The Kukotsky Enigma
A Novel
Ludmila Ulitskaya

Translated from the Russian by Diane Nemec Ignashev

The central character in Ludmila Ulitskaya’s celebrated novel The Kukotsky Enigma is a gynecologist contending with Stalin’s prohibition of abortions in 1936. But, in the tradition of Russia’s great family novels, the story encompasses the history of two families and unfolds in Moscow, St. Petersburg, and the ruins of ancient civilizations on the Black Sea. Their lives raise profound questions about family heritage and genetics, nurture and nature, and life and death. In his struggle to maintain his professional integrity and to keep his work from dividing his family, Kukotsky confronts the moral complexity of reproductive science. Winner of the 2001 Russian Booker Prize and the basis for a blockbuster television miniseries, The Kukotsky Enigma is an engrossing, searching novel by one of contemporary literature’s most brilliant writers.

LUDMILA ULITSKAYA is one of Russia’s most acclaimed and best-selling writers as well as a prominent political activist. A scientist before she began her literary career, she is the author of thirteen works of fiction, three books for children, and six plays. Her awards include the Russian Booker Prize and the Big Book Prize, the latter the most prestigious in Russia.

DIANE NEMEC IGNAŞHEV is Class of 1941 Professor of Russian and the Liberal Arts at Carleton College in Minnesota and the translator of No Love without Poetry: The Memoirs of Marina Tsvetaeva’s Daughter by Ariadna Efron (Northwestern, 2009) and Paranoia by Victor Martinovich (Northwestern, 2013).

Also of Interest
Paranoia: A Novel
Victor Martinovich
Paper 978-0-8101-2876-7 $21.95

Wasted Morning: A Novel
Gabriela Adamesteau
Cloth 978-8101-2637-4 $27.95
The Last Mistress of Jose Rizal
Stories
Brian Ascalon Roley

The Last Mistress of Jose Rizal is a collection of stories that focuses on multigenerational tales of intertwined Filipino families. Set in the huge yet relatively overlooked and misunderstood Filipino diaspora in the United States, this book follows characters who live in the shadow of the histories of the United States and its former colony in Asia, the Philippines. The impact of immigration and separation filters through the stories as a way of communing with or creating distance between individuals and family, country, or history.

Roley’s work has been praised by everyone from New York Times literary critics to APIA author Helen Zia for his bare, poetic style and raw emotionalism. In the collection’s title story, a woman living with her daughter and her daughter’s American husband fears the loss of Filipino tradition, especially Catholicism, as she tries to secretly permeate her granddaughter’s existence with elements of her ancestry. In “New Relations,” an American-born son introduces his mother to his Caucasian bride and her family, only to experience his first marital discord around issues of politesse, the perception of culture, and post-colonial legacies. Roley’s delicately nuanced collection often leaves the audience with the awkwardness that comes from things lost in translation or entangled in generational divides.

BRIAN ROLEY is the author of the award-winning novel American Son (2001), which was a Los Angeles Times Best Book, New York Times Notable Book, Kiriyama Prize finalist, and winner of the 2003 Association of Asian American Studies Prose Book Award, among other honors. He is an associate professor of creative writing at Miami University in Ohio.
By Fire
Writings on the Arab Spring

Tahar Ben Jelloun

Translated from the French and with an introduction by Rita S. Nezami

Tahar Ben Jelloun's *By Fire*, the first fictional account published on the Arab Spring, reimagines the true-life self-immolation of Mohamed Bouazizi in Tunisia, an event that has been credited with setting off the Tunisian revolt. The novella depicts the days leading up to Bouazizi’s self-immolation. Ben Jelloun's deliberate ambiguity about the location of the story, set in an unnamed Islamic country, allows the reader to imagine the experiences and frustrations of other young men who have endured physical violence and persecution in places beyond Tunisia. The tale begins and ends in fire, and the imagery of burning frames the political accounts in *The Spark*, Ben Jelloun’s nonfiction writings on the Tunisian events that provide insight into the despotic regimes that drove Bouazizi to such despair. Rita S. Nezami’s elegant translations and critical introduction provide the reader with multiple strategies for approaching these potent texts.

**TAHAR BEN JELLOUN** is a well-known Moroccan intellectual who writes almost exclusively in French. As a teenager, Ben Jelloun spent time in a Moroccan army camp after his arrest for demonstrating. He sought exile in Paris in the 1960s and has since become one of France’s most celebrated authors. He was awarded the Prix Goncourt in 1987 for *The Sacred Night* and the Impac Award in 2004 for *This Blinding Absence of Light*. Ben Jelloun has written two educational books for children: *Racism Explained to My Daughter* (1998) and *Islam Explained to the Children and Their Parents* (2002). His latest book, *The Islam That Scares*, has been published in several countries.

**RITA S. NEZAMI** teaches in the Writing and Rhetoric Program at SUNY–Stony Brook, where she focuses on global issues, visual rhetoric, the personal essay, and postcolonial Anglophone and Francophone literatures.
Biography of a Runaway Slave
Fiftieth Anniversary Edition
Miguel Barnet

Translated from the Spanish by W. Nick Hill
Introduction by William Luis

Originally published in 1966, Miguel Barnet’s *Biography of a Runaway Slave* provides the written history of the life of Esteban Montejo, who lived as a slave, as a fugitive in the wilderness, and as a soldier fighting against Spain in the Cuban War of Independence. A new introduction by one of the most preeminent Afro-Hispanic scholars, William Luis, situates Barnet’s ethnographic strategy and lyrical narrative style as foundational for the tradition of testimonial fiction in Latin American literature. Barnet recorded his interviews with the 103-year-old Montejo at the onset of the Cuban Revolution. This insurgent’s history allows the reader into the folklore and cultural history of Afro-Cubans before and after the abolition of slavery. The book serves as an important contribution to the archive of black experience in Cuba and as a reminder of the many ways that the present continues to echo the past.

*MIGUEL BARNET* was born in Havana in 1940. A storyteller, poet, and ethnologist, his works include the testimonials *The Biography of a Runaway Slave* and *Rachel’s Song* (both published in English by Curbstone, 1995), *Gallego*, *La vida real*, and *Oficio de ángel*; numerous books of poetry in Spanish; and *Akeké y la jutía* (Cuban fables). His work has received national and international awards, including the Cuban National Prize for Literature (1994), the International Poetry Award of Trieste (2005), and the Juan Rulfo Prize for Latin American and Caribbean Literature (2006). Since 2004 he has been Distinguished Professor at the National University of San Marcos, Peru.

*W. NICK HILL* has translated a number of Spanish American authors, most recently Mexican poet Jorge Fernández Granados. Hill’s latest book of poems is *And We’d Understand Crows Laughing*.

