—slights of suffering stillness
for broadcasted lifetimes. Not shocking
audiences by breaking free.

Endurance is not magic,
sadly. Think of everlasting
love as a simple chant—an arcane
language loop that fuses souls
given precise enunciation.
Or am I thinking of sorcery?
(A wizard might wand your lips
into Japanese hornets for calling
him a mere magician.)

Regardless,
I admire David Blaine
for the same reasons many
think him a charlatan—that being
he is merely a man, one who'll risk
standing within the icy cage of human
pain until his nerves numb
or he forgets to reclaim consciousness.
My heart—it thinks too much,
sees *opening* as an illusion
disguising constraint. It fidgets,
tucks and rocks with a passion similar
to that with which it first dove
inside romance's straitjacket sleeves.

When freed, my heart clambers
from out the body's river of blood.
Along the banks, bookies extend
their palms to collect from all the patsies
who bet that heart could breathe under love.

Panzer Herz

A Live Dissection

Kyle Dargan

A poet's final barbed compilation that pierces the inherited and self-inflicted experiences of masculinity

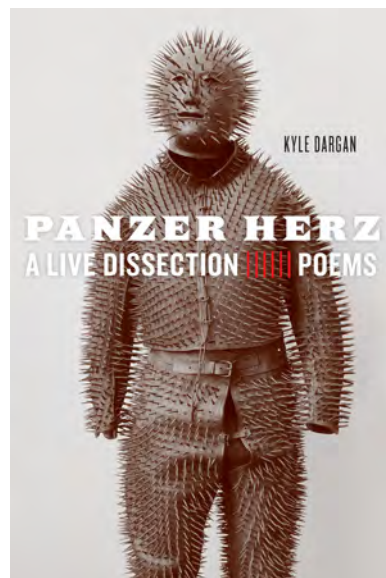
The keen and jagged blade that is Kyle Dargan's eye is drawn in *Panzer Herz: A Live Dissection*, the final poetic compilation of a lived and inherited masculinity.

Dargan targets the armored heart, or “panzer herz”—a site where desire, violence, family, politics, blackness, and capitalism all intertwine with gender. Pierced with the question—What if the heart, in the aforementioned capacity, was not a constricting vessel, struggling to withstand internal and external pressures, but instead was a space of release?—the collection opens a cishet masculinity to the inquiries and explorations that the traditional conscription of gender discourages and often vilifies.

*I long to abandon this violent / vagrancy, but the roads . . . teem
with other men who know / no training, who see upon me / my
teachers' marks and ache / for the elicitation of drawn steel.*

The denser blades of compassion and accountability are Dargan's arms of choice to carry, and not conceal, the weapons he uses to probe his own heart and the hearts of the men and women who shaped him into a man that has been . . . and is unbecoming. The poetic paring of layered lines, the nicking of the process, these poems crimson the page—and not for scarlet spectacle. These versed incisions and sutures are the oeuvre dedicated to the outgrowing of the writer and the “man” that began it.

KYLE DARGAN is the author of *Anagnorisis* (TriQuarterly), which was awarded the 2019 Lenore Marshall Poetry Prize and longlisted for the 2019 Pulitzer Prize for Poetry. He has received the Cave Canem Poetry Prize and the Hurston/Wright Legacy Award, and he was a finalist for the Kingsley Tufts Poetry Award. Dargan is currently an associate professor of literature and assistant director of creative writing at American University. He also works as the books editor for Janelle Monáe's creative company, Wondaland.



APRIL

128 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4568-9 \$18.00

E-BOOK 978-0-8101-4569-6 \$18.00

ALSO OF INTEREST



Anagnorisis: Poems

Kyle Dargan

PAPER 978-0-8101-3784-4

\$18.00



TriQuarterly Books



APRIL

216 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4608-2 \$20.00

E-BOOK 978-0-8101-4609-9 \$20.00

"*The Archivists* coheres around both loss and its flip side, survival—and the willful acts of remembering and forgetting that stir those forces into our lives. These twelve stories are revelatory, unsettling, and yet somehow deeply familiar. As I began each piece, I had the feeling of sinking into something rich and real, a world that became more urgent than the one I was sitting in. That urgency always led me somewhere vital—and what more can we ask of great fiction?" —Rebecca Makkai, author of *The Great Believers*

ALSO OF INTEREST

*Blue Hours: A Novel*

Daphne Kalotay

PAPER 978-0-8101-4056-1
\$22.95

The Archivists

Stories

Daphne Kalotay

A prize-winning collection of twelve stories by Daphne Kalotay, author of *Russian Winter* and *Blue Hours*

Winner of the 2021 Grace Paley Prize for Short Fiction

The characters in *The Archivists* are everyday people, but when private losses or the shocks of history set their worlds reeling, they find connection and liberation in surprising, buoyant ways. Winner of the Grace Paley Prize for Short Fiction, this vibrant collection brings transcendence, wry humor, and a touch of the uncanny to life's absurdities and catastrophes—whether the 2008 economic crash, fallout after the 2016 presidential election, gentrification, pandemic lockdown, illness, or the intergenerational impacts of the Holocaust and Communist occupation of Eastern Europe.

A hardheaded realist is confronted by both her mortality and a would-be wizard. A thirteen-year-old girl in 1950s Toronto infiltrates the ranks of Bell Canada. A ninety-nine-year-old woman appears to be invincible. A group hikes in Germany, and a solitary woman is pursued on a walk in New Mexico. These deeply moving stories ingeniously consider issues of identity, history, and memory and our shared search for meaning in an off-kilter world.

DAPHNE KALOTAY is the author of *Calamity and Other Stories*—shortlisted for the Story Prize—and the award-winning novels *Russian Winter*, *Sight Reading*, and *Blue Hours*. Her work has been published in more than twenty languages, and she has been awarded fellowships from the Christopher Isherwood Foundation, MacDowell, and Yaddo. She teaches at Princeton University and makes her home in Somerville, Massachusetts.



TriQuarterly Books

God Went Like That

A Novel

Yxta Maya Murray

An artful and gripping new novel that recounts the human and environmental damage caused by actual disasters in Simi Valley, California

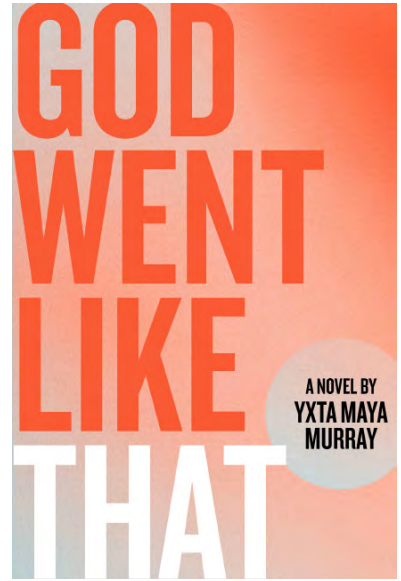
In award-winning legal scholar and novelist Yxta Maya Murray's new novel, federal agent Reyna Rodriguez reports on a real-life nuclear reactor meltdown and accidents that occurred in 1959, 1964, and 1968 at the Santa Susana Field Laboratory. An infamous research and development complex in California's Simi Valley, the lab was eventually dismantled by the US government—but not before it created a toxic legacy of contamination and numerous cancer clusters. Toxins and nuclear residue may have been further released by the 2018 Woolsey Fire and 2019 floods in the area.

