



FALL 2023

NORTHWESTERN UNIVERSITY PRESS

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The Perfect Bastard

Poems

Quinn Carver Johnson

An innovative poetic interrogation of wrestling, queerness, and staying true to oneself

Quinn Carver Johnson's debut collection, *The Perfect Bastard*, follows its titular protagonist, a nonbinary and queer professional wrestler, as they travel across Kansas, Oklahoma, Arkansas, and Missouri, working for a booker known as the Puppeteer. Inspired by their idol Adrian Street, the Perfect Bastard strives to positively represent queerness and resist the Puppeteer's stereotypical and demeaning kayfabe. In the ring, they face off against the likes of champion Jack Holiday and the First Crusher, but their most important battles, against the Puppeteer, take place behind the scenes. They must choose between person and persona, authenticity and humiliating hype, if they want to succeed in the industry.

When offered success on the grandest scale—the championship belt—in exchange for mocking their own queerness, the Perfect Bastard questions their path: Will they betray their identity to achieve their dream, or will they walk away from the world of professional wrestling—a world that refuses to make a genuine, healthy space for them?

QUINN CARVER JOHNSON (they/them) was the editor-in-chief of the *Aonian*, Hendrix College's literary magazine. Their work has appeared in *Rappahannock Review*, *Right Hand Pointing*, *Cimmaron Review*, *Red Earth Review*, and elsewhere. Carver Johnson currently lives in Tulsa and hosts the People's Poetry reading series.



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"*The Perfect Bastard* is an ambitious, revelatory, and exciting debut. These poems are for readers searching for portrayals not only of queerness and the Midwest but also of queer joy, queer sports, and, ultimately, a celebration of camp."

—Taneum Bambrick, author of *Intimacies, Received*

ALSO OF INTEREST



Synthetic Jungle: Poems

Michael Chang

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

An excerpt from *Dare the Sea*

“We’re enemies” were his first words to Nazeer.

He was young, tall with a square face and wondering eyes. There were threads of white in his curly dark hair and a dull-reddish scar running from his chin down his neck. Nazeer remembered the first moment they stood facing each other—Nazeer wondering if he was Iranian and he probably thinking Nazeer was Iraqi.

He asked if Nazeer was from Iraq. “No,” he answered, “I’m Iranian.”

That was when he said they were enemies.

Nazeer hesitated. “That’s possible,” he said, “if we were on the other side of the earth. But we’re here on this side and thousands of miles away. We can be friends if we want to.” He held out his hand from behind the counter. “My name is Nazeer.”

After a moment’s silence he reached for Nazeer’s hand. “I’m Samir,” he said.

“Oshloon keifak?”

“You know Arabic?” he asked, surprised.

“No,” Nazeer said. “But I’m from Khuzestan in southern Iran, not far from the border with Iraq, and there’re many Arabs there.” As soon as Nazeer mentioned Khuzestan, he saw the wonder in Samir’s eyes intensify and felt his hand tremble. Samir released his hand, put a five-dollar bill down on the counter for the bread, cheese, and cucumbers, and left the store in a hurry. Nazeer watched him walk away beneath the palm trees throwing their shadows like spears over the sidewalk. He seemed to pay no attention to his surroundings and looked strong and proud as he vanished from view.

Every day just before sunset, Samir would come and buy something to eat and a pack of cigarettes and then walk to the beach. Sometimes after Nazeer was finished with work, he would take a couple of cans of soda and join him. Usually he would find him sitting alone on a bench in the shade, his eyes fixed on the sea and the sun. Nazeer would sit next to him and they would eat bread and cheese and talk.

On one of those occasions Samir gestured toward the people swimming and playing on the beach. “Look how carefree they are. Aren’t they afraid? One thing that scares me is the sea.”

“When I came here,” Nazeer said, “I felt that way too.”

Samir smiled. “Well, what is the sea to a person born in the desert? If it were a desert I wouldn’t be afraid to walk into the center of it, right into its heart. But the sea, no. The place I set my foot must be solid.”

The waves stretched back and forth by their feet. “We have a saying in Persian,” Nazeer said. “The time comes when a person must dare the sea.”

Samir fixed his eyes on Nazeer, as if to question what someone like him, living in Southern California, could possibly know about daring.

There was something about him, Nazeer thought. Maybe it was the mystery in his eyes or the way he didn’t seem to want to connect to anyone, but Nazeer still tried to see if they could be friends.

Dare the Sea

Stories

Ali Hosseini

Debut short-story collection in English from acclaimed fiction writer Ali Hosseini

The stories in *Dare the Sea* explore Iran's landscape, culture, and the undercurrent of change affecting its people—both in Iran and the United States. The stories in the first half of the collection are set in Iran in the time before and just after the Iranian Revolution of 1979. Each tale discloses the obstacles rural Iranians lived with on a daily basis and the exigencies of survival: petty theft, corruption, drug trafficking, religion, and love. Stories in the second half take place in exile, where characters are seemingly dropped into American locales like the Midwest or Hawaii, taking in their situation with only the survival skills they've learned in their own land and enduring the hardships of being strangers in a new country.

Loosely interconnected by reappearing characters, the stories in *Dare the Sea* are strongly linked by the country of Iran, its landscape, its history, and its hold on its people.

ALI HOSSEINI is an Iranian American author who writes in Persian and English. He has published two novels in English, *The Lemon Grove* (2012) and *The Place of Stones* (2017), the latter a finalist for the John Gardner Fiction Prize. His short fiction has appeared in *Kenyon Review*, *Antioch Review*, and *Guernica*, among others. He came to the United States as a college student and worked as a farm laborer, construction worker, security guard, and later as an IT specialist. He lives in the Boston area.



