**Hidden Tapestry**

Jan Yoors, His Two Wives, and the War That Made Them One

Debra Dean

*Hidden Tapestry* reveals the unforgettable story of Flemish American artist Jan Yoors—childhood vagabond, wartime Resistance fighter, and polyamorous urban bohemian. At the peak of his fame in the 1970s, Yoors’s photographs and vast tapestries inspired a dedicated following in his adopted Manhattan. Though his intimate friends guessed the rough outline of his colorful life, *Hidden Tapestry* is first to detail his astonishing secrets.

At twelve, Jan’s life took an extraordinary and unexpected turn when he wandered into a Roma encampment on the outskirts of his native Antwerp just as the place was being raided. Rather than return home, Jan fled with the Roma and continued to live on-and-off with them and with his own family for several years. As an adult in German-occupied France, Yoors joined the Resistance. Defying repeated arrests and torture by the Gestapo, he worked first as a saboteur and later escorted Allied soldiers trapped behind German lines across the Pyrenees to freedom.

After the war, he married childhood friend Annabert van Wettum and embarked on his career as an artist. When a friend of Annabert’s, Marianne Citroen, modeled for Yoors, the two began an affair, which led the three to form a polyamorous unit that would last for the rest of their lives. Moving to New York, the trio became part of the bohemian life of Greenwich Village in the 1950s, Marianne being presented as Annabert’s sister.

Told in arresting detail by Debra Dean, best-selling author of *The Madonnas of Leningrad*, Yoors’s story is a luminous and inspiring account of resilience, resourcefulness, and love.

**DEBRA DEAN** is the best-selling author of a short-story collection and two novels, *The Mirrored World* and *The Madonnas of Leningrad*—the latter a *New York Times* Editors’ Choice and #1 Booksense Pick. She lives in Miami and teaches at Florida International University.

**ALSO OF INTEREST**

*A Stein Reader*

Gertrude Stein

PAPER 978-0-8101-1083-0 $30.00

A Stein Reader

Gertrude Stein

PAPER 978-0-8101-3683-0 $19.95

E-BOOK 978-0-8101-3684-7 $19.95
“This is the end of Chiraq and the fight for the future of Chicago, and this text hopefully urges us further toward that end . . . This is movement time. The movement of the future, for the future of the greatest and most problematic city on the planet rock. The whole world is listening and watching how Chicago gets down. And we will not disappoint. Never that.”
—Kevin Coval, from the outro

When asked about Chicago: a confession

*After Joshua Bennett*

Alfonzo Kahlil

I’ve only been in New York a month
And I’m already used to the comments

**Oh you from Chicago?**

**I bet your favorite artist is Chief Keef**

**Wait, you drove here?**

**From Chiraq?**

**How’d you get out of there without a single bullet hole in your car?**

**Or yourself?**

I’m sorry for your loss

**In advance**

**If you haven’t lost a homie by now, i’m sure you will**

**Give it time**

**Aren’t you used to the color red by now?**

**What do you use, y’know, to get all the red from your clothes**

**And the cold sweat, you wake up with, from your brows?**

I shrug them off

They don’t understand

I just go back to my dorm / turn on the news

And note 12 people were shot in 7 hours back home

When asked about Chicago: an antidote

Don’t ask me about Chicago

until you’re prepared to hear

A love story

www.nupress.northwestern.edu
The End of Chiraq
A Literary Mixtape
Edited by Javon Johnson and Kevin Coval

The End of Chiraq: A Literary Mixtape is a collection of poems, rap lyrics, short stories, essays, interviews, and artwork about Chicago, the city that came to be known as “Chiraq” (“Chicago” + “Iraq”), and the people who live in its vibrant and occasionally violent neighborhoods. Tuned to the work of Chicago’s youth, especially the emerging artists and activists surrounding Young Chicago Authors, this literary mixtape unpacks the meanings of “Chiraq” as both a vexed term and a space of possibility.

“Chiraq” has come to connote the violence—interpersonal and structural—that many Chicago youth regularly experience. But the contributors to The End of Chiraq show that Chicago is much more than Chiraq. Instead, they demonstrate how young people are thinking and mobilizing, engaged in a process of creating a new and safer world for themselves, their communities, and their city.

In true mixtape fashion, the book is an exercise in “low end theory” that does not just include so-called underground and marginal voices, but foregrounds them. Edited by award-winning poets, writers, and teachers Javon Johnson and Kevin Coval, The End of Chiraq addresses head-on the troublesome relationship between Chicago and Chiraq and envisions a future in which both might be transformed.

JAVON JOHNSON is an assistant professor of African American Studies at the University of Nevada, Las Vegas, and the director of African American and African diaspora studies. He is the author of Killing Poetry: Blackness and the Making of Slam and Spoken Word Communities (2017) and is an award-winning spoken word poet who has appeared on HBO, BET, and TVOne.

KEVIN COVAL is the founder of Louder Than a Bomb: The Chicago Youth Poetry Festival and artistic director of Young Chicago Authors. He is the coeditor of The BreakBeat Poets: New American Poetry in the Age of Hip-Hop (2015); author of A People’s History of Chicago, Schtick, L-vis Lives!, and Slingshots (A Hip-Hop Poetica); and author (with Idris Goodwin) of This Is Modern Art.

Second to None: Chicago Stories
Harvey Young, Series Editor

www.nupress.northwestern.edu

Spring/Summer 2018 3
Local Flavor

Restaurants That Shaped Chicago’s Neighborhoods

Jean Iversen

The neighborhoods that make up Chicago’s rich cultural landscape have been defined by the restaurants that anchor them. In *Local Flavor*, the popular food writer Jean Iversen chronicles eight beloved local eateries, from Chinatown on the South Side to Rogers Park in the far North, tracing the story of how they became neighborhood institutions.

Iversen has meticulously gathered the tales, recipes, and cultural traditions that define Chicago’s culinary past and present. Rich with firsthand accounts from local restaurateurs, their families, long-time customers, and staff, *Local Flavor* is a community-driven look at Chicago through a gastronomical lens.

Including recipes for popular dishes from each restaurant that readers can try at home, *Local Flavor* weaves together ethnography, family, and food history into a story that will enthrall lovers both of food and of Chicago history.

JEAN IVERSEN is the author of *BYOB Chicago*, a resource for Chicago’s dining community. She has written for *Crain’s Chicago Business*, *Time Out Chicago*, and the *Daily Herald*.

“Long before there were tasting menus and molecular gastronomy, there were old-school Chicago restaurants, and Jean Iversen does them proud in her book. Anyone who cherishes Chicago’s rich multicultural history will enjoy this book. It’s a love letter to Chicago told through food.” —Jan Parr, *Crain’s Chicago Business*
Collected Stories

Bruno Schulz
Translated from the Polish by Madeline G. Levine
Foreword by Rivka Galchen

Collected Stories is an authoritative new translation of the complete fiction of Bruno Schulz, whose work has influenced writers as various as Salman Rushdie, Cynthia Ozick, Jonathan Safran Foer, Philip Roth, Danilo Kiš, and Roberto Bolaño.

Schulz’s prose is renowned for its originality. Set largely in a fictional counterpart of his hometown of Drohobycz, his stories merge the real and the surreal. The most ordinary objects—the wind, an article of clothing, a plate of fish—can suddenly appear unfathomably mysterious and capable of illuminating profound truths. As “Father,” one of his most intriguing characters, declares: “Matter has been granted infinite fecundity, an inexhaustible vital force, and at the same time, a seductive power of temptation that entices us to create forms.”

This comprehensive volume includes all of Cinnamon Shops, restoring the original Polish title to Schulz’s most famous collection (sometimes titled The Street of Crocodiles in English), and The Sanatorium under the Hourglass. Also included are four previously uncollected short stories that pay tribute to Schulz’s enduring genius. Madeline G. Levine’s masterful new translation shows contemporary readers how Schulz, often compared to Proust and Kafka, reveals the workings of memory and consciousness.

BRUNO SCHULZ (1892–1942) was a Polish Jew born in Drohobycz, at the time a city in Austrian Galicia. He published two volumes of short fiction during his life. Killed by a Nazi officer in German-occupied Drohobycz, Schulz achieved posthumous fame as one of the most influential European fiction writers of the twentieth century.

MADELINE G. LEVINE is Kenan Professor of Slavic Literatures Emerita at the University of North Carolina, Chapel Hill. Her translations from the Polish include The Woman from Hamburg and Other True Stories by Hanna Krall, Bread for the Departed by Bogdan Wojdowski, and four volumes of prose by Czesław Milosz, including Beginning with My Streets: Essays and Recollections and Milosz’s ABC’s.

RIVKA GALCHEN is the author of three books, including the novel Atmospheric Disturbances. A frequent contributor to the New Yorker, the London Review of Books, and the New York Times, she has been awarded numerous prizes and fellowships and was included on the New Yorker’s “20 under 40” list of fiction writers.

“Levine has taken on the monumentally difficult task of retranslating Bruno Schulz’s stories, and her work is both courageous and impressive. Her fidelity to the original text ensures that her translation will make a significant contribution to the reception of Bruno Schulz in English.”

—Stanley Bill, University of Cambridge

ALSO OF INTEREST

ISAAC BABEL
The Essential Fictions
Val Vinokur
PAPER 978-0-8101-3595-6 $21.95

www.nupress.northwestern.edu
The Tale of the Missing Man
A Novel

Manzoor Ahtesham
Translated from the Hindi by Jason Grunebaum and Ulrike Stark

Inaugural Winner of the Global Humanities Translation Prize

The Tale of the Missing Man (Dastan-e Lapata) is a milestone in Indo-Muslim literature. A refreshingly playful novel, it explores modern Muslim life in the wake of the 1947 partition of India and Pakistan.

Zamir Ahmad Khan suffers from a mix of alienation, guilt, and postmodern anxiety that defies diagnosis. His wife abandons him to his reflections about his childhood, writing, ill-fated affairs, and his hometown of Bhopal, as he attempts to unravel the lies that brought him to his current state (while weaving new ones).

A novel of a heroic quest gone awry, The Tale of the Missing Man artfully twists the conventions of the Urdu romance, or dastan, tradition, where heroes chase brave exploits that are invariably rewarded by love. The hero of Ahtesham’s tale, living in the fast-changing city of Bhopal during the 1970s and ‘80s, suffers an identity crisis of epic proportions: he is lost, missing, and unknown both to himself and to others. The result is a twofold quest in which the fate of protagonist and writer become inextricably and ironically linked. The lost hero sets out in search of himself, while the author goes in search of the lost hero, his fictionalized alter ego.

