

Genius

A Novel

Thomas Rayfiel

"Old-fashioned intricacies and surprises of plot are high on the list of this novel's pleasures."—**Valerie Sayers**

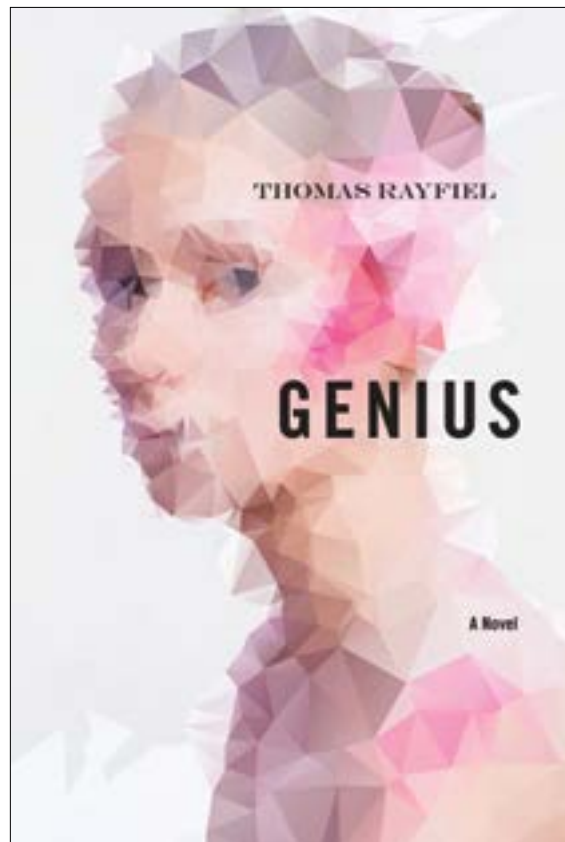
Praise for *In Pinelight: A Novel*

"An eloquent exploration of life seen through an aging man's eyes."
—**Kirkus Reviews, starred review**

Kara Bell spent her youth plotting escape from Witch's Falls, Arkansas. Relentless focus and the spurning of all emotional attachment led to the doctoral program in philosophy at Columbia University. But Kara's careful plans are upended by cancer, and suddenly she is home again, where she finds herself subject to her mother's suffocating care, her brother's puzzling love life, the local doctor's meddling, and the strong gravitational pull of her old friend and obsession, Christy Lee. Will Kara find health and sanity? Will she learn what really happened to her father? Can she escape Witch's Falls a second time, or will she succumb to the slow poison of local kindness and Snickers Salad?

In *Genius*, Thomas Rayfiel finds both poignancy and dark humor in deathly illness, family secrets, organized religion, parenting, abortion, gossip, senility, and the mysterious rhythms of small-town life.

THOMAS RAYFIEL is the author of six previous novels, including *In Pinelight* (TriQuarterly, 2013), *Time among the Dead*, and *The Eve Trilogy* (*Colony Girl*, *Eve in the City*, and *Parallel Play*). He lives in Brooklyn.



TRIQUARTERLY BOOKS

FICTION

FEBRUARY

208 pages, 6 × 9 inches

World Rights, First Publication

Paper 978-0-8101-3246-7 \$18.95

E-book 978-0-8101-3247-4

Also of Interest

In Pinelight: A Novel

Thomas Rayfiel

Paper 978-0-8101-5236-6 \$18.95

E-book 978-0-8101-6724-7



Pretend I'm Dead

A Novel

Jen Beagin

"Pretend I'm Dead is utterly engaging, laugh-out-loud funny, and always compelling. Mona is an irresistible character and I loved being in her head and hearing her thoughts. In short, I was rooting for her straight through. Each sentence is alive, vibrant and quaking. Beagin's writing is fearless and bold, and yet the book is entirely accessible and even relatable."—**Jessica Anya Blau, author of *The Wonder Bread Summer***

Jen Beagin's funny, moving, fearless debut novel introduces an unforgettable character, Mona—almost 24, cleaning houses to get by, emotionally adrift. Handing out clean needles to drug addicts, she falls for a recipient who proceeds to break her heart in unimaginable ways. She decamps to Taos, New Mexico, for a fresh start, where she finds a community of seekers and cast-offs. But they all have one or two things to teach her—the pajama-wearing, blissed-out New Agers, the slightly creepy client with peculiar tastes in controlled substances, the psychic who might really be psychic. Always just under the surface are her memories of growing up in a chaotic, destructive family from which she's trying to disentangle herself. The story of her journey toward a comfortable place in the world and a measure of self-acceptance is psychologically acute, often surprising, and entirely human.

JEN BEAGIN holds an M.F.A. in creative writing from UC Irvine and has published stories in *Juked* and *Faultline*, among other journals and literary magazines. She lives in Boston.



TRIQUARTERLY BOOKS

FICTION

OCTOBER

208 pages, 6 × 9 inches

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Paper 978-0-8101-3207-8 \$17.95

E-book 978-0-8101-3208-5

Also of Interest

Send Me Work: Stories

Katherine Karlin

Paper 978-0-8101-5220-5 \$17.95

Faith and Fat Chances

A Novel

Carla Trujillo

"Carla Trujillo writes with *corazón* about everyday people for everyday people. Her work is savvy, tough, and laugh-out-loud funny. This is the voice of the new millennium."—**Sandra Cisneros**

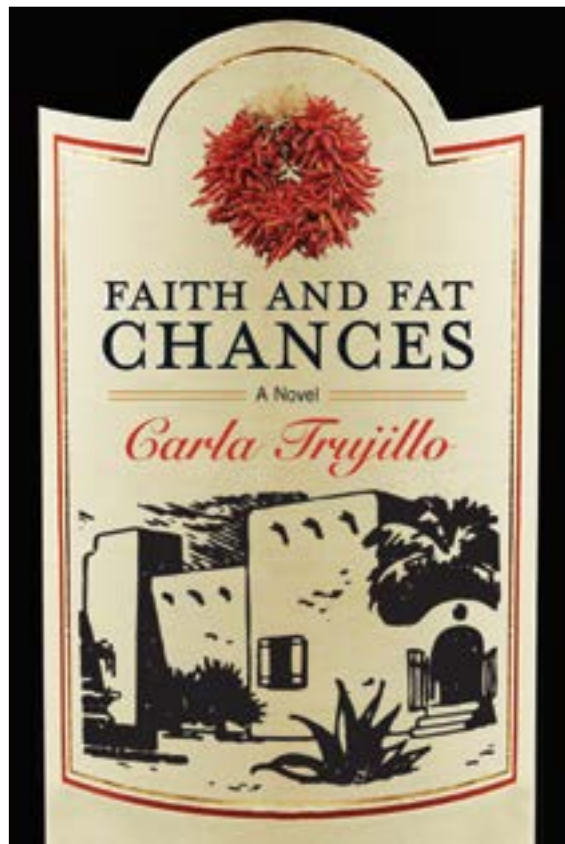
Praise for *What Night Brings*

"A story that is at once heartbreaking and hilarious, beautifully told by a wise and wise-cracking young girl."—**Sandra Cisneros**

Carla Trujillo brings to life another side of the fabled city of Santa Fe in this rollicking novel set in Dogtown, a dilapidated neighborhood on the outskirts of town. Home to a hardscrabble community of working people struggling to make a living on meager means, Dogtown is worlds apart from the tourists, artists, and upscale eateries just a stone's throw away. The close-knit neighborhood thrives in its own way, until an entrepreneur arrives with a plan to cast out its occupants and construct a winery in its place.

Led by Dogtown's unofficial mayor, Pepa Romero—an irreverent healer with old-world wisdom and new-age knowledge—the citizens of Dogtown revolt. Using everything at their disposal, including spying, supernatural powers, the law, and individual cunning, they set in motion a thrilling and at times hilarious chain of events that culminates in a storm of epic proportions. With an unforgettable cast of characters, *Faith and Fat Chances* illuminates the ingenuity and resilience of people fighting to preserve their way of life.

CARLA TRUJILLO is a writer and administrator at UC Berkeley. Her first novel, *What Night Brings*, was published by Curbstone Books in 2003.