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"The stories in *Dare the Sea* highlight the complexity of Iranian identity, with plots challenging myopic tropes about the Middle East and the American Dream. Deftly employing moments of unexpected humor and joy in dire situations, Hosseini's fiction never leans on convenient trauma or a singular narrative of Iran or Iranians. The depth and breadth of these stories is remarkable." —Aram Mrjoian, editor of *We Are All Armenians: Voices from the Diaspora*

ALSO OF INTEREST

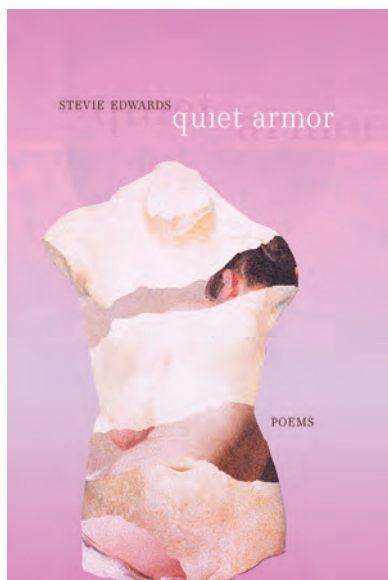


The Place of Stones: A Novel

Ali Hosseini

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**OCTOBER**

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"These poems unfold with improvisational energy, creating an ongoing sense of a life lived, of time passing, of wisdom accrued through experience. It is difficult to write of life's reparations, especially where love is concerned, without sentimentality—here, Edwards succeeds, and how..."

—Diane Suess, author of *frank: sonnets*

Quiet Armor

Poems

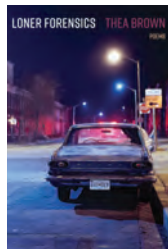
Stevie Edwards

New poetry from the author of *Sadness Workshop*

Quiet Armor, the third full-length collection from poet Stevie Edwards, examines how capitalism and patriarchy impact romantic relationships and, more broadly, intimacy. Edwards considers the ways in which confessional performances of vulnerability can be coercive, whether popular culture encourages men to seek validation through sexual excess and aggression, and how we encourage women to be complicit in figurative and literal violence against other women.

Drawing on historical and mythological figures—including Medusa, Persephone, Shakespeare's Lavinia, Saint Agatha, and Saint Christina—Edwards builds a fierce investigation into how rape culture has shaped the literary canon, academia, and the world at large. She brings readers into the quiet and intimate spaces we create despite trauma—or perhaps even because of it. Ultimately, *Quiet Armor* seeks to reclaim positive intimacy, showing us not only the desperate battles but also the healing embraces. All the while, these poems ask us: What does the end of rape culture look like? How do we get there?

STEVIE EDWARDS is a lecturer in the Department of English at Clemson University and poetry editor of the *South Carolina Review*. Her books and chapbooks include *Sadness Workshop*, *Humanly*, and *Good Grief*, and her poems have appeared in *Poetry*, *American Poetry Review*, and elsewhere.

ALSO OF INTEREST

Loner Forensics: Poems

Thea Brown

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Portrait of Us Burning

Poems

Sebastián H. Páramo

A powerful debut collection exploring one family's pursuit of the American dream

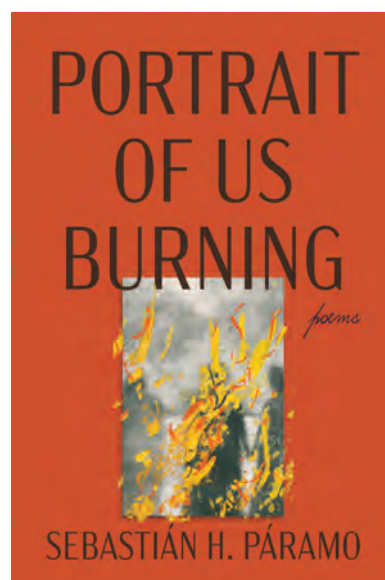
Sebastián H. Páramo renders a semi-autobiographical collection, utilizing self-portraiture and memory to uncover how his Texan, working-class, Mexican American identity shapes his relationship to his stepbrother and to his family's burning desire to become American.

Portrait of Us Burning begins with the humble picture of an immigrant American family. This picture starts to disintegrate—and, ultimately, burns—with the need to understand an inciting event that haunts the family throughout the second half of the collection. As the poems gather force and the picture dissolves further, Páramo asks us again and again: What does it mean to burn while becoming a part of a whole?

SEBASTIÁN H. PÁRAMO has published poems in the Academy of American Poets' *Poem-A-Day*, *New England Review*, *Prairie Schooner*, and elsewhere. He is the founding editor of *The Boiler* and serves as poetry editor for *Deep Vellum*. He lives in Texas.



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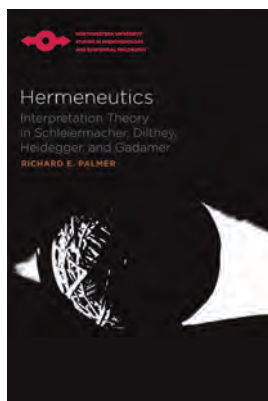
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"For those interested in narratives of immigrant parents and experiences of first-generation children, this collection is lush with material. Traveling between geographical borderlands (crossing between Mexico and the United States) and the borderlands of memory (the synapses of memory that result from intergenerational trauma), these well-wrought and complex poems serve as exploration of lineage and testament to love of family even under the most difficult of circumstances." —Ángel García, author of *Teeth Never Sleep*

