

The image features a dark teal background with a central arrangement of eight teal geometric shapes. These shapes are elongated triangles or chevrons pointing outwards from the center, creating a starburst or sunburst effect. They are arranged in two groups of four, one above and one below the central text.

University of Nebraska Press

CREATIVE WRITING

CONTENTS

NEW & SELECTED BACKLIST

- 1 Memoir & Creative Nonfiction**
- 10 Essays**
- 12 Fiction**
- 16 Literature in Translation**
- 18 Poetry**
- 32 The Raz/Shumaker Prairie Schooner Book Prize Winners**

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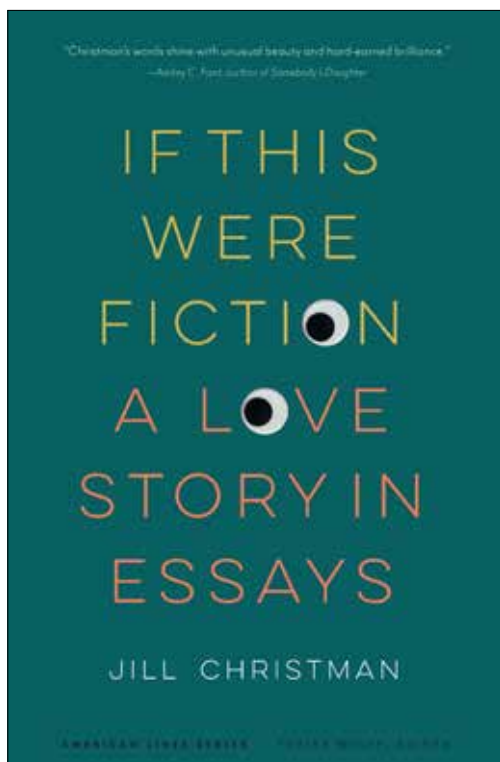


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The
Backwaters
Press



IF THIS WERE FICTION

A Love Story in Essays

JILL CHRISTMAN

If This Were Fiction is a love story—for Jill Christman's long-ago fiancé, who died young in a car accident; for her children; for her husband, Mark; and ultimately for herself. In this collection, Christman takes on the wide range of situations and landscapes she encountered on her journey from wild child through wounded teen to mother, teacher, writer, and wife, focusing a feminist lens on her first fifty years.

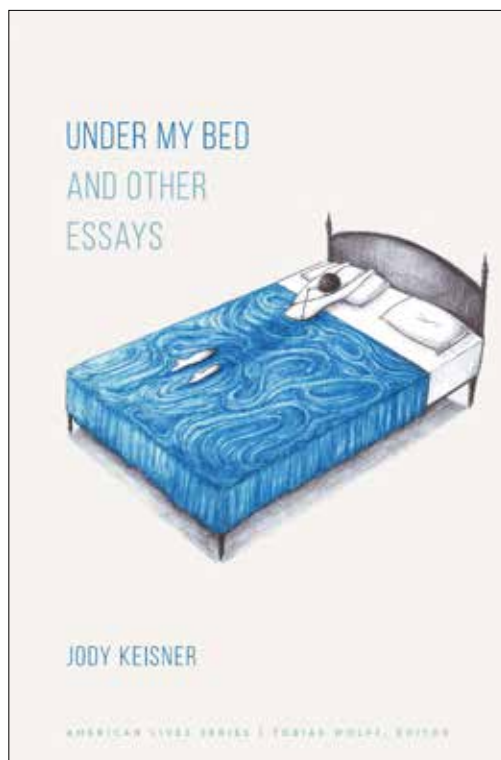
"Christman's writing is moving and poetic, and she has a knack for imbuing profundity into everyday activities, whether slicing an avocado or climbing a hill. Fans of the personal essay shouldn't miss these intimate encounters."—*Publishers Weekly*, starred review

"Eloquent and probing, Christman's essays examine the profound ways relationships can—for better or worse—transform an individual life and provide glimpses into the complexities of the human heart. A warmly wise, intimate memoir."—*Kirkus Reviews*

"Reading these essays is like hanging out with a true friend, someone who isn't afraid to be real. Jill Christman writes about love, loss, trauma, fear, parenthood, and the strange wonder of our past and former selves with deep understanding, humor, and so much beauty."—Beth (Bich Minh) Nguyen, author of *Stealing Buddha's Dinner*

September 2022 • 228 pp. • 5 ½ x 8 ½ • 2 illustrations
\$21.95 • paperback • 978-1-4962-3235-9

AMERICAN LIVES
TOBIAS WOLFF, SERIES EDITOR



UNDER MY BED AND OTHER ESSAYS

JODY KEISNER

In *Under My Bed and Other Essays*, Jody Keisner searches for the roots of the violence and fear that afflict women, starting with the working-class midwestern family she was adopted into and ending with her own experience of mothering daughters. In essays both literary and experimental, Keisner illustrates the tension between the illusion of safety, our desire for control, and our struggle to keep the things we fear from reaching out and pulling us under.

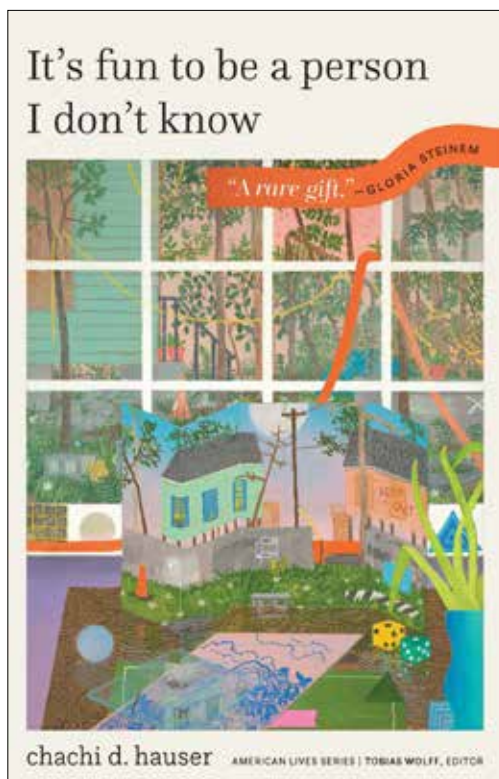
"Keisner debuts with a riveting essay collection that revisits her painful past. . . . The essays attack difficult material straight on, but Keisner's smart, clear, and incisive writing cuts deep." —*Publishers Weekly*

"In her luminous new collection, *Under My Bed and Other Essays*, Keisner interrogates

fear—personal and collective—from one sharp angle after the next, with a special acuity for the fears known best by women and mothers." —Jeannine Ouellette, *Brevity's Blog*

"As she faces her worries head on, Keisner grants herself—and her readers—access to the deeper, more sustaining forces that underlie our anxieties: attachment, devotion, joy, and an exquisite awareness of the preciousness of life. What we most fear, her writing reminds us, reveals what we most treasure. The greatest triumph of *Under My Bed and Other Essays* is how masterfully Keisner captures this inescapable tension." —Nicole Graev Lipson, *Hippocampus Magazine*

September 2022 • 240 pp. • 6 x 9
\$21.95 • paperback • 978-1-4962-3047-8



IT'S FUN TO BE A PERSON I DON'T KNOW

CHACHI D. HAUSER

At first glance a reader might mistake this book for a juicy Hollywood tell-all, given Chachi D. Hauser's background as the great-granddaughter of Roy Disney, cofounder with his brother Walt of the Walt Disney Company. But family history is only one strand in Hauser's fearless debut collection. In *It's Fun to Be a Person I Don't Know* Hauser constructs an intricate and variegated weave, interlacing memoir, cultural criticism, and poetic modes to examine what it means to come of age.

"What if you could record, not just the story of your life, but your thoughts about your life? This is the echo, the double vision, that Chachi Hauser gives us as a rare gift."
—Gloria Steinem

"Hauser's book is and isn't about being a member of the Disney family. What it is about is gender identity, privilege, cultural appropriation, and how these do and don't meld together. This is a wild, stunning, unfiltered, and stylistically groundbreaking memoir—a fascinating juxtaposition between what is and isn't real. It will blow your Mickey Mouse ears off."—Sue William Silverman, author of *How to Survive Death and Other Inconveniences*

"Chachi Hauser explores how, like the Mississippi River, when we allow ourselves to overflow and change course, we stretch up, down, around, and through, as our sense of who we are was always meant to do. Page after page beats like the tide. No levee will hold this writer back."—Tomás Q. Morín, author of *Let Me Count the Ways: A Memoir*

March 2023 • 202 pp. • 5 ½ x 8 ½
\$21.95 • paperback • 978-1-4962-3315-8



THE SOUND OF UNDOING

A Memoir in Essays

PAIGE TOWERS

A memoir in essays, *The Sound of Undoing* deconstructs the way sound has overwhelmingly shaped Paige Towers's life. Given a hypersensitivity to noise from which she has both suffered and benefited since childhood, Towers considers noise pollution, sound art, autonomous sensory meridian response, acoustics, and the sonic environment in general to dig deep into the memories and feelings triggered by certain noises, untangling a life infused with meaning through sound.