CURBSTONE BOOKS

FICTION

SEPTEMBER

296 pages, 6 × 9 inches

World Rights, First Publication

Paper 978-0-8101-3164-4 \$18.95

E-book 978-0-8101-3165-1

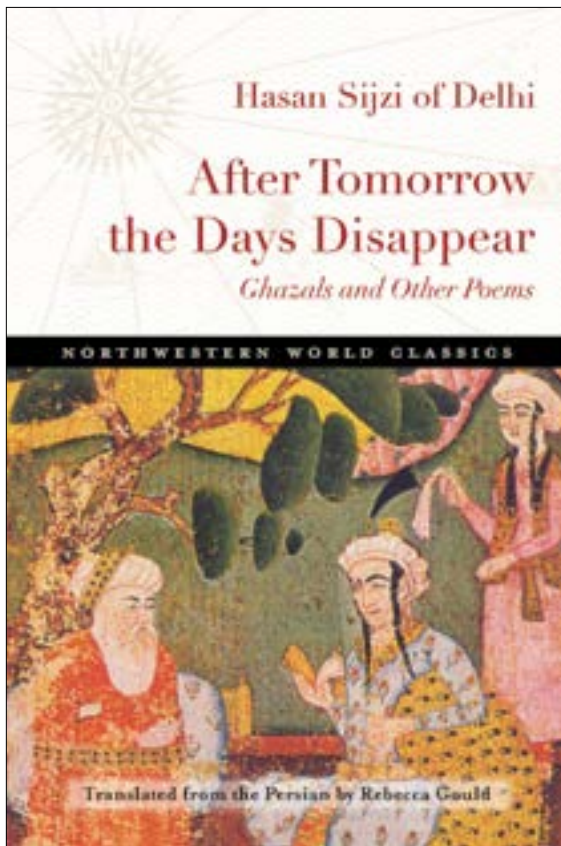
Also of Interest

What Night Brings

Carla Trujillo

Paper 978-1-880684-94-8 \$15.95

E-book 978-0-8101-3300-6



After Tomorrow the Days Disappear

Ghazals and Other Poems

Hasan Sijzi of Delhi

Translated from the Persian by Rebecca Gould

Hasan Sijzi is considered the originator of the Indo-Persian ghazal, a poetic form that endures to this day—from the legacy of Hasan’s poetic descendent, Hafez, to contemporary Anglophone poets such as John Hollander, Maxine Kumin, Agha Shahid Ali, and W. S. Merwin.

As with other Persian poets, Hasan worked within a highly regulated set of poetic conventions that brought into relief the interpenetration of apparent opposites—metaphysical and material, mysterious and quotidian, death and desire, sacred and profane, fleeting time and eternity. Within these strictures, he crafted a poetics that blended Sufi Islam with non-Muslim Indic traditions. Of the Persian poets who practiced the ghazal, Hafez and Rumi are best known to Western readers, but their verse represents only a small fraction of a rich tradition. This collection reveals the geographical range of the literature while introducing an Indian voice that will find a place on readers’ bookshelves alongside well-known Iranian names.

HASAN SIJZI OF DELHI (1254–c. 1328) was a key figure in the development of Indo-Persian literary culture and its poetic forms following the Mongol invasions of the thirteenth century. He began writing poetry at the age of thirteen.

REBECCA GOULD is an assistant professor of literature at Yale–NUS College (Singapore).

NORTHWESTERN WORLD CLASSICS

POETRY

FEBRUARY

144 pages, 5-1/8 × 7-3/4 inches

World Rights, First Publication

Paper 978-0-8101-3230-6 \$19.95

E-book 978-0-8101-3231-3

Also of Interest

Poems

François Villon

Translated from the French by

David Georgi

Paper 978-0-8101-2878-1 \$21.95

Ghazal 13

The heart that does not yearn
to burn does not yearn
to know the secrets within.
Do not ask for wisdom while I am melting.
What I had yesterday is gone today.
Coquetry shatters souls.
Prudence in this battle brings defeat.
The Turk’s quivers pierce livers.
Raw heart! Burn on love. Even those
who do not yearn to burn, burn to need.
Love’s lesson is not a children’s Qur’an.
You are ignorant of its grammar and orthography,
Hasan! Cease dreaming of union.
Your night bears no trace of daylight’s lucidity.

How to Make a Soul

The Wisdom of John Keats

Eric G. Wilson

Praise for Eric G. Wilson's previous work

"A gifted, candid raconteur, [Wilson] serves up pithy and often playful writing . . . Readers should be left entertained and enlightened by Wilson's vast knowledge, immediacy, and honesty."

—*Publishers Weekly*

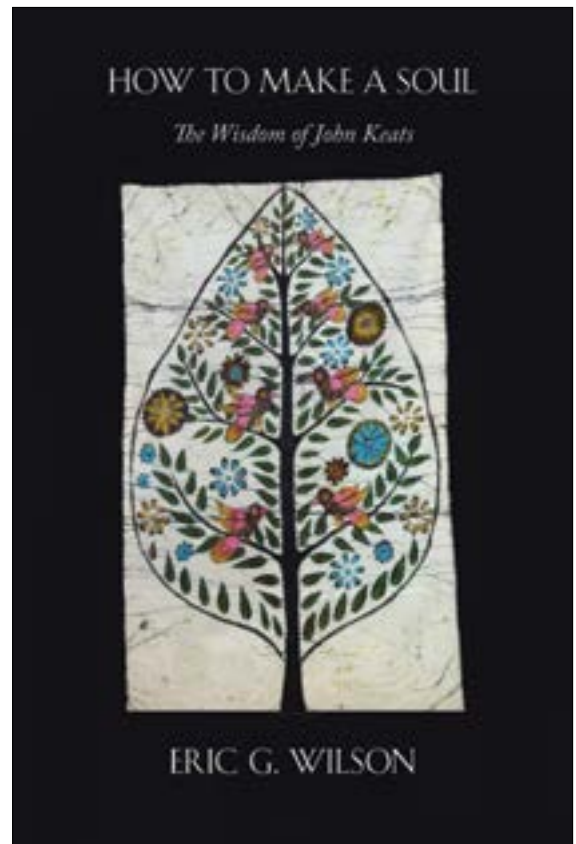
"In the teeming ranks of the American Professoriat, you could argue that Eric G. Wilson is among those most palpably needed by the world at large."—*Buffalo News*

In this innovative hybrid of biography, memoir, and criticism, Eric G. Wilson describes how John Keats gave him solace during a bout of mental illness in spring 2012. While on a tour of the principal sites in Keats's life—ranging from his London medical school to the small room in Rome where he died—Wilson discovered analogies between the poet's troubles and his own. He was most struck by Keats's enlivening vision of the soul.

For Keats, we don't possess but rather *make* a soul. We do this by imaginatively transforming our suffering into empathy toward humans and nature alike. Tracking this idea in Keats's tumultuous yet exhilarating life and work, Wilson struggles to envision his depression anew, desperate to overcome the apathy alienating him from his family.

How to Make a Soul offers fresh perspectives on Keats's pragmatism, irony, comedy, ethics, and aesthetics, but is above all a lyrical celebration of those galvanizing instances when life springs into art.

ERIC G. WILSON is Thomas H. Pritchard Professor of English at Wake Forest University. His previous books include *Everyone Loves a Good Train Wreck: Why We Can't Look Away* (2012), *Against Happiness: In Praise of Melancholy* (2009), a *Los Angeles Times* best seller, and *The Mercy of Eternity: A Memoir of Depression and Grace* (Northwestern, 2010), among others. He and his work have been featured on NBC's *Today*, UNC-TV's *North Carolina Bookwatch*, and NPR's *All Things Considered* and *Talk of the Nation*, as well as in *Newsweek*, the *Chicago Tribune*, the *Los Angeles Times*, and the *New York Times*.



LITERARY CRITICISM MEMOIR / BIOGRAPHY

NOVEMBER

176 pages, 6 × 9 inches

World Rights, First Publication

Cloth 978-0-8101-3194-1 \$79.95 (s)

Paper 978-0-8101-3193-4 \$21.95 (x)

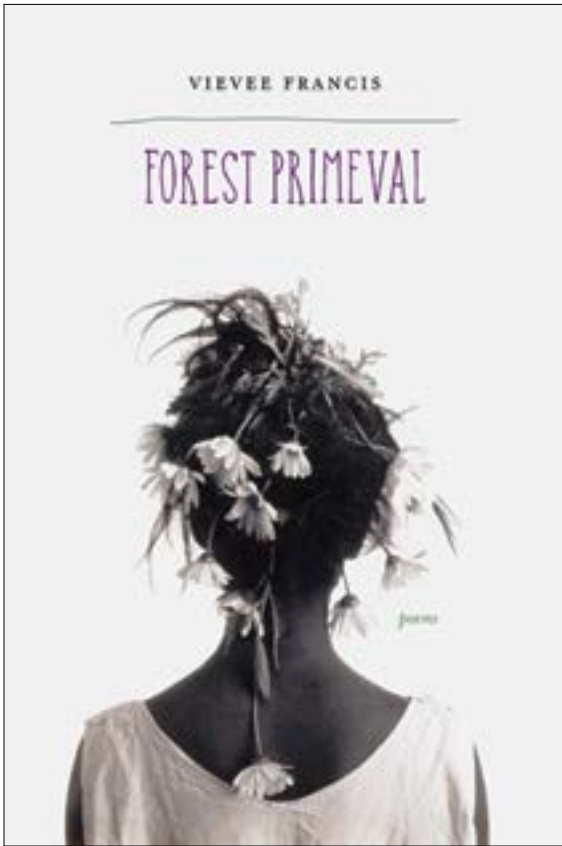
E-book 978-0-8101-3195-8

Also of Interest

The Mercy of Eternity: A Memoir of Depression and Grace

Eric G. Wilson

Cloth 978-0-8101-2685-5 \$21.95



Forest Primeval

Poems

Vievee Francis

“Another Anti-Pastoral,” the opening poem of *Forest Primeval*, confesses that sometimes “words fail.” With a “bleat in [her] throat,” the poet identifies with the voiceless and wild things in the composed, imposed peace of the Romantic poets with whom she is in dialogue. Vievee Francis’s poems engage many of the same concerns as her poetic predecessors—faith in a secular age, the city and nature, aging, and beauty. Words certainly do not fail as Francis sets off into the wild world promised in the title. The wild here is not chaotic but rather free and finely attuned to its surroundings. The reader who joins her will emerge sensitized and changed by the enduring power of her work.