God Went Like That takes the form of an EPA report in which Reyna presents riveting interviews with individuals affected by the disasters. With imagination and artistry, Murray brings to life an actual 2011 Department of Energy dossier that detailed the catastrophes and the ensuing public health fallout and highlights the high costs of governmental malfeasance and environmental racism.

YXTA MAYA MURRAY is a novelist, art critic, playwright, and law professor. Her most recent books are the story collection *The World Doesn't Work That Way, but It Could*, and the novel *Art Is Everything*. She has won a Whiting Award and an Art Writer's Grant and has been named a fellow at the Huntington Library for her work on radionuclide contamination in Simi Valley, California.



Curbstone



MARCH

200 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4602-0 \$20.00

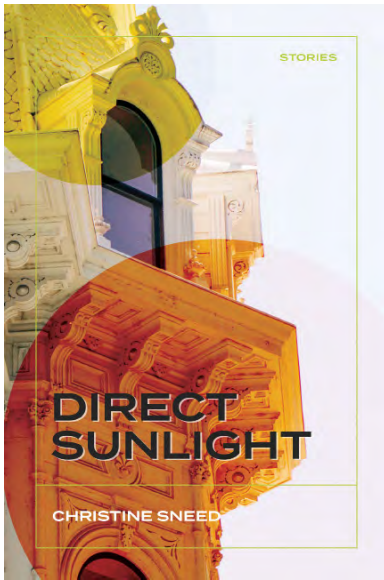
E-BOOK 978-0-8101-4603-7 \$20.00

"Yxta Maya Murray's writing is a gift, and in *God Went Like That* she is at the height of her powers. This tale of Southern California's long-hidden nuclear catastrophe is a deeply compassionate, intimate, and powerfully human work. With erudition, wit, wordplay, and an appropriate dose of outrage, Murray takes us on a dreamlike journey into lives turned upside down by the hubris of science. This is a beautiful and haunting book." —Héctor Tobar, author of *The Last Great Road Bum*

ALSO OF INTEREST



Art Is Everything: A Novel
Yxta Maya Murray
PAPER 978-0-8101-4292-3
\$18.95



JUNE

232 PAGES, 6 × 9 INCHES

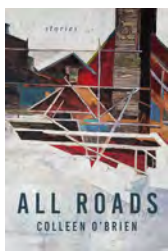
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4616-7 \$20.00

E-BOOK 978-0-8101-4617-4 \$20.00

"Christine Sneed's inimitable eye for detail, beautiful writing, hauntingly complex characters, and trademark humor shine in these brilliant, moving stories. *Direct Sunlight* is everything a short story collection should be." —J. Ryan Stradal, author of *Saturday Night at the Supper Club*

ALSO OF INTEREST

*All Roads: Stories*

Colleen O'Brien

PAPER 978-0-8101-4465-1

\$21.95

Direct Sunlight

Stories

Christine Sneed

A collection of twelve stories by award-winning author Christine Sneed

The stories in *Direct Sunlight*, award-winning author Christine Sneed's latest, are inspired by the memorable strangeness of everyday life. The characters in these topically diverse tales experience events that bring the terms of their day-to-day lives and their relationships into focus in a way hitherto foreign to them.

The title story features two adult children learning of their father's second family long after his death in the 9/11 terrorist attacks. "Mega Millions" explores the aftermath of a small-town midwestern factory employee's enormous lottery win. In "Dear Kelly Bloom," a young journalist takes on the role of advice columnist at a faltering Chicago newspaper around the time of the 2008 financial meltdown and soon finds himself tasked with replying to his own mother's letter requesting guidance on family matters. In "The Monkey's Uncle Louis," a contentedly childless man tries to make sense of his sister's decision to adopt a capuchin monkey after she and her husband find themselves unable to conceive a baby of their own.

The stories in *Direct Sunlight* rely on humor but are balanced by Sneed's clear-eyed sobriety about the sorrows inherent in the human condition.

CHRISTINE SNEED is the author of three novels and three previous story collections, including *Please Be Advised* and *The Virginity of Famous Men*. She has received the Grace Paley Prize for Short Fiction and the Chicago Public Library Foundation's 21st Century Award, among other honors, and has published stories in *The Best American Short Stories* and *O. Henry Prize Stories*. She lives in Pasadena, California.



TriQuarterly Books

Synthetic Jungle

Poems

Michael Chang

A new poetry collection from award-winning author Michael Chang

A vital breath of life arrives in American poetry with *Synthetic Jungle*, the latest collection from acclaimed poet Michael Chang. With poems in a register both hilarious and scathing, *Synthetic Jungle* effortlessly bashes convention while simultaneously rebuilding the language we use to communicate our fears and joys.

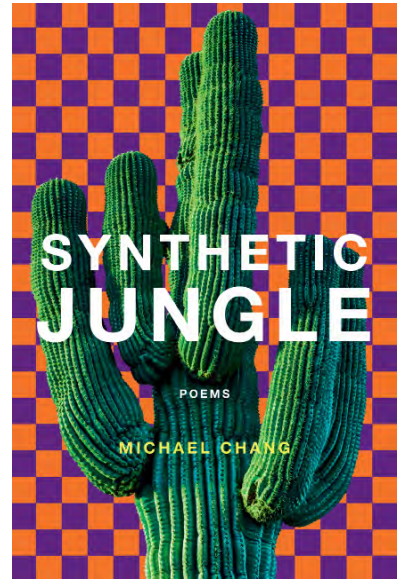
Synthetic Jungle is a collection written by a brilliant jester who winks at you as you catch their every reference before sharing a laugh at your own self-satisfaction. Themes of identity, sexuality, and literacy play out in a dizzying rhythm of microtheaters. Readers will find themselves giggling, snorting, and guffawing their way through this work: whether at a repudiation of the literary landscape or a critique of a failing justice system, to laugh along with Chang is to recognize your mistakes and, ultimately, grow from them.

Fractal and kinetic in the quick-witted spirit of John Ashbery and Emily Dickinson, Chang's tender poems dance around, between, and through the personal and philosophical. *Synthetic Jungle* is as sweet as it is grand, and beneath its sarcastic grin reverberates an immense, open heart.

MICHAEL CHANG (they/them) is the author of several collections of poetry, including *Boyfriend Perspective* and *Almanac of Useless Talents*. Their poems have been nominated for Best New Poets, Best of the Net, and the Pushcart Prize. They were awarded the Poetry Project's prestigious Brannan Prize in 2021. Tapped to edit Lambda Literary's *Emerge* anthology, they serve as a poetry editor at the acclaimed journal *Fence*.