ALSO OF INTEREST



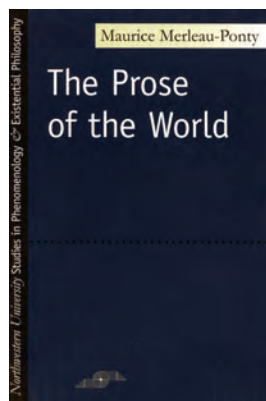
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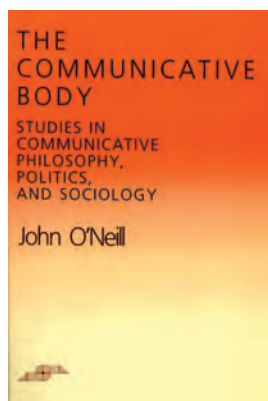
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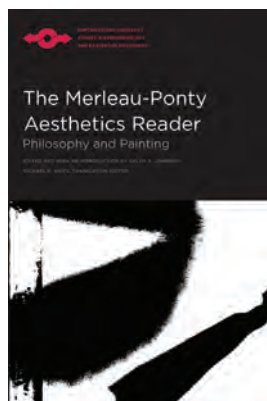
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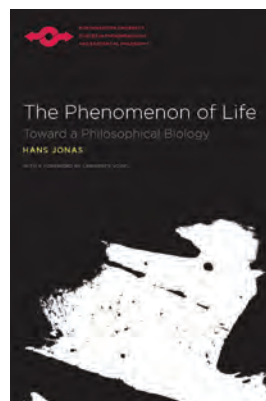
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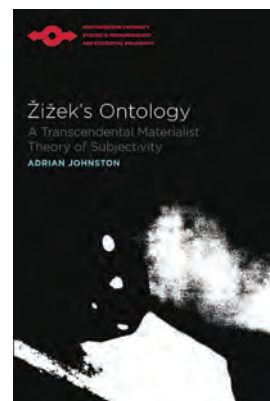
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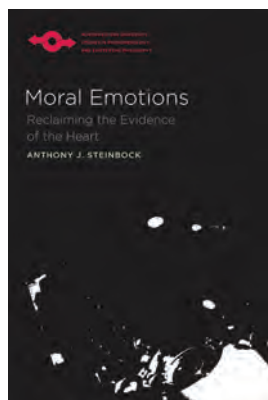
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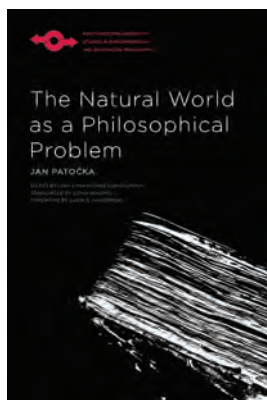
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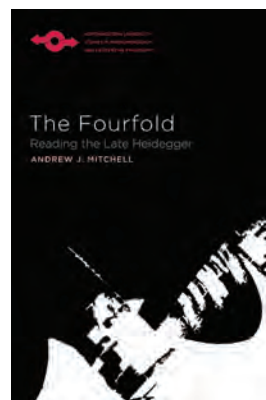
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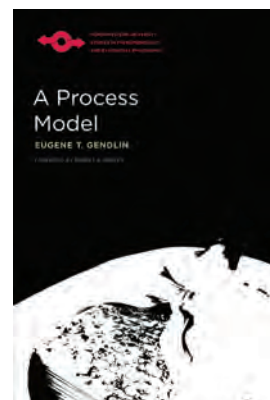
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The Healing Body

Creative Responses to Illness, Aging, and Affliction

Drew Leder

A philosophically and medically informed response to the physical vulnerabilities of our existence

As we grapple with the impacts of an aging population, the millions who struggle with chronic pain and illness, and the unknown number of COVID survivors dealing with long-term impairment, our individual and collective trust in our bodies is shaken. How to adapt? And how to live well, even when medical cure is unavailable? In *The Healing Body: Creative Responses to Illness, Aging, and Affliction*, philosopher and medical doctor Drew Leder shows how the phenomenology of lived embodiment makes available a variety of existential healing responses to bodily breakdown. Leder also turns to socially marginalized groups—the incarcerated and the elderly—to explore how individuals creatively cope with societal as well as physical challenges.

This book forwards current research on the phenomenology of the body, of pain and suffering, of disability, and of aging. It deeply engages with the legacies of continental philosophy while also drawing insights from the traditions of Hinduism, Buddhism, and Taoism. *The Healing Body* is a uniquely creative and refreshingly innovative contribution to contemporary philosophy, demonstrating the importance of the philosophical method to the wider culture.

DREW LEDER, MD, is a professor of philosophy at Loyola University Maryland. His many books include *The Absent Body* and *The Distressed Body: Rethinking Illness, Imprisonment, and Healing*.



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



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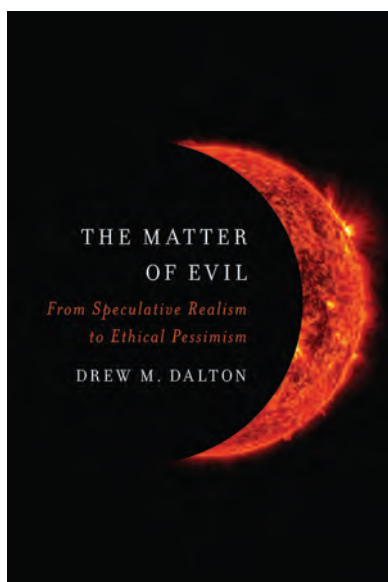
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"*The Healing Body* displays Drew Leder at the height of his powers: both erudite and attuned to the everyday, both expansive in scope and precise in practical insight. A powerful, necessary read for anyone interested in the relationship between embodiment and the good life." —Joel Michael Reynolds, author of *The Life Worth Living: Disability, Pain, and Morality*

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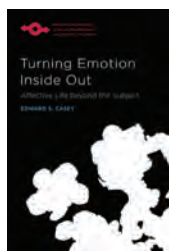
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"What if nature were evil rather than good or morally neutral? Drew M. Dalton ably defends this counterintuitive hypothesis and rigorously draws out its normative consequences. His critical engagement with the history of continental philosophy is thorough and impressive."

—Andrew Cutrofello, author of *All for Nothing: Hamlet's Negativity*

ALSO OF INTEREST



Turning Emotion Inside Out: Affective Life beyond the Subject

Edward S. Casey

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The Matter of Evil

From Speculative Realism to Ethical Pessimism

Drew M. Dalton

A provocative and entirely new account of ethical reasoning that reconceives the traditional understanding of ethical action negatively

In this radical reconsideration of ethical reasoning in contemporary European philosophy, Drew M. Dalton makes the case for an absolutely grounded account of ethical normativity developed from a scientifically informed and purely materialistic metaphysics. Expanding on speculative realist arguments, Dalton argues that the limits placed on the nature of ethical judgments by Kant's critique can be overcome through a moral evaluation of the laws of nature—specifically, the entropic principle that undergirds the laws of physics, chemistry, and biology. In order to extract a moral meaning from this simple material fact, Dalton scrutinizes the presumptions of classical accounts and traditional understandings of good and evil within the history of Western philosophy and ultimately asserts that ethical normativity can be reestablished absolutely without reverting to dogmatism.