VIEVEE FRANCIS is author of *Horse in the Dark* (2012), winner of the Cave Canem Northwestern University Press Poetry Prize. Her work has appeared in various journals and anthologies, including *Best American Poetry 2010* and *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*. She was the recipient of the 2009 Rona Jaffe Foundation Writers’ Award and the 2010 Kresge Artist Fellowship. A Cave Canem Fellow, she is currently an associate editor for *Callaloo*.



TRIQUARTERLY BOOKS

POETRY

JANUARY

88 pages, 6 1/8 × 8 1/2 inches

World Rights, First Publication

Paper 978-0-8101-3243-6 \$16.95

E-book 978-0-8101-3244-3

Also of Interest

Horse in the Dark: Poems

Vievee Francis

Paper 978-0-8101-2840-8 \$16.95

A Flight of Swiftlets Made Their Way In

and settled along my cage—

so expectantly beautiful,
their swerve, I wanted to touch
them, to take their tiny frames
and snap their necks.

Tell me you haven’t felt that way.

Tell me

you haven’t wanted to stifle what hovers
dumb before your heart?

I hollowed myself into a cave
for others. I opened wide as a tomb
from which the stone has been rolled and
in they flew to the emptiness of me,
where they made themselves a home,
nested lickety-split in my walls.

I have never been whole
so there was room. Now, a part of me,
I am less inclined to hurt them, but
consider taking flight myself, wind-borne
from some vertiginous place, why not? With so many
wings within beating beating

beatingbeating
beatingbeating beating
beating

Winner of the Cave Canem Northwestern
University Press Poetry Prize

Olympic Butter Gold

Poems

Jonathan Moody

Jonathan Moody grew up during the Golden Ages of hip-hop and listened to rap that was as adventurous and diverse as his military upbringing. When rap's Golden Ages expired, the music's innovativeness and variety diminished. Moody's second book, *Olympic Butter Gold*, winner of the 2014 Cave Canem Northwestern University Press Poetry Prize, responds to Chuck D's claim that "if there was a HIP-HOP or Rap Olympics, I really don't think the United States would get Gold, Silver or Brass." From the poem "Opening Ceremony," in the voice of a heroin addict struggling to use Lady Liberty's torch to cook "The American Dream," to "Dear 2Pac," an autobiographical account of teaching Tupac Shakur's poetry to engage high school students indifferent to literature, Moody shares a worldview that is simultaneously apocalyptic and promising.

JONATHAN MOODY is a Cave Canem graduate fellow whose poetry has appeared in *African American Review*, *Borderlands: Texas Poetry Review*, *The Common*, *Crab Orchard Review*, *good foot*, *Tidal Basin Review*, *Xavier Review*, *Beloit Poetry Journal*, and the anthology *Gathering Ground: A Reader Celebrating Cave Canem's First Decade*, among other publications. He is also the author of *The Doomy Poems* (2012). Moody teaches at Pearland High School and lives in Fresno, Texas, with his wife and son.

Tough Love

"Boy, just because your voice
is deeper than your father's

that don't make you
the man of the house,"

my mama said
after she slapped

me so hard my wisdom
teeth formed a union.

They sunk back into the gums
& refused to protrude

until I brought my temper
up to safety regulation standards.



POETRY

NOVEMBER

96 pages, 6-1/8 × 8-1/2 inches

World Rights, First Publication

Paper 978-0-8101-3222-1 \$16.95

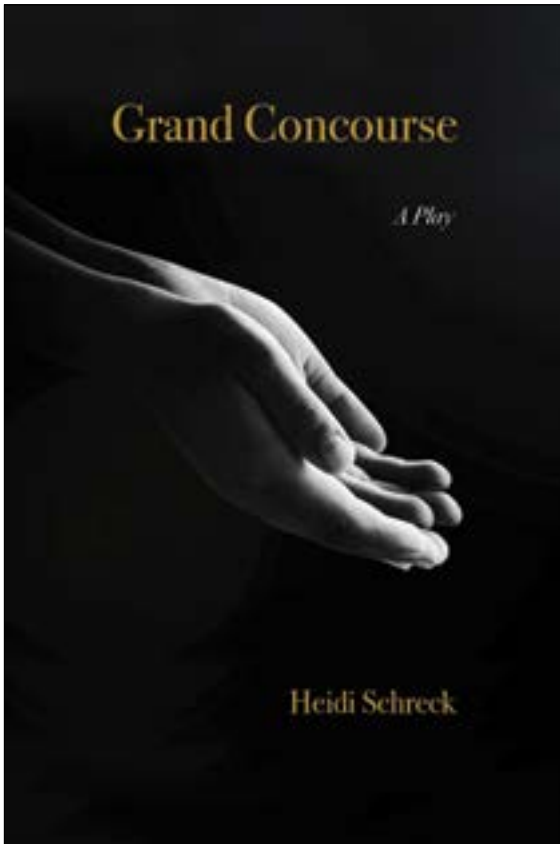
E-book 978-0-8101-3223-8

Also of Interest

The Last Incantations: Poems

David Mura

Paper 978-0-8101-5237-3 \$16.95



Grand Concourse

A Play

Heidi Schreck

"Matters of faith and friendship, and secrets and lies, are blended into the stew in *Grand Concourse*."

—Charles Isherwood, *New York Times*

"Schreck is seriously concerned with values and morals—Catholic values and morals, specifically—and the surprising conclusions she draws as the lights fade are not only unforgettable but entirely forgivable."—*Huffington Post*

"Set in a Bronx soup kitchen, *Grand Concourse* is something of a morality tale. But while Heidi Schreck's new play is about big issues like faith and forgiveness, it has such a light, empathetic touch that it never feels like a lecture. You may need tissues by the end, though."—*New York Post*

Shelley spends her days running a soup kitchen in the Bronx, her sense of purpose inseparable from her religious faith, though both have begun to waver. Emma, a college dropout looking for direction, arrives at the kitchen hoping to find it there. She brings a needed jolt to the place, helping a longtime client toward a new job, but her energy also proves unsettling. Even as Emma's behavior grows steadily more erratic, Shelley still wants to believe in her, despite the mounting evidence that she shouldn't. Shelley must finally ask herself how well she really knows the people she sees every day, how much she can trust them, and what she can and cannot forgive.

HEIDI SCHRECK is a playwright and Obie Award–winning actor. *Grand Concourse* had its world premiere off-Broadway at Playwrights Horizons in fall 2014, to be followed by a production at Chicago's Steppenwolf Theatre in 2015.

DRAMA

ALREADY AVAILABLE

128 pages, 6 × 9 inches

World Rights, First Publication

Paper 978-0-8101-3257-3 \$15.00

E-book 978-0-8101-3269-6

Also of Interest

The Jacksonian: A Play

Beth Henley

Paper 978-0-8101-3065-4 \$15.00

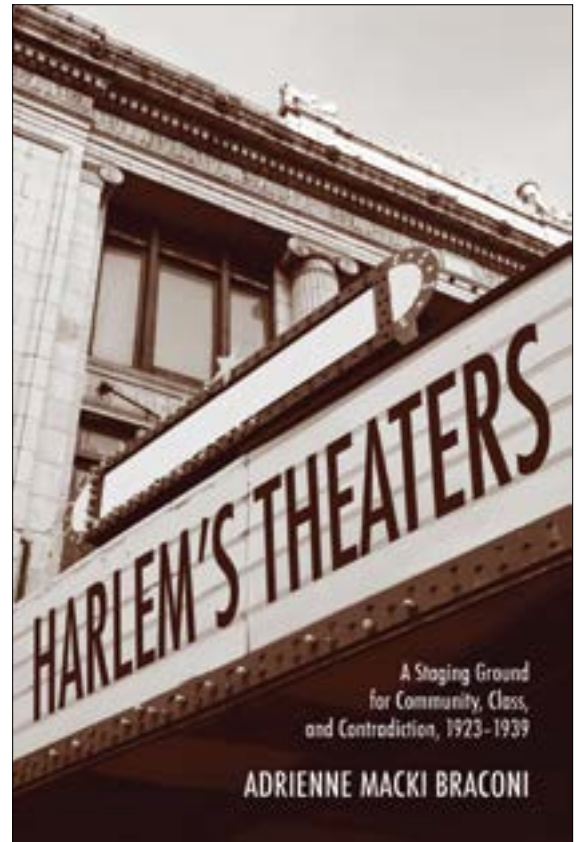
Harlem's Theaters

A Staging Ground for Community, Class,
and Contradiction, 1923–1939

Adrienne Macki Braconi

Based on a vast amount of archival research, Adrienne Macki Braconi's illuminating study of three important community-based theaters in Harlem shows how their work was essential to the formation of a public identity for African Americans and the articulation of their goals, laying the groundwork for the emergence of the civil rights movement. Macki Braconi uses textual analysis, performance reconstruction, and audience reception to examine the complex dynamics of productions by the Krigwa Players, the Harlem Experimental Theatre, and the Negro Theatre of the Federal Theatre Project. Even as these theaters demonstrated the extraordinary power of activist art, they also revealed its limits. The stage was a site on which ideological and class differences played out, theater being both a force for change and a collision of contradictory agendas. Macki Braconi's book alters our understanding of the Harlem Renaissance, the roots of the civil rights movement, and the history of community theater in America.