*WILLIAM LUIS* is the Gertrude Conaway Vanderbilt Professor of Spanish at Vanderbilt University and editor of the *Afro-Hispanic Review*. He has authored, edited, and coedited fourteen books, including *Literary Bondage: Slavery in Cuban Narrative*; *Looking Out, Looking In: Anthology of Latino Poetry*; and *The AmeRícan Poet: Essays on the Works of Tato Laviera*. Luis was the recipient of a Guggenheim Fellowship for 2012. Born and raised in New York City, he is widely regarded as a leading authority on Latin American, Caribbean, Afro-Hispanic, and Latino U.S. literatures.
You May See a Stranger
Stories
Paula Whyman

“Paula Whyman’s radiant, urgent stories about the irresistibly frank Miranda Weber erupt with flirting and fury and sex. I’d follow her anywhere.”—Dylan Landis, author of Rainey Royal

Miranda Weber is a hot mess. In Paula Whyman’s debut collection of stories, we find her hoarding duct tape to ward off terrorists, stumbling into a drug run with a crackhead, and—frequently—enduring the bad behavior of men. A drivers’ education class pulsing with racial tension is the unexpected context of her sexual awakening. As she comes of age, and in the three decades that follow, the potential for violence always hovers nearby. She’s haunted by the fate of her disabled sister and—thanks to the crack cocaine epidemic of the 80s, the wars in the Middle East, and sniper attacks—the threat of crime and terror in her hometown of Washington, D.C. Miranda can be lascivious, sardonic, and maddeningly self-destructive, but, no matter what befalls her, she never loses her sharp wit or powers of observation, which illuminate both her own life and her strange, unsettling times.

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.

TRIQUARTERLY BOOKS
FICTION
MAY
224 pages, 6 x 9 inches
CUSA; First Publication
Paper 978-0-8101-3353-2 $17.95
E-book 978-0-8101-3354-9

Also of Interest

Let Me See It: Stories
James Magruder
Paper 978-0-8101-5244-1 $18.95

Send Me Work: Stories
Katherine Karlin
Paper 978-0-8101-5220-5 $17.95

WWW.NUPRESS.NORTHWESTERN.EDU 5
Mikhail Lermontov’s *A Hero of Our Time* was the first modern Russian novel. Published in 1840, it set a model of penetrating observation and psychological depth that would come to typify Russian literature. Its “hero,” Grigorii Pechorin, also established a character type that became known in Russian fiction as “the superfluous man”—widely familiar from Dostoevsky’s *Notes from Underground*. At once driven by pride and wracked by self-doubt, both shockingly self-revealing and blindly self-deceived, he flounders to affirm himself in a social world he despises yet yearns to dominate. Pechorin is a troubling and unforgettable character. And *A Hero of Our Time*, which has provoked much controversy, is a novel not only central to Russian literature but fundamental to the Western literary tradition of the antihero.

**MIKHAIL LERMONTOV** (1814–1841), soldier, socialite, and author, gained early fame as a lyric poet in the Byronic vein. He then wrote a few works of prose and drama. But he won historical renown as author of his only novel, *A Hero of Our Time*, published a year before he was killed in a duel.

**ELIZABETH CHERESH ALLEN** is a professor of Russian and comparative literature at Bryn Mawr College and the author of, among other works, *A Fallen Idol Is Still a God: Lermontov and the Quandaries of Cultural Transition*. 
Hir
A Play

Taylor Mac

 “[A] brave deconstruction of a family drama that slides from bizarre farce to Greek tragedy with audacious velocity.”
—San Jose Mercury News

“Hir challenges expectations on every level except that of providing engrossing entertainment, which it does to a remarkable degree.”
—San Francisco Chronicle

Discharged from the Marines under suspicious circumstances, Isaac comes home from the wars, only to find the life he remembers upended. Isaac's father, who once ruled the family with an iron fist, has had a debilitating stroke; his younger sister, Maxine, is now his brother, Max; and their mother, Paige, is committed to revolution at any cost. Determined to be free of any responsibility toward her formerly abusive husband—or the home he created—Paige fervently believes she can lead the way to a “new world order.” Hir, Taylor Mac's subversive comedy, leaves many of our so-called normative and progressive ideas about gender, families, the middle class—and cleaning—in hilarious and ultimately tragic disarray.

TAYLOR MAC’s plays include The Bourgeois Oligarch, The Fre, The Lily’s Revenge, The Walk Across America for Mother Earth, The Young Ladies Of, Red Tide Blooming, and The Be(a)st of Taylor Mac.
Airline Highway
A Play
Lisa D’Amour

“Ms. D’Amour’s dark comedy draws a compassionate but unvarnished collective portrait of the underclass of New Orleans, a city where millions of tourists converge to party, little noticing that among the bottles and beads littering the streets are plenty of people who refuse to let the party end, and often pay a hard price for it.”
—Charles Isherwood, New York Times

“Another excellent piece of writing from [a] compelling new voice in American theater.”—Chris Jones, Chicago Tribune

“D’Amour’s deep and decidedly soulful work takes us convincingly into the world of the ‘real’ New Orleans. These are the strippers, hookers, and party-animal bartenders who have made an everyday pursuit of the search for what Miss Ruby, their dying substitute mother, calls ‘ecstatic experience.’”—Variety

Airline Highway is a rollicking play that, with great insight, humor, and subtlety, examines a tight knit community of “outsiders” over the course of a single, legendary day. The Hummingbird Hotel is the figurative or literal home for a group of strippers, French Quarter service workers, hustlers, and poets who are bound together by their bad luck, bad decisions, and complete lack of pretense. Presiding over them is Miss Ruby, a beloved former burlesque performer who has requested a funeral before she dies. As the people whose lives she has touched gather to celebrate her, they must face themselves, each other, and the consequences of the choices they have made. Airline Highway shows us the tenuous hold that community, authenticity, and real-time ritual have on a rapidly gentrifying New Orleans.

LISA D’AMOUR is a playwright and interdisciplinary artist whose work has been produced on Broadway, in regional theaters including Steppenwolf, Playwrights Horizons, and Woolly Mammoth, and, with her company PearlDamour, in many unconventional locations. Her play Detroit was a finalist for the 2011 Pulitzer Prize in Drama.
Call Her by Her Name
Poems

Bianca Lynne Spriggs

In *Call Her by Her Name*, the poet and performance artist Bianca Lynne Spriggs creates a twenty-first-century feminist manifesto suffused with metaphorical depth. This collection is a call-and-response of women—divine and domestic, legend and literal—who shape-shift and traverse generations. Through these narratives and cinematic poems, a chorus emerges of stories and lives rarely told.

*Call Her by Her Name* seeks to give voice to the voiceless, including lynched black women, the biblical “Potiphar’s wife,” and women who tread the rims of phenomenal worlds—the goddess, the bird-woman, the oracle. While these poems reflect an array of women and women’s experiences, each piece could be considered a hue of the same woman, whether home-wrecker, Madonna, or midwife. The woman who sees dragons was perhaps once the roller-skating girl-child. The aging geisha may also be the roots woman next door. The woman who did not speak for ten years could have ended up sinking to the ocean floor. Spriggs gives each one life and limb, breath and voice, in a collection that adds up unequivocally to a poetic celebration of women.

BIANCA LYNNE SPRIGGS is a multidisciplinary artist who lives and works in Lexington, Kentucky. An Affrilachian poet and Cave Canem fellow, Spriggs is the recipient of an Al Smith Individual Artist Fellowship in poetry and grants from the Kentucky Foundation for Women and Kentucky Arts Council, and is a Pushcart Prize nominee. In partnership with the Kentucky Domestic Violence Association, she is the creator of The SwallowTale Project: Creative Writing for Incarcerated Women. She serves as managing editor for *pluck! The Journal of Affrilachian Arts & Culture* and is the poetry editor for *Apex Magazine*.