By overturning our assumptions about the nature and value of reality, *The Matter of Evil: From Speculative Realism to Ethical Pessimism* presents a provocative new model of ethical responsibility that is both logically justifiable and scientifically sound. Dalton argues for "ethical pessimism," a position previously marginalized in the West, as a means to cultivate an account of ethical responsibility and political activism that takes seriously the unbecoming of being and the moral horror of existence.

DREW M. DALTON is a professor of philosophy at Dominican University. His previous books include *The Ethics of Resistance: Tyranny of the Absolute* (2018).

Structure and Thought

Toward a Materialist Theory of Representational Cognition

Daniel Sacilotto

Foreword by Ray Brassier

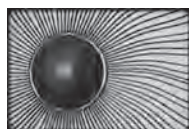
Offers a new understanding of representational cognition that synthesizes postwar philosophical approaches to the question of objective knowledge

This study develops a novel account of representational cognition, explaining how cognitive systems progressively come to map the structure of their worlds. Daniel Sacilotto offers a constructive response to the critique of representation formulated throughout the post-Kantian philosophical tradition. Rather than a skepticism or idealism whereby thinking can grasp appearances but never the real, representation, Sacilotto shows, is a constitutive dimension of cognitive systems' creative capacity to know and intervene in the world of which they are part.

Structure and Thought: Toward a Materialist Theory of Representational Cognition integrates various lines in contemporary philosophy, including those often seen as incommensurable or in irresolvable tension with one another. Sacilotto thus advances a productive synthesis of a materialist ambition to provide a creative and historical understanding of cognition with a structural realist account of representation. He shows how the different forms of sensory, discursive, and theoretical mediation that characterize human cognition are conducive to a realist epistemological framework that explains how the possibility of knowledge about a mind-independent reality is conceivable.

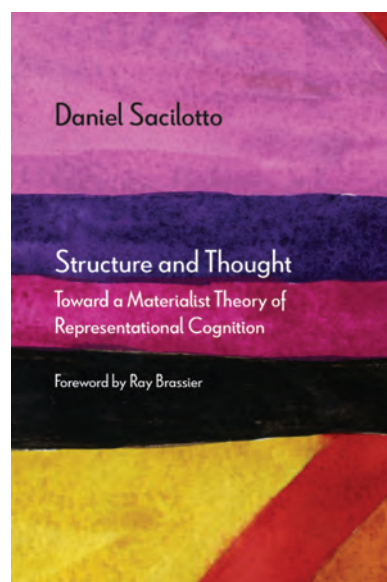
DANIEL SACILOTTO is a professor of critical studies at the California Institute of the Arts.

RAY BRASSIER is a professor of philosophy at the American University of Beirut.



Diaeresis

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



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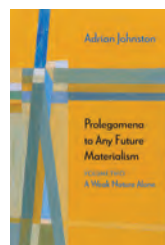
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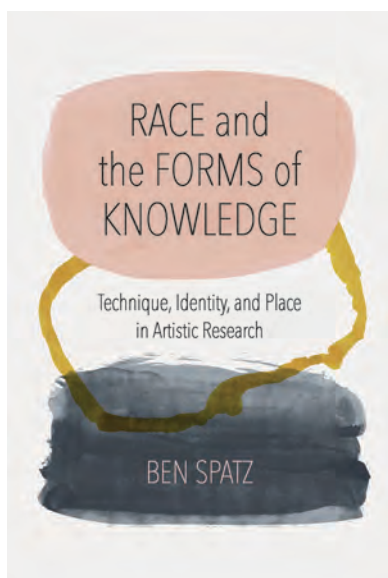
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"I know of no other work with the sheer scope of this one. The range of ideas on display, and their synthesis into one narrative, is astonishing, sometimes even dizzying." —Danielle Macbeth, author of *Realizing Reason: A Narrative of Truth and Knowing*

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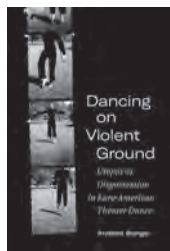
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"A must-read text for anyone in performance studies, dance, or whiteness studies, this book explores alternative spaces to the written word as the ultimate register of culture, wondering at audiovisual creation as a potential mode of thinking together toward the worlds we want to inhabit." —Thomas F. DeFrantz, Northwestern University, director of SLIP-PAGE: Performance, Culture, Technology

ALSO OF INTEREST



Dancing on Violent Ground: Utopia as Dispossession in Euro-American Theater Dance

Arabella Stanger

PAPER 978-0-8101-4408-8
\$34.95

Race and the Forms of Knowledge

Technique, Identity, and Place in Artistic Research

Ben Spatz

Enacts a radically interdisciplinary intersectionality to position performance-based research in solidarity with decoloniality

This boldly innovative work interrogates the form and meaning of artistic research (also called practice research, performance as research, and research-creation), examining its development within the context of predominately white institutions that have enabled and depoliticized it while highlighting its radical potential when reframed as a lineage of critical whiteness practice. Ben Spatz crafts a fluid yet critical new framework, explored via a series of case studies that includes Spatz's own practice-as-research, to productively confront hegemonic modes of white writing and white institutionality. Ultimately taking Jewishness as a paradigmatically "molecular" identity—variously configured as racial, ethnic, religious, or national—they offer a series of concrete methodological and formal proposals for working at the intersections of embodied identities, artistic techniques, and alternative forms of knowledge.

Race and the Forms of Knowledge: Technique, Identity, and Place in Artistic Research takes inspiration from recent critical studies of blackness and indigeneity to show how artistic research is always involved in the production and transformation of identity. Spatz offers a toolkit of practical methods and concepts—from molecular identities to audiovisual ethnotechnics and earthing the laboratory—for reimagining the university and other contemporary institutions.