ADRIENNE MACKI BRACONI is an assistant professor in the Department of Dramatic Arts at the University of Connecticut.



THEATER PERFORMANCE STUDIES

OCTOBER

232 pages, 6 x 9 inches. 14 b/w images

World English Rights, First Publication

Cloth 978-0-8101-3224-5 \$99.95 (s)

Paper 978-0-8101-3225-2 \$34.95 (s)

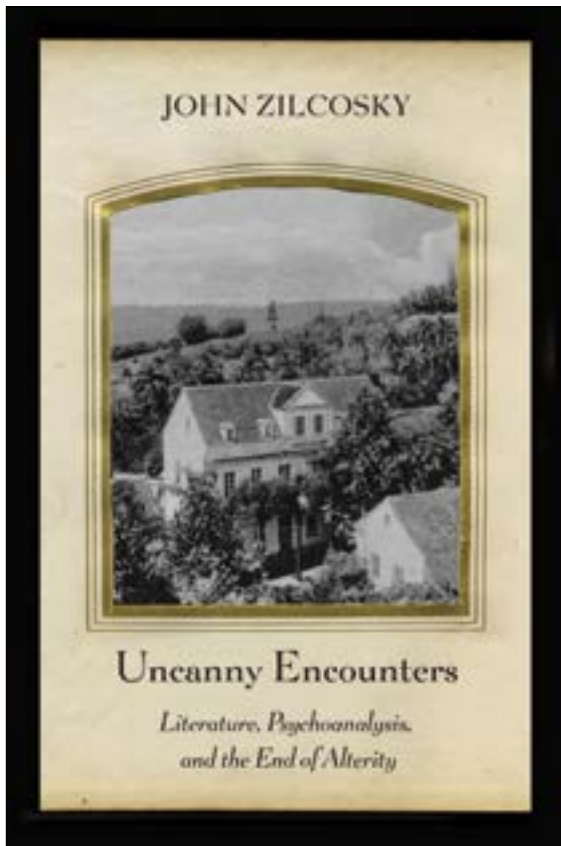
E-book 978-0-8101-3226-9

Also of Interest

Black Theater Is Black Life: An Oral History of Chicago Theater and Dance, 1970–2010

Harvey Young and Queen Meccasia Zabriskie

Paper 978-0-8101-2942-9 \$34.95 (x)



Uncanny Encounters

Literature, Psychoanalysis, and the End of Alterity

John Zilcosky

Around 1900, when the last blank spaces on their maps were filled, Europeans traveled to far-flung places hoping to find the spectacularly foreign. They discovered instead what Freud called, several years later, the “uncannily” familiar: disturbing reflections of themselves—either actual Europeans or Westernized natives. This experience was most extreme for German travelers, who arrived in the contact zones late, on the heels of other European colonialists, and it resulted not in understanding or tolerance but in an increased propensity for violence and destruction. The quest for a “virginal,” exotic existence proved to be ruined at its source, mirroring back to the travelers demonic parodies of their own worst aspects. In this strikingly original book, John Zilcosky demonstrates how these popular “uncanny” encounters influenced Freud’s—and the literary modernists’—use of the term, and how these encounters remain at the heart of our cross-cultural anxieties today.

JOHN ZILCOSKY is a professor of German and comparative literature at the University of Toronto. His previous publications include *Kafka's Travels: Exoticism, Colonialism, and the Traffic of Writing* (2003), winner of the MLA's 2004 Aldo and Jeanne Scaglione Prize, and *Writing Travel: The Poetics and Politics of the Modern Journey* (2008).

GERMAN STUDIES

SEPTEMBER

240 pages, 6 × 9 inches, 27 b/w images

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Paper 978-0-8101-3209-2 \$27.95 (x)

E-book 978-0-8101-3211-5

Also of Interest

Franz Kafka: The Ghosts in the Machine

Stanley Corngold

Cloth 978-0-8101-2769-2 \$34.95

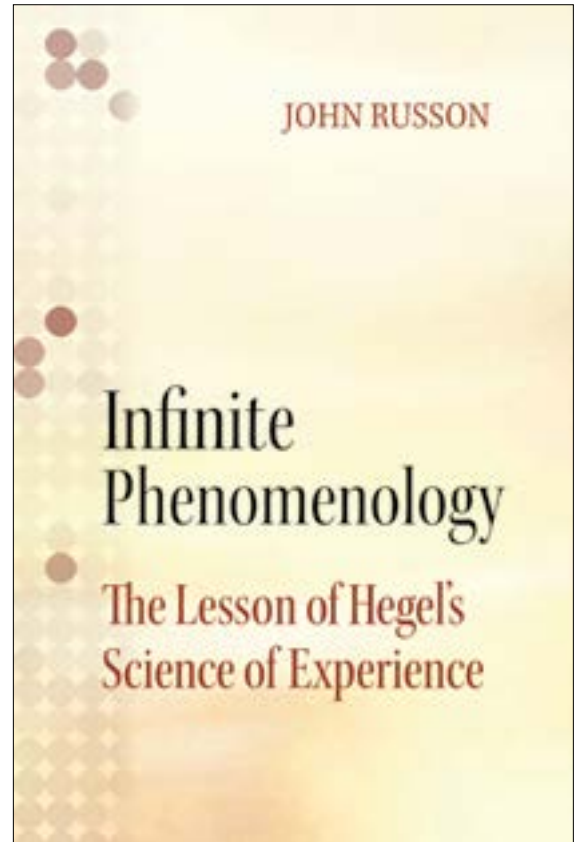
Infinite Phenomenology

The Lessons of Hegel's Science of
Experience

John Russon

Infinite Phenomenology builds on John Russon's earlier book, *Reading Hegel's Phenomenology*, to offer a second reading of Hegel's *Phenomenology of Spirit*. Here again, Russon writes in a lucid, engaging style and, through careful attention to the text and a subtle attunement to the existential questions that haunt human life, he demonstrates how powerfully Hegel's philosophy can speak to the basic questions of philosophy. In addition to original studies of all the major sections of the *Phenomenology*, Russon discusses complementary texts by Hegel, namely, the *Philosophy of Spirit*, the *Philosophy of Right*, and the *Science of Logic*. He concludes with an appendix that discusses the reception and appropriation of Hegel's *Phenomenology* in twentieth-century French philosophy. As with Russon's earlier work, *Infinite Phenomenology* will remain essential reading for those looking to engage Hegel's essential, yet difficult, text.

JOHN RUSSON is a professor of philosophy at the University of Guelph in Ontario, Canada. With Patricia Fagan, he edited *Reexamining Socrates in the "Apology"* (2009), and with John Sallis, he edited *Retracing the Platonic Text* (1999), both published by Northwestern University Press.



PHILOSOPHY

OCTOBER

432 pages, 6 × 9 inches

World Rights, First Publication

Cloth 978-0-8101-3190-3 \$99.95 (s)

Paper 978-0-8101-3191-0 \$39.95 (s)

E-book 978-0-8101-3192-7

Also of Interest

Reexamining Socrates in the "Apology"

Edited by Patricia Fagan and John Russon

Paper 978-0-8101-2587-2 \$34.95 (s)

On the True Sense of Art

A Critical Companion to the
Transfigurements of John Sallis

Edited by Jason M. Wirth,
Michael Schwartz, and David Jones

On the True Sense of Art collects essays by philosophers responding to John Sallis's *Transfigurements: On the True Sense of Art* as well as his other works on the philosophy of art, including *Force of Imagination* and *Logic of Imagination*.