New York magazine cited the book as one of “the world’s best untranslated novels.” In addition to raising important questions about Muslim identity, Ahtesham offers a very funny and thoroughly self-reflective commentary on the modern author’s difficulties in writing autobiography.

Manzoor Ahtesham is an Indian writer who was born in Bhopal. He is the author of five novels and several short-story collections in Hindi, many of which have received accolades and awards. In 2003, Ahtesham was honored by the government of India for his contributions to literature.

Jason Grunebaum and Ulrike Stark received a National Endowment of the Arts grant to translate The Tale of the Missing Man. They are both based in the Department of South Asian Languages and Civilizations at the University of Chicago.

www.nupress.northwestern.edu
Hallaj
Poems of a Sufi Martyr
Husayn ibn Mansur al-Hallaj
Translated from the Arabic by Carl W. Ernst

Inaugural Winner of the Global Humanities Translation Prize

Hallaj is the first authoritative translation of the Arabic poetry of Husayn ibn Mansur al-Hallaj, an early Sufi mystic. Despite his execution in Baghdad in 922 and the subsequent suppression of his work, Hallaj left an enduring literary and spiritual legacy that continues to inspire readers around the world. In Hallaj, Carl W. Ernst offers a definitive collection of 117 of Hallaj’s poems expertly translated for contemporary readers interested in Middle Eastern and Sufi poetry and spirituality.

Ernst’s fresh and direct translations reveal Hallaj’s wide range of themes and genres, from courtly love poems to metaphysical reflections on union with God. In a fascinating introduction, Ernst traces Hallaj’s dramatic story within classical Islamic civilization and early Arabic Sufi poetry. Setting himself apart by revealing Sufi secrets to the world, Hallaj was both celebrated and condemned for declaring: “I am the Truth.”

Expressing lyrics and ideas still heard in popular songs, the works of Hallaj remain vital and fresh even a thousand years after their composition. They reveal him as a master of spiritual poetry centuries before Rumi, who regarded Hallaj as a model. This unique collection makes it possible to appreciate the poems on their own, as part of the tragic legend of Hallaj, and as a formidable legacy of Middle Eastern culture.

Husayn ibn Mansur al-Hallaj was born in the ninth century and became a major writer and thinker of the Sufi movement.

Carl W. Ernst is William R. Kenan Jr. Distinguished Professor of Islamic Studies at the University of North Carolina at Chapel Hill, and codirector of the Carolina Center for the Study of the Middle East and Muslim Civilizations. He is the author of How to Read the Qur’an: A New Guide, with Select Translations and many other scholarly works.

Also of Interest

After Tomorrow the Days Disappear: Ghazals and Other Poems
Hasan Sijzi of Delhi
PAPER 978-0-8101-3230-6 $19.95

www.nupress.northwestern.edu

Spring/Summer 2018 7
In this haunting collection of poems we travel through zones of violence to reach the crystalline depths of words—Meena Alexander writes “So landscape becomes us, / Also an interior space bristling with light.” At the heart of this book is the poem cycle “Indian Ocean Blues,” a sustained meditation on the journey of the poet as a young child from India to Sudan. There are poems inspired by the drawings of children from war-torn Darfur and others set in New York City in the present. These sensual lyrics of body, memory, and place evoke the fragile, shifting nature of dwelling in our times.

MEENA ALEXANDER, described in The Statesman (India) as “undoubtedly one of the finest poets in contemporary times,” is the author of Birthplace with Buried Stones, Quickly Changing River, Raw Silk, and Illiterate Heart (winner of the PEN Open Book Award), all published by TriQuarterly/Northwestern. Her poetry has been translated into several languages and set to music. She is also the author of an acclaimed autobiography, Fault Lines, and a collection of essays, Poetics of Dislocation, and the editor of Name Me a Word: Indian Writers Reflect on Writing. She is Distinguished Professor of English at the City University of New York and teaches at Hunter College and the CUNY Graduate Center.

Ars Poetica

By the crook of my knees
I hang in a mango tree.
The leaves are very green.
I slip a finger under my skirt,
I touch the bark of the tree with wetness. I write on knobbly bark.

A red ant crawls on my skin.
I turn my face to the sky.
The blue is splattered with white.
I write the sky.
The blue is cut with reddish flecks.
From a great distance, they are calling me.

I am in the green tree,
They keep calling my name.

When I hear their voices
My finger threatens to catch fire.

TriQuarterly Books

ALSO OF INTEREST

Arrival: Poems
Cheryl Boyce-Taylor
PAPER 978-0-8101-3514-7  $16.95

“Alexander’s language is precise, her syntax is pellucid, and her poems address all of the senses, offering a simultaneous richness and simplicity.”
—A. E. Stallings
Pardon My Heart is an exploration of love in the contemporary African American consciousness. Marcus Jackson’s poetry examines the heritage of the Great Migration and the pathways that forged African American cultural identity. Through blues, jazz, and the discovery of new livelihoods in northern industrial hubs—the people and voices in Pardon My Heart have a vibrant tradition of love to compete with, or to escape. Adult grandchildren of the Great Migration, the speakers and subjects in Jackson’s poetry depict the urgency and pliability of contemporary African American love and loss.

In this strong, lyrically complex collection, Jackson documents an African American young adulthood and the movement toward courtship, marriage, and maturing love. Pardon My Heart reckons with past experiences and revelatory ideas about race and class that will resonate with importance in this urgent political climate.

MARCUS JACKSON was born in Toledo, Ohio. He earned a B.A. from the University of Toledo and continued his poetry studies at NYU and as a Cave Canem fellow. His poems have appeared in the American Poetry Review, Harvard Review, and the New Yorker. His first collection of poetry, Neighborhood Register, was released in 2011. He lives with his wife and son in Columbus, where he teaches in the creative writing program at the Ohio State University.

Ashtray

Filling with my mother’s smolderings, this tawny, six-sided, three-pound glass dish has sat forty years at the table’s center. During lapses in labor or happiness, Mother smoked Merit after Merit, her mind a crowded parlor of plans, self-hate, and urgent glimpses of encounters long past. She split the skin atop my father’s skull once with this ashtray as he grabbed her. Weekly, after she emptied and washed it, Friday’s light entered the drafty sash and upheld this ashtray as the crown of one woman’s quiet country.
At the heart of Iphigenia’s enduring story are an ambitious, opportunistic, and indecisive leader and the daughter whose life he is willing to sacrifice. In The Iphigenia Plays, poet Rachel Hadas offers a new generation of readers a graceful, clear, and powerful translation of Euripides’s two spellbinding (and very different) plays drawn from this legend: Iphigenia in Aulis and Iphigenia among the Taurians.

Even for readers unfamiliar with Greek mythology or drama, these plays are suspenseful, poignant, and haunting. Euripides’ ability to evoke emotion and raise difficult questions has long engaged viewers and readers alike. Taken together, the two plays illuminate timeless human conflicts, showcasing individuals and families ensnared by the fury of war, of politics, of religion, and of ambition. Euripidean characters are always second-guessing themselves; now new readers can also ponder their dilemmas.

Poet and translator Rachel Hadas highlights the lyricism, emotion, and sheer humanity of Euripides’ plays. Mordant humor is here; so are heartbreak and tenderness. Hadas offers an Iphigenia story that resonates with our own troubled times and demonstrates anew the genius of one of the world’s supreme dramatists.

EURIPIDES (c. 484–406 B.C.E.) was, along with Aeschylus and Sophocles, one of the great tragic dramatists of ancient Greece.

RACHEL HADAS, professor of English at Rutgers University–Newark, is the author of many books of poetry, essays, and translations, including Questions in the Vestibule (Northwestern, 2016) and Strange Relation: A Memoir of Marriage, Dementia, and Poetry. She is the editor (with Peter Constantine, Edmund Keeley, and Karen Van Dyck) of the anthology The Greek Poets: Homer to the Present.
The poems in Dulce are at once confession and elegy that admit the speaker’s attempt and possible failure to reconcile intimacy toward another and toward the self. The collection asks: *what’s the point in any of this?*—meaning, what’s the use of longing beyond pleasure; what’s the use of looking for an origin if we already know the ending?

Surreal and deeply imagistic, the poems map a parallel between the landscape of the border and the landscape of sexuality. Marcelo Hernandez Castillo invites the reader to confront and challenge the distinctions of borders and categories, and in doing so, he obscures and negates such divisions. He allows for the possibility of an *and* in a world of *either/or*.

These poems enact a prescient anxiety of what is to come, “I want to say all of this is true / but we both know it isn’t . . . We already know what’s at the other end of this.” *Dulce* is a lyrical force rife with the rich language of longing and regret that disturbs even the most serene quiet.

**MARCELO HERNANDEZ CASTILLO** was born in Zacatecas, Mexico, and crossed the border through Tijuana with his family at the age of five. He is a Canto Mundo fellow and the first undocumented student to graduate from the University of Michigan’s M.F.A. program. He teaches at Sacramento State University and the Atlantic Center for the Arts in Florida.

**Pulling the Moon**

I’ve never made love to a man.
I’ve never made love to a man but I imagine.

I imagine pulling the moon.
I imagine pulling the moon out of his brow.

Pulling the moon out of his brow and eating it again.

Eating and pulling his hair in silence.
A kind of silence when the moon goes out.

When the moon goes back and forth between us.

A kind of silence lit for a moment.
Seeing for a moment through the eyes of a horse.

Through the eyes of the dead horse
that burns slower than my hair.

My hair that burns the moon off.
My hair with a hand inside it.
Franz Kafka, the Eternal Son
A Biography
Peter-André Alt
Translated from the German by Kristine A. Thorsen

Franz Kafka remains one of the most influential writers of the twentieth century. His novels, stories, and letters are still regarded today as the epitome of the dark, fascinating, and uncanny, a model of the modernist aesthetic. Peter-André Alt’s landmark biography, Franz Kafka, the Eternal Son, recounts and explores Kafka’s life and literary work throughout the cultural and political upheavals of central Europe.

Alt’s biography explores Franz Kafka’s own view of life and writing as a unity that shaped his identity. He locates links and echoes among the author’s work, life, and surroundings, situating him within the traditions of Prague’s German literature, modernity, psychoanalysis, and philosophy as well as within its Jewish culture, arts, theater, and intellectual tradition.