Unframed

Handle this body. Spoil it with oils. Let the residue corrode, ruin it. I have no finish, no fragile edge. (On what scrap of me have we not made desire paths, so tried as to bury ourselves therein?) I beg: spare me gloved hands, monuments to nothing. I mean to die a relief against every wall.
Borrowed Bones
New Poems from the Poet Laureate of Los Angeles Luis J. Rodríguez

Foreword by Martín Espada

This chapbook collection offers new poems from the prolific career of a community leader, activist, and healer. Luis J. Rodríguez’s work asks profound questions of us as readers and fellow humans, such as, “If society cooperates, can we nurture the full / and healthy development of everyone?” In his introductory remarks, Martín Espada describes the poet as a man engaged in people and places: “Luis Rodríguez is a poet of many tongues, befitting a city of many tongues. He speaks English, Spanish, ‘Hip Hop,’ the Blues, and ‘cool jazz.’ He speaks in ‘mad solos.’ He speaks in ‘People’s Sonnets.’ He speaks in the language of protest. He speaks in the language of praise.”

Luis J. Rodríguez has published fifteen books of poetry, children’s literature, fiction, and nonfiction. He is best known for his 1993 memoir of gang life, Always Running: La Vida Loca: Gang Days in L.A. His awards include a Finalist for the 2011 National Book Critics Circle Award, a Lila Wallace Readers Digest Writers Award, a PEN Josephine Miles Literary Award, a Paterson Poetry Prize, a Carl Sandburg Literary Award, and fellowships from the Sundance Institute, the Lannan Foundation, the City of Los Angeles, the City of Chicago, the California Arts Council, and the Illinois Arts Council. Los Angeles Mayor Eric Garcetti in 2014 chose Luis J. Rodriguez as Poet Laureate of the city. Rodriguez is also Scholar in Residence at California State University, Northridge.

Martín Espada was born in Brooklyn in 1957. Called the Latino poet of his generation, he has published more than fifteen books as a poet, editor, essayist, and translator. Espada is currently a professor in the Department of English at the University of Massachusetts–Amherst.

Also Available from Luis J. Rodríguez in Spring 2016

The Concrete River: Poems
Luis J. Rodríguez
Paper 978-0-915306-42-8 $13.95

Trochomeche: Poems
Luis J. Rodríguez
Paper 978-1-880684-50-4 $16.95

Luis J. Rodríguez
Paper 978-1-931896-24-5 $16.95
The Animal After Whom Other Animals Are Named
Poems
Nicole Sealey

The Poetry and Poetics Colloquium, in conjunction with Northwestern University Press, is delighted to announce that Nicole Sealey is the winner of the fourth annual Drinking Gourd Chapbook Poetry Prize. *The Animal After Whom Other Animals Are Named* will be published by Northwestern University Press with a planned launch party at the Poetry Foundation in Chicago in January 2016.

At turns humorous and heartbreaking, *The Animal After Whom Other Animals Are Named* explores in both formal and free verse what it means to die, which is to say, also, what it means to live. In this collection, Sealey displays an exquisite sense of the lyric, as well as an acute political awareness. Never heavy-handed or dogmatic, the poems included in this slim volume excavate the shadows of both personal and collective memory and are, at all points, relentless. To quote the poet herself, here is a debut as luminous and unforgiving “as the unsparing light at tunnel’s end.”

**NICOLE SEALEY** was born in St. Thomas, U.S.V.I., and raised in Apopka, Florida. Sealey is a Cave Canem graduate fellow as well as the recipient of a 2014 Elizabeth George Foundation Grant. Her other honors include the 2014 Stanley Kunitz Memorial Prize from *The American Poetry Review*, a 2013 Daniel Varoujan Award, and the 2012 Poetry International Prize. Her work has appeared in *Best New Poets 2011*, *Harvard Review*, *Ploughshares*, *Third Coast*, and elsewhere.
Questions in the Vestibule
Poems
Rachel Hadas

Rachel Hadas reaches the peak of her poetic prowess in *Questions in the Vestibule*. A deeply personal and meditative collection in three sections, *Questions* moves through the liminal space of solitude and the coded landscape of dreams toward the startling power of a life-changing love.

Hadas’s voice and her formal elegance, as distinctive and distinguished as ever, endow this new work with a precise and thoughtful beauty. *Questions in the Vestibule* takes readers into a new territory of unapologetic bliss.

*RACHEL HADAS* is the author of twenty books of poetry, essays, and translations, most recently the prose collection *Talking to the Dead*. The recipient of a Guggenheim Fellowship and the O. B. Hardison Poetry Prize, among other honors, Hadas is Board of Governors Professor of English at Rutgers University–Newark. She lives in New York City with her husband, artist Shalom Gorewitz, with whom she has been working on marrying poetry and video.

**In the Kitchen**
Heads together at the kitchen table, you and I slice and dice ingredients we each have brought, the fruits of two long harvests, taken apart and then put back together. We drop them in the pot and stir the brew counterclockwise. Breathing in the steam of one another’s stories, we construe: part intuition, part improvisation, wholly reciprocal. This broth of dream we now proceed to thicken, tossing in as binders memories, visions, and delusions. What else is subtle, thick, and also has a binding? Why, a book. Shut your eyes. Open the book at random. Put a finger down on the blind page.

Open your eyes and look. Where have you landed in the mystic tome? Open the window and let in some air. The cauldron cools. Dream soup: strong medicine. The story’s almost done.

**TRIQUARTERLY BOOKS**
POETRY
APRIL
120 pages, 6-1/8 × 8-1/2 inches
World Rights, First Publication
Paper 978-0-8101-3317-4 $16.95
E-book 978-0-8101-3318-1

Also of Interest
*The Golden Road: Poems* Rachel Hadas
Paper 978-0-8101-2859-0 $16.95
Charlotte Moorman was a bold, barrier-breaking musician and performance artist and a tireless champion of experimental art, whose avant-garde festivals in New York City brought new art forms to a broad public. To date, recognition of Moorman has been limited mostly to her collaborations with other artists, including composer John Cage and pioneering multimedia artist Nam June Paik, and to her 1967 performance of Paik’s “Opera Sextronique,” for which she became known as the “topless cellist” after being arrested on indecency charges. *A Feast of Astonishments* looks deeper to portray Moorman as a leading international figure in her own right. With more than 150 color images and essays by art historians, curators, and musicologists, this catalog will offer a fresh perspective and complement an exhibition that opens at Northwestern University’s Mary and Leigh Block Museum of Art in January 2016 before traveling to New York University’s Grey Art Gallery in Manhattan and the Museum der Moderne in Salzburg, Austria. The exhibition will feature original sculptures, photographs, video, props and costumes, annotated music scores, archival materials, film clips, and audio recordings, many drawn from the Charlotte Moorman Archive at the Charles Deering McCormick Library of Special Collections, Northwestern University Library. The exhibition is a partnership between the Block Museum and the Northwestern University Libraries.

**LISA GRAZIOSE CORRIN** is Ellen Philips Katz Director and curator of modern and contemporary art at the Mary and Leigh Block Museum of Art at Northwestern University. She is the author of *Topless Cellist: The Improbable Life of Charlotte Moorman*.

**CORINNE GRANOF** is curator of academic programs at the Mary and Leigh Block Museum of Art at Northwestern University and a specialist in twentieth-century German art.
The Natural World as a Philosophical Problem

Jan Patočka

Edited by Ivan Chvatík and Ľubica Učník
Translated by Erika Abrams
Foreword by Ludwig Landgrebe

The first text to critically discuss Edmund Husserl's concept of the "life-world," *The Natural World as a Philosophical Problem* reflects Jan Patočka’s youthful conversations with the founder of phenomenology and two of his closest disciples, Eugen Fink and Ludwig Landgrebe. Now available in English for the first time, this translation includes an introduction by Landgrebe and two self-critical afterwords added by Patočka in the 1970s. Unique in its extremely broad range of references, the work addresses the views of Russell, Wittgenstein, and Carnap alongside Husserl and Heidegger, in a spirit that considerably broadens the understanding of phenomenology in relation to other twentieth-century trends in philosophy. Even eighty years after first appearing, it is of great value as a general introduction to philosophy, and it is essential reading for students of the history of phenomenology as well as for those desiring a full understanding of Patočka’s contribution to contemporary thought.