Each of the chapters, by some of the leading thinkers in Continental philosophy, engages Sallis's work on both ancient and new senses of aesthetics—a transfiguration of aesthetics—as a beginning that is always beginning again. With a responsive essay by Sallis himself, *On the True Sense of Art* forms a critical introduction to the thought of this generation's most important aesthetitian.

JASON M. WIRTH is a professor of philosophy at Seattle University.

MICHAEL SCHWARTZ is professor of art history at Georgia Regents University.

DAVID JONES is a professor of philosophy at Kennesaw State University.

Contributors

Andrew Benjamin
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Joseph P. Lawrence
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James Risser
John Sallis
Dennis Schmidt
Michael Schwartz
Elizabeth B. Sikes
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COMPARATIVE AND CONTINENTAL PHILOSOPHY

General Editors

David Jones, Michael Schwartz, and
Jason Wirth

PHILOSOPHY

SEPTEMBER

240 pages, 6 × 9 inches, 6 color illustrations

World Rights, First Publication

Cloth 978-0-8101-3159-0 \$120.00 (s)

Paper 978-0-8101-3160-6 \$39.95 (s)

E-book 978-0-8101-3161-3

Also of Interest

Senses of Landscape

John Sallis

Paper 978-0-8101-3109-5 \$34.95

At the Heart of Reason

Claude Romano

Translated from the French by Michael B. Smith and
Claude Romano

In *At the Heart of Reason*, Claude Romano boldly calls for a reformulation of the phenomenological project. He contends that the main concern of phenomenology, and its originality with respect to other philosophical movements of the last century, such as logical empiricism, the grammatical philosophy of Wittgenstein, and varieties of neo-Kantianism, was to provide a “new image of Reason.”

Against the common view, which restricts the range of reason to logic and truth-theory alone, Romano advocates “big-hearted rationality,” including in it what is only ostensibly its opposite, that is, sensibility, and locating in sensibility itself the roots of the categorical forms of thought. Contrary to what was claimed by the “linguistic turn,” language is not a self-enclosed domain; it cannot be conceived in its specificity unless it is led back to its origin in the pre-predicative or pre-linguistic structures of experience itself.

CLAUDE ROMANO teaches at the University of Paris–Sorbonne. His most recent works translated into English are *Event and Time* (2013) and *Event and World* (2009).

MICHAEL B. SMITH is a professor emeritus of French and philosophy at Berry College in Georgia; he has translated numerous philosophical works into English.

Feminist Experiences

Foucauldian and Phenomenological Investigations

Johanna Oksala

Feminist Experiences develops and defends a distinctive understanding of feminist philosophy as social critique. Feminist philosophy is essentially a political endeavor, Johanna Oksala argues, aiming to expose, analyze, and ultimately change gendered power relations. However, such an understanding of feminist philosophy raises a host of theoretical problems and paradoxes. Oksala investigates the philosophical challenges and outlines the ontological presuppositions and methodological innovations the project requires.

Drawing on conceptual tools from the thought of Michel Foucault, but also from the tradition of phenomenology, she explores the role of experience in feminist philosophy and its relationship to language and linguistic meaning. Oksala concludes by sketching a feminist ontology of the present through a critical investigation of neoliberalism and the challenges it presents to feminist theory and politics.

JOHANNA OKSALA is Academy of Finland research fellow in the Department of Philosophy, History, Culture, and Art Studies at the University of Helsinki in Finland. She is the author of *Foucault, Politics, and Violence* (Northwestern University Press, 2011).



**STUDIES IN PHENOMENOLOGY
AND EXISTENTIAL PHILOSOPHY**
General Editor

Anthony J. Steinbock

PHILOSOPHY

SEPTEMBER

656 pages, 6 × 9 inches

World English Rights, First Publication

Cloth 978-0-8101-3138-5 \$120.00 (s)

Paper 978-0-8101-3137-8 \$45.00 (x)

Also of Interest

*Moral Emotions: Reclaiming the
Evidence of the Heart*

Anthony J. Steinbock

Paper 978-0-8101-2956-6 \$34.95 (x)

E-book 978-0-8101-6754-4



**STUDIES IN PHENOMENOLOGY
AND EXISTENTIAL PHILOSOPHY**
General Editor

Anthony J. Steinbock

PHILOSOPHY

JANUARY

192 pages, 6 × 9 inches

World English Rights, First Publication

Cloth 978-0-8101-3241-2 \$89.95 (s)

Paper 978-0-8101-3240-5 \$32.95 (x)

E-book 978-0-8101-3242-9

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Foucault, Politics, and Violence

Johanna Oksala

Paper 978-0-8101-2803-3 \$29.95 (x)

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LITERARY CRITICISM**NOVEMBER**

368 pages, 6 × 9 inches

World Rights, First Publication

Cloth 978-0-8101-3258-0 \$99.95 (s)

Paper 978-0-8101-3162-0 \$34.95 (s)

E-book 978-0-8101-3163-7

An Innocent Abroad

Lectures in China

J. Hillis Miller

Foreword by Fredric Jameson

Since 1988, J. Hillis Miller has traveled to China to lecture on literary theory, especially the role of globalization in literary theory. Over time, he has assisted in the development of distinctively Chinese forms of literary theory, Comparative Literature, and World Literature. The fifteen lectures gathered in *An Innocent Abroad* span both time and geographic location, reflecting his work at universities across China for more than twenty-five years. More important, they reflect the evolution of Miller's thinking and of the lectures' contexts in China as these have markedly changed over the years, especially on either side of Tiananmen Square and in light of China's economic growth and technological change. A foreword by the leading theorist Fredric Jameson provides additional context.

J. HILLIS MILLER is Distinguished Research Professor of English and Comparative Literature at the University of California at Irvine.

FREDRIC JAMESON is a professor of literature at Duke University. In 2012, he received the Lifetime Achievement Award of the Modern Language Association.

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Form and Instability

Eastern Europe, Literature, Postimperial Difference

Anita Starosta

How are we to read the world after the fall of the Berlin Wall? *Form and Instability* brings notions of figuration and translation to bear on the post-1989 condition. "Eastern Europe" in this book is more than a territory. Marked by belatedness and untimely remainders, it is an unstable object that is continually misapprehended. From the intersection of comparative literature, area studies, and literary theory, Anita Starosta considers the epistemological and aesthetic consequences of the disappearance of the Second World. Literature here becomes a critical lens in its own right—both object and method, it confronts us with the rhetorical dimension of language and undermines the ideological and hermeneutic coherence of established categories. In original readings of Joseph Conrad and Witold Gombrowicz, among other twentieth-century writers, *Form and Instability* unsettles cultural boundaries as we know them.

ANITA STAROSTA has taught at Brown University, the Rhode Island School of Design, Bryant University, and the University of California, Santa Cruz. She is currently a lecturer of English at RISD.

H. G. Adler

Life, Literature, Legacy

Edited by Julia Creet, Amira Bojadzija-Dan, and Sara R. Horowitz

H. G. Adler: Life, Literature, Legacy is the first collection of essays in English dedicated to the life and work of German-language author H. G. Adler. Among the international scholars of German, Jewish, and Holocaust literature and history who reveal the range of Adler's legacy across genres are Adler's son, Jeremy Adler, and Peter Filkins, translator of Adler's trilogy, *Panorama (The Journey)*. Together, the essays examine Adler's writing in relation to his life, especially his memory as a survivor of the Nazi death camps and his posthumous recognition for having produced a *Gesamtkunstwerk*, an aesthetic synthesis of the Shoah. The book carries the moral charge of Adler's work, moving beyond testimony to a complex dialectic between fact and fiction, exploring Adler's experiments with voice and the ethical work of literary engagement with the Shoah.

JULIA CREET is an associate professor in the Department of English, York University, Toronto, Canada.

AMIRA BOJADZIJA-DAN is a postdoctoral research associate at the Israel and Golda Koschitzky Centre for Jewish Studies at York University, Toronto, Canada.

SARA R. HOROWITZ is a professor of humanities at York University, Toronto, Canada.

Ornament as Crisis

Architecture, Design, and Modernity in Hermann Broch's

The Sleepwalkers

Sarah McGaughey

Ornament as Crisis explores the ways in which the novels of Hermann Broch's *Sleepwalkers (Schlafwandler)* trilogy participate in and employ the history of architecture, architectural theory, and contemporary architectural debates.

Beginning with the visual and architectural experiences of the figures in each novel, Sarah McGaughey analyzes the role of architecture in the trilogy as a whole, while discussing work by Broch's contemporaries on architecture. She argues that *The Sleepwalkers* allows us better to understand the ways in which literature responds and contributes to social, theoretical, and spatial concepts of architecture. *Ornament as Crisis* guides readers through the spaces of Broch's modernist masterpiece and the architectural debates of his time.

SARAH MCGAUGHEY is an associate professor and chair of the German Department at Dickinson College.