In this biographical tour de force, Kafka emerges as an observant flaneur and wistful loner, an anxious ascetic, an ecstatic and skeptic, a specialist in terror, and a master of irony. Alt masterfully illuminates Kafka’s life not as source material but as a mirror of his literary genius. Readers begin to see Kafka’s unforgettable novels and stories as shards reflecting the life of their creator.

PETER-ANDRÉ ALT is a German literary scholar and the president of the Free University of Berlin.

KRISTINE A. THORSEN is a lecturer emeritus of German at Northwestern University.

“Peter-André Alt’s Franz Kafka: The Eternal Son is a splendid conspectus of Kafka’s life and work, admirable for its scope and precision. It is the single best study of Kafka if one wishes to read Kafka’s writings as an imbrication of life experience and literary genius. Alt’s study is a rich, redoubtable mine of information and wisdom arising from the most scrupulous scholarly attention to Kafka’s work, body, and milieu.”
—Stanley Corngold, coauthor of Franz Kafka: The Ghosts in the Machine

ALSO OF INTEREST
Kafka’s Milena
Jana Cerna
PAPER  978-0-8101-1089-2  $21.95
In Search of Our Warrior Mothers
Women Dramatists of the Black Arts Movement
La Donna L. Forsgren

The Black Arts Movement (1965–76) consisted of artists across the United States deeply concerned about the relationship between politics and the black aesthetic. In Search of Our Warrior Mothers examines how the Black Arts Movement provided a forum for black women playwrights to express feminist attitudes from within black nationalist discourses. La Donna L. Forsgren recuperates the careers, artistic theories, and dramatic contributions of leading women playwrights of the Black Arts Movement: Martie Evans-Charles, J.e. Franklin, Sonia Sanchez, and Barbara Ann Teer. Presenting four original case studies, Forsgren uses original interviews, production recordings, playbills, and unpublished manuscripts to investigate the careful negotiations of writers who contributed significantly to the creation, interpretation, and dissemination of black aesthetic theory.

Black feminist drama, Forsgren argues, was a development within the Black Arts Movement, not a sharp break from it. Despite operating within a masculinist context that equated the collective well-being of black people with black male agency, these black women intellectuals centered their dramas around black women, validated female aspirations for autonomy, and explored women’s roles in the struggle for liberation from white hegemony. Whether working from within or outside of tightly knit Black Arts circles, these warrior mothers resisted both racism and sexism and redefined black empowerment to include the liberation of women, men, and children.

In Search of Our Warrior Mothers opens an interdisciplinary conversation at the intersections of theater, performance, feminist, and African American studies, identifying and critiquing the gaps and silences within these fields.

LA DONNA L. FORSGREN is an assistant professor in the Department of Film, Television, and Theatre at the University of Notre Dame.

“...This is a well-written and highly original study. There currently isn’t another book that covers in such detail the work of these playwrights, and it should therefore make a major contribution to the field of African American theater history.”

ALSO OF INTEREST

Harvey Young and Queen Meccasia Zabriskie
PAPER 978-0-8101-2942-9  $34.95 (X)
“Intensely lyrical language energizes Harvester of Hearts throughout, electrifying a work sensitive to the varieties of motherhood and writing: forgetting, erasure, monstrosity, self, romance, suspicion, and elective affinities, to name only some.”
—Eric G. Wilson, author of How to Make a Soul: The Wisdom of John Keats

RACHEL FEDER is an assistant professor of English at University of Denver. Her scholarly and creative work has appeared or is forthcoming in a range of publications including ELH, Studies in Romanticism, and a poetry chapbook from dancing girl press.
To be or not to be—who asks this question today, and how? What does it mean to issue, or respond to, an appeal for the right to die? In A Death of One’s Own, the first sustained literary study of the right to die, Jared Stark takes up these timely questions by testing predominant legal understandings of assisted suicide and euthanasia against literary reflections on modern death from the nineteenth and twentieth centuries. Rigorously interdisciplinary and lucidly argued, Stark’s wide-ranging discussion sheds critical light on the disquieting bioethical and biopolitical dilemmas raised by contemporary forms of medical technology and legal agency.

More than a survey or work of advocacy, A Death of One’s Own examines the consequences and limits of the three reasons most often cited for supporting a person’s right to die: that it is justified as an expression of personal autonomy or self-ownership; that it constitutes an act of self-authorship, of “choosing a final chapter” in one’s life; and that it enables what has come to be called “death with dignity.” Probing the intersections of law and literature, Stark interweaves close discussion of major legal, political, and philosophical arguments with revealing readings of literary and testimonial texts by writers including Balzac, Melville, Benjamin, and Améry.

A thought-provoking work that will be of interest to those concerned with law and humanities, biomedical ethics, cultural history, and human rights, A Death of One’s Own opens new and suggestive paths for thinking about the history of modern death as well as the unsettled future of the right to die.

JARED STARK is a professor of comparative literature at Eckerd College in St. Petersburg, Florida.
Digital culture has occasioned a seismic shift in the discourse around contagion, transmission, and viral circulation. Yet theater, in the cultural imagination, has always been contagious. *Viral Performance* proposes the concept of the viral as an essential means of understanding socially engaged and transmedial performance practices since the mid-twentieth century. Its chapters rethink the Living Theatre’s Artaudian revolution through the lens of affect theory, bring fresh attention to General Idea’s media-savvy performances of the 1970s, explore the digital-age provocations of Franco and Eva Mattes and Critical Art Ensemble, and survey the dramaturgies and political stakes of global theatrical networks.

Viral performance practices testify to the age-old—and ever renewed—instinct that when people gather, something spreads. Performance, an art form requiring and relying on live contact, renders such spreading visible, raises its stakes, and encodes it in theatrical form. The artists explored here rarely disseminate their ideas or gestures as directly as a viral marketer or a political movement would; rather, they undermine simplified forms of contagion while holding dialogue with the philosophical and popular discourses, old and new, that have surrounded viral culture.

*Viral Performance* argues that the concept of the viral is historically deeper than immediate associations with the contemporary digital landscape might suggest, and far more intimately linked to live performance.

MIRIAM FELTON-DANSKY is an assistant professor of theater and performance at Bard College.
Theaters of the Everyday
Aesthetic Democracy on the American Stage

Jacob Gallagher-Ross

*Theaters of the Everyday: Aesthetic Democracy on the American Stage* reveals a vital but little-recognized current in American theatrical history: the dramatic representation of the quotidian and mundane. Jacob Gallagher-Ross shows how twentieth-century American theater became a space for negotiating the demands of innovative form and democratic availability.

Offering both fresh reappraisals of canonical figures and movements and new examinations of theatrical innovators, *Theaters of the Everyday* reveals surprising affinities between artists often considered poles apart, such as John Cage and Lee Strasberg, and Thornton Wilder and the New York experimentalist Nature Theater of Oklahoma. Gallagher-Ross persuasively shows how these creators eschew conventional definitions of dramatic action and focus attention on smaller but no less profound dramas of perception, consciousness, and day-to-day life.

Gallagher-Ross traces some of the intellectual roots of the theater of the everyday to American transcendentalism, with its pragmatic, process philosophy as well as its sense of ordinary experience as the wellspring of aesthetic awareness. Telling a new story about the American theater, *Theaters of the Everyday* adds drama and performance to scholarly conversations about the centrality of the everyday to artistic and literary modernism.

**JACOB GALLAGHER-ROSS** is an assistant professor of English and drama at the University of Toronto.

Gallagher-Ross’s writing is lucid, supple, and precise, and his prose gives pleasure in itself. He does an excellent job of placing each of his subjects in its literary/theatrical context, and it is impressive that he is able to pursue his themes across such a diverse group of performance practitioners. A marvelous book.” —Philip Auslander, author of *Liveness: Performance in a Mediatized Culture*
**Populism and Performance in the Bolivarian Revolution of Venezuela**

Angela Marino

*Populism and Performance in the Bolivarian Revolution of Venezuela* is an innovative examination of how supporters of Venezuelan president Hugo Chávez engaged in performance practice to build and negotiate the terms of populism. In Angela Marino’s analysis populism is the practice of politics by ordinary people, which may include a variety of behaviors and forms of cultural production in live events, media, and the built environment.

Beginning with populism as an embodied act, Marino draws attention to cultural performance, storytelling, theater, dance, film, and visual art to suggest that the populism of Venezuela’s emergent socialism reached its fullest expression in face-to-face live performance. Focusing on performances involving the devil, a figure frequently depicted in Venezuelan popular culture, she demonstrates that performance became a vehicle through which cultural producers negotiated boundaries of inclusion and exclusion in ways that overcame the simplistic logic of good versus evil, us versus them. She then argues that the politics of the devil dances resurfaced in theater, film, and other media both to antagonize and to unify social movements against dictatorship and neoliberalism. The result is a nuanced insight to the process of political mobilization during times of monumental change.

By foregrounding the repertoires of populism, this book brings attention to voices that have been erased or left out of view by global media. Both capturing a vital record of the movement and providing valuable insights into its internal dynamics, *Populism and Performance* will interest readers in Latin American politics and political science, cultural studies, and performance studies.

**ANGELA MARINO** is an assistant professor in the Department of Theater, Dance, and Performance Studies at the University of California, Berkeley.

---

**ALSO OF INTEREST**

*Latinx Theater in the Times of Neoliberalism*

Patricia A. Ybarra

PAPER 978-0-8101-3645-8 $34.95 (S)
The Unfinished Art of Theater
Avant-Garde Intellectuals in Mexico and Brazil
Sarah J. Townsend

A certain idea of the avant-garde posits the possibility of a total rupture with the past. *The Unfinished Art of Theater* pulls back on this futuristic impulse by showing how theater became a key site for artists on the semiperiphery of capitalism to reconfigure the role of the aesthetic between 1917 and 1934. The book argues that this “unfinished art”—precisely because of its historic weakness as a representative institution in Mexico and Brazil, where the bourgeois stage had not (yet) coalesced—was at the forefront of struggles to redefine the relationship between art and social change.

Drawing on extensive archival research, Sarah J. Townsend reveals the importance of projects and texts that belie the rhetoric of rupture and immediacy associated with the avant-garde: ethnographic operas with ties to the recording industry, populist puppet plays, children’s radio programs about the wonders of technology, a philosophical drama about the birth of a new race, and an antifascist spectacle written for (but never performed at) a theater shut down by the police. Ultimately, the book makes the case that the very category of avant-garde art is bound up in the experience of dependency, delay, and the uneven development of capitalism.

*SARAH J. TOWNSEND* is an assistant professor of Spanish and Portuguese at Penn State University.