"This book gifted me a deeper awareness of noise—its powers to depress or delight, estrange or connect. . . . Part anguished lament, part rapturous ode, Paige Towers has given us a portrait of overwhelming sensation."—Gabrielle Bates, author of *Judas Goat*

"*The Sound of Undoing* is for any person who's been told they are too sensitive to the burdens of our times. Spanning sister grief, noise exposure, and estrangement from self and society, Paige Towers investigates the echoing possibilities—attuned to both joy and trauma—of everyday sounds. Celebrating the minuscule and the immense in equal measure, this memoir is a real contribution to our understanding of the aural and emotional landscapes of womanhood."

—Kristen Millares Young, author of *Subduction*

"Towers guides us through her discoveries of sound—its presence, absence, and lyrical implications. But it always comes back to love. This book explores what it means to perceive the world in surprising ways by showing us how we can understand what tethers us to our relationships and hold what we cannot see to the light with faith."

—Su Cho, author of *The Symmetry of Fish*

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SHADOW MIGRATION

Mapping a Life

SUZANNE OHLMANN

Shadow Migration recounts Suzanne Ohlmann's boomerang travels away from her Nebraska home, until a haunted basement forces her to confront the truth of her biological past.

"Ohlmann reveals herself to be a brave soul who reaches for the light while never turning from the dark. Her story sparkles with such insight and honesty, gutsy humor and restrained (midwestern) bravado."

—Beverly Donofrio, author of *Riding in Cars with Boys*

March 2022 • 192 pp. • 5 ½ x 8 ½ • 1 illustration
\$21.95 • paperback • 978-1-4962-2686-0

THIS JADE WORLD

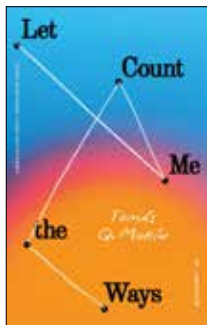
IRA SUKRUNGRUANG

Named 2022 Book of the Year by the Chicago Writers Association

Through ancient temples and the lush greenery of Thailand, to the confines of a stranger's bed and a devouring couch, *This Jade World* chronicles a year of mishap, exploration and experimentation, self-discovery, and eventually healing.

"In this rare and beautiful offering, we experience a man undone by love and his journey to salvage hope in the face of incredible loneliness and doubt."—Kao Kalia Yang, author of *Somewhere in the Unknown World*

October 2021 • 280 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-4962-2601-3



LET ME COUNT THE WAYS

A Memoir

TOMÁS Q. MORÍN

Let Me Count the Ways is Tomás Q. Morín's memoir of a journey into obsessive-compulsive disorder, a mechanism to survive a childhood filled with pain, violence, and unpredictability that eventually became a prison he would struggle for decades to escape.

"With quotations from medical literature, historical treatises, and poetry threaded in, the narration is hypnotic, as is Morín's evocative imagery."—*Publishers Weekly*

March 2022 • 198 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-4962-2649-5

KNOCKED DOWN

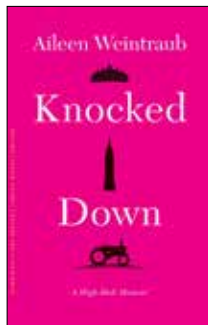
A High-Risk Memoir

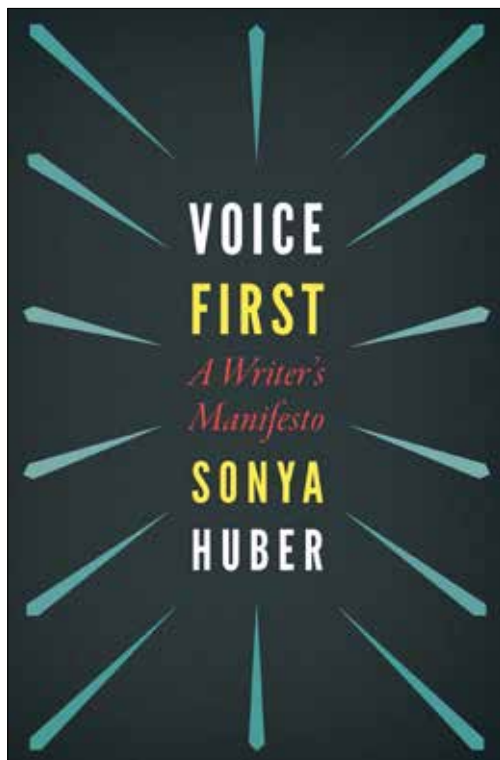
AILEEN WEINTRAUB

A laugh-out-loud memoir about a free-spirited, commitment-phobic Brooklyn girl who, after a whirlwind romance, finds herself living in a rickety farmhouse, pregnant, and faced with five months of doctor-prescribed bed rest because of unusually large fibroids.

"Aileen Weintraub has written a profoundly honest memoir that is sometimes painful but always loving, as she walks us through her journey from Brooklyn childhood to rural living. Heartfelt and often humorous Jewish culture meets rural farming culture, all coming together in the glorious Hudson Valley. It took us back to the best moment of our lives—the beginning of making a family."—Mandy Patinkin and Kathryn Grody

March 2022 • 316 pp. • 5 ½ x 8 ½
\$22.95 • paperback • 978-1-4962-3020-1





VOICE FIRST

A Writer's Manifesto

SONYA HUBER

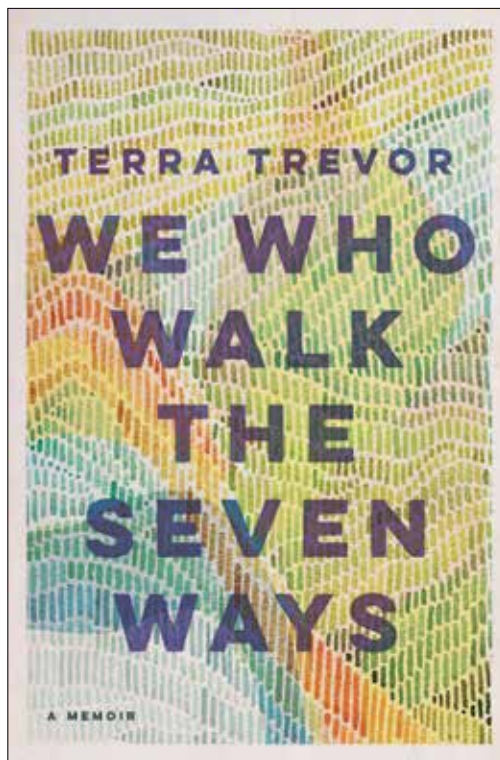
Though it is foundational to the craft of writing, the concept of voice is a mystery to many authors, and teachers of writing do not have a good working definition of it for use in the classroom. *Voice First* offers writers and teachers an opportunity not only to engage their voices but to understand and experience how developing their range of voices strengthens their writing.

"An intellectual tour de force and a work of great generosity. Huber dismantles the myth of a writer's 'authentic voice,' acknowledging instead that all writers have multiple voices, no one more or less authentic than any other, freeing us from an insistence on sameness and opening up for every writer a universe of possibility."—Sarah Einstein, author of *Mot: A Memoir*

"Sonya Huber brilliantly illuminates the intricate paths writers can take to shape their voices on the page. Huber's own voice is packed with joy, fire, wisdom, and spirit, and her manifesto offers both indispensable advice and valuable prompts. *Voice First* is an inclusive, compassionate, and necessary book for writers and anyone teaching the art of writing."—Dinty W. Moore, author of *Crafting the Personal Essay*

"Huber's book is a class in itself—a workshop on naming and finding the glorious, the cantankerous, the jubilant, the apprehensive, the mischievous, and the assiduous voices within."—Bryan Ripley Crandall, director of the Connecticut Writing Project at Fairfield University

September 2022 • 248 pp. • 5 ½ x 8 ½ • Index
\$23.95 • paperback • 978-1-4962-3131-4



WE WHO WALK THE SEVEN WAYS

A Memoir

TERRA TREVOR

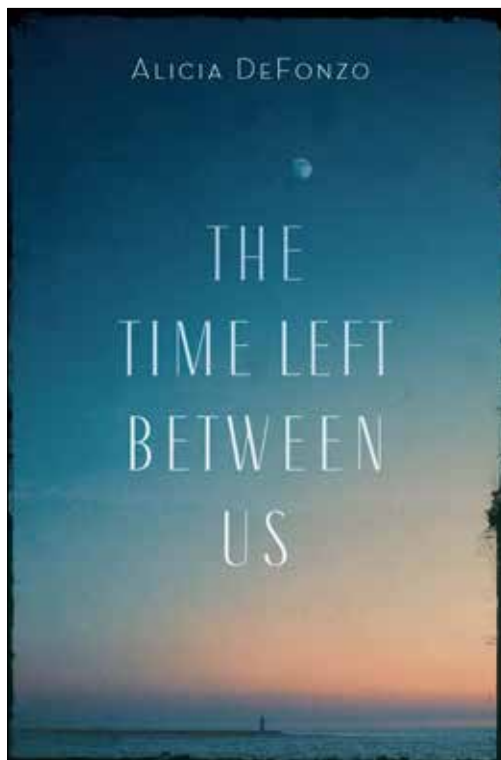
Terra Trevor (Cherokee, Lenape, Seneca, and German) sought healing and found belonging. After she endured a difficult loss, a circle of Native women elders embraced and guided her over three decades, ultimately lifting her from grief and showing her how to age from youth into beauty.