**JAN PATOČKA** (1907–1977) was a Czech philosopher, phenomenologist, cultural critic, and one of the first spokespersons for the Charta 77 human rights movement in the former Czechoslovakia. He was among Edmund Husserl’s last students, and he attended Heidegger’s seminars in Freiburg.

**IVAN CHVATÍK** is director of the Jan Patočka Archive and codirector of the Center for Theoretical Study at the Institute for Advanced Study at Charles University and the Czech Academy of Sciences in Prague.

**ĽUBICA UCNÍK** is Professor of Philosophy at Murdoch University in Australia.

**ERIKA ABRAMS** is an award-winning translator and freelance writer. She coedited *Jan Patočka and the Heritage of Phenomenology*, and has translated and edited fifteen volumes of Patočka’s writings in French.

**LUDWIG LANDGREBE** (1902–1991) was an Austrian phenomenologist and close associate of Edmund Husserl.
Long Shadows
The Second World War in British Fiction and Film
Edited by Petra Rau

Few countries attribute as much importance to the Second World War and its memory as Britain; arguably nowhere else has this conflict developed such longevity in cultural memory and retained such presence in contemporary culture. *Long Shadows* is about how literature and film have helped shape this process in Britain. More precisely, the essays collected here suggest that this is a continuous work in progress, subject to transgenerational revisions, political expediencies, commercial considerations, and the vicissitudes of popular taste. It would indeed be more accurate to speak of the meanings (plural) that the war has been given at various moments in British cultural life. These semantic variations and fluctuations in cultural import are rooted in the specificity of the British war experience, in the political aftermath of the war in Europe, and in its significance for Britain's postwar position on the global stage. In other words, the books and films discussed in these essays respond to how the war has been interpreted and remembered; what is at stake is the way in which the war has been emplotted as a hegemonic cultural narrative about Britain.

PETRA RAU is a senior lecturer in modern literature at the University of East Anglia.

Hidden in Plain Sight
Jews and Jewishness in British Film, Television, and Popular Culture
Edited by Nathan Abrams

*Hidden in Plain Sight: Jews and Jewishness in British Film, Television, and Popular Culture* is the first collection of its kind on this subject. The volume brings together a range of original essays that address different aspects of the role and presence of Jews and Jewishness in British film and television from the interwar period to the present. It constructs a historical overview of the Jewish contribution to British film and television, which has not always been sufficiently acknowledged. Each chapter presents a case study reflective of the specific Jewish experience as well as its particularly British context, with cultural representations of how Jews responded to events from the 1930s and '40s, including World War II, the Holocaust, and a legacy of antisemitism, through to the new millennium.

NATHAN ABRAMS is a professor of film studies at Bangor University in Wales.
The Gift of Active Empathy  
Scheler, Bakhtin, and Dostoevsky  
Alina Wyman

This innovative study brings the early writings of Mikhail Bakhtin into conversation with Max Scheler and Fyodor Dostoevsky to explore the question of what makes emotional co-experiencing ethically and spiritually productive. In Problems of Dostoevsky's Poetics, Bakhtin’s well-known concept of the dialogical partner expresses what he sees as the potential of human relationships in Dostoevsky’s work. But his earlier reflections on the ethical and aesthetic uses of empathy, in part inspired by Scheler’s philosophy, suggest a still more fundamental form of communication that operates as a basis for human togetherness in Dostoevsky. Applying this rich and previously neglected theoretical apparatus in a literary analysis, Wyman examines the obstacles to active empathy in Dostoevsky’s fictional world, considers the limitations and excesses of empathy, addresses the problem of frustrated love in The Idiot and Notes from Underground, and provides a fresh interpretation of two of Dostoevsky’s most iconic characters, Prince Myshkin and Alyosha Karamazov.

ALINA WYMAN is an assistant professor of Russian at New College of Florida.

Nabokov’s Canon  
From Onegin to Ada  
Marijeta Bozovic

Nabokov’s translation of Pushkin's Eugene Onegin (1964) and its accompanying Commentary, along with Ada, or Ardor (1969), his densely allusive late English-language novel, have appeared nearly inscrutable to many interpreters of his work. If not outright failures, they are often considered relatively unsuccessful curiosities. In Bozovic’s insightful study, these key texts reveal Nabokov’s ambitions to reimagine a canon of nineteenth- and twentieth-century Western masterpieces with Russian literature as a central, rather than marginal, strain. Nabokov’s scholarly work, translations, and lectures on literature bear resemblance to New Critical canon reformations; however, Nabokov’s canon is pointedly translingual and transnational and serves to legitimize his own literary practice. The new angles and theoretical framework offered by Nabokov’s Canon help us to understand why Nabokov’s provocative monuments remain powerful source texts for several generations of diverse international writers, as well as richly productive material for visual, cinematic, musical, and other artistic adaptations.

MARIJETA BOZOVIC is an assistant professor of Slavic languages and literatures at Yale University.
They Have All Been Healed
Reading Robert Walser
Jan Plug

In perhaps the most provocative reading to date of the Swiss German modernist Robert Walser, Walter Benjamin asserted that Walser’s figures “have all been healed.” They Have All Been Healed takes up and extends Benjamin’s assessment by following the figure of healing throughout major works by Walser, from his minidrama Snow White and his acknowledged masterpieces The Walk and Jakob von Gunten to his enigmatic last novel, The Robber. At the same time, Jan Plug reads Walser alongside his most compelling readers, tracing how not only Benjamin but also Giorgio Agamben, W. G. Sebald, and the Brothers Quay complicate, clarify, and enact that same process of healing in their own work. Working out the theological implications of Walser’s work and of the tradition to which he gives rise, Plug at once recasts one of the major authors of the twentieth century and articulates a new conception of healing and salvation.

JAN PLUG is an associate professor of English and director of the Centre for the Study of Theory and Criticism at the University of Western Ontario.

Postsecular Benjamin
Agency and Tradition
Brian Britt

In readings of Walter Benjamin’s work, religion often marks a boundary between scholarly camps, but it rarely receives close and sustained scrutiny. Benjamin’s most influential writings pertain to modern art and culture, but he frequently used religious language while rejecting both secularism and religious revival. Benjamin was, in today’s terms, postsecular. Postsecular Benjamin explicates Benjamin’s engagements with religious traditions as resources for contemporary debates on secularism, conflict, and identity. Brian Britt argues that what animates this work on tradition is the question of human agency, which he pursues through lively and sustained experimentation with ways of thinking, reading, and writing.