Curbstone



MARCH

104 PAGES, 6 × 9 INCHES

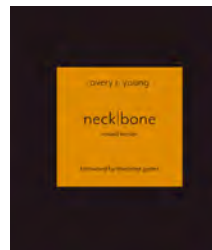
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4621-1 \$18.00

E-BOOK 978-0-8101-4622-8 \$18.00

"The poems in *Synthetic Jungle* work associatively, calling on readers to infer connections among its parts, but are just as likely, perhaps more likely, to move in a dissociative manner, working to disrupt our ability to anticipate. The result is a poetry that is frequently surprising, and whose catalogs acquire a type of force through accumulation. I'm particularly drawn to this poet's idiomatic voice and pop culture sensibilities. Chang is equally comfortable in conversation with Heidegger or *Meet the Fockers*, and the poems in *Synthetic Jungle* feel of our moment and urgent." —Matthew Olzmann, author of *Constellation Route*

ALSO OF INTEREST



neckbone: visual verses
avery r. young
CLOTH 978-0-8101-4052-3
\$25.00

**MAY**

128 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4623-5 \$18.00

E-BOOK 978-0-8101-4624-2 \$18.00

ALSO OF INTEREST*oh, you thought this was a date?!**Apocalypse Poems*

C. Russell Price

PAPER 978-0-8101-4522-1

\$16.00

Loner Forensics

Poems

Thea Brown

The third collection of poetry from Thea Brown, author of *Think of the Danger*

In *Loner Forensics*, Thea Brown dreams up and dissects a city beset by unexplained disappearances, roving silences, and climate collapse. This sprawling collection comprises a series of interviews with denizens of the shifting city, each mediated through the lonely lens of the Detective, a character whose refractive investigation atomizes the scene. As much a study of complicity as a critique of capitalism's distortive effects on human emotional response, *Loner Forensics* questions what happens when our innermost terrains become newly unfamiliar in an unraveling natural world.

Dark, fractured, and canny, Brown's shimmering third collection draws on parallel universes, 1980s video games, social media pop-speak, and ghost towns to immerse the reader in grief, utopia, disaster—and, ultimately, love.

THEA BROWN is the author of the chapbook *We Are Fantastic* and two previous poetry collections, *Think of the Danger* and *Famous Times*. Originally from the Hudson Valley in New York, she was a Truman Capote Fellow at the Iowa Writers' Workshop and now lives in Baltimore.

**Curbstone**

As If She Had a Say

Stories

Jennifer Fliss

A new story collection from Jennifer Fliss, author of *The Predatory Animal Ball*

Who has a right to tell us how to experience our grief? How to perform—or not perform—the roles society prescribes to us based on our various points of identity?

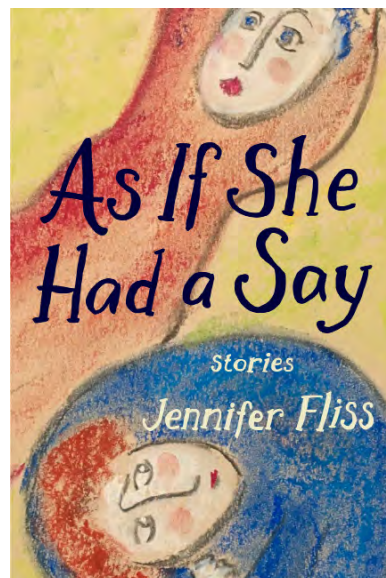
As If She Had a Say, the second story collection from Jennifer Fliss, uses an absurdist lens to showcase characters—predominantly women—plumbing their resources as they navigate misogyny, abuse, and grief. In these stories, a woman melts in the face of her husband's cruelty; a seven-tablespoons-long woman lives inside a refrigerator and engages in an affair with the man of the house; a balloon-animal artist attends a funeral to discover he was invited as more than entertainment; and a man loses all his nouns.

Fans of Karen Russell and Carmen Maria Machado will appreciate how *As If She Had a Say*'s inventive narratives expose inequities by taking us on imaginative romps through domesticity and patriarchal expectations. Each story functions as a magnifying glass through which we might examine our own lives and see ourselves more clearly.

JENNIFER FLISS (she/her) is a Seattle-based writer whose work has appeared in *F(r)iction*, *The Rumpus*, *No Tokens*, the *Washington Post*, and elsewhere, including two of the Best Short Fiction anthologies. She is the author of the story collection *The Predatory Animal Ball*.



Curbstone



JULY

144 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4625-9 \$20.00

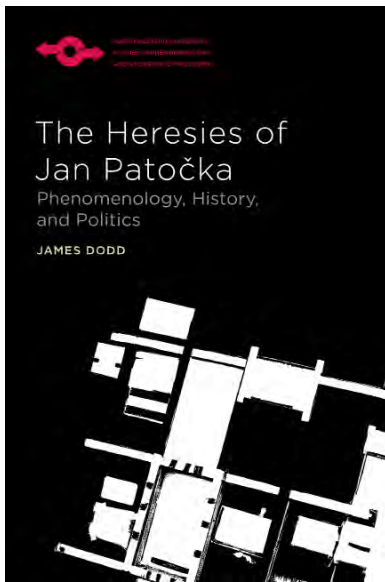
E-BOOK 978-0-8101-4626-6 \$20.00

"Inventive, witty, and bracingly true, *As If She Had a Say* made me laugh, made my heart drop, and made me think deeply about the ways women must navigate a world that is not made for us. These are sneaky stories that got under my skin in the way the best art can, ever expanding to reveal new layers of meaning and depth. Unforgettable and most certainly what I want to be reading now. Fliss is all-seeing, a fearless noticer, and exactly the right person to deliver us to the heart of what matters, and to ourselves."
—Chelsea Bieker, author of *Godshot* and *Heartbroke*

ALSO OF INTEREST



Faith and Fat Chances: A Novel
Carla Trujillo
PAPER 978-0-8101-3164-4
\$18.95

**MARCH**

312 PAGES, 6 × 9 INCHES

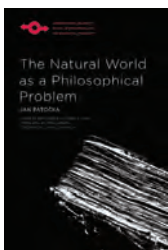
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4586-3 \$38.00 (S)

CLOTH 978-0-8101-4587-0 \$120.00 (S)

E-BOOK 978-0-8101-4588-7 \$38.00 (S)

"James Dodd gives us a lucid and comprehensive account of Patočka's work, thought, and life: his idea of Europe and its classical origins; his background in phenomenology; and his role in the turbulent events of postwar Prague. For Dodd, Patočka's thinking can be characterized as a philosophy of history rooted in a phenomenological ontology." —David Carr, author of *Experience and History: Phenomenological Perspectives on the Historical World*

ALSO OF INTEREST

The Natural World as a Philosophical Problem

Jan Patočka

PAPER 978-0-8101-3361-7
\$34.95

The Heresies of Jan Patočka

Phenomenology, History, and Politics

James Dodd

A nuanced reflection on the meaning and resonance of Patočka's philosophy

Foregrounding the turbulent political and intellectual scene in Czechoslovakia following the Prague Spring in 1968, James Dodd explores the unity of philosophy, history, and politics in Jan Patočka's life and legacy. Dodd presents Patočka as an essential philosopher of modern concepts—such as freedom, subjectivity, and history—and also as an interpreter of prominent thinkers such as Husserl and Heidegger.

Dodd outlines the phenomenology that Patočka, as a late pupil of Husserl and Heidegger, crafted in response to the classical model before turning to his philosophy of history, which was oriented around the problem of Europe and the care for the soul. Finally, Dodd examines Patočka's role as a dissident intellectual and one of the principal voices of the Charter 77 human rights movement until his death in March 1977.

By situating Patočka's thought in relation to classical phenomenology and to the political and historical conditions of Central Europe, Dodd illuminates the enduring impact of this key thinker of the twentieth century.