"Raised to conceal her Native ancestry, Terra Trevor learns from elders to nurture her mixed blood identity and shape her activism in transracial adoption, Indian health and education, and community building. This is an inspiring, heartfelt memoir of one Native woman's spirit journey from childhood to her own elderhood."—Robert Bensen, editor of *Children of the Dragonfly: Native American Voices on Child Custody and Education*

"This poignant memoir touches on the trials and tribulations of Terra Trevor, a mixed blood American Indian straddling two races. It's a book you won't be able to put down, written with simplicity, grace, and urgency, transcending any expectations. In spite of many obstacles, Trevor is a woman of unimaginable strength and courage. After not being heard as a child, she thankfully found her voice as a writer, and how lucky we are!"—Diana Raab, author of *Regina's Closet* and *Writing for Bliss*

"[Trevor] incorporates a powerful look at the intersections between gender, race, and culture. This is an important story, beautifully told and extremely relevant for these difficult times."—Margaret Randall, author of *I Never Left Home: Poet, Feminist, Revolutionary*

May 2023 • 232 pp. • 5 ½ x 8 ½
\$21.95 • paperback • 978-1-4962-3518-3



THE TIME LEFT BETWEEN US

ALICIA DEFONZO

Across landscapes and lifetimes, a granddaughter retraces her beloved grandfather's tour through World War II Europe. Alicia DeFonzo discovers how deeply connected the past is to the present and that the truth, and what we remember as truth, are often fragmented.

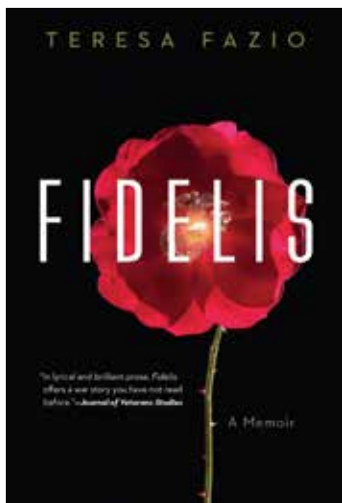
"DeFonzo, in this debut, has written a fascinating combination of World War II history, European travelogue, mystery, and personal memoir."—Julie Whiteley, *Library Journal*

"*The Time Left between Us* thrusts the reader into war-torn beaches, bocage, and backroads through the eyes of the young combat engineer, Private First-Class Anthony DelRossi, whose story sparked his granddaughter to take the same journey abroad. Only then do we understand the power of war and its mark

on generations."—Sgt. Andrew Biggio, U.S. Marine Corps (Ret.), best-selling author of *The Rifle*

"A compelling World War II read—a first-rate page-turner. *The Time Left between Us* captures a comradeship that binds all soldiers. DeFonzo masterfully blends the war experience with Italian American culture, whose values and courage can be found at its heart. There is more than one hero in these pages."—William "Bill" Whitehurst, former Virginia congressman (1969–87) and U.S. Navy aviator in the World War II Pacific Theater (1943–46)

September 2022 • 232 pp. • 6 x 9 • 13 photographs,
1 map, 1 appendix
\$29.95 • hardcover • 978-1-64012-513-1



NEW IN PAPERBACK

FIDELIS

A Memoir

TERESA FAZIO

In 1998 Teresa Fazio signed up for the Marine Corps' ROTC program to pay her way through MIT. She graduated with a physics degree into a very different world, owing the Marines four years of active duty after the September 11, 2001, attacks led to the War on Terror. Fazio's self-deprecation, honesty, and visceral storytelling drive this raw and veracious memoir of her journey through womanhood and war.

"In lyrical and brilliant prose, *Fidelis* offers a war story you have not read before."
—Kate Hendricks Thomas and Maggie Shields, *Journal of Veterans Studies*

"A startlingly frank discussion of both a combat deployment and the fallout from an affair, Teresa Fazio's *Fidelis* is an incisive, fascinating, and thankfully unromantic account of love and war."—Phil Klay, author of *Redeployment*, winner of the National Book Award

October 2022 • 232 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-64012-544-5



NEW IN PAPERBACK

WAR FLOWER

My Life after Iraq

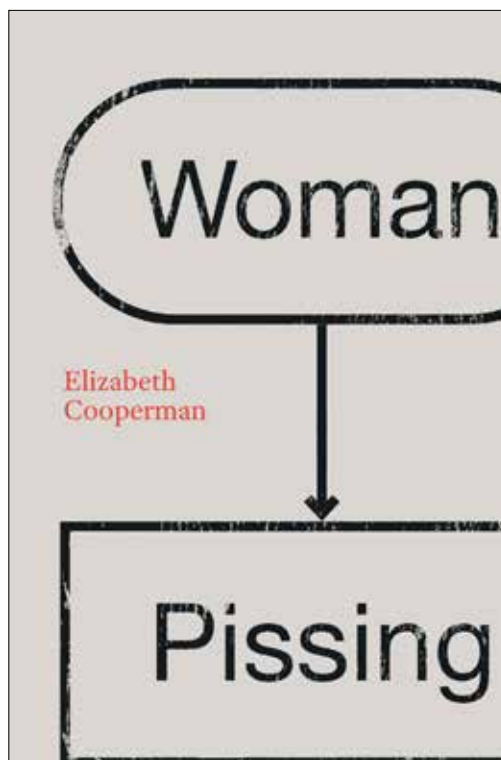
BROOKE KING

War Flower is a study of violence as experienced by a girl who went to war and returned home a woman. Brooke King examines what violence does to a woman and how it can be inherited when that woman becomes a mother. King's memoir is a meditation on the consequences of violence across generations and on how a war zone, from both sides of the battle, is inevitably intertwined with tragedy and loss of one's self.

"An absolutely compelling war memoir marked by the author's incredible strength of character and vulnerability."—Kirkus, starred review

"Searing with unapologetic candor and grit—even during its surprising, fragmented moments of breathtaking, heartbreaking poeticism—Brooke King's *War Flower* sweeps aside all veils of illusion regarding the impact of trauma and moral injury on the human psyche, while also illuminating the disturbing cross-generational consequences of war."
—Tracy Crow, coeditor of *It's My Country Too*

October 2022 • 276 pp. • 6 x 9
\$21.95 • paperback • 978-1-64012-545-2



WOMAN PISSING

ELIZABETH COOPERMAN

In this literary collage Elizabeth Cooperman celebrates artists who have struggled with debilitating self-doubt and uncertainty while grappling with her own questions of creativity, productivity, womanhood, and motherhood. The author not only comes to terms with self-doubt, inefficiency, frustration, and a non-linear, circuitous process but proposes that these methods might be antidotes to the aggressive bravura and Picassian overconfidence of ego-driven art.