BEN SPATZ is a reader in media and performance at the University of Huddersfield.

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 senior lecturer at the Royal Central School of Speech and Drama, University of London.



DECEMBER

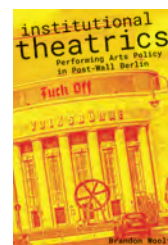
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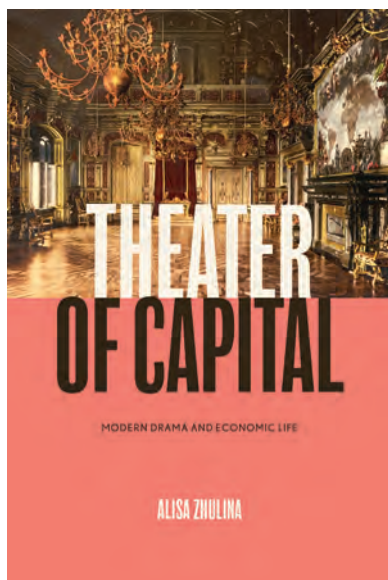
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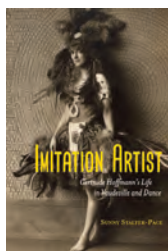
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Theater of Capital

Modern Drama and Economic Life

Alisa Zhulina

Reads canonical works of modern drama in relation to the economic ideas of their era

Emerging amid the turbulent rise of market finance and wider socioeconomic changes, modern drama enacted vital critiques of art and life under capitalism. Alisa Zhulina shows how fin-de-siècle playwrights such as Henrik Ibsen, August Strindberg, Anton Chekhov, George Bernard Shaw, and Gerhart Hauptmann interrogated the meaning of this newly coined economic concept. Acutely aware of their complicity in the system they sought to challenge, these playwrights staged economic questions as moral and political concerns, using their plays to explore the theories of Adam Smith, Karl Marx and Friedrich Engels, Max Weber, and others within the boundaries of bourgeois theater.

Theater of Capital: Modern Drama and Economic Life reveals the prescient and unsettling visions of life in a new financial and societal reality in now-canonical plays such as *A Doll's House*, *Miss Julie*, and *The Cherry Orchard*, as well as in lesser-known and long-overlooked works. This wide-ranging study prompts us to reevaluate modern drama and its legacy for the urgent economic and political questions that haunt our present moment.

ALISA ZHULINA is an assistant professor in the Department of Drama at New York University.



Theatricality of the Closet

Fashion, Performance, and Subjectivity between Victorian Britain and Meiji Japan

Michelle Liu Carriger

A richly illustrated exploration of fashion and its capacity for generating controversy and constructing social and individual identities

Clothing matters. This basic axiom is both common sense and, in another way, radical. It is from this starting point that Michelle Liu Carriger elucidates the interconnected ways in which gender, sexuality, class, and race are created by the everyday act of getting dressed. *Theatricality of the Closet: Fashion, Performance, and Subjectivity between Victorian Britain and Meiji Japan* examines fashion and clothing controversies of the nineteenth century, drawing on performance theory to reveal how the apparently superficial or frivolous deeply affects the creation of identity.

By interrogating a set of seemingly disparate examples from the same period but widely distant settings—Victorian Britain and Meiji Japan—Carriger disentangles how small, local, ordinary practices became enmeshed in a global fabric of cultural and material surfaces following the opening of trade between these nations in 1850. This richly illustrated book presents an array of media, from conservative newspapers and tabloids to ukiyo-e and early photography, that locate dress as a site where the individual and the social are interwoven, whether in the 1860s and 1870s or the twenty-first century.

MICHELLE LIU CARRIGER is an associate professor of theater and performance studies at the University of California, Los Angeles.



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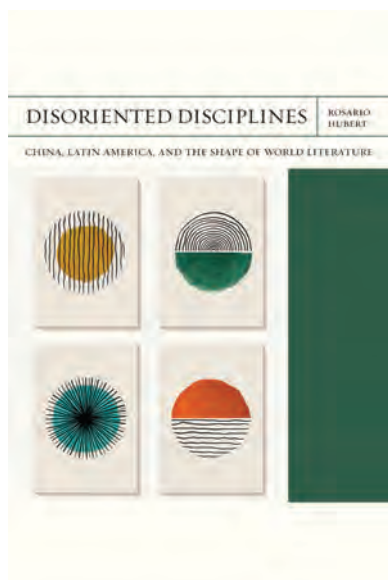
"Lively and deeply researched, this remarkable study is an insightful contribution to histories of modernity, comparative performance studies, and culture and gender studies in which the simple act of dressing is a struggle over how the future is imagined." —Peter Eckersall, CUNY Graduate Center

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"All of Hubert's chapters are equally outstanding and remarkable in themselves and in relation to each other, comprising a sophisticated and clear series of critical arguments and impactful scholarly contributions to multiple fields. *Disoriented Disciplines* considerably expands the Latin American literary canon and, in the very process, reimagines the disciplines of Latin American and comparative literary studies today." —Ignacio Infante, author of *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic*

ALSO OF INTEREST



Secondhand China: Spain, the East, and the Politics of Translation

Carles Prado-Fonts

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Disoriented Disciplines

China, Latin America, and the Shape of World Literature

Rosario Hubert

An urgent call to think on the edges, surfaces, and turns of the literary artifact when it crosses cultural boundaries

In the absence of specialized programs of study, abstract discussions of China in Latin America took shape in contingent critical infrastructures built at the crossroads of the literary market, cultural diplomacy, and commerce. As Rosario Hubert reveals, modernism flourishes comparatively, in contexts where cultural criticism is a creative and cosmopolitan practice.

Disoriented Disciplines: China, Latin America, and the Shape of World Literature understands translation as a material act of transfer, decentering the authority of the text and connecting seemingly untranslatable cultural traditions. In this book, chinoiserie, "coolie" testimonies, Maoist prints, visual poetry, and Cold War memoirs compose a massive archive of primary sources that cannot be read or deciphered with the conventional tools of literary criticism. As Hubert demonstrates, even canonical Latin American authors, including Jorge Luis Borges, Octavio Paz, and Haroldo de Campos, write about China from the edges of philology, mediating the concrete as well as the sensorial.