“*The Unfinished Art of Theater* provides a valuable contribution to theater studies and Latin American studies, as well as to studies of global avant-gardes. Drawing from impressive archival research, the book expands our understanding of the avant-gardes in Mexico and Brazil through the study of little-known or unknown experiments with theater.” —Ericka Beckman, author of *Capital Fictions: The Literature of Latin America’s Export Age*

**ALSO OF INTEREST**

*Dissensual Subjects: Memory, Human Rights, and Postdictatorship in Argentina, Brazil, and Uruguay*
Andrew C. Rajca
PAPER 978-0-8101-3645-8 $34.95 (S)

www.nupress.northwestern.edu
Globalizing Race
Antisemitism and Empire in French and European Culture
Dorian Bell

*Globalizing Race* explores how intersections between French antisemitism and imperialism shaped the development of European racial thought. Ranging from the African misadventures of the antisemitic Marquis de Morès to the Parisian novels and newspapers of late nineteenth-century professional antisemites, Dorian Bell argues that France’s colonial expansion helped antisemitism take its modern, racializing form—and that, conversely, antisemitism influenced the elaboration of the imperial project itself.

*Globalizing Race* radiates from France to place authors like Guy de Maupassant and Émile Zola into sustained relation with thinkers from across the ideological spectrum, including Hannah Arendt, Friedrich Nietzsche, Frantz Fanon, Karl Marx, Max Horkheimer, and Theodor Adorno. Engaging with what has been called the “spatial turn” in social theory, the book offers new tools for thinking about how racisms interact across space and time. Among these is what Bell calls *racial scalarity*. Race, Bell argues, did not just become globalized when European racism and antisemitism accompanied imperial penetration into the farthest reaches of the world. Rather, race became most thoroughly global as a method for constructing and negotiating the different scales (national, global, etc.) necessary for the development of imperial capitalism.

As France, Europe, and the world confront a rising tide of Islamophobia, *Globalizing Race* also brings into fascinating focus how present-day French responses to Muslim antisemitism hark back to older, problematic modes of representing the European colonial periphery.

DORIAN BELL is an associate professor of literature and Jewish studies at the University of California, Santa Cruz.

FlashPoints

**Founding Editors**
Ali Behdad (Editor Emeritus); Judith Butler (Editor Emerita); Edward Dimendberg; Catherine Gallagher (Editor Emerita); Richard Terdiman
Susan Gillman, Coordinator

**Series Editors**
Michelle Clayton, Nouri Gana, and Jody Greene

www.nupress.northwestern.edu

Spring/Summer 2018 20
Domestications
American Empire, Literary Culture, and the Postcolonial Lens
Hosam Aboul-Ela

Domestications traces a genealogy of American global engagement with the Global South since World War II. Hosam Aboul-Ela reads American writers contrapuntally against intellectuals from the Global South in their common—yet ideologically divergent—concerns with hegemony, world domination, and uneven development. Using Edward Said’s Culture and Imperialism as a model, Aboul-Ela explores the nature of U.S. imperialism’s relationship to literary culture through an exploration of five key terms from the postcolonial bibliography: novel, idea, perspective, gender, and space.

Within this framework the book examines juxtapositions including that of Paul Bowles’s Morocco with North African intellectuals’ critique of Orientalism, the global treatment of Vietnamese liberation movements with the American narrative of personal trauma in the novels of Tim O’Brien and Hollywood film, and the war on terror’s philosophical idealism with Korean and post-Arab nationalist materialist archival fiction.

Domestications departs from other recent studies of world literature in its emphases not only on U.S. imperialism but also on intellectuals working in the Global South and writing in languages other than English and French. Although rooted in comparative literature, its readings address issues of key concern to scholars in American studies, postcolonial studies, literary theory, and Middle Eastern studies.

HOSAM ABOUL-ELA is an associate professor of literature at the University of Houston and the author of Other South: Faulkner, Coloniality, and the Mariátegui Tradition.

ALSO OF INTEREST

FlashPoints

Founding Editors
Ali Behdad (Editor Emeritus); Judith Butler (Editor Emerita); Edward Dimendberg; Catherine Gallagher (Editor Emerita); Richard Terdiman
Susan Gillman, Coordinator

Series Editors
Michelle Clayton, Nouri Gana, and Jody Greene

www.nupress.northwestern.edu

Spring/Summer 2018 21
The Sublime South
Andalusia, Orientalism, and the Making of Modern Spain
José Luis Venegas

The Sublime South: Andalusia, Orientalism, and the Making of Modern Spain is the first systematic study on cultural images of Andalusia as Spain’s “Orient” and the impact they have had on nation-building and modernization since the late nineteenth century. While a wealth of studies have examined how northern Europeans from the Romantic period viewed Spain and Andalusia as Europe’s Orient, little attention has been paid to how contemporary Spanish artists and intellectuals assimilated Romantic legacies to engage in an internal form of orientalism.

José Luis Venegas deftly explores Spain’s shifting engagements with oriental identity and otherness by looking, not just beyond national, ethnic, and racial borders, but at a territory that is institutionally embedded in the nation-state while symbolically placed between inclusion and abjection. The Sublime South shifts the focus and scale of Edward Said’s notion of orientalism by examining how it evolves and manifests transnationally, as the result of European colonialism in Africa and Asia, and intranationally, in a European yet orientalized country. Finally, Venegas challenges ethnocentric notions of Iberian cultures and fosters an understanding of the encounters between Western and Muslim cultures beyond opposing, and often mutually negating, essentialisms.

José Luis Venegas is an associate professor of Spanish and interdisciplinary humanities at Wake Forest University. He is the author of Transatlantic Correspondence: Modernity, Epistolarity, and Literature in Spain and Spanish America, 1898–1992 and Decolonizing Modernism: James Joyce and the Development of Spanish American Fiction.

“This is a highly original, refreshing, and timely book. Hispanists, scholars of European culture and politics, and scholars of critical theory will be drawn to Venegas’s renovation of the concept of the sublime. The current global climate only adds to the urgency of this book.”
—Gayle Rogers, author of Incomparable Empires: Modernism and the Translation of Spanish and American Literature

ALSO OF INTEREST

Media Laboratories: Late Modernist Authorship in South America
Sarah A. Wells
PAPER 978-0-8101-3454-6 $34.95 (S)
Strategic Occidentalism examines the transformation, in both aesthetics and infrastructure, of Mexican fiction since the late 1970s. During this time a framework has emerged characterized by the corporatization of publishing, a frictional relationship between Mexican literature and global book markets, and the desire of Mexican writers to break from dominant models of national culture.

In the course of this analysis, Ignacio M. Sánchez Prado engages with theories of world literature, proposing that “world literature” is a construction produced at various levels, including the national, that must be studied from its material conditions of production in specific sites. In particular, he argues that Mexican writers have engaged in a “strategic Occidentalism” in which their idiosyncratic connections with world literature have responded to dynamics different from those identified by world-systems or diffusionist theorists.

Strategic Occidentalism identifies three scenes in which a cosmopolitan aesthetics in Mexican world literature has been produced: Sergio Pitol’s translation of Eastern European and marginal British modernist literature; the emergence of the Crack group as a polemic against the legacies of magical realism; and the challenges of writers like Carmen Boullosa, Cristina Rivera Garza, and Ana García Bergua to the roles traditionally assigned to Latin American writers in world literature.

IGNACIO M. SÁNCHEZ PRADO is a professor of Spanish and Latin American studies at Washington University in St. Louis. He is the author of Screening Neoliberalism: Transforming Mexican Cinema, 1988–2012 and other books, as well as the editor of eleven collections, including (as coeditor) A History of Mexican Literature.
The Russian Revival of the Dithyramb
A Modernist Use of Antiquity
Katherine Lahti

Early twentieth-century Russia witnessed a revival of the dithyramb, a poetic form of verse and dance that ancient Greeks performed to summon Dionysus. The Russian Revival of the Dithyramb offers a fascinating recounting of this resurrection and traces the form’s surprising influence on Russian identity and art in the work of artists, writers, and musicians as varied as Aleksandr Blok, Andrei Bely, Aleksei Remizov, Vladimir Mayakovksy, and Igor Stravinsky.

Nietzsche’s The Birth of Tragedy and Viacheslav Ivanov’s treatise in response, “The Hellenic Religion of the Suffering God,” have been considered the foundation of the dithyramb revival, but Katherine Lahti shows Erwin Rohde’s Psyche: The Cult of Souls and the Belief in Immortality among the Greeks also to have played a significant role.

Lahti’s wide-ranging and expertly curated survey of art, music, and letters includes the poetry and plays of the Symbolists and Futurists, with special attention to The Fairground Booth and Vladimir Mayakovksy: A Tragedy; the theater of Ozarovsky, Meyerhold, and Evreinov; dancing by Isadora Duncan, Nijinsky, and Fokine; and Matisse’s canvas The Dance.

Lahti follows the persistence of the dithyramb’s popularity after 1917, when it enjoyed a special place in Russian culture during the first years after the Bolshevik Revolution. Demonstrating the influence of the dithyramb on the development of Russian avant-garde culture, this book reshapes our understanding of an extraordinarily dynamic period in Russian art and thought.

KATHERINE LAHTI is an associate professor of modern languages at Trinity College in Hartford, Connecticut.

SRLT
Studies in Russian Literature and Theory
Gary Saul Morson, Founding Editor
In *Nabokov and Indeterminacy*, Priscilla Meyer shows how Vladimir Nabokov’s early novel *The Real Life of Sebastian Knight* illuminates his later work. Meyer first focuses on *Sebastian Knight*, exploring how Nabokov associates his characters with systems of subtextual references to Russian, British, and American literary and philosophical works. She then turns to *Lolita* and *Pale Fire*, applying these insights to show that these later novels clearly differentiate the characters through subtextual references, and that *Sebastian Knight’s* construction models that of *Pale Fire*.

Meyer argues that the dialogue Nabokov constructs among subtexts explores his central concern: the continued existence of the spirit beyond bodily death. She suggests that because Nabokov’s art was a quest for an unattainable knowledge of the otherworldly, knowledge which can never be conclusive, Nabokov’s novels are never closed in plot, theme, or resolution—they take as their hidden theme the unfinalizability that Bakhtin says characterizes all novels.

The conclusions of Nabokov’s novels demand a rereading, and each rereading yields a different novel. The reader can never get back to the same beginning, never attain a conclusion, and instead becomes an adept of Nabokov’s quest. Meyer emphasizes that, unlike much postmodern fiction, the contradictions created by Nabokov’s multiple paths do not imply that existence is constructed arbitrarily of pre-existing fragments, but rather that these fragments lead to an ever-deepening approach to the unknowable.