"This is a fiercely feminist book in the best sense, carving out a space for a female intelligence and decimating certain kinds of male productivity/surety. Cooperman has found her own form and managed to create a remarkable book—howlingly sad, oddly joyous, and persuasively devoted to a wayward/outsider/termite definition of art."—David Shields

"An engaging and distinctive read, *Woman Pissing* challenges, provokes, and inspires. . . . *Woman Pissing* refuses to give way to conventional narrative, charts its own path, and evidences the instinctual effort and devotion of a writer keenly aware of just how thin the membrane between art and life can truly be."—Jericho Parns, author of *Lost Wax*

"A book about the effort to write it, *Woman Pissing* is a living thing. Cooperman makes art of the effort to make art and manages, in that process, to make art—of art itself. The product is not final but a record of the process—pure pleasure for the reader."—Kary Wayson, author of *The Slip*

September 2022 • 192 pp. • 6 x 9 • 9 illustrations, 1 appendix

\$19.95 • paperback • 978-1-4962-3144-4

ANIMAL BODIES

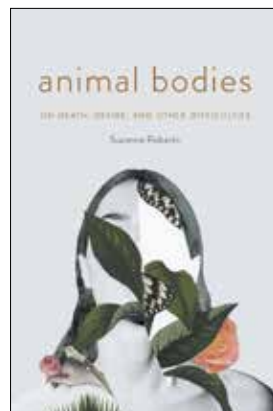
On Death, Desire, and Other Difficulties

SUZANNE ROBERTS

Suzanne Roberts explores the link between death and desire and what it means to accept our own animal natures, the parts we most often hide, deny, or consider only with shame—our taboo desires and our grief.

"[*Animal Bodies*] is beautifully observed and realized, heartfelt and informed, self-deprecating, and often wryly witty."—Elizabeth Bales Frank, *Brevity*

March 2022 • 252 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-4962-3102-4



A HARP IN THE STARS

An Anthology of Lyric Essays

EDITED BY RANDON BILLINGS NOBLE

Randon Billings Noble has collected a range of lyric essays in a variety of forms that showcase the essay's openness to experimentation, reliance on authentic voice, and potential to explore complex subject matter.

"Its remarkable dazzle—a sharp, eclectic anthology combined with whip-smart craft essays—carves out a fascinating look into the bright heart of what the lyric essay can be."
—Aimee Nezhukumatathil, author of *World of Wonders*

October 2021 • 310 pp. • 6 x 9 • 17 illustrations
\$24.95 • paperback • 978-1-4962-1774-5



THE GREAT INDOORSMAN

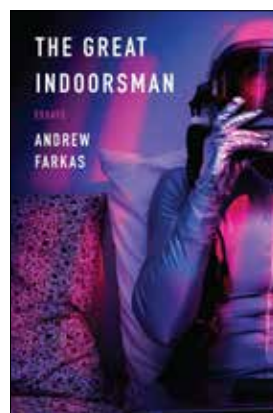
Essays

ANDREW FARKAS

In these deeply funny and introspective essays, Andrew Farkas boldly surveys the "in-of-doors," where a higher degree of comfort can be found than out-of-doors, and discovers that our lives are controlled much more by fiction than by anything "real."

"Ironical, joking, thoughtful, nostalgic, and moving, these lyric essays, reflections, lighthearted arguments, and odes meditate playfully on the peculiar human environments we discover indoors."—Hugh Sheehy, *Full Stop*

March 2022 • 174 pp. • 6 x 9
\$19.95 • paperback • 978-1-4962-3051-5



ZERO STREET FICTION

Zero Street Fiction invites submissions of novels and short story collections from new and established LGBTQ+ authors that feature LGBTQ+ characters and/or themes. The series editors are Timothy Schaffert, bestselling author of *The Perfume Thief*, and SJ Sindu, author of *Blue-Skinned Gods*.

Submissions to the series are accepted annually November 1–April 1. For more information, please visit www.nebraskapress.unl.edu/series/zero-street-fiction/

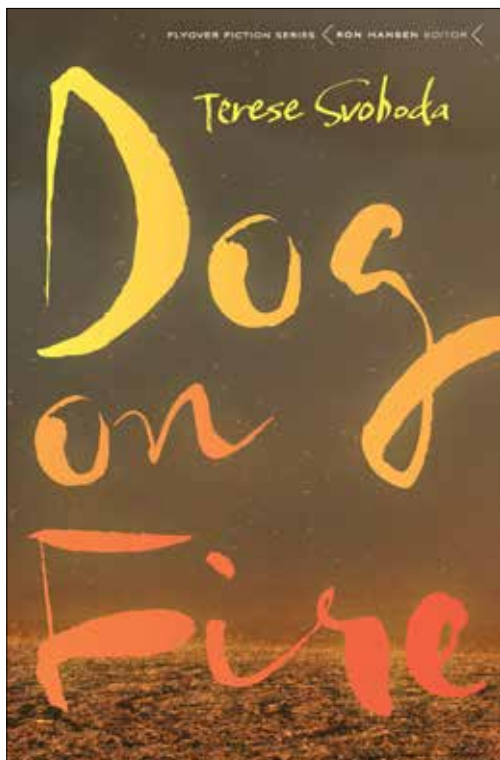
For additional inquiries about the series, please contact Courtney Ochsner at cochsner2@unl.edu.



The University of Nebraska Press is pleased to announce the first book in the series, to be published in September of 2023:

Forget I Told You This by Hilary Zaid

It is a witty, literary thriller about a queer artist who, while toiling away in obscurity, stumbles into a scheme to upend a social media giant gone berserk.



DOG ON FIRE

TERESE SVOBODA

Imagine a sad-funny elegy, with infusions of sly wit. Imagine a sibling who is so inscrutable he seems to be from another family entirely, who dies before you get to know him. Of course the family in *Dog on Fire* is dysfunctional: an alcoholic mother who carves wax guns, a father whose passion is smoking anything vaguely edible, a sister who hears her dead brother in door molding. A dreadful dust storm opens the story with a glimpse of a shovel-wielding ghost.

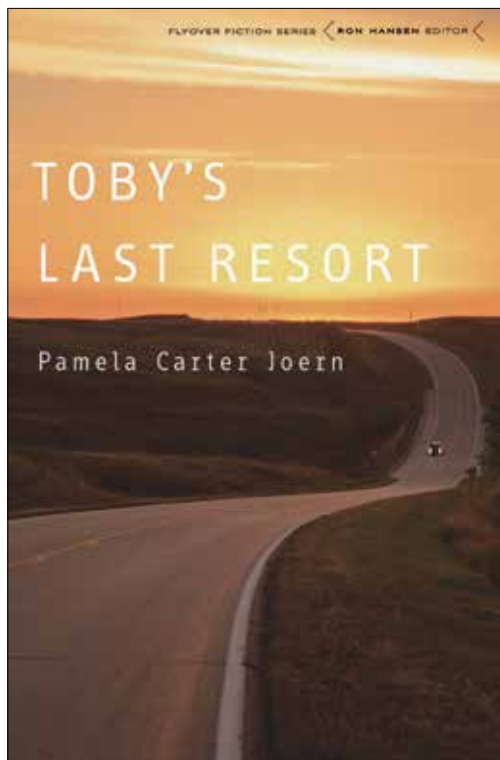
"With its fierce wit and insight, *Dog on Fire* is thrillingly alive to this bewildering moment. This novel about family, grief, and all the ways we remain mysteries to one another is both memorable and brilliant. I'm grateful for Terese Svoboda's searing vision and for

her singular, inventive prose, which always makes me see the world in an entirely new way."—René Steinke, author of *Friendswood*

"Tense, poignant, urgent, and at times scathing, with *Dog on Fire* Svoboda has performed the astonishing dual feat of writing what could be called a contemporary Dust Bowl Gothic novel and creating a pitch-perfect work depicting the feelings of rage, grief, and isolation that come with losing a loved one. Without a doubt, *Dog on Fire* is Svoboda at her finest."—Rone Shavers, author of *Silverfish*

March 2023 • 204 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-4962-3516-9

FLYOVER FICTION
RON HANSEN, SERIES EDITOR



TOBY'S LAST RESORT

PAMELA CARTER JOERN

Toby Jenkins has opened a summer residence program in the Nebraska Sandhills for the wounded and broken, misfits and dreamers. Besides her guests—a minister on sabbatical and a woman recovering from cancer treatment—Toby is joined by Anita and Luís, her hired help; Anita's brother Gabe; and someone Toby least expected, her nearly estranged daughter, Nola Jean. Mother-daughter tensions, age-old prejudices, and generational divides challenge the members of this disparate community as they bump up against each other against the backdrop of a changing rural landscape.

"This is a kindhearted, humorous, and graceful novel full of secrets, regrets, and redemptions. I immediately related to the drama of this beautifully drawn book about an eclectic cast of characters during a summer on the

prairie and Sandhills of western Nebraska. Pamela Carter Joern writes about the Great Plains with the authority of a biologist and the passion of a poet."—Nickolas Butler, author of *Shotgun Lovesongs* and *Godspeed*

"*Toby's Last Resort* is both lyrical and riveting. The writing is beautiful, the plot intricate, and the characters fully developed. The setting in the Nebraska Sandhills is inspired. Joern demonstrates with every page how the lives of ordinary people, when closely examined, are always extraordinarily complex, heartbreaking, and important. I loved every aspect of this fine novel and recommend it to all."—Mary Pipher, author of *Seeking Peace* and *Women Rowing North*

March 2023 • 232 pp. • 5 ½ x 8 ½
\$21.95 • paperback • 978-1-4962-3269-4

PRIVATE WAY

A Novel

LADETTTE RANDOLPH

After being cyber-bullied, the founder of a successful social media platform leaves Southern California for Lincoln, Nebraska. With the help of her neighbors and Willa Cather's novels, she finds something she hadn't known she was searching for.