Advocating for indiscipline as a core method of comparative literary studies, *Disoriented Disciplines* challenges us to interrogate the traditional contours of the archives and approaches that define the geopolitics of knowledge.

ROSARIO HUBERT is an associate professor of Spanish and Portuguese at Trinity College.



FLASHPOINTS

Dwelling in Fiction

Poetics of Place and the Experimental Novel in Latin America

Ashley R. Brock

Explores the affective, ethical, and political demands that difficult reading places on readers of midcentury Latin American literature

The radical formal experiments undertaken by writers across Latin America in the mid-twentieth century introduced friction, opacity, and self-reflexivity to the very act of reading. *Dwelling in Fiction: Poetics of Place and the Experimental Novel in Latin America* explores the limitations and the possibilities of literature for conveying place-specific forms of life. Focusing on authors such as José María Arguedas, João Guimarães Rosa, and Juan José Saer, who are often celebrated for universalizing regional themes, Ashley R. Brock brings a new critical lens to Latin American writers who were ambivalent toward their era's "boom."

Beyond mere resistance to or critique of the commodification and political instrumentalization of rural topics and types, this countertrend of critical regionalism positions readers themselves as outsiders, pushing them to engage their senses, to train their attention, and to learn to dwell in unknown textual landscapes. *Dwelling in Fiction* draws on a transnational community of thinkers and writers to show how their midcentury aesthetic practices of sensorial pedagogy anticipate contemporary turns toward affect, embodiment, decoloniality, and ecological thought.

ASHLEY R. BROCK is an assistant professor of Spanish and Portuguese at the University of Pennsylvania.



FLASHPOINTS



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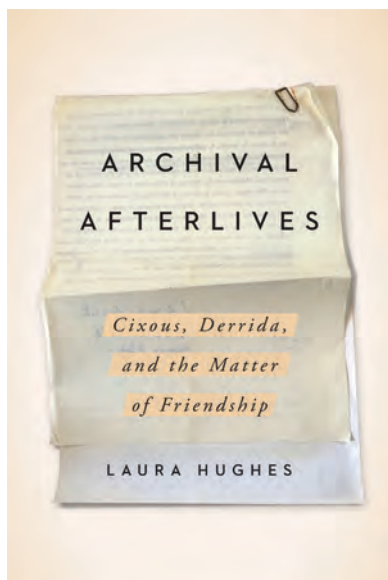
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"This is without a doubt the most sustained study of Cixous and Derrida's literary relationship. Laura Hughes pulls her reader into the process of working with their archival materials, drawing appropriately on their own reflections but also forging a strikingly original path." —Peggy Kamuf, author of *To Follow: The Wake of Jacques Derrida*

Archival Afterlives

Cixous, Derrida, and the Matter of Friendship

Laura Hughes

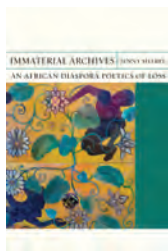
A capacious analysis of a legendary intellectual friendship and the material legacies it left behind

Over the course of their decades-long friendship, Hélène Cixous and Jacques Derrida assembled overlapping archives of written experiments and exchanges that document a shared interest in their literary afterlives. In this incisive account, Laura Hughes shows how pushing against the limits of writing and of life itself means not only imagining but manifesting a community of future readers.

Archival Afterlives: Cixous, Derrida, and the Matter of Friendship examines the embodied nature of literary creation, taking letters, fragments, notes, and other ephemera as objects of critical analysis and care. Combining close readings of key texts and previously unexamined archival materials, Hughes traces critical connections between Cixous and Derrida, between the theoretical and the autobiographical, and between life writing and its limits. In putting deconstruction into dialogue with new material analyses and archive studies, *Archival Afterlives* positions this historical and intellectual relationship as a lens through which to reexamine the legacy of critical theory itself.

LAURA HUGHES is an independent scholar and founding co-owner of Basket Books & Art, an independent bookstore and art gallery in Houston.

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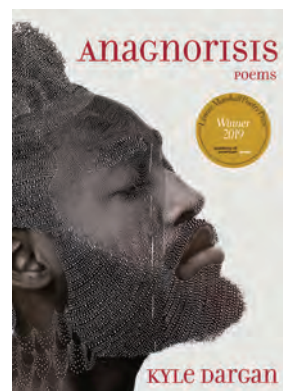
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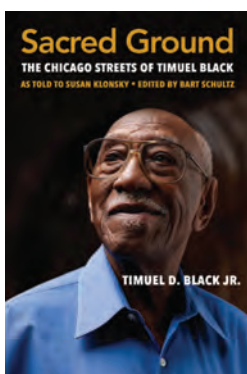
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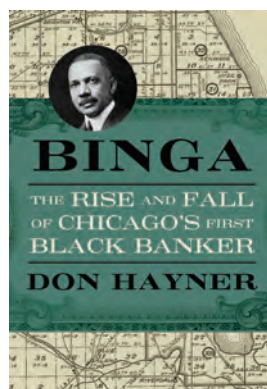
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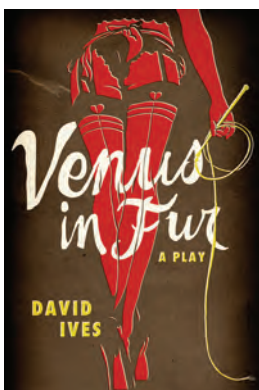
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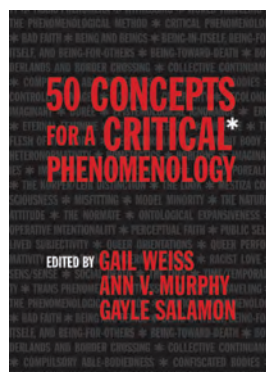
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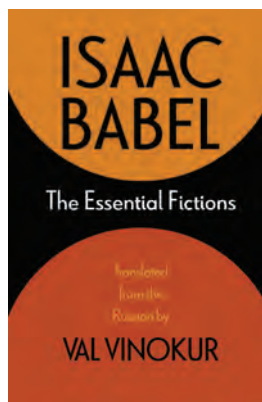
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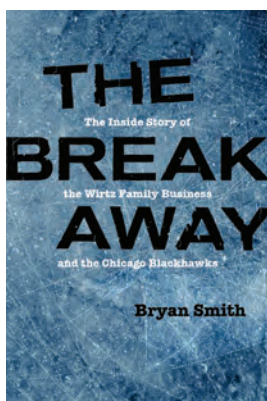