BRIAN BRITT is a professor in and chair of the Department of Religion and Culture at Virginia Tech University in Blacksburg, Virginia.
The Director’s Prism
E. T. A. Hoffmann and the Russian Theatrical Avant-Garde
Dassia Posner

*The Director’s Prism* investigates how and why three of Russia’s most innovative directors—Vsevolod Meyerhold, Alexander Tairov, and Sergei Eisenstein—used the fantastical tales of German Romantic writer E. T. A. Hoffmann to reinvent the rules of theatrical practice. Because the rise of the director and the Russian cult of Hoffmann closely coincided, Posner argues, many characteristics we associate with avant-garde theater—subjective perspective, breaking through the fourth wall, activating the spectator as a co-creator—become uniquely legible in the context of this engagement. Posner examines the artistic poetics of Meyerhold’s grotesque, Tairov’s mime-drama, and Eisenstein’s theatrical attraction through production analyses, based on extensive archival research, that challenge the notion of theater as a mirror to life, instead viewing the director as a prism through whom life is refracted. A resource for scholars and practitioners alike, this groundbreaking study provides a fresh, provocative perspective on experimental theater, intercultural borrowings, and the nature of the creative process.

DASSIA POSNER is an assistant professor in the Department of Theatre at Northwestern University.

The Birth of Theater from the Spirit of Philosophy
Nietzsche and the Modern Drama
David Kornhaber

Nietzsche’s love affair with the theater was among the most profound and prolonged intellectual engagements of his life, but his transformational role in the history of the modern stage has yet to be explored. In this pathbreaking account, David Kornhaber vividly shows how Nietzsche reimagined the theatrical event as a site of philosophical invention that is at once ancestor, antagonist, and handmaiden to the discipline of philosophy itself. August Strindberg, George Bernard Shaw, and Eugene O’Neill—seemingly figures in the modern drama’s evolution and avowed Nietzscheans all—came away from their encounters with Nietzsche’s writings with an impassioned belief in the philosophical potential of the live theatrical event, coupled with a reestimation of the dramatist’s power to shape that event in collaboration with the actor. In these playwrights’ reactions to and adaptations of Nietzsche’s radical rethinking of the stage lay the beginnings of a new direction in modern theater and dramatic literature.

DAVID KORNHABER is an assistant professor of English and comparative literature at the University of Texas.
**Space as Storyteller**

Spatial Jumps in Architecture, Critical Theory, and Literature

Laura Chiesa

*Walter Benjamin’s Arcades Project* suggests that space can become a storyteller: if so, plenty of fleeting stories can be read in the space of modernity, where repetition and the unexpected cross-pollinate. In *Space as Storyteller*, Laura Chiesa explores several stories across a wide range of time that narrate spatial jumps, from Benjamin’s tangential take on the cityscape, the experimentalism of Futurist theatricality, the multiple and potential atlases narrated by Italo Calvino and Georges Perec, and the posturban thought and practice of Bernard Tschumi and Rem Koolhaas/OMA. *Space as Storyteller* diverts attention from isolated disciplines and historical or geographical contexts toward transdisciplinary encounters that mobilize the potential to invent new spaces of comparison, a potential the author describes as “architecturability.”

**Laura Chiesa** is an assistant professor of Italian at SUNY Buffalo.

---

**Becoming French**

Mapping the Geographies of French Identity, 1871–1914

Dana Kristofor Lindaman

*Becoming French* explores the geographical shift that occurs in French society during the first four decades of France’s Third Republic government. Dana Kristofor Lindaman provides the historical context that led to the explosion of geographic interest at the end of the nineteenth century, exploring the ways that the work of the geographers Paul Vidal de la Blache and Élisée Reclus served as a conceptual basis for abstract notions of the nation such as *la Patrie*. Lindaman then uses Reclus’s formulation of the earth as “une organisme terrestre” (terrestrial organism) to read Jules Verne’s *Voyage au centre de la terre* (*Journey to the Center of the Earth*) as a journey to the center of the individual self. Finally, he traces the geographic narrative of G. Bruno’s *Tour de la France par deux enfants*, in particular the way that Bruno’s work incorporates the geographic thought of Vidal de la Blache, to discover the organic ties that bind readers through the shared experience of reading the text.

**Dana Kristofor Lindaman** is an assistant professor of French studies at University of Minnesota, Duluth.

---

**Also of Interest**

The Novel Map: Space and Subjectivity in Nineteenth-Century French Fiction

Patrick M. Bray

Paper 978-0-8101-2866-8 $45.00 (x)

How Do I Know Thee? Theatrical and Narrative Cognition in Seventeenth-Century France

Richard E. Goodkin

Paper 978-0-8101-3180-4 $34.95 (s)

Becoming French: Mapping the Geographies of French Identity, 1871–1914

Dana Kristofor Lindaman

Paper 978-0-8101-2866-8 $45.00 (x)

Also of Interest

Architectural Involutions: Writing, Staging, and Building Space, c. 1435–1650

Mimi Yiu

Paper 978-0-8101-2986-3 $89.95 (s)

Constraining Chance: Georges Perec and the Oulipo

Alison James

Paper 978-0-8101-2531-5 $32.95 (s)

Cloth 978-0-8101-2530-8 $89.95 (s)
Kafka’s Ethics of Interpretation
Between Tyranny and Despair
Jennifer L. Geddes

*Kafka’s Ethics of Interpretation* refutes the oft-repeated claim, made by Kafka’s greatest interpreters, including Walter Benjamin and Harold Bloom, that Kafka sought to evade interpretation of his writings. Jennifer L. Geddes shows that this claim about Kafka’s deliberate uninterpretability is not only wrong, it also misconstrues a central concern of his work. Kafka was not trying to avoid or prevent interpretation; rather, his works are centrally concerned with it. Geddes explores the interpretation that takes place within, and in response to, Kafka’s writings, and pairs Kafka’s works with readings of Sigmund Freud, Pierre Bourdieu, Tzvetan Todorov, Emmanuel Levinas, and others. She argues that Kafka explores interpretation as a mode of power and violence, but also as a mode of engagement with the world and others. Kafka, she argues, challenges us to rethink the ways we read texts, engage others, and navigate the world through our interpretations of them.

**JENNIFER L. GEDDES** is an assistant professor of religious studies at the University of Virginia.

Kafka’s Blues
Figurations of Racial Blackness in the Construction of an Aesthetic
Mark Christian Thompson

*Kafka’s Blues* proves the startling thesis that many of Kafka’s major works engage in a coherent, sustained meditation on racial transformation from white European into what Kafka refers to as the “Negro” (a term he used in English). Indeed, this book demonstrates that cultural assimilation and bodily transformation in Kafka’s work are impossible without passage through a state of being “Negro.” Kafka represents this passage in various ways—from reflections on New World slavery and black music to evolutionary theory, biblical allusion, and aesthetic primitivism—each grounded in a concept of writing that is linked to the perceived congenital musicality of the “Negro,” and which is bound to his wider conception of aesthetic production. Mark Christian Thompson offers new close readings of canonical texts and undervalued letters and diary entries set in the context of the afterlife of New World slavery and in Czech and German popular culture.

**MARK CHRISTIAN THOMPSON** is an associate professor of English at Johns Hopkins University.
Hermeneutical Heidegger
Edited by Michael Bowler and Ingo Farin

Hermeneutical Heidegger critically examines and confronts Heidegger’s hermeneutical approach to philosophy and the history of philosophy. Heidegger’s work, both early and late, has had a profound impact on hermeneutics and hermeneutical philosophy. The essays in this volume are striking in the way they exhibit the variety of perspectives on the development and role of hermeneutics in Heidegger’s work, allowing a multiplicity of views on the nature of hermeneutics and hermeneutical philosophy to emerge. As Heidegger argues, the rigor and strength of philosophy do not consist in the development of a univocal and universal method, but in philosophy’s ability to embrace—not just tolerate—the questioning of its basic concepts. The essays in Hermeneutical Heidegger are exemplars of this kind of rigor and strength.