JAMES DODD is a professor of philosophy at the New School for Social Research and Eugene Lang College. His books include *Violence and Phenomenology* and *Crisis and Reflection: An Essay on Husserl's "Crisis of the European Sciences."*



Studies in Phenomenology and Existential Philosophy
Series Editor: Anthony J. Steinbock

Heidegger and the Destruction of Aristotle

On How to Read the Tradition

Sean D. Kirkland

A bold new conception of Heidegger's project of *Destruction* as a method of interpreting history

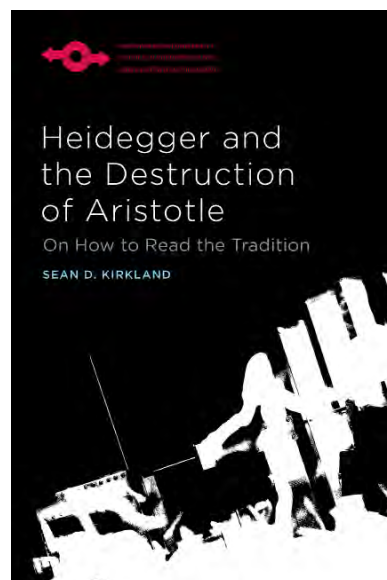
For Martin Heidegger, our inherited traditions provide the concepts through which we make our world intelligible. Concepts we can also oppose, disrupt, and even exceed. First, however, if Western philosophy is our inheritance, we must submit it to *Destruction*—starting with Aristotle. *Heidegger and the Destruction of Aristotle: On How to Read the Tradition* presents a new conception of Heidegger's “destruction” as a way of reading.

Situated between Nietzschean genealogy and Derridean deconstruction, this method uncovers in Aristotle the most vital originating articulations of the Western tradition and gives us the means to confront it. Sean D. Kirkland argues this is not a rejection of the past but a sophisticated and indeed timely hermeneutic tool—a complex, illuminating, and powerful method for interpreting historical texts at our present moment. Acknowledging the historical Heidegger as a politically compromised and still divisive figure, Kirkland demonstrates that Heideggerian destruction is a method of interpreting history that enables us to reorient and indeed transform its own most troubling legacies.

SEAN D. KIRKLAND is an associate professor of philosophy at DePaul University. He is the author of *The Ontology of Socratic Questioning in Plato's Early Dialogues*, which won the 2013 Book Award from *Symposium*.



Studies in Phenomenology and Existential Philosophy
Series Editor: Anthony J. Steinbock



JULY

176 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

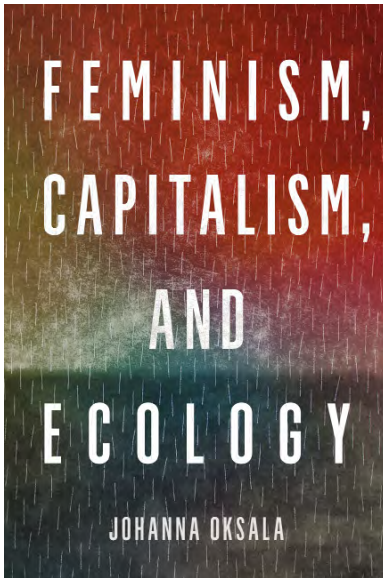
PAPER	978-0-8101-4618-1	\$32.00 (S)
CLOTH	978-0-8101-4619-8	\$95.00 (S)
E-BOOK	978-0-8101-4620-4	\$32.00 (S)

“This is an astonishing book. Short but to the point, it profoundly challenges ingrained assumptions about *Destruction* in Heidegger's early thought and the role that concept fulfills in fundamental texts of philosophy.” —Dimitris Vardoulakis, author of *Spinoza, the Epicurean: Authority and Utility in Materialism*

ALSO OF INTEREST



The Fourfold: Reading the Late Heidegger
Andrew J. Mitchell
PAPER 978-0-8101-3076-0
\$34.95



JUNE

184 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4610-5 \$28.00 (X)

CLOTH 978-0-8101-4611-2 \$90.00 (S)

E-BOOK 978-0-8101-4612-9 \$28.00 (S)

"A concise and incisive intervention into current debates about the critique of capitalism." —Amy Allen, author of *Critique on the Couch: Why Critical Theory Needs Psychoanalysis*

ALSO OF INTEREST

*Foucault, Politics, and Violence*

Johanna Oksala

PAPER 978-0-8101-2803-3

\$29.95

Feminism, Capitalism, and Ecology

Johanna Oksala

A philosophical response that brings together feminist and ecological approaches to solving the global environmental crisis that the capitalist economic system has created

In the face of ecological catastrophe, neither feminists nor environmentalists have the option of merely supporting an environmental politics that would preserve an imagined nature somewhere outside capitalism. As Johanna Oksala contends, the political goal must be more radical: to challenge the capitalist economic system itself and the mechanisms by which it expropriates life on the planet.

Feminism, Capitalism, and Ecology lays the critical groundwork for this political project. It develops a new way of bringing feminist and ecological responses to capitalism together into a cohesive framework. By exposing the systemic logic by which environmental destruction and gender oppression are jointly rooted in capitalism, Oksala establishes the theoretical foundations for an effective political alliance. The traditions of materialist ecofeminism and Marxist feminism are critical starting points. But the rapid rise of biotechnology and the steady increase of precarity necessitate a model of resistance that responds to the distinctive challenges of contemporary biocapitalism. Timely and urgent, this book articulates a theoretically sophisticated response and maps out our real-world options in this existential struggle.

JOHANNA OKSALA is the Arthur J. Schmitt Professor of Philosophy at Loyola University Chicago. Her books include *Foucault, Politics, and Violence* and *Feminist Experiences: Foucauldian and Phenomenological Investigations*, both published by Northwestern University Press.

Brodsky in English

Zakhar Ishov

A deeply researched account of Joseph Brodsky's evolution in English as a self-translator and a poet in translation

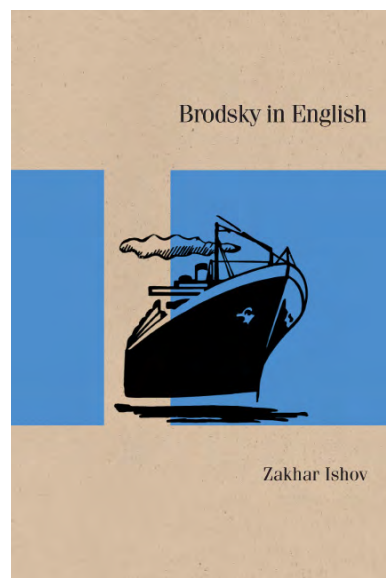
Joseph Brodsky's translations of his own Russian-language poems into English "new originals" have been criticized for their "un-Englishness," an appraisal based on a narrow understanding of translation itself. With this radical reassessment of the Nobel Prize winner's self-translations, Zakhar Ishov proposes a fresh approach to poetry translation and challenges the assumption that poetic form is untranslatable.

Brodsky in English draws on previously unexamined archival materials, including drafts and correspondence with translators and publishers, to trace the arc of Brodsky's experience with the English language. Ishov shows how Brodsky's belief in the intellectual continuity between his former life in the Soviet Union and his new career in the United States, including as Poet Laureate, anchored his insistence on maintaining the formal architecture of his poems in translation, locating the transmission of poetic meaning in the rhythms of language itself. This book highlights Brodsky's place within the long history of the compromises translation must make between linguistic material and poetic process.