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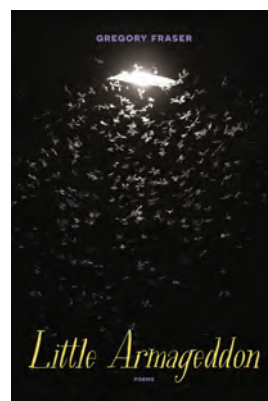
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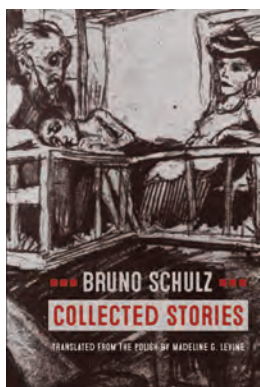
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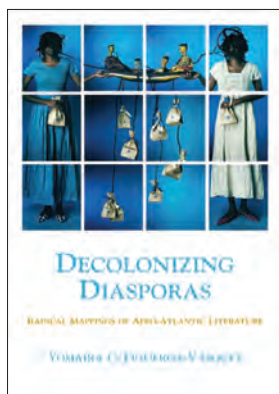
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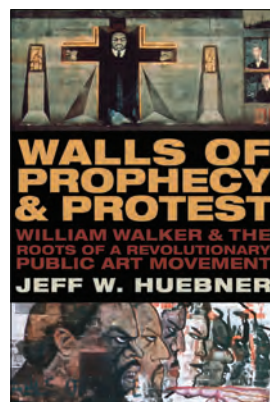
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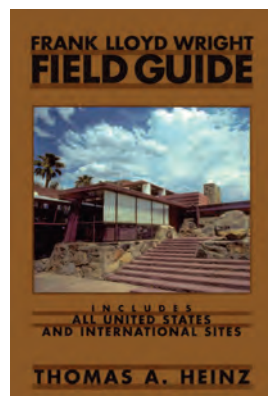
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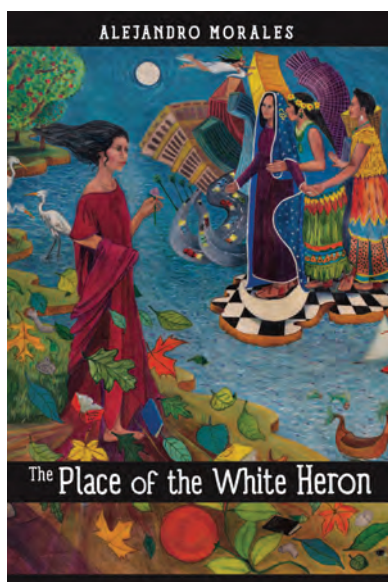
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ALEJANDRO MORALES, the son of Mexican immigrants, earned his BA from California State University, Los Angeles, and an MA and PhD from Rutgers University. Morales is a professor in the Department of Chicano/Latino Studies at the University of California, Irvine. Writing in Spanish and English over a span of fifty years, he has authored more than a dozen books, including *The Brick People*, *The Rag Doll Plagues*, and *Caras viejas y vino nuevo / Old Face and New Wine*, which are recognized as classics in Chicano/Latino literature. His fictional stories are based on historical personages and events, bringing together his love for both history and writing.



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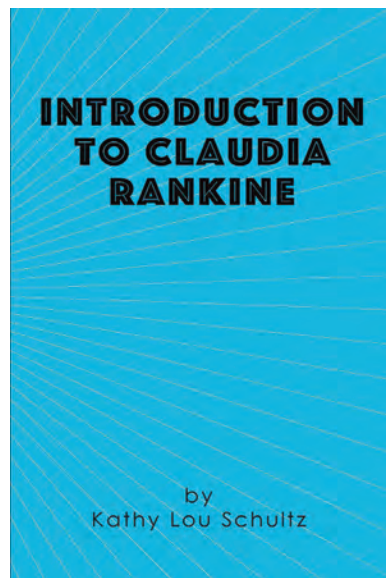
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KATHY LOU SCHULTZ is the author of *The Afro-Modernist Epic and Literary History: Tolson, Hughes, Baraka* and poetry collections including *Biting Midge: Works in Prose* and *Some Vague Wife*. She is an associate professor of English at the University of Memphis.



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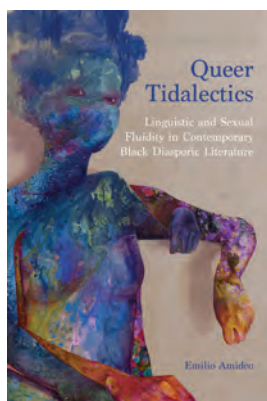