MICHAEL BOWLER is an associate professor of philosophy at Michigan Technological University.

INGO FARIN is a lecturer in philosophy at the University of Tasmania, Australia.

Immanuel Kant
The Very Idea of a Critique of Pure Reason
J. Colin McQuillan

Immanuel Kant: The Very Idea of a Critique of Pure Reason is a study of the background, development, exposition, and justification of Kant’s Critique of Pure Reason. Instead of examining Kant’s arguments for the transcendental ideality of space and time, his deduction of the pure concepts of the understanding, or his account of the dialectic of human reason, J. Colin McQuillan focuses on Kant’s conception of critique. By surveying the different ways the concept of critique was used during the eighteenth century, the relationship between Kant’s critique and his pre-critical experiments with different approaches to metaphysics, the varying definitions of a critique of pure reason Kant offers in the prefaces and introductions to the first Critique, and the way Kant responds to objections, McQuillan is able to highlight an aspect of Kant’s critical philosophy that is too often overlooked—the reason that philosophy is critical.

J. COLIN McQUILLAN is an assistant professor of philosophy at St. Mary’s University in San Antonio, Texas.
Meaning and Mortality in Kierkegaard and Heidegger
Origins of the Existential Philosophy of Death
Adam Buben

Death is one of those few topics that attract the attention of just about every significant thinker in the history of Western philosophy, and this attention has resulted in diverse and complex views on death and what comes after. In Meaning and Mortality, Adam Buben offers a remarkably useful new framework for understanding the ways in which philosophy has discussed death by focusing first on two traditional strains in the discussion, the Platonic and the Epicurean. After providing a thorough account of this ancient dichotomy, he describes the development of an alternative means of handling death in Søren Kierkegaard and Martin Heidegger, whose work on death tends to overshadow Kierkegaard’s despite the undeniable influence exerted on him by the nineteenth-century Dane. Buben argues that Kierkegaard and Heidegger prescribe a peculiar way of living with death that offers a kind of compromise between the Platonic and the Epicurean strains.

ADAM BUBEN is an assistant professor of comparative philosophy at Leiden University College in the Netherlands.
The Way of Nature and the Way of Grace

Philosophical Footholds on Terrence Malick’s The Tree of Life
Edited by Jonathan Beever and Vernon W. Cisney

Amid all the controversy, criticism, and celebration of Terence Malick’s award-winning film The Tree of Life, what do we really understand of it? The Way of Nature and the Way of Grace thoughtfully engages the philosophical riches of life, culture, time, and the sacred through Malick’s film. This groundbreaking collection traverses the relationships among ontological, moral, scientific, and spiritual perspectives on the world, demonstrating how phenomenological work can be done in and through the cinematic medium, and attempting to bridge the gap between narrow “theoretical” works on film and their broader cultural and philosophical significance. Exploring Malick’s film as a philosophical engagement, this readable and insightful collection presents an excellent resource for film specialists, philosophers of film, and film lovers alike.

JONATHAN BEEVER is an assistant professor of ethics and digital culture in the department of philosophy and the Texts and Technology Program at the University of Central Florida.

VERNON W. CISNEY is a visiting assistant professor of philosophy at Gettysburg College.

Un/Translatables
New Maps for Germanic Literatures
Edited by Bethany Wiggin and Catriona MacLeod

The term “Untranslatables” is rooted in two explorations of translation written originally in German: Walter Benjamin’s now ubiquitous “The Task of the Translator” and Goethe’s extensive notes to his “tradaptation” of mystical Persian poetry. The essays collected in Un/Translatables unite two inescapable interventions in contemporary translation discourses: the concept of “Untranslatables” as points of productive resistance, and the Germanic tradition as the primary dialogue partner for translation studies. The essays collected in the volume pursue the critical itineraries that would result if “Untranslatables,” as discussed in Barbara Cassin’s Dictionary of Untranslatables, were returned, productively estranged, to their original German context. Thus, these essays explore Untranslatables across Germanic literatures—German, Yiddish, Dutch, and Afrikaans—and follow trajectories into Hebrew, Arabic, Mandarin, Japanese, English, and Scots.

BETHANY WIGGIN is an associate professor and graduate chair of German at the University of Pennsylvania and director of the Penn Program in Environmental Humanities.

CATRIONA MACLEOD is Edmund J. and Louise W. Kahn Term Professor in German at the University of Pennsylvania.
Bombay Modern
Arun Kolatkar and Bilingual Literary Culture

Anjali Nerlekar

*Anjali Nerlekar’s Bombay Modern* is a close reading of Arun Kolatkar’s canonical poetic works that relocates the genre of poetry to the center of both Indian literary modernist studies and postcolonial Indian studies. Nerlekar shows how a bilingual, materialist reading of Kolatkar’s texts uncovers a uniquely resistant sense of the “local” that defies the monolinguistic cultural pressures of the post-1960 years and straddles the boundaries of English and Marathi writing.

*Bombay Modern* uncovers an alternative and provincial modernism through poetry, a genre that is marginal to postcolonial studies, and through bilingual scholarship across English and Marathi texts, a methodology that is currently peripheral at best to both modernist studies and postcolonial literary criticism in India. Eschewing any attempt to define an overarching or universal modernism, *Bombay Modern* delimits its sphere of study to “Bombay” and to the “post-1960” (the *sathottari* period) in an attempt to examine at close range the specific way in which this poetry redeployed the regional, the national, and the international to create a very tangible yet transient local.

**ANJALI NERLEKAR** is an assistant professor of South Asian literatures at Rutgers University.
Coming Soon and Recently Published

**Genius**
A Novel
Thomas Rayfiel
Paper 978-0-8101-3246-7 $18.95

**Faith and Fat Chances**
A Novel
Carla Trujillo
Paper 978-0-8101-3164-4 $18.95

**Olympic Butter Gold**
Poems
Jonathan Moody
Paper 978-0-8101-3222-1 $16.95

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

**Pretend I’m Dead**
A Novel
Jen Beagin
Paper 978-0-8101-3207-8 $17.95

**How to Make a Soul**
The Wisdom of John Keats
Eric G. Wilson
Paper 978-0-8101-3193-4 $21.95

**Senses of Landscape**
John Sallis
Paper 978-0-8101-3109-5 $34.95

**Grand Concourse**
A Play
Heidi Schreck
Paper 978-0-8101-3257-3 $15.00

**Harlem’s Theaters**
A Staging Ground for Community, Class, and Contradiction, 1929–1939
Adrienne Macki Bracconi
Paper 978-0-8101-3225-2 $34.95

**Young Lions**
How Jewish Authors Reinvented the American War Novel
Leah Garrett
Paper 978-0-8101-3175-0 $34.95

**After Tomorrow the Days Disappear**
Ghazals and Other Poems
Hasan Sijzi of Delhi
Translated from the Persian by Rebecca Gould
Paper 978-0-8101-3230-6 $19.95

**Uncanny Encounters**
Literature, Psychoanalysis, and the End of Alterity
John Zilcosky
Paper 978-0-8101-3209-2 $27.95
Distributed Presses

Lake Forest College Press

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.