"A wonderfully wise, vividly written, and deeply absorbing novel that delves into Willa Cather's question about what is required of 'a civilized society.' By turns funny, reflective, and harrowing."—Suzanne Berne, author of *The Dogs of Littlefield*

March 2022 • 242 pp. • 5 ½ x 8 ½
\$21.95 • paperback • 978-1-4962-3049-2



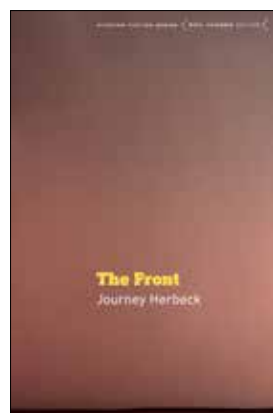
THE FRONT

JOURNEY HERBECK

Taking place in the span of twenty-four hours, *The Front* follows a man and his nine-year-old niece as they try to escape the apocalyptic circumstances that have come to their home.

"Rarely do I come upon a novel that's genuinely original. *The Front* is. I've never heard a voice like this, never seen a vision like this, never read a story like this. An unforgettable debut by a remarkable talent."—Ann Pancake, author of *Me and My Daddy Listen to Bob Marley*

October 2021 • 196 pp. • 5 ½ x 8 ½
\$19.95 • paperback • 978-1-4962-2599-3



DEER SEASON

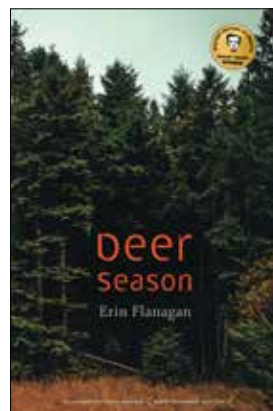
ERIN FLANAGAN

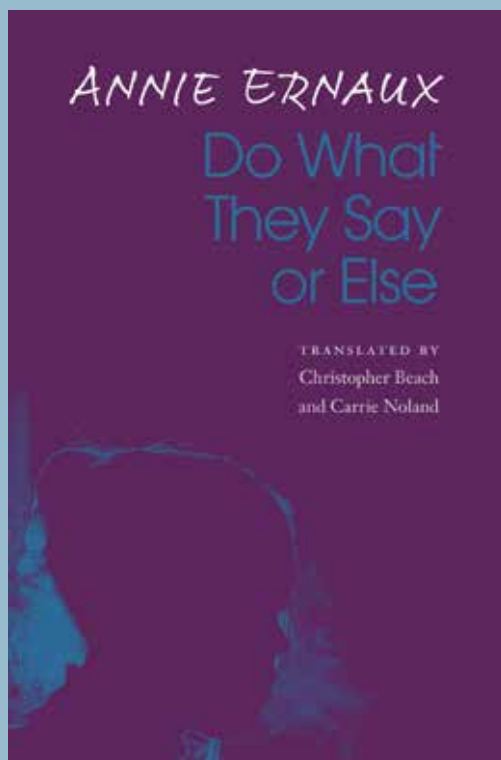
Winner of the 2022 Edgar Allan Poe Award for Best First Novel

A teenage girl goes missing. When Hal, an intellectually disabled farmhand, returns from a hunting trip with a flimsy story about the blood in his truck and a dent near the headlight, Alma Costagan and her husband are forced to confront what Hal might be capable of.

"A standout novel of small-town life, powered by the characters' consequential determination to protect their loved ones at any cost."—*Publishers Weekly*, starred review

September 2021 • 320 pp. • 5 ½ x 8 ½
\$21.95 • paperback • 978-1-4962-2681-5





DO WHAT THEY SAY OR ELSE

ANNIE ERNAUX

TRANSLATED BY CHRISTOPHER BEACH
AND CARRIE NOLAND

**Winner of the 2022 Nobel Prize
in Literature**

Originally published in 1977, *Do What They Say or Else* tells the story of a fifteen-year-old girl named Anne who lives with her parents in a small town in Normandy. Increasingly alienated from her parents, their moral values, and their working-class existence, Anne begins to discover her own sexuality through a series of brief relationships and to question both her place as a young woman in French society and the limits imposed on her by her class identity.

"Annie Ernaux writes the psycho-biology of being fifteen years old with perfect recall. *Do What They Say or Else* conveys the cost of upward mobility and the desire to just

throw it all away. Ernaux is in perfect control of her narrator's wildness. The result is vivid and tough." —Chris Kraus, author of *After Kathy Acker: A Literary Biography*

"Annie Ernaux is often celebrated for her minimalist and documentary style. Yet this second novel, very funny at times, is narrated from the perspective of a teenage girl, with a vindictive and self-deprecating tone that ranges from the colloquial to the outright vulgar. This translation is a true tour de force!" —Bruno Thibault, author of *Danièle Sallenave et le don des morts*

October 2022 • 120 pp. • 5 ½ x 8 ½
\$17.95 • paperback • 978-1-4962-2800-0

CONGRATULATIONS TO ANNIE ERNAUX, WINNER OF THE 2022 NOBEL PRIZE IN LITERATURE

The 2022 Nobel Prize in Literature was awarded to French author Annie Ernaux “for the courage and clinical acuity with which she uncovers the roots, estrangements, and collective restraints of personal memory.” Ernaux is the author of more than twenty books, including the novel *Do What They Say or Else*, published in October 2022 by the University of Nebraska Press, and a collection of writings, *Things Seen*, published in 2010 by UNP. “In her writing Ernaux consistently and from different angles examines a life marked by strong disparities regarding gender, language, and class,” said the Swedish Academy.

The Nobel Prize in Literature has been previously awarded to several authors whose works have been published in translation and are available from UNP:

- **Patrick Modiano**, 2014 winner, author of *Out of the Dark*
- **Mario Vargas Llosa**, 2010 winner, contributor to UNP’s soccer anthology, *The Global Game*
- **Herta Müller**, 2009 winner, author of *Nadirs*
- **J.M.G. Le Clézio**, 2008 winner, author of *Onitsha*, *The Round and Other Cold Hard Facts*, and *Mondo and Other Stories*

THINGS SEEN

ANNIE ERNAUX

TRANSLATED BY JONATHAN KAPLANSKY

FOREWORD BY BRIAN EVENSON

In this “journal” Annie Ernaux turns her penetrating focus on those points in life where the everyday and the extraordinary intersect, where “things seen” reflect a private life meeting the larger world. From the war crimes tribunal in Bosnia to social issues such as poverty and AIDS; from the state of Iraq to the world’s contrasting reactions to Princess Diana’s death and the starkly brutal political murders that occurred at the same time; from a tear-gas attack on the subway to minute interactions with a clerk in a store: Ernaux’s thought-provoking observations map the world’s fleeting and lasting impressions on the shape of inner life.

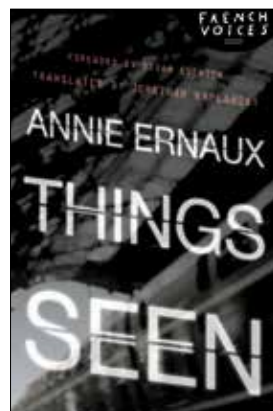
“Annie Ernaux was blogging about her daily life long before the blog was invented. If anyone can raise it to an art form, she can. . . . This is a beautiful translation.”—Susan Salter Reynolds, *Los Angeles Times*

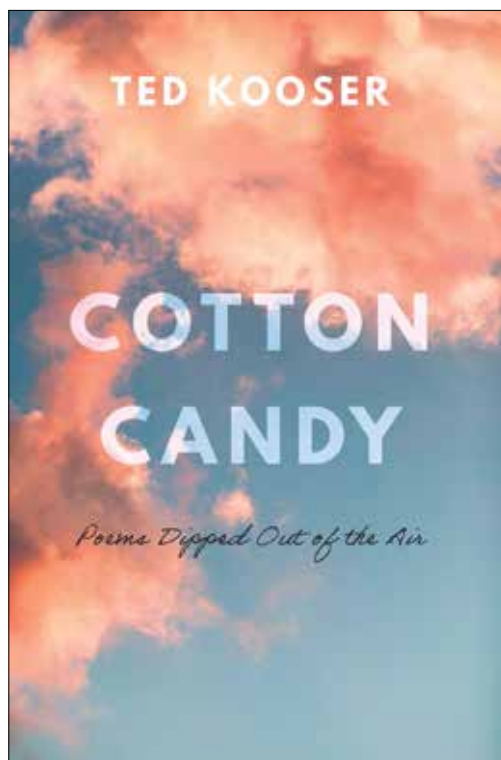
2010 • French Voices

106 pp. • 5 ½ x 8 ½

\$30.00 • hardcover • 978-0-8032-1077-6

\$17.95 • paperback • 978-0-8032-2815-3





COTTON CANDY

Poems Dipped Out of the Air

TED KOOSER

The poems in *Cotton Candy* were written during Ted Kooser's daily writing routine of getting up long before dawn and snatching out of the air whatever comes to him in words, rhythms, and cadences, in the way a cotton candy vendor dips a puff out of a cloud of spun sugar. These poems are playful and magical confections that charm and delight.