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Women Warriors in German Literature and Culture in the Age of Goethe

Julie Koser

Armed Ambiguity interrogates tropes of the woman warrior constructed by print culture—including press reports, novels, dramatic works, and lyrical texts—during the decades-long conflict in Europe around 1800.

Julie Koser sheds new light on how women's bodies became a semiotic battleground for competing social, cultural, and political agendas in one of the most critical periods of modern history. Reading the women warriors in this book as barometers of the social and political climate in German-speaking territories, Koser reveals how literary texts and cultural artifacts foregrounding women's armed insurrection perpetuated or contested the discursive construction and illusionary dichotomization of "public" versus "private" spheres along a gendered fault line. Koser illuminates how reactionary visions of "ideal femininity" competed with subversive fantasies of new femininities in the ideological battle being waged over the restructuring of German society.

JULIE KOSER is an assistant professor in the Department of Germanic Studies at the University of Maryland.

Goethe and Judaism

The Troubled Inheritance of Modern Literature

Karin Schutjer

In *Goethe and Judaism*, Karin Schutjer examines the iconic German writer's engagement with, and portrayal of, Judaism. Her premise is that Goethe's conception of modernity—his apprehensions as well as his most affirmative vision concerning the trajectory of his age—is deeply entwined with his conception of Judaism. Schutjer argues that behind his very mixed representations of Jews and Judaism stand crucial tensions within his own thinking and a distinct anxiety of influence. Goethe draws, for example, from the Jewish ban on idolatry for his own semiotics, from the narratives of nomadic wanderings in the Hebrew Bible for his own trope of the existential wanderer, from the history of Jewish exile for his own emergent conception of a German *Kultur*. Schutjer thus uncovers the surprising debt to Judaism owed by one of the most formative thinkers in German history.

KARIN SCHUTJER is an associate professor of German at the University of Oklahoma.

Socrates among Strangers

Joseph P. Lawrence

In *Socrates among Strangers*, Joseph P. Lawrence reclaims the enigmatic sage from those who have seen him either as a prophet of science, seeking the security of knowledge, or as a wily actor who shed light on the dangerous world of politics while maintaining a prudent distance from it. The Socrates Lawrence seeks is the imprudent one, the man who knew how to die.

The institutionalization of philosophy in the modern world has come at the cost of its most vital concern: the achievement of life wisdom. Those who have ceased to grow (those who think they know) close their ears to the wisdom of strangers—and Socrates, who stood face to face with death, is the archetypal stranger. His avowal of ignorance, Lawrence suggests, is more needed than ever in an age defined by technical mastery and expert knowledge.

JOSEPH P. LAWRENCE is a professor of philosophy at College of the Holy Cross in Worcester, Massachusetts.

Against Life

Edited by Alastair Hunt and Stephanie Youngblood

The contributors to *Against Life* think critically about the turn to life in theory and culture and especially about its redemptive tendencies. Editors Alastair Hunt and Stephanie Youngblood shape their collection to provocatively challenge an assumption rife in the humanities, mainly that the idea of redeeming life might hinder important ethical conversations.

They and their contributors question whether it is intelligent—or even necessary—to orient our collective ethico-political projects from figures of life, and to posit forms of equality and freedom that might emerge if we did not organize being-together under the sign of life. Taken together the essays in *Against Life* mark an important turn in the ethico-political work of the humanities.

ALASTAIR HUNT is an assistant professor of English at Portland State University.

STEPHANIE YOUNGBLOOD is an assistant professor of English at Tulsa Community College.

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Beckett after Wittgenstein

Andre Furlani

Among the best-represented authors in Samuel Beckett's library was Ludwig Wittgenstein, yet the philosopher's relevance to the Nobel laureate's work is scarcely acknowledged and seldom elucidated. *Beckett after Wittgenstein* is the first book to examine Beckett's formative encounters with, and profound affinities to, Wittgenstein's thought, style, and character.

While a number of influential critics, including the philosopher Alain Badiou, have discerned a transition in Beckett's work beginning in the late 1950s, Furlani is the first to identify and clarify how this change occurs in conjunction with the writer's sustained engagement with Wittgenstein's thought on, for example, language, cognition, subjectivity, alterity, temporality, belief, hermeneutics, logic, and perception. Drawing on a wealth of Beckett's archival materials, much of it unpublished, Furlani's study reveals the extent to which Wittgenstein fostered Beckett's views and emboldened his purposes.

ANDRE FURLANI is an associate professor in the Department of English at Concordia University, Montreal.

Thinking with Tolstoy and Wittgenstein

Expression, Emotion, and Art

Henry W. Pickford

In this highly original interdisciplinary study incorporating close readings of literary texts and philosophical argumentation, Henry W. Pickford develops a theory of meaning and expression in art intended to counter the meaning skepticism most commonly associated with the theories of Jacques Derrida.

Pickford arrives at his theory by drawing on the writings of Wittgenstein to develop and modify the insights of Tolstoy's philosophy of art. Pickford shows how Tolstoy's encounter with Schopenhauer's thought on the one hand provided support for his ethical views but on the other hand presented a problem, exemplified in the case of music, for his aesthetic theory, a problem that Tolstoy could not successfully resolve. Wittgenstein's critical appreciation of Tolstoy's thinking, however, not only recovers its viability but also constructs a formidable position within contemporary debates concerning theories of emotion, ethics, and aesthetic expression.

HENRY W. PICKFORD is an assistant professor in the Department of Germanic and Slavic Languages and Literatures at the University of Colorado–Boulder. Previously, he edited and translated Theodor W. Adorno's *Critical Models: Catchwords and Interventions*. He is also the author of *The Sense of Semblance: Philosophical Analyses of Holocaust Art*.

The Forsaken Son

Child Murder and Atonement in Modern American Fiction

Joshua Pederson

The Forsaken Son engages the provocative coincidence of the vocabularies of infanticide and Christianity, specifically atonement theology, in six modern American novels: Flannery O'Connor's *The Violent Bear It Away*, the first two installments of John Updike's *Rabbit* tetralogy, Toni Morrison's *Beloved*, Joyce Carol Oates's *My Sister, My Love*, and Cormac McCarthy's *Outer Dark*.

Christian atonement theology explains why God lets his son be crucified. Yet in recent years, as an increasing number of scholars have come to reject that explanation, the cross reverts from saving grace to trauma—or even crime. More bluntly, without atonement, the cross may be a filicide, in which God forces his son to die for no apparent reason. Pederson argues that the novels about child murder mentioned above likewise give voice to modern skepticism about traditional atonement theology.

JOSHUA PEDERSON is an assistant professor of humanities at Boston University.

How We Learn Where We Live

Thomas Bernhard, Architecture, and *Bildung*

Fatima Naqvi

In one of the first English studies of Thomas Bernhard, Fatima Naqvi focuses on the Austrian author's critique of education (*Bildung*) through the edifices in which it takes place. Bernhard's writings insist that learning has always been a life-long process that is helped—or hindered—by the particular buildings in which *Bildung* occurs.

Naqvi offers close readings of Bernhard's major prose works, from *Amras* (1964) to *Old Masters* (1985) and brings them into dialogue with major architectural debates of the times. She examines Bernhard's interrogation of the theoretical foundations underpinning the educational system and its actual sites.

How We Learn Where We Live opens new avenues into thinking about one of the most provocative writers of the twentieth century.

FATIMA NAQVI is a professor of German and film studies at Rutgers University.

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Writing It Twice

Self-Translation and the Making of a World Literature in French

Sara Kippur

Though the practice of self-translation long predates modernity, it has found new forms of expression in the global literary market of the late twentieth and early twenty-first century. The international renown of the self-translating authors Samuel Beckett, Joseph Brodsky, and Vladimir Nabokov has offered motivation to a new generation of writers who actively translate themselves.

Intervening in recent debates in world literature and translation studies, *Writing It Twice* establishes the prominence and vitality of self-translation in contemporary French literature. Because of its intrinsic connection to multiple literary communities, self-translation prompts a reexamination of the aesthetics and politics of reading across national lines. Kippur argues that self-translated works should be understood as the paradigmatic example of world literature and, as such, crucial for interpreting the dynamics of literary circulation into and out of French.

SARA KIPPUR is an assistant professor of language and culture studies at Trinity College in Hartford, Connecticut.

Writing Japonisme

Aesthetic Translation in Nineteenth-Century French Prose

Pamela A. Genova

Beginning in the late nineteenth century, French visual artists began incorporating Japanese forms into their work. The style, known as *japonisme*, spanned the arts.

Identifying a general critical move from a literal to a more metaphorical understanding and presentation of *japonisme*, Pamela A. Genova applies a theory of “aesthetic translation” to a broad response to Japanese aesthetics within French culture. She crosses the borders of genre, field, and form to explore the relationship of Japanese visual art to French prose writing of the mid- to late 1800s. *Writing Japonisme* focuses on the work of Edmond de Goncourt, Joris-Karl Huysmans, Émile Zola, and Stéphane Mallarmé as they witnessed, incorporated, and participated in an unprecedented cultural exchange between France and Japan, as both creators and critics. Genova’s original research opens new perspectives on a fertile and influential period of intercultural dynamics.