Tia Chucha Press

Founded in 1989 by Luis J. Rodriguez in Chicago, Tia Chucha Press is one of the country’s leading cross-cultural small presses. It is the publishing wing of Tia Chucha’s Centro Cultural & Bookstore in the San Fernando Valley section of Los Angeles.
“Audacious, hilarious, and stylish, in the way of Beckett, in the way of Joyce, Matthew Nye’s Pike and Bloom nonetheless encapsulates twenty-first-century anxiety, apprehension, shame, and guilt. Nye’s obsessively thoughtful characters draw us into their souls, taking crazily smart note of the world in which they travel. Every sentence is a masterful surprise.”—Karen Brennan, author of The Garden in Which I Walk and little dark

“Pike and Bloom is a strikingly original comic novel of paranoia. It is almost impossible to classify: part contemporary morality tale, part dystopian sci-fi thriller, part postmodern homage to One Flew Over the Cuckoo’s Nest, Pike and Bloom examines the absurdity of our contemporary American cultural landscape, a culture made newly strange by the nation’s own wartime politics and Nye’s sly and hilarious literary vision. Pike is an everyman for post-9/11 America: a nation sickened by its long-term addiction to conflict and war, marked by its hubris, defined by its delusions. This is an unnerving, and extremely satisfying, debut.”—Paisley Rekdal, author of Animal Eye and The Night I Met Bruce Lee

An American odyssey in miniature, Pike and Bloom maps the trajectories of three characters—Pike, Bloom, and Clytie—as they spiral through “the serious blues of Indianapolis,” attempting to construct meaning from the absurd.

The paranoiac Pike lies confined in a hospital bed, convinced that the medical staff conspire against him. He flees into the city streets to seek the root of the plot, certain that he is followed. Meanwhile, the romantic, meandering Bloom attempts to make sense of his own conflicting impulses toward both chaos and order. Bloom’s wife, Clytie, who suspects her husband of infidelity, follows him from their suburban farmhouse into the refracted, unified field of the city center.

Together, Pike, Bloom, and Clytie navigate the city’s circling and crisscrossing pathways in their attempts to find out what is real.

MATTHEW NYE is the winner of the 2013–14 Madeleine P. Plonsker Emerging Writers Residency Prize for Pike and Bloom. Originally from Indiana, he is pursuing a Ph.D. at the University of Georgia and is an editor for the Bad Penny Review. He lives in Athens, Georgia.
There’s No Place Like Time
A Retrospective

Andi Olsen and Lance Olsen

There’s No Place Like Time is a strange beast: a fictional catalog of a real retrospective of experimental films by a videographer who never existed.

A collection of critical and biographical essays, stills, and reminiscences about Alana Olsen’s (a character who first appeared in Lance Olsen’s novel Theories of Forgetting) powerful body of work produced in relative anonymity, There’s No Place Like Time remembers an oeuvre of fewer than thirty videos that span roughly four decades and have influenced artists as varied as Lars von Trier, Douglas Gordon, and Martin Arnold.

Author Lance Olsen and filmmaker Andi Olsen have already begun staging Alana Olsen’s faux retrospective in galleries in Berlin and elsewhere. Enter those spaces and one enters a three-dimensional novel: a “real” place dedicated to the “unreal” career of one of America’s most unjustly overlooked artists. From her videos and the language surrounding them (including this catalog) one is invited to infer Alana’s character, development, obsessions, and relationship with her equally fictive daughter, Aila, who curates the exhibits.

In one sense, There’s No Place Like Time is part of a larger conceptual work investigating the problems of identity construction and historical knowledge. In another, it is an exploration of two questions: What does an aesthetics of obscurity look like? and What is the connection between quality and quantity in the contemporary art world, where celebrity, lucrative simulation, and media saturation are equated with success?

ANDI OLSEN’s work has been exhibited across the United States and Europe.

LANCE OLSEN is the author of more than twenty books of and about innovative fiction. The recipient of Guggenheim, Berlin Prize, DAAD Artist-in-Berlin, and NEA fellowships, as well as a Fulbright scholar, he teaches narrative theory and practice at the University of Utah.
I. W. Colburn: Emotion in Modern Architecture chronicles the career of one of Chicago’s most influential midcentury modernists. Colburn’s houses, institutional buildings, and religious structures feature a highly refined blend of structural expression and deeply embedded elements of traditional architecture. Colburn was an independent architect whose sculptural buildings were controversial in his time, but whose mastery of proportion, materials, and space have gained wide recognition fifty years later.

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

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

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

The Coiled Serpent
Poets Arising from the Cultural Quakes and Shifts of Los Angeles

Edited by Neelanjana Banerjee, Daniel A. Olivas, and Ruben J. Rodriguez

With an introduction by Luis J. Rodríguez, Poet Laureate of Los Angeles and Founder of Tia Chucha Press

This anthology features the vitality and variety of verse in the City of Angels, a city of poets. This is more about range than representation, voice more than volume. Los Angeles has close to 60 percent people of color, 225 languages spoken at home, and some of the richest and poorest persons in the country. With an expansive 502.7 square miles of city (and beyond, including the massive county of 4,752.32 square miles), the poetry draws on imagery, words, stories, and imaginations that are also vast, encompassing, a real “leaves of grass.”

The image of the coiled serpent appears in various forms in mythologies throughout Asia, Africa, Europe, India, and America. In pre-conquest times, Quetzalcoatl—the Precious Serpent—served as a personification of earth-bound wisdom, the arts, and eldership in so-called Meso-America, one of seven “cradles of civilization” that also include China, Nigeria, Mesopotamia, Egypt, the Indus Valley, and Peru.

The combination of well-known poets and many strong new voices make this a well-rounded collection for any literary class, program, bookstore, or event.

NEELANJANA BANERJEE is the managing editor at Kaya Press and coeditor of the award-winning Indivisible: An Anthology of South Asian American Poetry (2010). Her poetry, fiction, and essays have appeared in Prairie Schooner, Pank magazine, The Rumpus, World Literature Today, the Literary Review, and more.


RUBEN J. RODRIGUEZ, a recent graduate of UCLA, Magna Cum Laude, was previously an editor at Westwind magazine and has read at UCLA’s Powell Library.
Tia Chucha Press Best of the Backlist

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

4-Headed Woman: Poems
Opal Palmer Adisa
Paper 978-1-882688-46-3 $14.95

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 $14.95

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. Rodríguez
Paper 978-0-962428-70-8 $14.95

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

Life According to Motown
Patricia Smith
Paper 978-0-962428-72-2 $15.95

The Armageddon of Funk
Michael Warr
Paper 978-1-882688-42-5 $15.95
DOMESTIC SALES REPRESENTATIVES
Arizona, California, Metro New York, Nevada, New Mexico, Texas
Gary Hart
1129 Berkeley Drive
Glendale, CA 91205
(818) 956-0527 tel • (818) 243-4676 fax
ghart@press.uchicago.edu

Blake DeLodder
3401 Cheverly
Cheverly, MD 20785
(301) 322-4509 tel • (301) 583-0376 fax
bdelodder@press.uchicago.edu

MIDWEST: Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Western New York, Western Pennsylvania, Wisconsin
Bailey Walsh
University of Chicago Press
348 S Lexington Street
Spring Green, WI 53588
(608) 588-0199 tel • (608) 588-0192 fax
bwalsh@press.uchicago.edu

George Carroll
4616 25th Ave NE
PMB 597
Seattle, WA 98105
(425) 922-1045 tel • (425) 671-0362 fax
geocarroll@earthlink.net

SOUTHEAST: Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia
Morrison Sales Group
Don Morrison
Amy Willis
Barbara Arendall
294 Barons Road
Clemmons, NC 27012
(336) 775-0226 tel • (336) 775-0239 fax
msgbooks@aol.com