"There is a sense of quiet amazement at the core of all Kooser's work."

—*Washington Post*

"Kooser is straightforward, possesses an American essence, is humble, gritty, ironic, and has a gift for detail and deceptive simplicity." —*Seattle Post-Intelligencer*

"[Kooser] brushes poems over ordinary objects, revealing metaphysical themes the

way an investigator dusts for fingerprints. His language is so controlled and convincing that one can't help but feel significant truths behind his lines." —*Philadelphia Inquirer*

"There is much to be admired in Kooser's improvisational approach to composition." —*Publishers Weekly*

"That Kooser often sees things we do not would be delight enough, but more amazing is exactly what he sees. Nothing escapes him. Everything is illuminated." —*Library Journal*

"Kooser's ability to discover the smallest detail and render it remarkable is a rare gift." —*Bloomsbury Review*

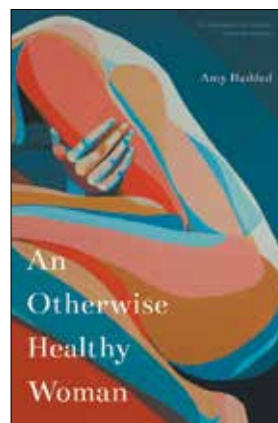
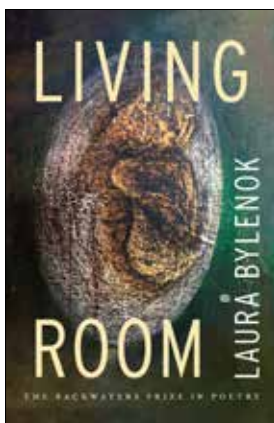
September 2022 • 96 pp. • 5 ½ x 8 ½
\$17.95 • paperback • 978-1-4962-3129-1

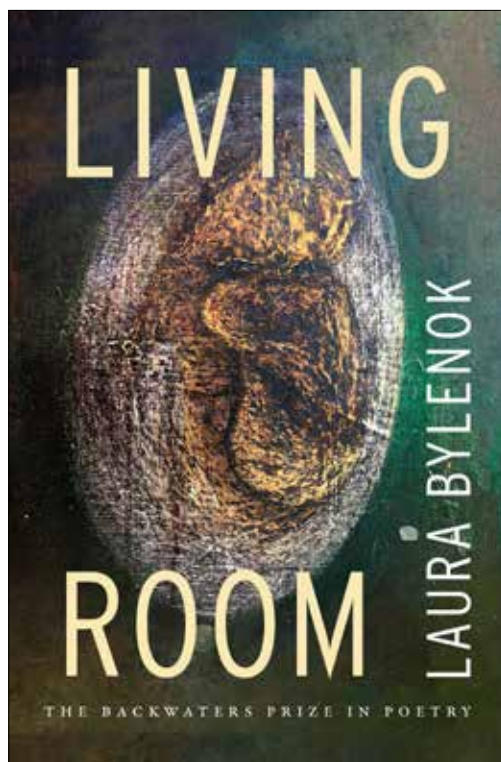
THE BACKWATERS PRESS

The Backwaters Prize in Poetry is an international poetry book competition. One poetry manuscript is selected each year as the winner and one as an honorable mention by a committee of preliminary judges and one final judge for inclusion in this series. Cash prizes are awarded to each, and the selected volumes are published by the University of Nebraska Press.

The Backwaters Prize submission period is April 1–May 1. For more information, please visit www.nebraskapress.unl.edu/the-backwaters-prize-in-poetry/

For additional inquiries about the prize, please contact Emily Casillas at emily.casillas@unl.edu.





LIVING ROOM

LAURA BYLENOK

Deeply phenomenological and ecological, the poems in *Living Room* imagine the lived reality of other organisms and kinds of life, including animals, plants, bacteria, buildings, and rocks. They explore the permeability of human and nonhuman experience, intelligence, language, and subjectivity.

In particular, the poems consider so-called model organisms—nonhuman species studied to understand specific and often human biological processes, diseases, and phenomena—as well as an experience of self and world that cannot be objectively quantified.

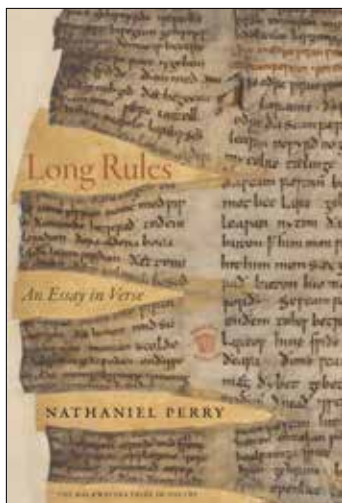
"Chemistry sings, and biology sings, and mitochondria sing, and maize sings, and genomes sing, and the borders of us and not

us sing, and living rooms sing, and stories sing, and glass sings, and fur sings, and bodies sing, and sometimes these things sing of pain, and other times they sing disintegration, and other times they sing of beauty or of living or of the bright lens of loss, and most of those times they sing all of these things at once. I am speaking of course of Laura Bylenok's *Living Room* which you should read immediately."—Ander Monson, author of *I Will Take the Answer*

"*Living Room* is an absolute phenomenon, a complete synthesis of science, emotion, deep ecology, and poetry. Laura Bylenok has given us an astonishing view of life in a post-anthropocentric world."—Huascar Medina, poet laureate of Kansas and literary editor of *seveneightfive* magazine

October 2022 • 96 pp. • 6 x 9
\$17.95 • paperback • 978-1-4962-3236-6

THE BACKWATERS PRIZE IN POETRY



LONG RULES

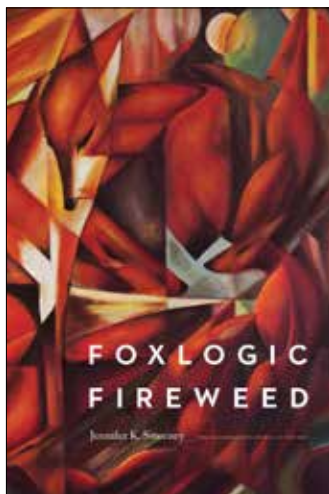
An Essay in Verse

NATHANIEL PERRY

A book-length poem in six sections, *Long Rules* takes readers to five Trappist monasteries in the southeast United States to consider the intersections of solitude, family, music, and landscape. Its lines unspool in a loose and echoing blank verse that investigates monastic rules, sunlight, Saint Basil, turnips, Thomas Merton, saddle-backed caterpillars, John Prine, fatherhood, and everything in between. *Long Rules* is an essay in verse that contemplates the meaning of solitude and its unique contemporary ramifications in a time of uncertainty.