PAMELA A. GENOVA is David Ross Boyd Professor of French at the University of Oklahoma.

Unorthodox Beauty

Russian Modernism and Its New Religious Aesthetic

Martha M. F. Kelly

Unorthodox Beauty shows how Russian poets of the early twentieth century consciously adapted Russian Orthodox culture in order to create a distinctly religious modernism. Martha M. F. Kelly contends that, beyond mere themes, these writers developed an entire poetics that drew on liturgical tradition. Specifically, Russian Orthodoxy held out the possibility of unifying spirit and matter, as well as a host of other dichotomies—subject and object, empirical and irrational, noumena and phenomena. The artist could produce a work of transformative and regenerative power. Using a range of crossdisciplinary tools, Kelly reads key works by Blok, Kuzmin, Akhmatova, and Pasternak in ways that illustrate how profoundly religious traditions and ideas shaped Russian modernist literature.

MARTHA M. F. KELLY is an assistant professor of Russian in the Department of German and Russian Studies at the University of Missouri.

Siblings in Tolstoy and Dostoevsky

The Path to Universal Brotherhood

Anna A. Berman

Anna A. Berman's book brings to light the significance of sibling relationships in the writings of Tolstoy and Dostoevsky. Relationships in their works have typically been studied through the lens of erotic love in the former, and intergenerational conflict in the latter.

In close readings of their major novels, Berman shows how both writers portray sibling relationships as a stabilizing force that counters the unpredictable, often destructive elements of romantic entanglements and the hierarchical structure of generations. Power and interconnectedness are cast in a new light. Berman persuasively argues that both authors gradually come to consider siblinghood a model of all human relations, discerning a career arc in each that moves from the dynamics within families to a much broader vision of universal brotherhood.

ANNA A. BERMAN is an assistant professor in the Department of Languages, Literatures, and Cultures at McGill University.

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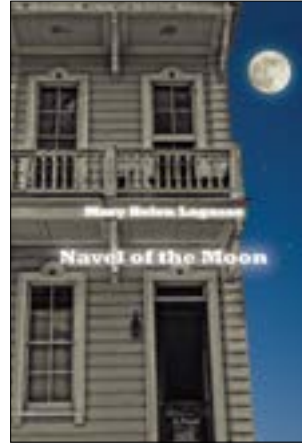
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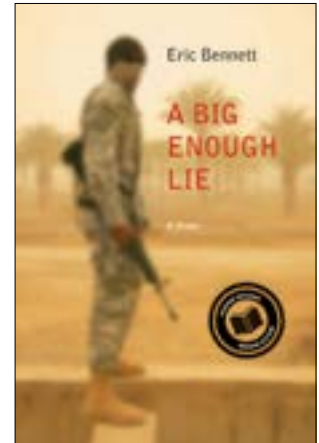
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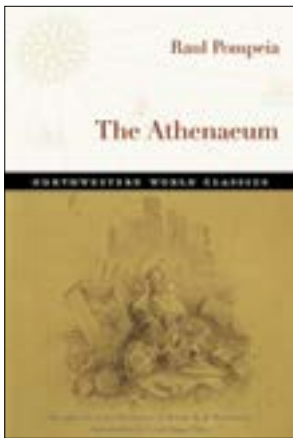
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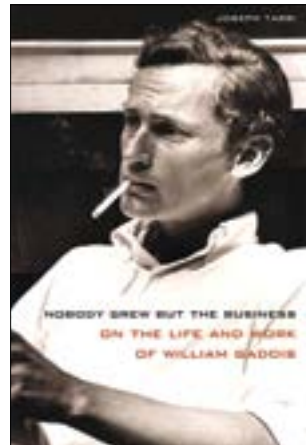
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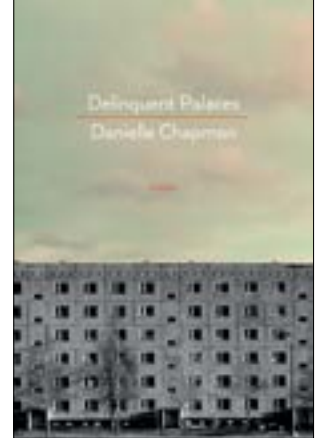
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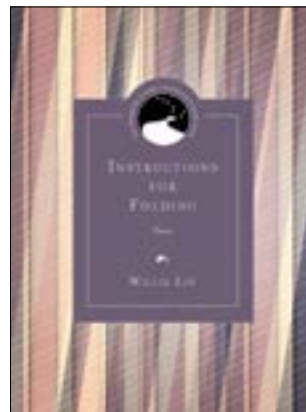
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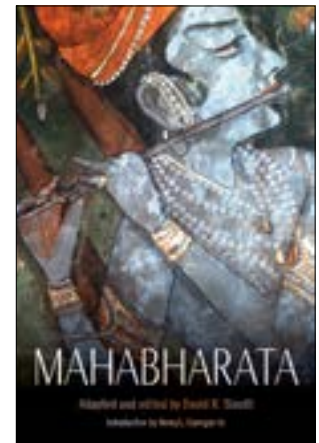
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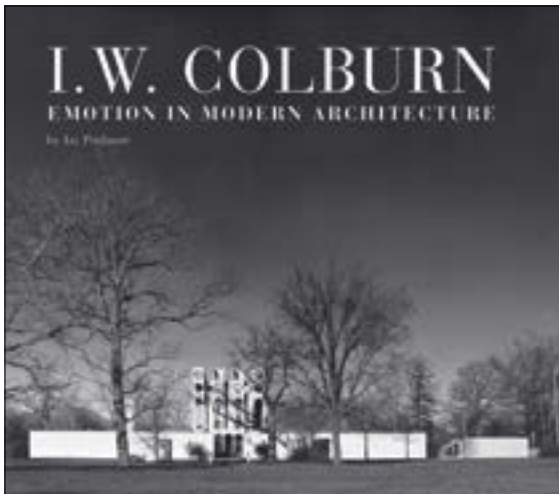
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I. W. Colburn: Emotion in Modern Architecture chronicles the career of one of Chicago's most influential midcentury modernists. Colburn's houses, institutional buildings, and religious structures feature a highly refined blend of structural expression and deeply embedded elements of traditional architecture. Colburn was an independent architect whose sculptural buildings were controversial in his time, but whose mastery of proportion, materials, and space have gained wide recognition fifty years later.

Colburn's architecture was extremely influential to architects in the mid-twentieth century who were also struggling with modernism's relationship to the architecture of the past—to the "golden mean" and other classical principles of balance and repose. Colburn believed that architecture should express "grace, glory and aspirations." His design sense, joined with a brilliant rapport with clients, enabled an architecture that included modernist clarity and undeniable luxury.

This book traces Colburn's life, from his childhood in Boston and education at Yale to a career that reached its heights in Chicago. He later returned to New England, where he restored Early American houses and Gilded Age mansions. The arc of Colburn's career touches many influences without ever losing its exceptionally modern, and innovatively modernist, identity.

I. W. Colburn: Emotion in Modern Architecture is the story of an exceptional architect and of more than a hundred design projects, some of which seemed outlandish when built, but many of which appear timeless today.

JAY PRIDMORE is the author of more than twenty books, many of them about Chicago architecture. His *Chicago Architecture and Design* (Abrams, 1993, 2005) remains a best seller in its class. Pridmore is also the author of *Northwestern University: A History* (Northwestern, 2012). He lives near Chicago.



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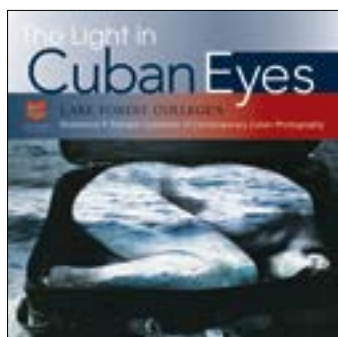
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This third volume of *The &NOW AWARDS* recognizes the hardest-hitting, most provocative, dead-serious, patently absurd, cutting-edge, avant-everything-and-nothing work from the years 2011 through 2013. The *&NOW AWARDS* series, edited by Davis Schneiderman, features writing as a contemporary art form—writing as it is practiced today by authors who consciously treat their work as an art and as a practice explicitly aware of its own literary and extraliterary history—as much about its form and materials, language, as it is about its subject matter. The &NOW Conference, moving from the University of Notre Dame (2004), Lake Forest College (2006), Chapman University (2008), the University at Buffalo (2009), the University of California, San Diego (2011), Sorbonne and Diderot in Paris (2012), and the University of California Boulder (2013), to CalArts (2015), sets the stage for this aesthetic, while *The &NOW AWARDS* features work from the wider world of innovative publishing and surveys the contemporary scene.