ZAKHAR ISHOV is an affiliate researcher at the Institute for Russian and Eurasian Studies at Uppsala University in Sweden.

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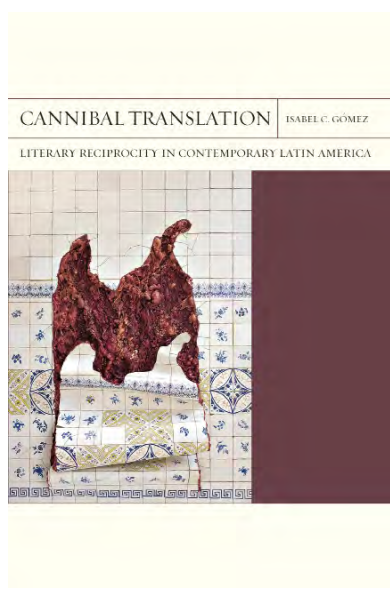
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"Zakhar Ishov convincingly argues that Joseph Brodsky's 'accented' English-language poetry deserves to be taken seriously as an integral part of the poet's legacy. Brodsky's love affair with the English language resulted in poems and self-translations that, although disparaged as inept and unidiomatic, became essential for his creative mission." —Adrian Wanner, author of *The Bilingual Muse: Self-Translation among Russian Poets*

ALSO OF INTEREST



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"Gómez's hugely erudite, multidisciplinary study of translation in Latin America—which finds theoretical sources not only in translation studies but also in anthropology, philosophy, Latin American studies, and other fields—brilliantly decolonizes, decenters, contests, and undoes prevailing paradigms." —Esther Allen, translator of *Zama* by Antonio Di Benedetto

ALSO OF INTEREST

Cosmopolitan Desires: Global Modernity and World Literature in Latin America

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Cannibal Translation

Literary Reciprocity in Contemporary Latin America

Isabel C. Gómez

A bold comparative study illustrating the creative potential of translations that embrace mutuality and resist assimilation

Cannibal translators digest, recombine, transform, and trouble their source materials. Isabel C. Gómez makes the case for this model of literary production by excavating a network of translation projects in Latin America that includes canonical writers of the twentieth century, including Haroldo and Augusto de Campos, Rosario Castellanos, Clarice Lispector, José Emilio Pacheco, Octavio Paz, and Ángel Rama. Building on the avant-garde reclaiming of cannibalism as an Indigenous practice meant to honorably incorporate the other into the self, these authors took up Brazilian theories of translation in Spanish to fashion a distinctly Latin American literary exchange, one that rejected normative and Anglocentric approaches to translation and developed collaborative techniques to bring about a new understanding of world literature.

By shedding new light on the political and aesthetic pathways of translation movements beyond the Global North, Gómez offers an alternative conception of the theoretical and ethical challenges posed by this artistic practice. *Cannibal Translation: Literary Reciprocity in Contemporary Latin America* mobilizes a capacious archive of personal letters, publishers' records, newspapers, and new media to illuminate inventive strategies of collectivity and process, such as untranslation, transcreation, intersectional autobiographical translation, and transpeaking. The book invites readers to find fresh meaning in other translational histories and question the practices that mediate literary circulation.

ISABEL C. GÓMEZ is an associate professor in the Latin American and Iberian Studies Department at the University of Massachusetts Boston.



FLASHPOINTS

Entranced Earth

Art, Extractivism, and the End of Landscape

Jens Andermann

A sweeping analysis of the lasting effects of neocolonial extractivism in Latin American aesthetic modernity from 1920 to the present

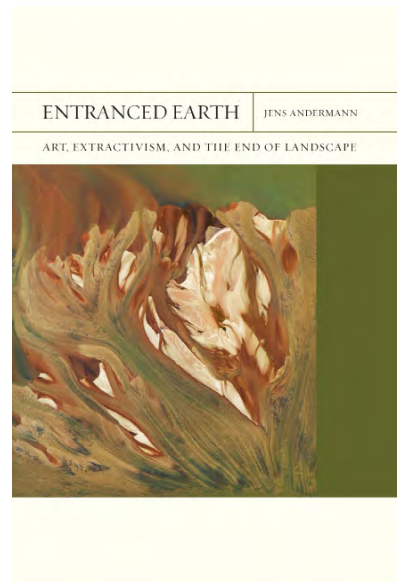
Looking to the extractive frontier as a focal point of Latin American art, literature, music, and film, Jens Andermann asks what emerges at the other end of landscape. Art in the Global South has long represented and interrogated “insurgent nature”—organic and inorganic matter, human and nonhuman life, thrown into turmoil.

In *Entranced Earth: Art, Extractivism, and the End of Landscape*, Andermann traces the impact of *despaisamiento*—world-destroying un-landscaping—throughout the Latin American modernist archive. At the same time, he explores innovative, resilient modes of allyship forged between diverse actors through their shared experiences of destruction. From the literary regionalism of the 1930s to contemporary bio art, from modernist garden architecture to representations of migration and displacement in sound art and film, *Entranced Earth* tracks the crisis of landscape and environmental exhaustion beyond despair toward speculative, experimental forms of survival.

JENS ANDERMANN is a professor of Spanish and Portuguese at New York University. His books include *New Argentine Cinema* and *The Optic of the State: Visuality and Power in Argentina and Brazil*.



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“Entranced Earth marshals exhaustive research . . . to undertake dazzling analyses from a capacious archive of Latin American art and literature: from modernist and regionalist works of the early twentieth century, to prescient environmental art of the 1960s, to contemporary interventions.” —Rachel Price, author of *The Object of the Atlantic: Concrete Aesthetics in Cuba, Brazil, and Spain, 1868–1968*

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Restaging the Future

Neoliberalization, Theater, and Performance in Britain

Louise Owen

An examination of neoliberal ideology's ascendance in 1990s and 2000s British politics and society through its effect on state-supported performance practices

Post-Thatcher, British cultural politics were shaped by the government's use of the arts in service of its own social and economic agenda. *Restaging the Future: Neoliberalization, Theater, and Performance in Britain* interrogates how arts practices and cultural institutions were enmeshed with the particular processes of neoliberalization mobilized at the end of the twentieth century and into the twenty-first.

Louise Owen traces the uneasy entanglement of performance with neoliberalism's marketization of social life. Focusing on this political moment, Owen guides readers through a wide range of performance works crossing multiple forms, genres, and spaces—from European dance tours, to Brazilian favelas, to the streets of Liverpool—attending to their distinct implications for the reenvisioned future in whose wake we now live.

Analyzing this array of participatory dance, film, music, public art, and theater projects, Owen uncovers unexpected affinities between community-based, experimental, and avant-garde movements. *Restaging the Future* provides key historical context for these performances, their negotiations of their political moment, and their themes of insecurity, identity, and inequality, created in a period of profound ideological and socioeconomic change.

LOUISE OWEN is a lecturer in theater and performance at Birkbeck, University of London.