**PRISCILLA MEYER** is a professor of Russian at Wesleyan University. She is the author of *How the Russians Read the French: Lermontov, Dostoevsky, Tolstoy*. 
Tragedy and the Return of the Dead

John D. Lyons

Early modernity rediscovered tragedy in the dramas and the theoretical writings of the ancient Greeks and Romans. Attempting to make new tragic fictions, writers like Shakespeare, Webster, Hardy, Corneille, and Racine created a dramatic form that would probably have been unrecognizable to the ancient Athenians. Tragedy and the Return of the Dead recovers a model of the tragic that fits ancient and early modern tragedies, as well as contemporary narratives and films no longer called “tragic” but which perpetuate the same elements.

Authoritative, wide-ranging, and thought provoking, Tragedy and the Return of the Dead uncovers a set of interlocking plots of family violence that stretch from Greek antiquity up to the popular culture of today. Casting aside the elite, idealist view that tragedy manifests the conflict between two equal goods or the human struggle against the divine, John D. Lyons looks closely at tragedy’s staging of gory and painful deaths, ignominious burials, and the haunting return of ghosts. Through this adjusted lens Le Cid, Hamlet, The Spanish Tragedy, Romeo and Juliet, Phèdre, Macbeth, and other early modern works appear in a striking new light. These works are at the center of a panorama that stretches from Aeschylus’s Agamemnon to Hitchcock’s Psycho and are placed against the background of the Gothic novel, Freud’s “uncanny,” and Burke’s “sublime.”

Lyons demonstrates how tragedy under other names, such as “Gothic fiction” and “thrillers,” is far from dead and continues as a vital part of popular culture.

JOHN D. LYONS is Commonwealth Professor of French at the University of Virginia.
The Written World
Space, Literature, and the Chorological Imagination in Early Modern France

Jeffrey N. Peters

In *The Written World: Space, Literature, and the Chorological Imagination in Early Modern France*, Jeffrey N. Peters argues that geographic space may be understood as a foundational, originating principle of literary creation. By way of an innovative reading of *chora*, a concept developed by Plato in the *Timaeus* and often construed by philosophical tradition as “space,” Peters shows that canonical literary works of the French seventeenth century are guided by what he calls a “chorological” approach to artistic invention. The chorological imagination describes the poetic as a cosmological event that gives location to—or, more accurately, in Plato’s terms, receives—the world as an object of thought.

In analyses of well-known authors such as Corneille, Molière, Racine, and Madame de Lafayette, Peters demonstrates that the apparent absence of physical space in seventeenth-century literary depiction indicates a subtle engagement with, rather than a rejection of, evolving principles of cosmological understanding. Space is not absent in these works so much as transformed in keeping with contemporaneous developments in early modern natural philosophy. *The Written World* will appeal to philosophers of literature and literary theorists as well as scholars of early modern Europe and historians of science and geography.

JEFFREY N. PETERS is professor of French and Francophone studies at the University of Kentucky.
Godard and the Essay Film
A Form That Thinks
Rick Warner

*Godard and the Essay Film* offers a history and analysis of the essay film, one of the most significant forms of intellectual filmmaking since the end of World War II. Rick Warner incisively reconsiders the defining traits and legacies of this still-evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean-Luc Godard.

The essay film has often been understood by scholars as an eccentric development within documentary, but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films, through self-critical investigations into the aesthetic, political, and philosophical resources of the medium. Studying examples by Godard and other directors, such as Orson Welles, Chris Marker, Agnès Varda, and Harun Farocki, Warner elaborates a fresh account of essayistic reflection that turns on the imaginative, constructive role of the viewer.

Through fine-grained analyses, this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film. Shedding new light on Godard’s work, from the 1960s to the 2010s, in film, television, video, and digital stereoscopy, Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery.

**RICK WARNER** is an assistant professor of film in the Department of English and Comparative Literature at the University of North Carolina at Chapel Hill.

"*Godard and the Essay Film* is a first-rate piece of scholarship that makes substantial contributions on a variety of topics, including the essay as literary and cinematic form, film and philosophy, and the study of the indispensable oeuvre of Jean-Luc Godard." —Michael Renov, author of *The Subject of Documentary*

**ALSO OF INTEREST**

**Intimations: The Cinema of Wojciech Has**
Annette Insdorf

PAPER 978-0-8101-3504-8  $24.95 (X)
An Aesthetics of Injury
The Narrative Wound from Baudelaire to Tarantino
Ian Fleishman

An Aesthetics of Injury exposes wounding as a foundational principle of modernism in literature and film. Theorizing the genre of the narrative wound—texts that aim not only to depict but also to inflict injury—Ian Fleishman reveals harm as an essential aesthetic strategy in ten exemplary authors and filmmakers: Charles Baudelaire, Franz Kafka, Georges Bataille, Jean Genet, Hélène Cixous, Ingeborg Bachmann, Elfriede Jelinek, Werner Schroeter, Michael Haneke, and Quentin Tarantino.

Violence in the modernist mode, an ostensible intrusion of raw bodily harm into the artwork, aspires to transcend its own textuality, and yet, as An Aesthetics of Injury establishes, the wound paradoxically remains the essence of inscription. Fleishman thus shows how the wound, once the modernist emblem par excellence of an immediate aesthetic experience, comes to be implicated in a postmodern understanding of reality reduced to ceaseless mediation. In so doing, he demonstrates how what we think of as the most real object, the human body, becomes indistinguishable from its “nonreal” function as text. At stake in this tautological textual model is the heritage of narrative thought: both the narratological workings of these texts (how they tell stories) and the underlying epistemology exposed (whether these narrativists still believe in narrative at all).

With fresh and revealing readings of canonical authors and filmmakers seldom treated alongside one another, An Aesthetics of Injury is important reading for scholars working on literary or cinematic modernism and the postmodern, philosophy, narratology, body culture studies, queer and gender studies, trauma studies, and cultural theory.

IAN FLEISHMAN is an assistant professor in the Department of Germanic Languages and Literatures at the University of Pennsylvania.
Private Anarchy
Impossible Community and the Outsider’s Monologue in German Experimental Fiction

Paul Buchholz

European social theorists of the late nineteenth and early twentieth centuries tended to define modernity as a condition of heightened alienation in which traditional community is replaced by a regime of self-interested individualism and collective isolation. In Private Anarchy, Paul Buchholz develops an alternative intellectual history of the nineteenth and twentieth centuries, showing how a strain of German-language literature worked against this common conception of modernity.

Buchholz suggests that in their experimental prose Gustav Landauer, Franz Kafka, Thomas Bernhard, and Wolfgang Hilbig each considered how the “void” of mass society could be the precondition for a new, anarchic form of community that would rest not on any assumptions of shared origins or organic unity but on an experience of extreme emptiness that blurs the boundaries of the self and enables intimacy between total strangers. This community, Buchholz argues, is created through the verbal form most closely associated with alienation and isolation: the monologue.

By showing how these authors engaged with the idea of community and by relating these contributions to an extended intellectual genealogy of nihilism, Private Anarchy illustrates the distinct philosophical and sociopolitical stakes of German experimental writing in the twentieth century.

PAUL BUCHHOLZ is an assistant professor in the Department of German Studies at Emory University.
Robert Walser
A Companion
Edited by Samuel Frederick and Valerie Heffernan

The Swiss writer Robert Walser (1878—1956) is now recognized as one of the most important European authors of the modernist period, having garnered high praise from such prominent voices as Susan Sontag, W. G. Sebald, and J. M. Coetzee. Robert Walser: A Companion is the first comprehensive guide to Walser’s work in English. The twelve essays in this collection examine Walser’s literary output, historical milieu, and idiosyncratic writing process, addressing aspects of his biography; discussing the various genres in which he wrote (the novel, short prose, drama, lyric poetry, and letters); and analyzing his best-known novels and short stories alongside lesser-known but no less fascinating poems, plays, and prose pieces.

An essential addition to the scholarship about this eccentric, prolific, and influential writer’s work, Robert Walser: A Companion will be of interest both to established scholars and to those coming to Walser for the first time.

SAMUEL FREDERICK is an associate professor of German at the Pennsylvania State University. He is the author of Narratives Unsettled: Digression in Robert Walser, Thomas Bernhard, and Adalbert Stifter.

VALERIE HEFFERNAN is a senior lecturer in German studies at the National University of Ireland, Maynooth. She is the author of Provocation from the Periphery. Robert Walser Re-examined.

CONTRIBUTORS: Susan Bernofsky, Paul Buchholz, Kai Evers, Samuel Frederick, Anne Fuchs, Valerie Heffernan, Jörg Kreienbrock, Bernhard F. Malkmus, Daniel Medin, Anette Schwarz, Elke Siegel, Peter Utz

“A book like this is not only due but overdue. It is a valuable companion to many of Walser’s best-known works, and offers insightful accounts of some lesser known ones that are genuinely helpful. Indeed, part of the value of the book lies in the variety of its contributions, a variety that mirrors the great diversity of Walser’s writings.”

—Jan Plug, author of They Have All Been Healed: Reading Robert Walser

ALSO OF INTEREST

Ironic’s Antics: Walser, Kafka, Roth, and the German Comic Tradition
Erin Weitzman
PAPER 978-0-8101-3360-0 $39.95 (S)
Matthew D. Miller’s *The German Epic in the Cold War* explores the literary evolution of the modern epic in postwar German literature. Examining works by Peter Weiss, Uwe Johnson, and Alexander Kluge, it illustrates imaginative artistic responses in German fiction to the physical and ideological division of post–World War II Germany.

Miller analyzes three ambitious German-language epics from the second half of the twentieth century: Weiss’s *Die Ästhetik des Widerstands* (*The Aesthetics of Resistance*), Johnson’s *Jahrestage* (*Anniversaries*), and Kluge’s *Chronik der Gefühle* (*Chronicle of Feelings*). In them, he traces the epic’s unlikely reemergence after the catastrophes of World War II and the Shoah and its continuity across the historical watershed of 1989–91, defined by German unification and the dissolution of the Soviet Union.

Building on Franco Moretti’s codification of the literary form of the modern epic, Miller demonstrates the epic’s ability to understand the past; to come to terms with ethical, social, and political challenges in the second half of the twentieth century in German-speaking Europe and beyond; and to debate and envision possible futures.