LITERATURE

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The Light in Cuban Eyes

Lake Forest College's Madeleine P. Plonsker Collection of Contemporary Cuban Photography

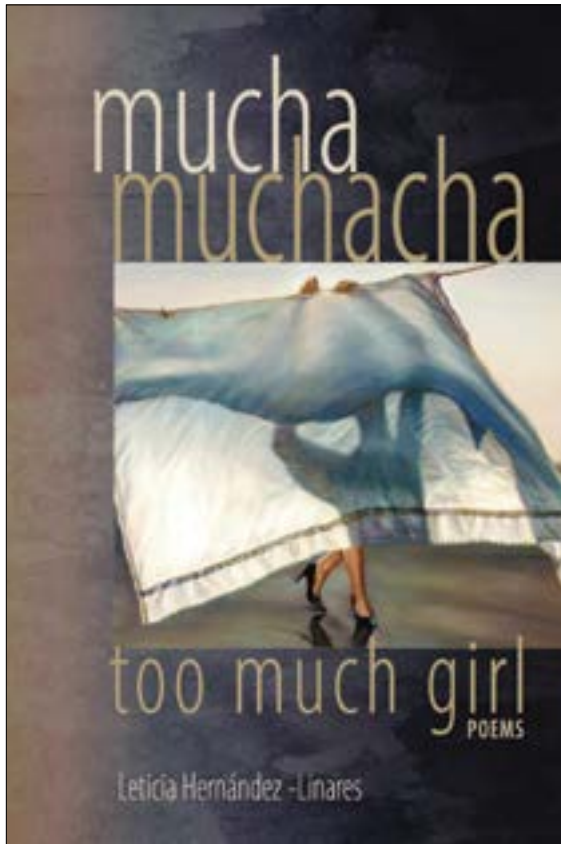
In 2002, art collector and philanthropist Madeleine P. Plonsker began traveling to Cuba to uncover Havana's thriving art scene. *The Light in Cuban Eyes: Lake Forest College's Madeleine P. Plonsker Collection of Contemporary Cuban Photography* focuses on Cuban photography between 1992 and 2012. These years cover Cuba's "Special Period," a desperate time resulting from the withdrawal of financial support from the former Soviet Union that continues to present day.

The fifty artists represented in this bilingual book—including Juan Carlos Alom, Adrián Fernández Milanés, Marta María Pérez Bravo, Cirenaica Moreira, and Glenda León—shoot their worlds in styles ranging from fabulist to gritty. This is world-class work, yet the artists are often known only to the small population of collectors fortunate enough to have traveled to this tightly restricted country, or through art world reputations that have only recently started to expand beyond the island.

Lake Forest College's Madeleine P. Plonsker Collection of Contemporary Cuban Photography comprises 170 pieces. *The Light in Cuban Eyes* is the first North American publication with support from the Cuban Ministry of Culture and *Fototeca de Cuba*, Cuba's repository of photography, comparable in function to the Smithsonian Photography Department in Washington, D.C.

ART

Cloth 978-1-941423-90-5 \$50.00



Mucha Muchacha, Too Much Girl

Poems

Leticia Hernández -Linares

The word “vos/z,” spoken in Salvadoran Spanish, means “you” and also means “voice.” If the word ends in “s” it means “you”; ending in “z” it means “voice.” Leticia Hernández-Linares’s poetry comes in somewhere between the S and Z, and it is, like bread, like music, for everyone. The way Leticia shares her stories speaks to the hybridity of the cultural and literary histories she hails from.

Leticia’s poemsongs are her personal flor y canto. Mexican and Central American indigenous ancestors combined the concepts “in xochitl, in cuicatl” (in flower, in song) to define poetry—the poetic oral tradition they used to teach, engage, and philosophize. Leticia’s writing excavates the faces of women in her family, silences in her community, and shapes their stories into a poetry that sings, and other times dances on the page.

“I am cut from Santa Ana, El Salvador mujer steel, y qué orgullo,” says Leticia.

LETICIA HERNÁNDEZ-LINARES, an award-winning writer and community leader, has performed her teatro-infused poemsongs throughout the country and in El Salvador. Her writing has appeared in many newspapers, literary journals, and anthologies, including *Street Art San Francisco*, *U.S. Latino Literature Today*, *Teatro bajo mi piel*, *Huizache*, and *Pilgrimage*. She lives, writes, and works in the Mission District of San Francisco.

Learning to Talk

I learned to talk
sin pelos en la lengua
a saying literally meaning without hair on one’s tongue
suggesting a sense of speaking
without reservation

I learned to talk
en letras que no tienen forma
formless letters, pronouns foreign
in English, in Spanish, singing
for a family learning to walk
with tongues made of
metal, made of mud.

Faces blurry framed by static in two languages
first remembrance at five, a dream
about waking, waking to sirens, somebody’s crying
Little Red Hiding Hood skipping through the barrio
you can find your way home
by the markers of mispronounced stories

POETRY

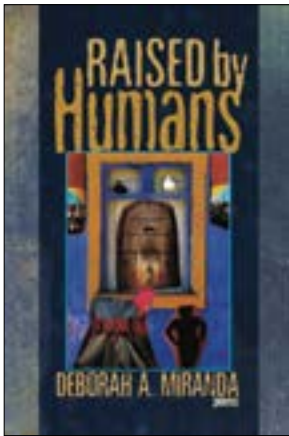
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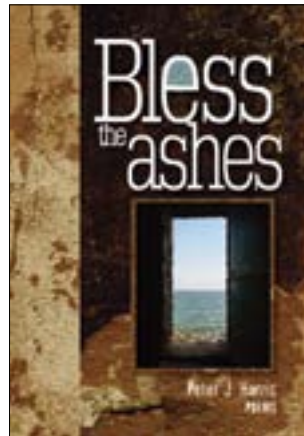
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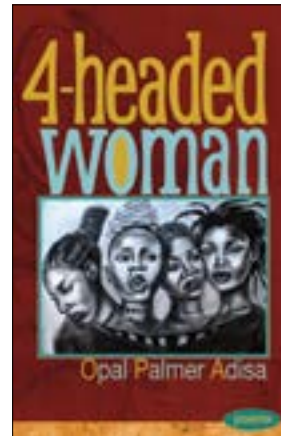
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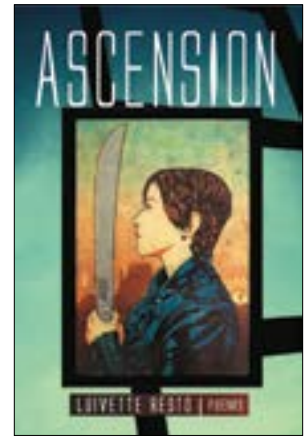
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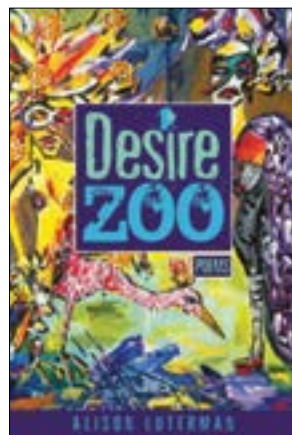
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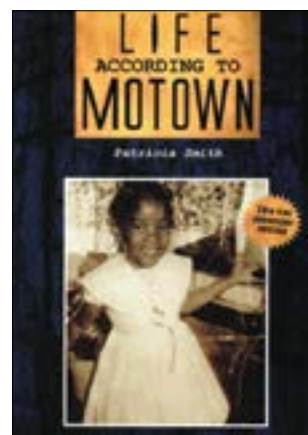
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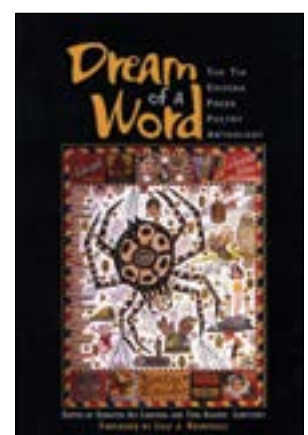
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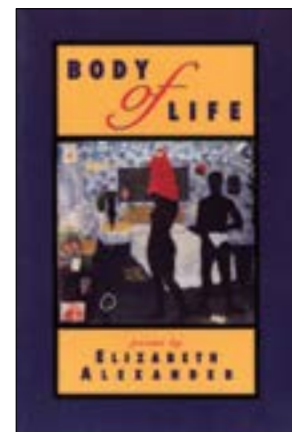
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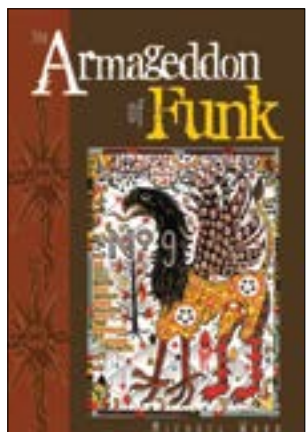
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