JUNE

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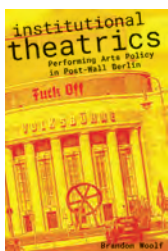
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"Louise Owen's often dizzyingly brilliant book makes a distinctive contribution to current scholarship on performance in the context of neoliberalization. Indeed, what is impressive is both the breadth and depth of scholarship that *Restaging the Future* draws on to intervene in one of the most important and pressing debates in present-day theater and performance studies." —Heike Roms, author of *What's Welsh for Performance: An Oral History of Performance Art in Wales, 1968–2008*

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The Crooked Mirror

Plays from a Modernist Russian Cabaret

Edited and translated from the Russian by Laurence Senelick

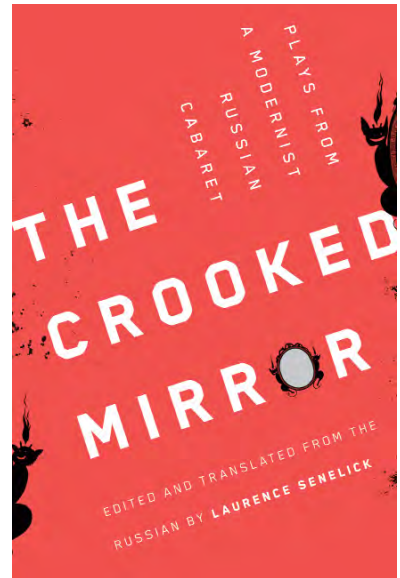
An anthology of plays from the Crooked Mirror, the leading Russian cabaret of the Silver Age

“Don’t blame the mirror if your mug is crooked!”

Parody dominated early twentieth-century Russian cabaret, but the Crooked Mirror extended its lampooning to theatrical practice itself. Eclectic in its targets, the Saint Petersburg theater mocked not only naturalism but also symbolism, futurism, and “Meyerholditis.” Its shows parodied both the stale conventions of melodrama and opera and the stylized trends in staging, wielding satire to provoke artistic and social reform. Though the theater was liquidated in 1931, many of its innovations would become standard techniques in cabaret repertoires and improv revues.

As a cultural phenomenon of the Silver Age, the Crooked Mirror deserves critical attention, yet it has received only fleeting mention in histories of Russian theater and biographies of its major figures. This anthology fills a critical gap in our understanding of that heady era by bringing together key plays—most appearing in English here for the first time—together with short biographies of their authors and robust commentary and annotations. Laurence Senelick guides readers through the artistic and ideological evolution of the Crooked Mirror and provides performers with the material to bring its innovations back to the stage.

LAURENCE SENELICK is Fletcher Professor Emeritus of Drama and Oratory at Tufts University. His books include *Cabaret Performance: Europe, 1890–1940* and *Soviet Theatre: A Documentary History*.



AUGUST

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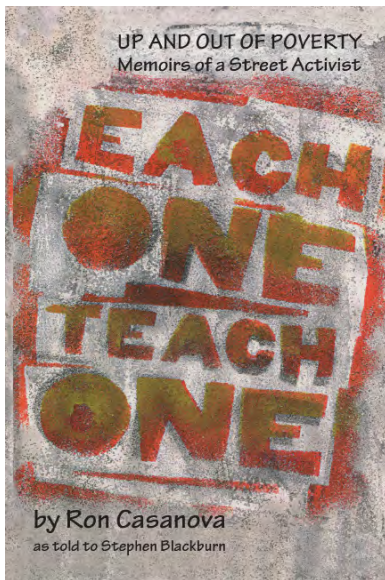
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“This is a dynamic, distinctive, and meticulous examination of a modernist Russian cabaret, written elegantly and authoritatively. The original translations beautifully capture the stylistic differences of each work and colloquialisms imbedded in their context.”
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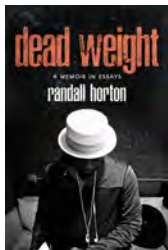
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"Read *Each One Teach One* as the epic of a man's awakening to community and purpose from a life lived on the bounce between our savage so-called social institutions and the streets. Or read it as a raw bulletin from the fractured front of a class war too many in our country want to ignore. Either way, this is an urgent, vital, necessary book." —Fred Pfeil, author of *What They Tell You to Forget*

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Each One Teach One

Up and Out of Poverty; Memoirs of a Street Activist

Ron Casanova as told to Stephen Blackburn

The gritty and inspiring story of Ron Casanova, who went from homelessness to national homeless advocate

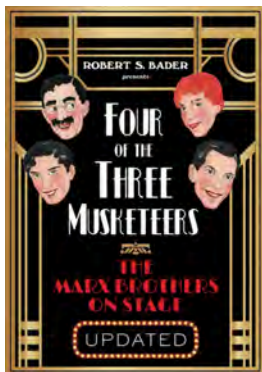
Each One Teach One recounts Ron Casanova's struggle out of poverty, homelessness, and drug addiction to find dignity and purpose in life. Through his own awakening, this Black Puerto Rican activist ultimately finds his salvation in helping other people. Placed in an orphanage on Staten Island at the age of three, Casanova faced overwhelming odds. His story illuminates significant twentieth-century protests, including the 1988 riot at Tompkins Square Park in Manhattan, the "Housing Now" march of the homeless on Washington, DC, in 1989, and community takeovers of housing in Kansas City, New York, and Philadelphia.

Underlying *Each One Teach One*, with its vivid cast of characters and intimate descriptions of Harlem, the Lower East Side, and Tent City, is the profound sense that, no matter what your circumstance, you can use your experience to help others. Ultimately, Casanova's story demonstrates the possibility of self-sufficiency and self-empowerment. Amid today's economic crisis and rising homelessness, Casanova's story brings a message of hope.

RON CASANOVA (1945–2011) was an American activist. At different periods in his life, he was the vice president of the National Union of the Homeless, the editor of the *Union of the Homeless News*, and the director of the Kansas City Union of the Homeless. He also served as the founding director of Artists for a Better America in New York City and as a leader of the Poor People's Economic Human Rights Campaign.

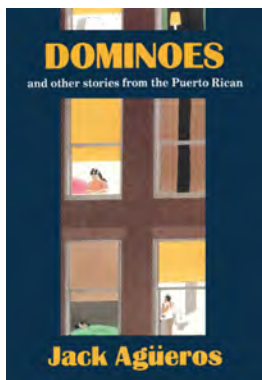
STEPHEN BLACKBURN grew up in Corpus Christi, Texas, and is a past recipient of a Michener Fellowship. He is the author of the short-story collection *The Extinction of Rhinos in Mexico: Nine Tales of Life and Death* and *The Rock of Abandon*, a murder mystery for the stage set in ancient Athens. He lives in Los Angeles with his wife, Consuelo Flores.