**MATTHEW D. MILLER** is an associate professor of German at Colgate University.
Kafka’s Other Prague
Writings from the Czechoslovak Republic
Anne Jamison

*Kafka’s Other Prague: Writings from the Czechoslovak Republic* examines Kafka’s late writings from the perspective of the author’s changing relationship with Czech language, culture, and literature—the least understood facet of his meticulously researched life and work.

Franz Kafka was born in Prague, a bilingual city in the Habsburg Empire. He died a citizen of Czechoslovakia. Yet Kafka was not Czech in any way he himself would have understood. He could speak Czech, but, like many Prague Jews, he was raised and educated and wrote in German. Kafka critics to date have had little to say about the majority language of his native city or its “minor literature,” as he referred to it in a 1913 journal entry. *Kafka’s Other Prague* explains why Kafka’s later experience of Czech language and culture matters.

Bringing to light newly available archival material, Anne Jamison’s innovative study demonstrates how Czechoslovakia’s founding and Kafka’s own dramatic political, professional, and personal upheavals altered his relationship to this “other Prague.” It destabilized Kafka’s understanding of nationality, language, gender, and sex—and how all these issues related to his own writing.

*Kafka’s Other Prague* juxtaposes Kafka’s German-language work with Czechoslovak Prague’s language politics, intellectual currents, and print culture—including the influence of his lover and translator, the journalist Milena Jesenská—and shows how this changed cultural and linguistic landscape transformed one of the great literary minds of the last century.

ANNE JAMISON is an associate professor of English at the University of Utah.

ALSO OF INTEREST

*Kafka’s Ethics of Interpretation: Between Tyranny and Despair*
Jennifer L. Geddes
PAPER 978-0-8101-3289-4 $34.95 (S)
The Art of Distances
Ethical Thinking in Twentieth-Century Literature
Corina Stan

In The Art of Distances, Corina Stan identifies an insistent preoccupation with interpersonal distance in a strand of twentieth-century European and Anglophone literature that includes the work of George Orwell, Paul Morand, Elias Canetti, Iris Murdoch, Walter Benjamin, Annie Ernaux, Günter Grass, and Damon Galgut. Specifically, Stan shows that these authors all engage in philosophical meditations, in the realm of literary writing, on the ethical question of how to live with others and how to find an ideal interpersonal distance at historical moments when there are no obviously agreed-upon social norms for ethical behavior.

Bringing these authors into dialogue with philosophers such as Michel de Montaigne, Ralph Waldo Emerson, Friedrich Nietzsche, Sigmund Freud, Helmuth Plessner, Martin Heidegger, Jean-Luc Nancy, Emmanuel Levinas, Peter Sloterdijk, Guillaume le Blanc, and Pierre Zaoui, Stan shows how the question of the right interpersonal distance became a fundamental one for the literary authors under consideration and explores what forms and genres they proposed in order to convey the complexity of this question.

Stan demonstrates that these emblematically twentieth-century authors reimagined how people can live together and provided alternatives to established ways of thinking about community. In this way, she suggests, these literary authors are engaged, albeit unknowingly, in fleshing out what Roland Barthes called “a science, or perhaps an art, of distances.”

CORINA STAN is an assistant professor of English and comparative literature at Duke University.
The Powers of Sensibility
Aesthetic Politics through Adorno, Foucault, and Rancière

Michael Feola

The Powers of Sensibility: Aesthetic Politics through Adorno, Foucault, and Rancière explores the role aesthetic resources can play in an emancipatory politics. Michael Feola engages both critical theory and unruly political movements to challenge familiar anxieties about the intersection of politics and aesthetics. He shows how perception, sensibility, and feeling may contribute vital resources for conceptualizing citizenship, agency, and those spectacles that increasingly define global protest culture.

Feola provides insightful engagements with the works of Adorno, Foucault, and Rancière as well as a survey of contemporary debates on aesthetics and politics. He uses this aesthetic framework to develop a more robust account of political agency, demonstrating that politics is not reducible to the exchange of views or the building of institutions, but rather incorporates public modes of feeling, seeing, and hearing (or not-seeing and not-hearing). These sensory modes must themselves be transformed in the work of emancipatory politics.

The book explores the core question: what does the aesthetic offer that is missing from the official languages of politics, citizenship, and power? Of interest to readers in the fields of critical theory, political theory, continental philosophy, and aesthetics, The Powers of Sensibility roots itself within the classical tradition of critical theory and yet uses these resources to speak to a variety of contemporary political movements.

MICHAEL FEOLA is an assistant professor in the Government and Law Department at Lafayette College in Pennsylvania.

“Feola has produced an elegant, incisive, and powerfully written analysis on the three most emphatic voices in the contemporary conversation. This work is a probing, original, and welcome addition to the literature on the conundrum of the relation between aesthetics and politics.”
—J. M. Bernstein, author of Adorno: Disenchantment and Ethics

ALSO OF INTEREST

Feminist Experiences: Foucauldian and Phenomenological Investigations
Johanna Oksala
PAPER 978-0-8101-3240-5 $32.95 (X)
Emergency Writing
Irish Literature, Neutrality, and the Second World War

Anna Teekell

Taking seriously Ireland’s euphemism for World War II, “the Emergency,” Anna Teekell’s *Emergency Writing* asks both what happens to literature written during a state of emergency and what it means for writing to be a response to an emergency.

Anchored in close textual analysis of works by Samuel Beckett, Elizabeth Bowen, Flann O’Brien, Louis MacNeice, Denis Devlin, and Patrick Kavanagh, and supported by archival material and historical research, *Emergency Writing* shows how Irish late modernism was a response to the sociopolitical conditions of a newly independent Irish Free State and to a fully developed modernism in literature and art.

What emerges in Irish writing in the wake of Independence, of the Gaelic Revival, of Yeats and of Joyce, is a body of work that invokes modernism as a set of discursive practices with which to counter the Free State’s political pieties. *Emergency Writing* provides a new approach to literary modernism and to the literature of conflict, considering the ethical dilemma of performing neutrality—emotionally, politically, and rhetorically—in a world at war.

**ANNA TEEKELL** is an assistant professor of English at Christopher Newport University in Newport News, Virginia.

“An engaged reading of the politics of language use in Ireland during World War II, *Emergency Writing* demonstrates how the war years mark a particular moment of emergence in post-independence Irish writing, as the legacy of literary modernism comes to empower diverse stylistic challenges to official narratives of Irish identity.” —Damien Keane, author of *Ireland and the Problem of Information*

**ALSO OF INTEREST**

*The Weight of a World of Feeling: Reviews and Essays* by Elizabeth Bowen
Allan Hepburn
PAPER 978-0-8101-3156-9 $49.95 (S)
Bearden’s Odyssey: Poets Respond to the Art of Romare Bearden
Kwame Dawes and Matthew Shenoda, editors
Foreword by Derek Walcott
Paper 978-0-8101-3489-8 $24.95

Russian Absurd: Selected Writings
Daniil Kharms
Translated from the Russian by Alex Cigale
Paper 978-0-8101-3457-7 $24.95

Four of the Three Musketeers: The Marx Brothers on Stage
Robert S. Bader
Cloth 978-0-8101-3416-4 $35.00

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

Metamorphoses: A Play
Mary Zimmerman
Paper 978-0-8101-1980-2 $17.00

Biography of a Runaway Slave: Fiftieth Anniversary Edition
Miguel Barnet
Translated from the Spanish by W. Nick Hill
Introduction by William Luis
Paper 978-0-8101-3434-8 $18.95

Incendiary Art: Poems
Patricia Smith
Paper 978-0-8101-3433-1 $18.95

Sofia Petrovna
Lydia Chukovskaya
Translated from the Russian by Aline Werth
Emended by Eliza Kellogg Klose
Paper 978-0-8101-1150-9 $18.00

Chicago by Day and Night: The Pleasure Seeker’s Guide to the Paris of America
Paul Durica and Bill Savage
Paper 978-0-8101-2909-2 $16.95

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

Head Off & Split: Poems
Nikky Finney
Paper 978-0-8101-5216-8 $16.95

Frank Lloyd Wright Field Guide
Thomas A. Heinz
Paper 978-0-8101-2244-4 $39.95
CONGRATULATIONS TO OUR RECENT AWARD WINNERS AND FINALISTS!


The John W. Frick Book Award honors the best monograph published each year on theater and performance of/in the Americas, recognizing that notions of “America” and the United States encompass migrations of peoples and cultures that overlap and influence one another.

The Barnard Hewitt Award for Outstanding Research in Theatre History is awarded each year to the best book in “theatre history or cognate disciplines” published during the previous calendar year.

HILLARY MILLER is an assistant professor of theater at California State University, Northridge.

Patricia Smith’s nationally acclaimed sixth collection of poetry, *Incendiary Art* (TriQuarterly, 2016) was announced as a finalist for one of the most prestigious prizes in literature, The Neustadt International Prize for Literature, on September 5.

The Neustadt International Prize for Literature is the first international literary award of this scope to originate in the United States and is one of the very few international prizes for which poets, novelists, screenwriters, and playwrights are equally eligible. Since 2003, it has been awarded every other year (alternating with the NSK Prize) to a living writer in recognition of significant literary achievement for a body of work. Smith joins only eight other nominees for the prize, including two other authors who have previously published works with Northwestern, Aracelis Girmay and Ludmila Ulitskaya.

PATRICIA SMITH is a National Book Award finalist (2008) and the author of six critically acknowledged volumes of poetry. She is a Cave Canem faculty member, an associate professor of English at CUNY/College of Staten Island, and a faculty member in the Sierra Nevada College M.F.A. program.

Patricia Whyman’s first novel, *You May See a Stranger* (TriQuarterly, 2016) was announced as winner of the 2017 Towson University Prize for Literature on August 13.

Established in 1979 with a grant from Alice and Franklin Cooley, the Towson University Prize for Literature is awarded annually for a single book or book-length manuscript of fiction, poetry, drama or imaginative nonfiction by a Maryland writer.

PAULA WHYMAN has published stories in *Ploughshares*, *McSweeney’s Quarterly*, *Virginia Quarterly Review*, and other literary journals. She has received fellowships from the MacDowell Colony and Yaddo. A native of Washington, D.C., she now lives in Maryland.

Robert S. Bader’s *Four of the Three Musketeers: The Marx Brothers on Stage* (NUP, 2016) and Dassia N. Posner’s *The Director’s Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde* (NUP, 2016) were both announced as finalists for the 2016 Theater Library Association George Freedley Memorial Award, for an exemplary work in the field of live theater or performance, on August 23.

ROBERT S. BADER is the editor of *Groucho Marx and Other Short Stories and Tall Tales*. He lives in Los Angeles with his wife and several dogs.