"*Long Rules* is a joy to read. It calls itself an essay in verse, following a steady form so effortlessly you half forget it's not just an essay. And the skill in putting these poems together is amazing to experience as a reader. The poet teaches about theology and contemplation through musings on songwriters and musicians, making centuries-old thoughts seem at home with us today." —Matt Mason, state poet of Nebraska

November 2021 • 76 pp. • 6 x 9 • 1 illustration
\$15.95 • paperback • 978-1-4962-2798-0



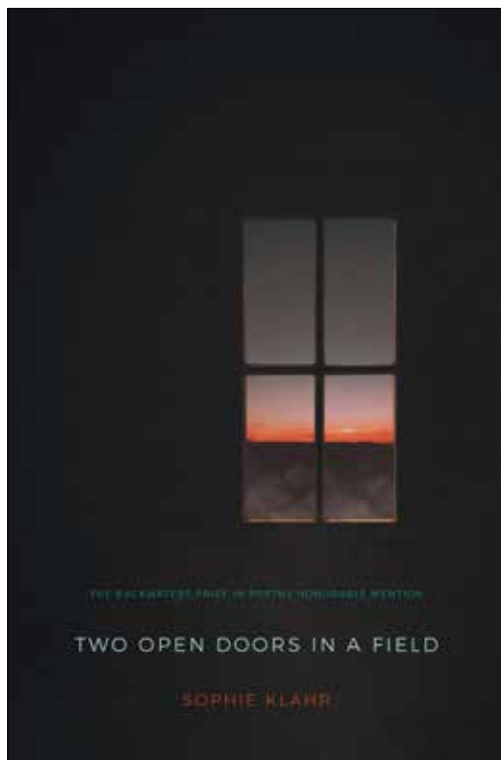
FOXLOGIC, FIREWEED

JENNIFER K. SWEENEY

Foxlogic, Fireweed follows a lyrical sequence of five physical and emotional terrains—floodplain, coast, desert, suburbia, mesa—braiding themes of nature, domesticity, isolation, and human relationships. From poems of the earth's wild heart, its searing mysteries, its hollows, and its species, to poems of the complex domestic space, of before and after motherhood, gun terror, the election, and of dislocation and home, Jennifer K. Sweeney recovers a connectivity and wonder that seems drained from the screen-tick of daily life.

"The logic of *Foxlogic, Fireweed* is human and humane; it's the logic of a penetrative tenderness and an embodiment always on the verge of dispersing into fox, or deer, or rain. . . . These are not bandwagon poems. They don't mug for the camera. Rather, they enact a love 'sourced in loneliness' where 'with our little keys of witness' we find each other—the very definition of the lyric poem." —Diane Seuss

September 2020 • 114 pp. • 6 x 9
\$15.95 • paperback • 978-1-4962-2269-5



TWO OPEN DOORS IN A FIELD

SOPHIE KLAHR

Through sonnets and a long sequence, the poems of *Two Open Doors in a Field* are constructed with deliberate limitations, restlessly exploring place, desire, and spirituality. As Sophie Klahr drove thousands of miles accompanied by the radio alone, listening transformed her experience of land, and conversely, the body of the radio is sometimes lost to the body of the land. At the core of this work swells Nebraska, and a love story inextricable from communion with the land.

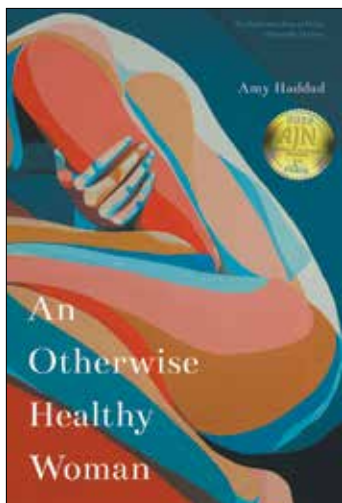
"Sophie Klahr's spare twenty-first-century sonnets track a drift toward and away from attachment across a beautifully drawn, often desolate landscape. It's a national myth, the lonesome rider searching the vast

open spaces for shelter and refuge. But now the drifter is a woman as strong as she is vulnerable, and the wide desert skies, like the land beneath them, are compromised and endangered. *Two Open Doors in a Field* is exhilarating and restless, as scrupulous in its attention to our little roads and highways as it is to our longings." —Mark Doty

"A road map for those of us needing to connect to the world around us, particularly in an era when we've felt so isolated from human connection. Like the Virgil of this journey, Terence, Klahr, too, finds nothing human foreign to her. . . . The road is long, the night wears on, but we have 'a place to sleep in her hands.'" —A. Van Jordan

March 2023 • 92 pp. • 6 x 9 • 1 chart
\$17.95 • paperback • 978-1-4962-3237-3

THE BACKWATERS PRIZE IN POETRY HONORABLE MENTION



AN OTHERWISE HEALTHY WOMAN

AMY HADDAD

Winner in Creative Works from the American Journal of Nursing's Book of the Year Awards

The poems in *An Otherwise Healthy Woman* delve into the complexity of modern health care, illness, and healing, offering an alternative narrative to heroics and miracles. Drawing on Amy Haddad's firsthand experiences as a nurse and patient, the poems in this collection teach us what should be the human response to suffering: take a moment to stop and respond to the longing for compassion in each of us.

"A clear-eyed look at what it is to be on both sides of America's health care system, this book of poems offers rare insight into the humanity of the health care professional and the humanity of the patient. Spare and truthful, sorrowful and wise, these poems are necessary in both their deep empathy and their fierce gaze into mortality."

—Ada Limón, author of *The Carrying*

March 2022 • 88 pp. • 6 x 9

\$15.95 • paperback • 978-1-4962-2785-0



EVERYBODY'S JONESIN' FOR SOMETHING

INDIGO MOOR

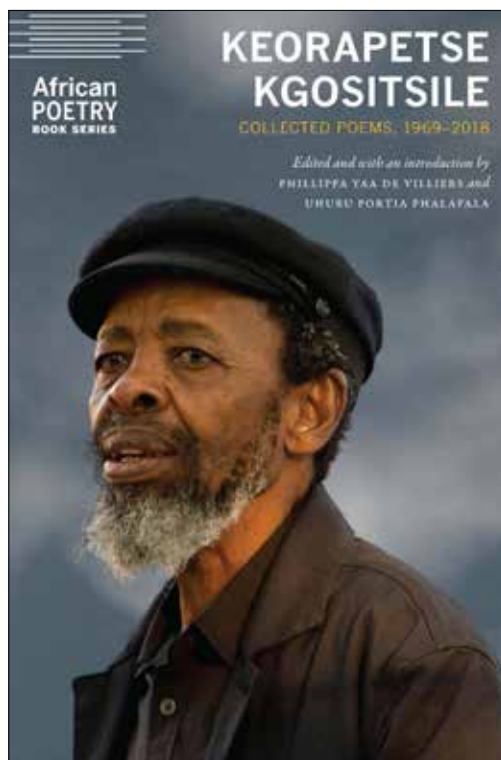
Indigo Moor turns an unflinching spotlight on the American Dream. From the murder of Emmett Till to the fall of the Twin Towers, Moor weaves together the hopes, sacrifices, and Sisyphean yearnings that make this country the beautiful trap that it is. *Everybody's Jonesin' for Something* takes an imagistic leap through the darker side of our search for life, liberty, and the pursuit of happiness, perusing what we lose, what we leave behind, and what strange beauty we uncover.

"Indigo Moor's new book challenges us to look back to gain a wider understanding of what has been, look around to derive a deeper understanding of one another, and look inside to find our true home." —*Entropy*

"Indigo Moor's new collection shuttles between searing rebuke and hopeful anguish with accents of hard-edged humor. What I love most is the clarity of thought—the no-holds-barred, no-punches-pulled sharpness of the language." —Tim Seibles, author of *One Turn around the Sun*

March 2021 • 114 pp. • 6 x 9

\$15.95 • paperback • 978-1-4962-2270-1



KEORAPETSE KGOSITSILE

Collected Poems, 1969–2018

KEORAPETSE KGOSITSILE

EDITED AND WITH AN INTRODUCTION

BY PHILLIPPA YAA DE VILLIERS AND

UHURU PORTIA PHALAFALA

Keorapetse Kgotsile, South Africa's second poet laureate, was a political activist, teacher, and poet. He lived, wrote, and taught in the United States for a significant part of his life and collaborated with many influential and highly regarded writers, including Gwendolyn Brooks, Sterling Plump, Dudley Randall, and George Kent. This comprehensive collection of Kgotsile's new and collected works spans almost fifty years and addresses themes of Black solidarity, displacement, and anticolonialism.