**Curbstone**



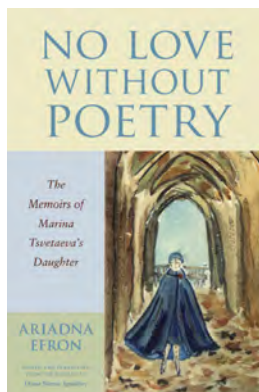
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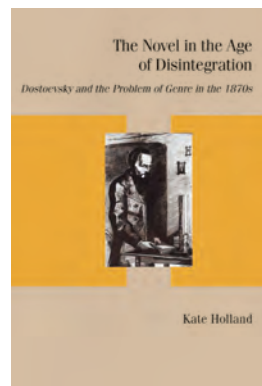
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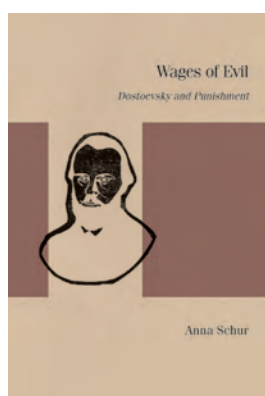
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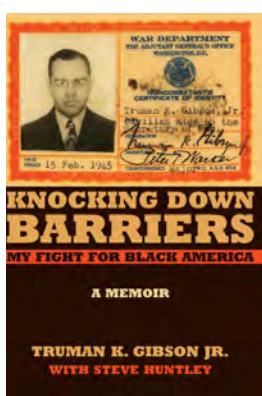
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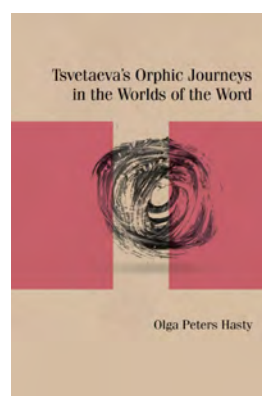
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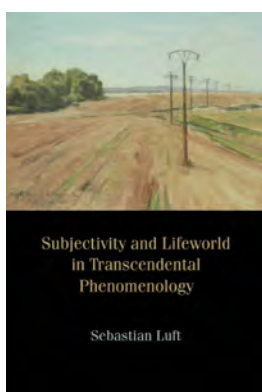
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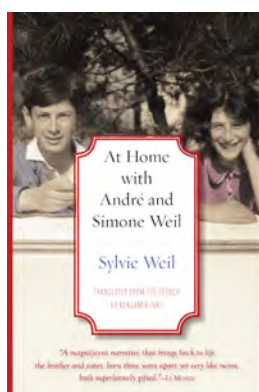
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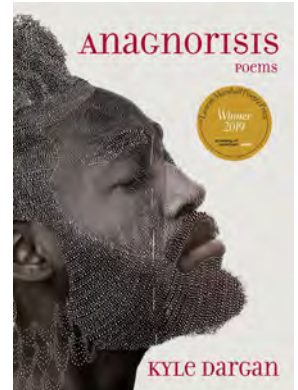
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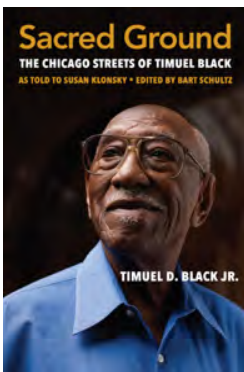
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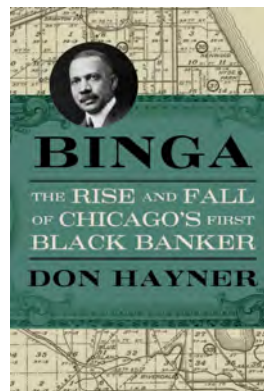
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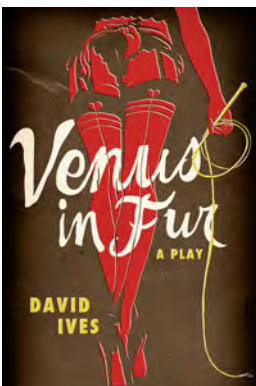
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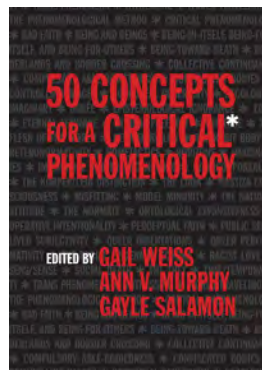
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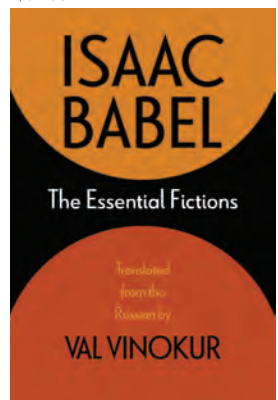
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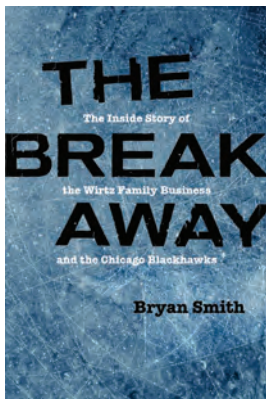
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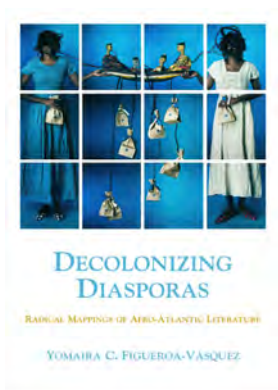
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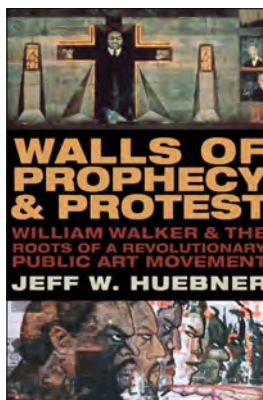
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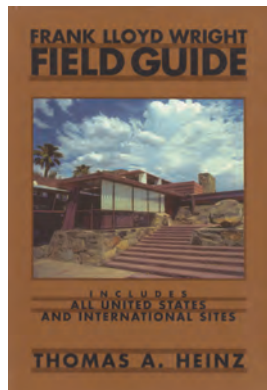
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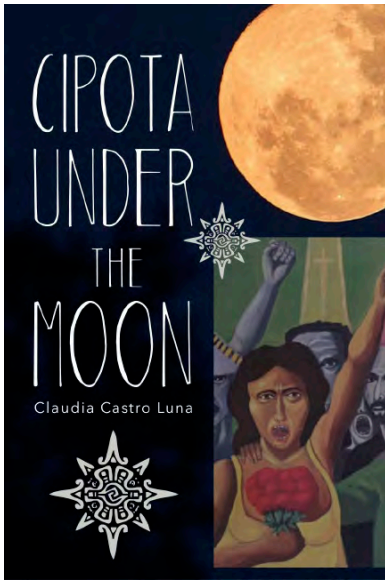
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MAY

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"Castro Luna moves between litany and lamentation with a memorable grace." —Tod Marshall, author of *Bugle*

ALSO OF INTEREST



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Cipota under the Moon

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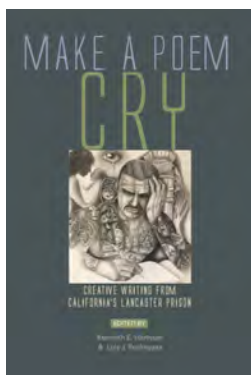
In *Cipota under the Moon*, Claudia Castro Luna scores a series of poems as an ode to the Salvadoran immigrant experience in the United States. The poems are wrought with memories of the 1980s civil war and rich with observations from recent returns to her native country. Castro Luna draws a parallel between the ruthlessness of the war and the violence endured by communities of color in US cities; she shows how children are often the silent, unseen victims of state-sanctioned and urban violence. In lush prose poems, musical tankas, and free verse, Castro Luna affirms that the desire for light and life outweighs the darkness of poverty, violence, and war. *Cipota under the Moon* is a testament to the men, women, and children who bet on life at all costs and now make their home in another language, in another place, which they, by their presence, change every day.