DASSIA N. POSNER is an assistant professor in the Department of Theatre at Northwestern University.
Tolstoy on Screen
Edited by Lorna Fitzsimmons and Michael A. Denner

Scholarship on screen adaptation has proliferated in recent years, but it has remained largely focused on English- and Romance-language authors. Tolstoy on Screen aims to correct this imbalance with a comprehensive examination of film and television adaptations of Tolstoy’s fiction. Spanning the silent era to the present day, these essays consider well-known as well as neglected works in light of contemporary adaptation and media theory. The book is organized to facilitate a comparative, cross-cultural understanding of the various practices employed in different eras and different countries to bring Tolstoy’s writing to the screen. International in scope and rigorous in analysis, the essays cast new light on Tolstoy’s work and media studies alike.

LORNA FITZSIMMONS is an associate professor of humanities at California State University, Dominguez Hills.

MICHAEL A. DENNER is an associate professor of Russian studies at Stetson University in Florida and the editor of Tolstoy Studies Journal.

The Imperative of Reliability
Russian Prose on the Eve of the Novel, 1820s–1850s
Victoria Somoff

The Imperative of Reliability examines the development of nineteenth-century Russian prose and the remarkably swift emergence of the Russian novel. Victoria Somoff identifies an unprecedented situation in the production and perception of the utterance that came to define nascent novelistic fictionality both in European and Russian prose, where the utterance itself—whether an oral story or a “found” manuscript—became the object of representation within the compositional format of the frame narrative. This circumstance generated a narrative perspective from which both the events and their representation appeared as concomitant in time and space: the events did not precede their narration but rather occurred and developed along with and within the narration itself. Somoff establishes this story-discourse convergence as a major factor in enabling the transition from shorter forms of Russian prose to the full-fledged realist novel.

VICTORIA SOMOFF is an assistant professor in the Department of Russian Language and Literature at Dartmouth College in New Hampshire.
Landscape with Smokestacks
The Case of the Allegedly Plundered Degas

Howard J. Trienens

The dispute over Edgar Degas’s *Landscape with Smokestacks* was featured in newspapers and on television. But because the suit was settled before trial, the story behind the headlines was never publicly presented. Howard J. Trienens, a lawyer for the defendant collector, traces the landscape’s travels from its prewar home to its current location in the Art Institute of Chicago, laying out the mystery surrounding the work and demonstrating the legal complexities that plague Holocaust restitution cases, yet are seldom examined in depth by the media.

HOWARD J. TRIENENS served as a law clerk to Supreme Court justice Frederick M. Vinson from 1950 to 1952 before permanently joining the law firm of Sidley & Austin, where he became a partner in 1956. He lives in Glencoe, Illinois.

NEW IN PAPER

The Ethics of Witnessing
The Holocaust in Polish Writers’ Diaries from Warsaw, 1939–1945

Rachel Feldhay Brenner

*Winner of the 2015 USC Book Award in Literary and Cultural Studies*

*The Ethics of Witnessing* investigates the reactions of five important Polish diarists-writers—Jaroslaw Iwaszkiewicz, Maria Dabrowska, Aurelia Wylezynska, Zofia Nalkowska, and Stanislaw Rembek—during the period when the Nazis persecuted and murdered Warsaw’s Jewish population. The responses to the Holocaust of these prominent prewar authors extended from insistence on empathic interaction with victims to resentful detachment from Jewish suffering. Whereas some defied the dehumanization of the Jews and endeavored to maintain intersubjective relationships with the victims they attempted to rescue, others self-deceptively evaded the Jewish plight. *The Ethics of Witnessing* examines the extent to which ideologies of humanism and nationalism informed the diarists’ perceptions, proposing that the reality of the Final Solution exposed the limits of both orientations and ultimately destroyed the ethical landscape shaped by the Enlightenment tradition, which promised the equality and fellowship of all human beings.

RACHEL FELDHAY BRENNER is Max and Frieda Weinstein-Bascom Professor of Jewish Studies and Modern Hebrew Literature at the Center for Jewish Studies at the University of Wisconsin, Madison.
The Making of a Terrorist
On Classic German Rogues

Jeffrey Champlin
Foreword by Avital Ronell

In *The Making of a Terrorist*, Jeffrey Champlin examines key figures from three canonical texts from the German-language literature of the late eighteenth and early nineteenth centuries: Goethe’s *Götz von Berlichingen*, Schiller’s *Die Räuber*, and Kleist’s *Michael Kohlhaas*. Champlin situates these readings within a larger theoretical and historical context, exploring the mechanics, aesthetics, and poetics of terror while explicating the emergence of the terrorist personality in modernity. In engaging and accessible prose, Champlin explores the ethical dimensions of violence and interrogates an ethics of textual violence.

JEFFREY CHAMPLIN teaches at Bard College, where he is an associate fellow at the Hannah Arendt Center. He is also a visiting assistant professor and chair of the Department of Literature and Society at the Bard Honors College at Al-Quds University.

AVITAL RONELL is University Professor of the Humanities at NYU as well as Jacques Derrida Professor of Philosophy and Media at the European Graduate School in Switzerland.

Lost in Time
Locating the Stranger in German Modernity

June J. Hwang

June J. Hwang’s provocative *Lost in Time* explores discourses of timelessness in the works of central figures of German modernity such as Walter Benjamin, Georg Simmel, Siegfried Kracauer, and Helmuth Plessner, as well as those of Alfred Döblin, Joseph Roth, and Hugo Bettauer. Hwang argues that in the Weimar Republic the move toward ahistoricization is itself a historical phenomenon, one that can be understood by exploring the intersections of discourses about urban modernity, the stranger, and German Jewish identity.

These intersections shed light on conceptions of German Jewish identity that rely on a negation of the specific and temporal as a way to legitimize a historical outsider position, creating a dynamic position that simultaneously challenges and acknowledges the limitations of an outsider’s agency. She reads these texts as attempts to transcend the particular, attempts that paradoxically reveal the entanglement of the particular and the universal.

JUNE J. HWANG is an associate professor in the Department of Modern Languages and Cultures at the University of Rochester.
Souvenir Music from the World’s Columbian Exposition of 1893

Don Meyer, producer
Kate Carter, violin
Brad Jungwirth, voice
Chris White, piano

To celebrate the 125th anniversary, this album offers 18 pieces of “souvenir music” from the 1893 World’s Columbian Exposition. The tracks have little to do with the music actually heard at the 1893 World’s Columbian Exposition; instead, the music on this album capitalized on the Fair craze in Chicago and across the country. Along with buttons, medals, brochures, postcards, and other memorabilia that flooded the market, this sheet music offered a musical souvenir of one’s time at the Fair. Some of these pieces were made popular in local theaters, either played by orchestras or performed by popular singers on the vaudeville stage. Others were simply meant to be taken home and played on the parlor piano. They provide a glimpse into the way the visitors understood and remembered this profound experience.

DON MEYER, a professor of music at Lake Forest College, is a composer and musicologist who has written original scores for a number of independent films and rescored several movies from the Silent Era. In addition, he has composed incidental music and sound collages for theater productions, dance troupes, online literary journals, and television commercials. He has also written articles about film music and music in American life. He is the program note annotator for the Mid-Columbia Symphony Orchestra in Washington State.

KATE CARTER enjoys a varied performing career as an active chamber musician, recitalist, and orchestral player. Her violin-piano duo has performed live on Chicago radio and in recital venues throughout Chicago and in New York. She toured internationally as an ensemble member of Camerata Chicago, with whom she recorded for Cedille Records. As a violin soloist, she has appeared with numerous orchestras in the Chicagoland area. She is an instructor of violin on the faculty of Lake Forest College in Illinois.

BRAD JUNGWIRTH has performed with the Cincinnati Symphony Orchestra, the Third Eye Ensemble, the Shippensburg Music Festival, Michigan’s Soo Opera Theater, and Chicago’s CUBE Ensemble, among others. He is an avid performer of contemporary music and is on the faculty at Lake Forest College.

CHRIS WHITE hails from Toronto, Canada. A pianist, he has performed with the Bloomington Symphony Orchestra, David Baker, Jamey Aebersold, and Oliver Nelson, Jr. Currently he is an instructor of jazz piano at Lake Forest College, North Park University, and North Central College. He has performed at the Green Mill, the Jazz Showcase, the House of Blues, Navy Pier, the Peninsula Hotel, and many more venues.

www.nupress.northwestern.edu
Lake Forest College Press publishes in the broad spaces of Chicago studies.

Our imprint, &NOW Books, publishes innovative and conceptual literature, and serves as the publishing arm of the &NOW writers’ conference and organization. Founded in 2004 by Steve Tomasula, associate professor of English at the University of Notre Dame, &Now sponsors a biennial conference devoted to innovative art and literature and publishes The &NOW Awards: The Best Innovative Writing.
A South Side Girl’s Guide to Love & Sex

Poems

Mayda Del Valle

As a child of Puerto Rican migrants on Chicago’s South Side, Mayda Del Valle writes poetry that is part Spanish and English, part hip-hop and salsa, part Nas and Sonia Sanchez, part Shakespeare and John Leguizamo. It is inherited history as well as traditions remixed and invented.

Del Valle creates autobiographical narratives that utilize spoken word poetry and music, intended equally for the page and for live performance. Rooted in the aesthetics of hip-hop and the urban Latino experience, the poems here explore themes of healing, transformation, and the recovery of ancestral memory in the modern-day diaspora. The beauty of this collection is that the poet manages to curate the flow such that the reader can DJ the poems—arrange their own set and thus, to borrow a phrase from that system, “spin” their own performance.

MAYDA DEL VALLE is the author of The University of Hip Hop and a winner of the 2016 Drinking Gourd Chapbook Poetry Prize from Northwestern University Press. She appeared on six episodes of the HBO series Russell Simmons Presents Def Poetry, and was a contributing writer and original cast member of the Tony Award winning Def Poetry Jam on Broadway. A gifted performer, Del Valle has read her work at venues all over the world, including the White House.