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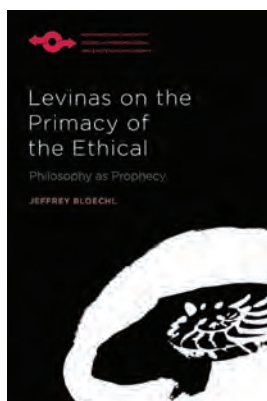
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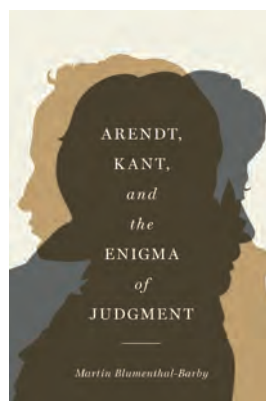
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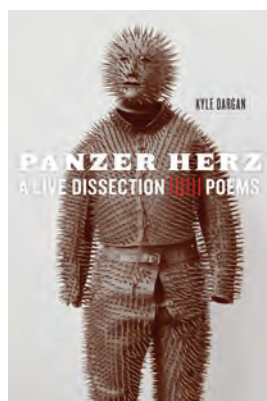
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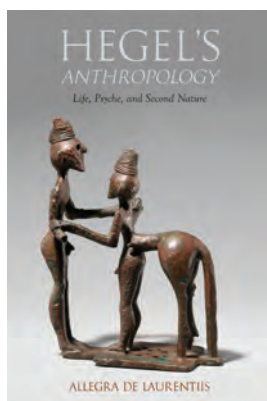
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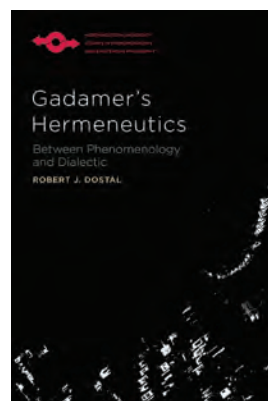
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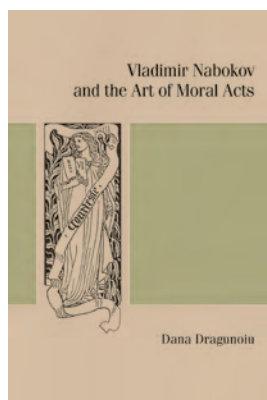
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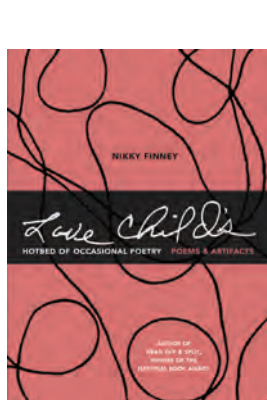
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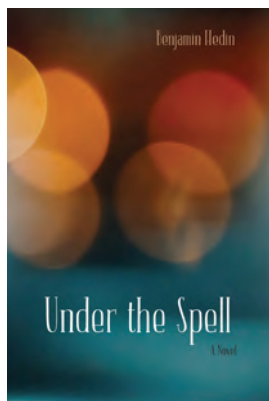
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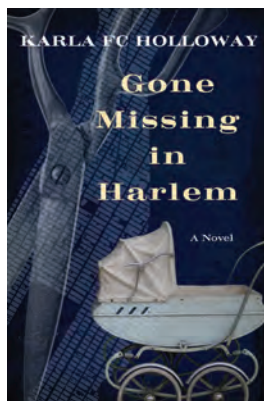
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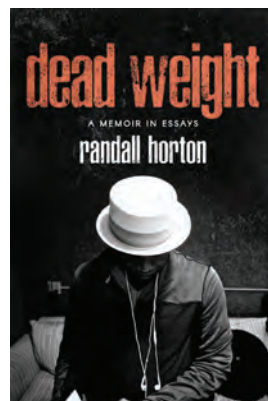
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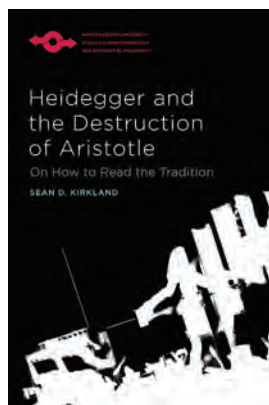
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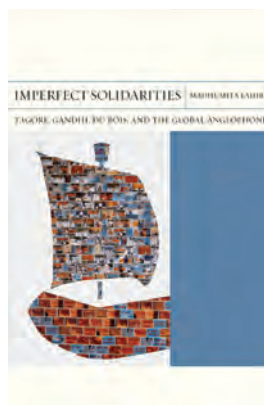
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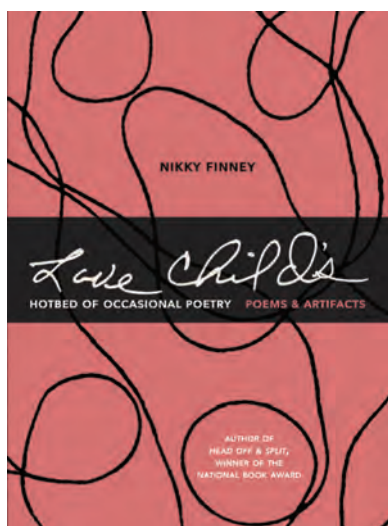
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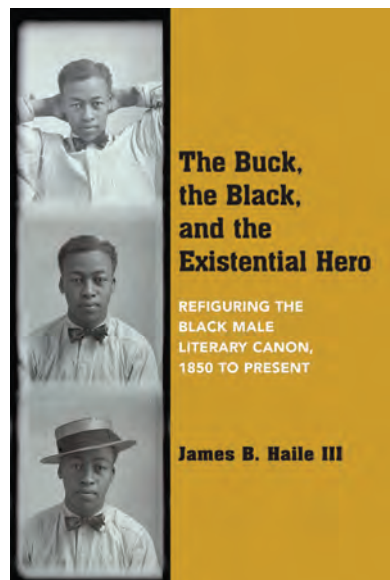
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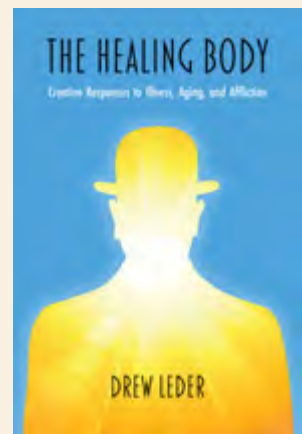
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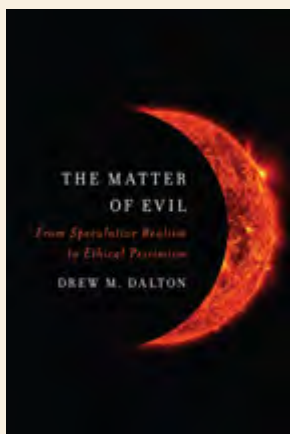
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