ALL STATES NOT LISTED ABOVE
Sales Department
Northwestern University Press
629 Noyes Street
Evanston, IL 60208
(847) 491-7420 tel • (847) 491-8150 fax
nupress@northwestern.edu

FOR QUESTIONS REGARDING YOUR SALES REPRESENTATION PLEASE CONTACT:
John Kessler, Sales Director
University of Chicago Press
1427 East 60th Street
Chicago, IL 60637
(773) 702-7248 tel • (773) 702-9756 fax
jck@press.uchicago.edu

INTERNATIONAL SALES REPRESENTATIVES
AFRICA, CONTINENTAL EUROPE, MIDDLE EAST, UNITED KINGDOM
Eurospan Group c/o Turpin Distribution
Pegasus Drive, Stratton Business Park
Biggleswade, Bedfordshire SG18 8TQ, UK
+44 (0) 1767 604972 tel
+44 (0) 1767 601640 fax
eurospan@turpin-distribution.com
Individuals and institutions may order directly from www.eurospanbookstore.com

ASIA, AUSTRALIA, NEW ZEALAND, PACIFIC ISLANDS: Afghanistan, Bangladesh, Brunei, Burma, Cambodia, China, Hawai‘i, Hong Kong, India, Indonesia, Japan, Korea, Laos, Malaysia, Nepal, Pacific Islands, Pakistan, Papua New Guinea, Philippines, Singapore, Sri Lanka, Taiwan, Thailand, Vietnam
East-West Export Books
Royden Muranaka
c/o University of Hawai‘i Press
2840 Kolowalu Street
Honolulu, HI 96822
(808) 956-8830 tel • (808) 988-6052 fax
ewe@hawaii.edu

CANADA
Laura J. Rust
Scholarly Book Services, Inc.
289 Bridgeland Avenue
Unit 105
Toronto, Ontario M6A 1Z6 Canada
1-800-847-9736 tel • 1-800-220-9895 fax
orders@sbookscan.com
www.sbookscan.com

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

SALES INFORMATION
## ORDER FORM

<table>
<thead>
<tr>
<th>NAME</th>
<th>EMAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CITY</th>
<th>STATE</th>
<th>ZIP</th>
<th>ADD TO MAILING LIST</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<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>
</tbody>
</table>

CHECK OR MONEY ORDER ENCLOSED [ ]

[ ] MASTER CARD [ ] VISA [ ] DISCOVER [ ] AMERICAN EXPRESS

<table>
<thead>
<tr>
<th>CARD NUMBER</th>
<th>EXP DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SIGNATURE

Thank you for your interest in Northwestern University Press!
Visit us at www.nupress.northwestern.edu
ORDER INFORMATION

Address all orders and customer service inquiries to:
Northwestern University Press/Chicago Distribution Center
11030 South Langley Avenue, Chicago IL 60628 • TEL 1-800-621-2736 or
(773) 702-7000 • FAX 1-800-621-8476 or (773) 702-7212
(TTY) Hearing Impaired 1-888-630-9347 • 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: Returns will not be accepted at the Evanston address. Address all returns to Northwestern University Press, Chicago Distribution Center, 11030 South Langley Avenue, Chicago IL 60628. 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 free desk copies to any instructor who uses the book(s) in a class. Proof of class (class title and I.D.), enrollment, and bookstore information must be specified on a letterhead request.

REVIEW COPIES: Please complete the online form at our website or send a written request on the letterhead of the publication that will be reviewing the book. Submit to Publicity Department, Northwestern University Press, 629 Noyes Street, Evanston IL 60208, or fax to (847) 491-8150.

For sales and subsidiary rights inquiries, contact:
Parneshia Jones
p-jones3@northwestern.edu, (847) 491-7420
AUTHOR INDEX

Abrams / Hidden in Plain Sight, 16
Banerjee et al. / The Coiled Serpent, 31
Barnet / Biography of a Runaway Slave, 4
Beever and Cisney / The Way of Nature and the Way of Grace, 24
Ben Jelloun / By Fire, 3
Bowler and Farin / Hermeneutical Heidegger, 22
Bozovic / Nabokov’s Canon, 17
Britt / Postsecular Benjamin, 18
Buben / Meaning and Mortality in Kierkegaard and Heidegger, 23
Chiesa / Space as Storyteller, 20
Corrin and Granof / A Feast of Astonishments, 14
D’Amour / Airline Highway, 9
Geddes / Kafka’s Ethics of Interpretation, 21
Hadas / Questions in the Vestibule, 13
Kornhaber / The Birth of Theater from the Spirit of Philosophy, 19
Lermontov / A Hero of Our Time, 6
Lindaman / Becoming French, 20
Mac / Hir, 8
McQuillan / Immanuel Kant, 22
Nerlekar / Bombay Modern, 25
Nye / Pike and Bloom, 28
Olsen and Olsen / There’s No Place Like Time, 29
Patočka / The Natural World as a Philosophical Problem, 15
Plug / They Have All Been Healed, 18
Posner / The Director’s Prism, 19
Rau / Long Shadows, 14
Rodríguez / Borrowed Bones, 11
Roley / The Last Mistress of Jose Rizal, 2
Sealey / The Animal After Whom Other Animals Are Named, 12
Spriggs / Call Her by Her Name, 10
Thompson / Kafka’s Blues, 21
Ulitskaya / The Kukotsky Enigma, 1
Verene / James Joyce and the Philosophers at Finnegans Wake, 23
Wiggin and MacLeod / Un/Translatables, 24
Whyman / You May See a Stranger, 5
Wyman / The Gift of Active Empathy, 17

TITLE INDEX

Airline Highway / D’Amour, 9
Animal After Whom Other Animals Are Named, The / Sealey, 12
Becoming French / Lindaman, 20
Biography of a Runaway Slave / Barnet, 4
Birth of Theater from the Spirit of Philosophy, The / Kornhaber, 19
Bombay Modern / Nerlekar, 25
Borrowed Bones / Rodriguez, 11
By Fire / Ben Jelloun, 3
Call Her by Her Name / Spriggs, 10
Coiled Serpent, The / Banerjee et al., 31
Director’s Prism, The / Posner, 19
Feast of Astonishments, A / Corrin and Granof, 14
Gift of Active Empathy, The / Wyman, 17
Hermeneutical Heidegger / Bowler and Farin, 22
Hero of Our Time, A / Lermontov, 6
Hidden in Plain Sight / Abrams, 16
Hir / Mac, 8
Immanuel Kant / McQuillan, 22
James Joyce and the Philosophers at Finnegans Wake / Verene, 23
Kafka’s Blues / Thompson, 21
Kafka’s Ethics of Interpretation / Geddes, 21
Kukotsky Enigma, The / Ulitskaya, 1
Last Mistress of Jose Rizal, The / Roley, 2
Long Shadows / Rau, 14
Meaning and Mortality in Kierkegaard and Heidegger / Buben, 23
Nabokov’s Canon / Bozovic, 17
Natural World as a Philosophical Problem, The / Patočka, 15
Pike and Bloom / Nye, 28
Postsecular Benjamin / Britt, 18
Questions in the Vestibule / Hadas, 13
Space as Storyteller / Chiesa, 20
There’s No Place Like Time / Olsen and Olsen, 29
They Have All Been Healed / Plug, 18
Un/Translatables / Wiggin and MacLeod, 24
Way of Nature and the Way of Grace, The / Beever and Cisney, 24
You May See a Stranger / Whyman, 5