“'This brilliant collection of poems charts the story of immigration, of family, of place, politics, identity, and the complex nomadic hybrid diasporic identities of the twenty-first century. It flirts dangerously with access—at once surprising readers with unexpected slant rhymes, colloquial turns of phrase juxtaposed at seeming odds and even the occasional dip into cliché—all aimed at establishing a larger conversation with a more varied audience than lyric poetry. With poems that are funny, elegiac, political and textured by bomba, salsa and hip-hop, this is a vivid, beautiful, breathtaking, moving and profound book. I can’t recommend it enough.’—Chris Abani, author of Sanctificum and GraceLand
TIA CHUCHA PRESS BEST OF THE BACKLIST

From Trouble to Triumph: True Stories of Redemption from Drugs, Gangs, & Prison
Alisha M. Rosas
Paper 978-1-882688-54-8 $19.95

Mucha Muchacha, Too Much Girl: Poems
Leticia Hernández-Linares
Paper 978-1-882688-51-7 $14.95

Raised by Humans: Poems
Deborah A. Miranda
Paper 978-1-882688-50-0 $16.95

Bless the Ashes: Poems
Peter J. Harris
Paper 978-1-882688-49-4 $16.95

Counting Time Like People Count Stars: Poems by The Girls of Our Little Roses
San Pedro Sula Honduras
Edited by Spencer Reese
Paper 978-1-882688-55-5 $19.95

Ascension: Poems
Luivette Resto
Paper 978-1-882688-45-6 $14.95

How Fire Is a Story, Waiting: Poems
Melinda Palacio
Paper 978-1-882688-44-9 $14.95

Desire Zoo: Poems
Alison Luterman
Paper 978-1-882688-47-0 $16.95

Dream of a Word: The Tia Chucha Press Poetry Anthology
Edited by Quraysh Ali Lansana and Toni Asante Lightfoot
Paper 978-1-882688-30-2 $14.95

Poems across the Pavement: 25th Anniversary Edition
Luis J. Rodriguez
Paper 978-0-882688-48-7 $16.95

The Shallow End of Sleep: Poems
José Antonio Rodriguez
Paper 978-1-882688-41-8 $15.95

Life According to Motown
Patricia Smith
Paper 978-0-962428-72-2 $15.95
Please address all orders and customer service inquiries to:

Northwestern University Press/Chicago Distribution Center
11030 South Langley Avenue
Chicago IL 60628
Tel: 800-621-2736 or (773) 702-7000 • Fax: 1-800-621-8476 or (773) 702-7212
(TTY) Hearing Impaired (888) 630-9347
pubnet@202-5280

Please note: Prices, discounts, and specifications in this catalog are subject to change without notice.

DISCOUNT SCHEDULES: All ISBNs containing (s) indicate short discount titles; those containing (x) indicate specialist discount titles. Both can be counted among regular trade titles for regular bookseller discount breaks. Copies of our retail bookseller, wholesaler, and library discount schedules are available from the Sales Department, Northwestern University Press, 629 Noyes Street, Evanston IL 60208, or call (847) 491-7420.

RETURNS: Address all returns to:
Northwestern University Press/Chicago Distribution Center
11030 South Langley Avenue
Chicago IL 60628

Returns will not be accepted at the Evanston address.

DAMAGED/DEFECTIVE ITEMS—No permission required. Claims must be made within 30 days of invoice date. Indicate whether you desire replacement or cancellation. OVERSTOCK—No permission required. Invoice information, together with packing list of titles and ISBNs, must accompany shipment. Returned copies must be clean, salable, and carefully packed (not with newspaper). NU Press/CDC retain the right of final decision in determining the salability of the returned books. Returns deemed unsalable will be sent back at the customer’s expense. PERIOD OF ELIGIBILITY—Within 18 months from invoice date. Books must be in salable condition, the current edition, and still available from the publisher. Superseded editions are not returnable 90 days after publication of new edition. OP titles are returnable within 60 days after declaration of OP status. CREDIT—Full credit will be given based on the price/discount of the customer’s last purchase for each title returned. Books not purchased from NU Press will be returned at the bookseller’s expense.

SHIPPING: FOB Chicago IL, via the least expensive trackable means, usually UPS or motor freight. NU Press/CDC will not ship by nontrackable means unless a waiver is on file.

EXAMINATION COPIES: Examination copy requests must be submitted on departmental letterhead. Requests can be submitted via fax or email. Please include the course title, approximate enrollment, and semester or quarter when the course will be taught. Examination copies are charged a prepaid service fee of $7.00 (each) for paperback and $10.00 (each) for hardcover. Checks should be made payable to Northwestern University Press. We also accept payment by Visa, MasterCard, Discover, and American Express. Northwestern University Press reserves the right to limit the number of books sent to an individual within a year.

DESK COPIES: Northwestern University Press offers a complimentary desk copy to any instructor who adopts a book for classroom use. Please send class title, ID, enrollment, and bookstore information on letterhead by mail or fax or by email from an institutional email address.

REVIEW COPIES: Please send requests to: Greta Bennion g-bennion@northwestern.edu

SALES AND SUBSIDIARY RIGHTS Please direct all inquiries to: Parneshia Jones p-jones3@northwestern.edu

TERRITORIAL SALES RESTRICTION CODES
(subject to changes and additions)
AA: For sale in All Americas
BCEXCAN: For sale in the World and Canada except for the British Commonwealth
CNAM: For sale in only in North America, except Canada
COBE: Not for sale in the British Commonwealth except Canada
CUSA: For sale only in the United States, its dependencies, the Philippines, and Canada
NAM: For sale only in North America
NSA: For sale in North and South America only
OBE: Not for sale in the British Commonwealth
OBE/EC: Not for sale in the British Commonwealth or the European Union
OBE/EU: Not for sale in the British Commonwealth or Europe
OBE/IS/WE: Not for sale in the British Commonwealth, Israel, or Western Europe
EU: Not for sale in Europe
UK: Not for sale in the United Kingdom
USCA: For sale only in the United States and Canada
WORLD (BB): No territorial restrictions
INDEX

BY TITLE

Aesthetics of Injury .................. 29
Art of Distances, The .................. 34
Atmospheric Embroidery ............. 8
Collected Stories ..................... 5
Death of One's Own, A ............... 15
Domestications ....................... 21
Dulce ........................................ 11
Emergency Writing ................... 36
End of Chiraq, The ................. 2-3
Ethics of Witnessing, the ............ 40
Franz Kafka, the Eternal Son ....... 12
German Epic in the Cold War ....... 32
Globalizing Race ..................... 20
Godard and the Essay Film .......... 28
Hallaj .......................................... 7
Harvester of Hearts .................. 14
Hidden Tapestry ....................... 1
Impervious to Reliability, The .... 39
In Search of Our Warrior Mothers ...... 13
Iphigenia Plays, The .................. 10
Kafka's Other Prague ............... 33
Landscape with Smokestacks ....... 40
Local Flavor ............................. 4
Lost in Time ................................ 41
Making of a Terrorist, The ......... 41
Nabokov and Indeterminacy ........ 25
Pardon My Heart ........................ 9
Populism and Performance in the Bolivarian Revolution of Venezuela ...... 18
Powers of Sensibility, The ........... 35
Private Anarchy .......................... 30
Robert Walser: A Companion ...... 31
Russian Revival of the Dithyramb, The .......... 24
South Side Girl's Guide to Love & Sex, A ................ 44
Souvenir Music from the World's Columbian Exposition of 1893 .. 42
Strategic Occidentalism ............. 23
Sublime South, The ................... 22
Tale of the Missing Man, The ...... 6
Theaters of the Everyday ............ 17
Tolstoy on Screen ...................... 39
Tragedy and the Return of the Dead ................. 26
Unfinished Art of Theater, The .... 19
Viral Performance .................... 16
Written World, The ................... 27

BY AUTHOR/TRANSLATOR

Aboul-Ela, Hosam ..................... 21
Ahtesham, Manzoor .................. 6
Alexander, Meena ..................... 8
al-Hallaj, Husayn ibn Mansur ....... 7
Alt, Peter André ......................... 12
Bell, Dorian .............................. 20
Brenner, Rachel Feldhay .......... 40
Buchholz, Paul ......................... 30
Champlin, Jeffrey ..................... 41
Coval, Kevin .............................. 2-3
Dean, Debra .............................. 5
Del Valle, Mayda ....................... 44
Denner, Michael A ..................... 39
Ernst, Carl W ............................. 7
Euripides .................................... 10
Feder, Rachel ............................. 14
Felton-Dansky, Miriam ............. 16
Feola, Michael ........................... 35
Fitzsimmons, Lorna ................... 39
Fleishman, Ian ......................... 29
Forsgren, La Donna L .................. 13
Frederick, Samuel ..................... 31
Galchen, Rivka .................................. 5
Gallagher-Ross, Jacob .............. 17
Grunebaum, Jason ..................... 6
Hadas, Rachel ......................... 10
Heffernan, Valerie ..................... 31
Hernandez Castillo, Marcelo ....... 11
Hwang, June J ............................. 41
Iversen, Jean .............................. 4
Jackson, Marcus ......................... 9
Jamison, Anne ............................. 33
Johnson, Javon ......................... 2-3
Lahti, Katherine ......................... 24
Levine, Madeline G .................... 5
Lyons, John D ............................. 26
Marino, Angela ......................... 18
Meyer, Priscilla ......................... 25
Miller, Matthew D ..................... 32
Peters, Jeffrey N ......................... 27
Sánchez-Prado, Ignacio M .......... 23
Schulz, Bruno ............................. 5
Somoff, Victoria ......................... 39
Stan, Corina .............................. 34
Stark, Jared ............................... 15
Stark, Ulrike .............................. 6
Teekell, Anna ............................. 36
Thorsen, Kristine A ..................... 12
Townsend, Sarah J ..................... 19
Trienens, Howard J .................... 40
Venegas, José Luis ..................... 22
Warner, Rick ............................. 28
### ORDER FORM

**NAME**

**EMAIL**

**ADDRESS**

**CITY**  |  **STATE**  |  **ZIP**  |  **ADD TO MAILING LIST**

<table>
<thead>
<tr>
<th>AUTHOR/TITLE</th>
<th>CL/PR</th>
<th>ISBN</th>
<th>QTY</th>
<th>UNIT</th>
<th>PRICE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHECK OR MONEY ORDER ENCLOSED**

- **MASTERCARD**
- **VISA**
- **DISCOVER**
- **AMERICAN EXPRESS**

**CARD NUMBER**

**EXP DATE**

**SIGNATURE**

**SUBTOTAL**

**SHIPPING & HANDLING**
- DOMESTIC—$5.00 FIRST BOOK, $1.00 EACH ADDL.
- FOREIGN—$9.50 FIRST BOOK, $5.00 EACH ADDL.

**TOTAL**

---

**Telephone:** 800-621-2736 or 773-702-7000  
**Fax:** 800-621-8474 or 773-702-7212  
**www.nupress.northwestern.edu**