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 Mariás*, 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.

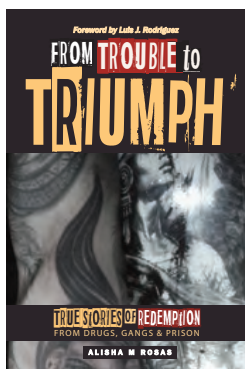


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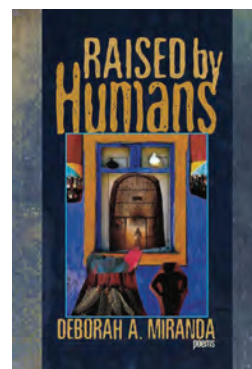
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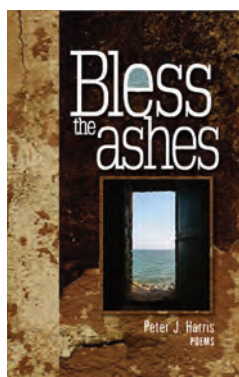
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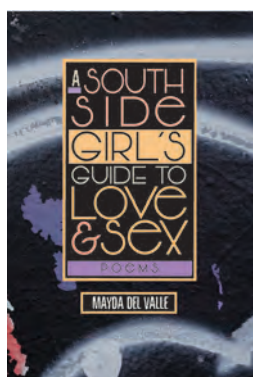
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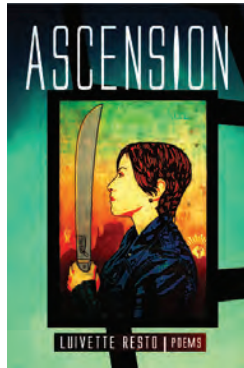
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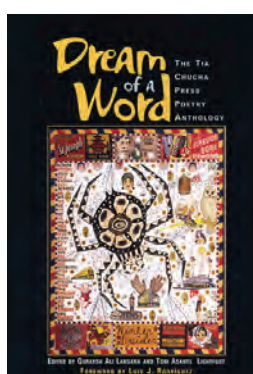
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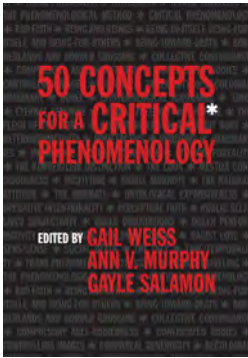
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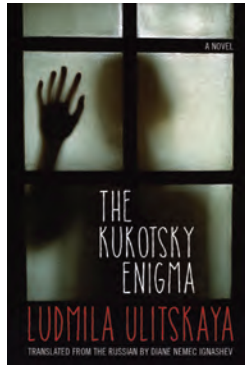
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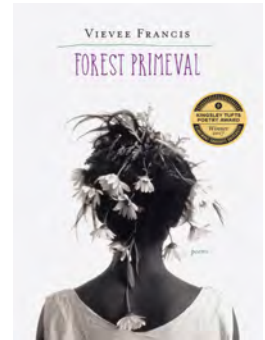
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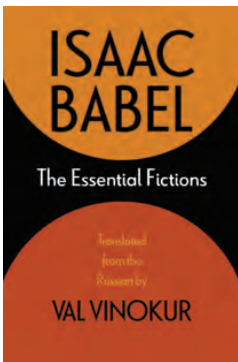
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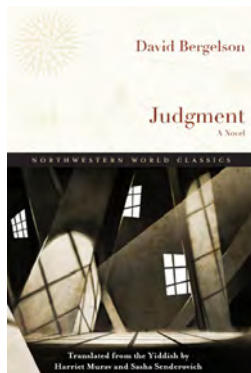
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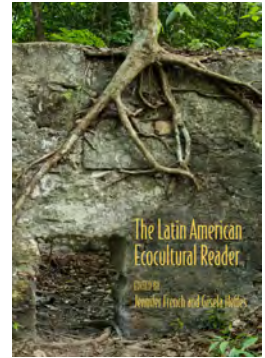
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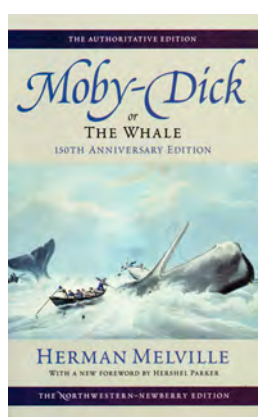
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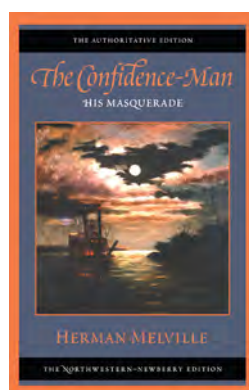
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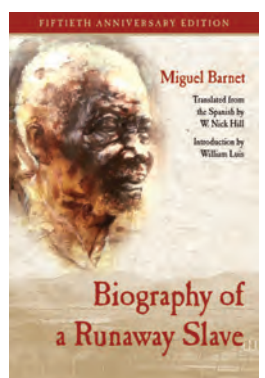
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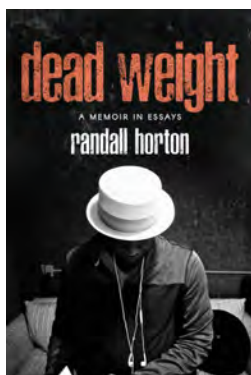
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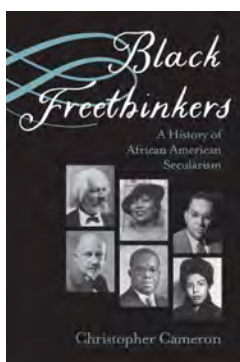
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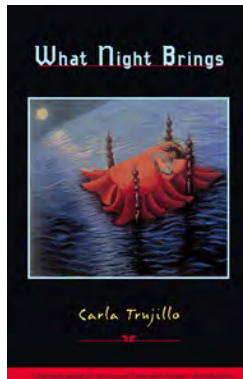
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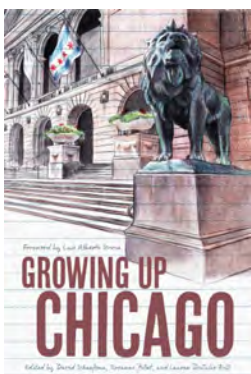
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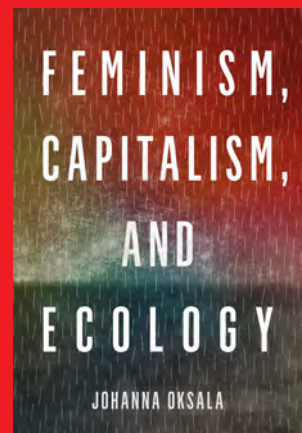
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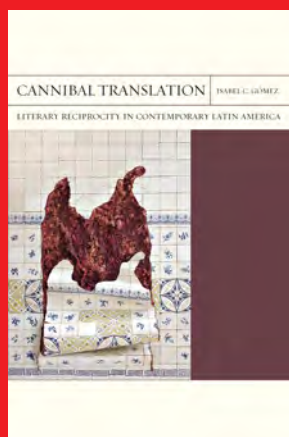
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