"If I could sing, after a sudden rain, I would certainly praise in my song Keorapetse Kgotsile's poetry because it was shaped by his body and his soul, both of them existing all along a marvelous and historical lifetime—Willie's property—forever beginning, forever laughing, like he did himself, inspired, nourished by Afrika, the deep and wise homeland of our own. His transparent voice was given to the service of freedom, all over the planet. Kgotsile is like his fellow poet David Diop, a strong 'spirit, ever since unchained.' And I will always say to him: Thanks, brother, 'You are what Man should be.'"—Nancy Morejón, author of *Before A Mirror, The City*

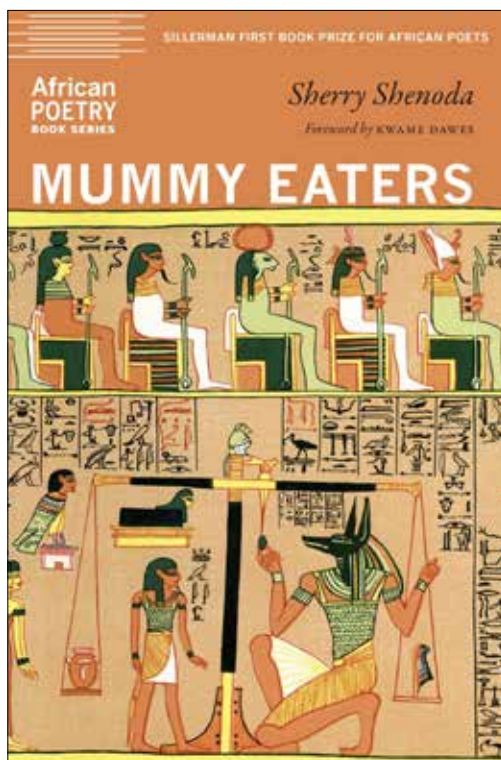
"This is the work of a poet hearing his own muse and inventing an original expression as medium for the oracle."—Sterling Plump, foreword to *If I Could Sing*

January 2023 • 298 pp. • 6 x 9

\$24.95 • paperback • 978-1-4962-2115-5

AFRICAN POETRY BOOK

KWAME DAWES, SERIES EDITOR



MUMMY EATERS

SHERRY SHENODA

FOREWORD BY KWAME DAWES

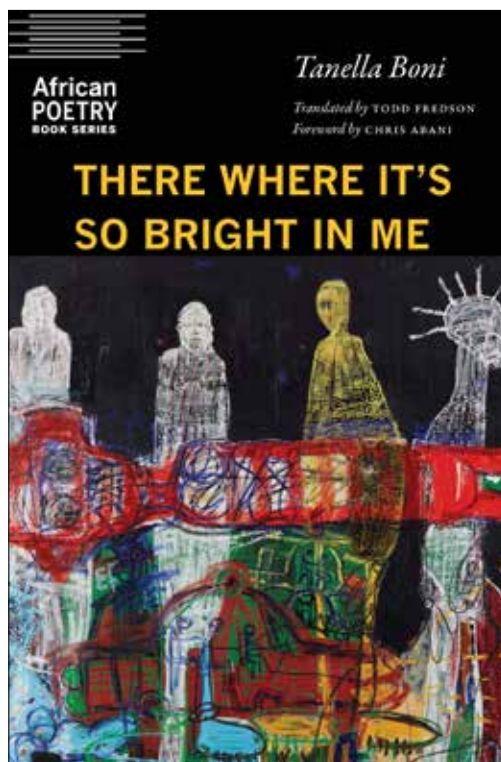
**2022 Longlist for the
National Book Awards**

Following in the footsteps of an imagined ancestor, one of the daughters of the house of Akhenaten in the Eighteenth Dynasty, Egypt, Sherry Shenoda forges an imagined path through her ancestor's mummification and journey to the afterlife. Parallel to this exploration run the implications of colonialism on her passage. Much of the *Mummy Eaters* is written as a call and response, in the Coptic tradition, between the imagined ancestor and the author as descendant.

"I think of this book as a book of invocations. A shimmering history of histories. A wail in a chorus of wailing and a prayer in a chorus of prayers where time is pleated and beloved people and places who have passed into

death are 'alive, there, through the aperture of grief.' This book is a prayer for time to 'settle an aloe on mother's heart.' Such poems thrum with the brilliant, meditative attention of someone who learns from every thing. See: 'Lend me, gazelle, your fleet hooves [...] / I seek the Field of Reeds, the blue lotus. / Bring the cobra. I do not fear him.' There is such deep intelligence, tenderness, and courage everywhere here."
—Aracelis Girmay, author of *The Black Maria*

September 2022 • 104 pp. • 6 x 9
\$17.95 • paperback • 978-1-4962-3254-0



THERE WHERE IT'S SO BRIGHT IN ME

TANELLA BONI

TRANSLATED BY TODD FREDSON

FOREWORD BY CHRIS ABANI

These poems pry at the complexities of difference—race, religion, gender, nationality—that shape our twenty-first-century geopolitical conditions. What would it mean, the speaker in this collection wonders, for the borders that segregate, for these social, political, cultural, personal, and historicizing forces that enshroud us, to lose their dominion? In a body under constant threat, how does the human spirit stay buoyant?

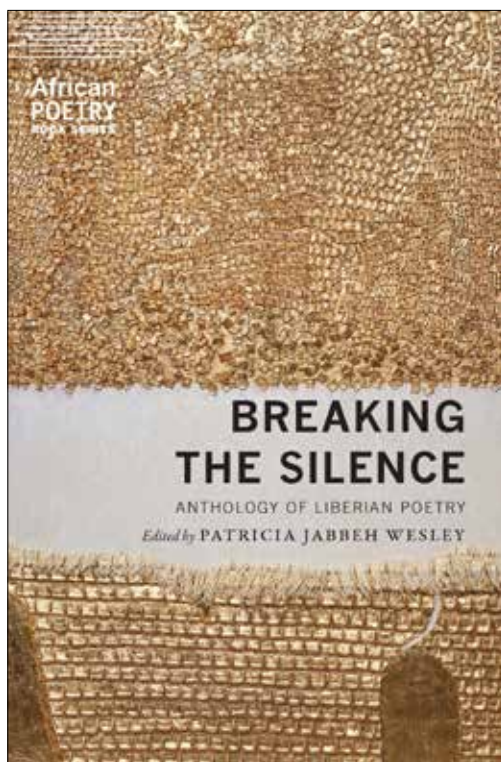
"Meditative, precise, and abundant with mystery, Tanella Boni's poems are alive with the breath of the world. They are fierce, prayerful, experimental, and lamenting—filled with movement, the songs

of small things, 'the time of sobbing the long blues,' her 'woman's skin' and 'woman's memory.' Todd Fredson's translations bring such gorgeous and complex lucidity from Boni's French into English."—Aracelis Girmay, author of *The Black Maria*

"The negotiation in language, politics, history, gender, and identity is at the heart of this extraordinary translation of Tanella Boni's poetry. . . . [Translator] Todd Fredson is becoming a reliable guide across the borders of language that impede the conversations that should be going on between African poets and readers, and poets and readers from around the world. He is doing so with care and sensitivity. Tanella Boni has published prolifically in French. We welcome such translations for what they give to us, for the way they expand the journeys of our collective selves."—from Chris Abani's foreword

November 2022 • 96 pp. • 6 x 9

\$17.95 • paperback • 978-1-4962-3056-0



BREAKING THE SILENCE

Anthology of Liberian Poetry

EDITED BY PATRICIA JABBEH WESLEY

Breaking the Silence is the first comprehensive collection of literature from Liberia since before the nation's independence. In this volume Patricia Jabbeh Wesley has gathered work from unknown poets writing of a past unknown to much of the world as well as contemporary poets and emerging young writers exploring contemporary literary traditions through border-transcending poetry.

"This groundbreaking anthology takes us on an epic journey through Liberian poetry, from the past to the present. It is a surprising and fascinating read."—Bernardine Evaristo, author of the Booker Prize-winning *Girl, Woman, Other*

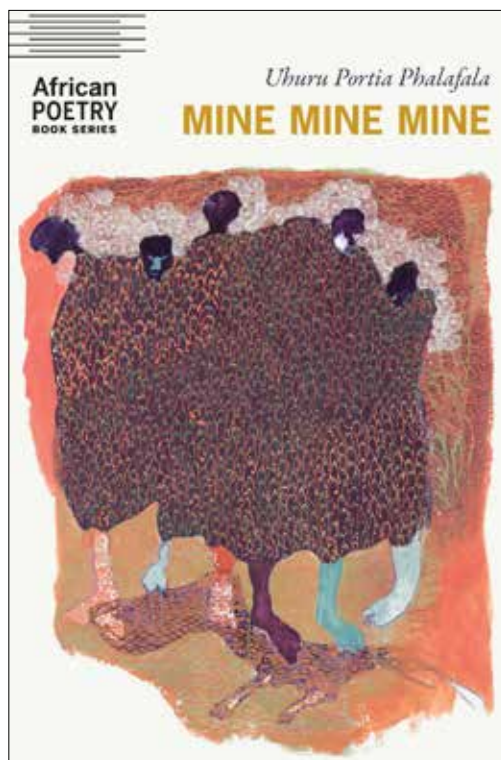
"This compendium of Liberian poetry put together by the visionary writer, teacher,

and survivor of the civil war, Patricia Jabbeh Wesley, is an inspiring achievement. Gathering and curating the first-ever anthology of Liberian poetry, Wesley has made literary history and immeasurably enriched the literature of the region and the continent. The collection opens with her thoughtful introduction to this immense endeavor and then introduces readers to a broad library of poems, ranging from hard-to-source early work from the 1800s to some of the newest writing emerging from the country, nurtured into being in generative workshops run by Wesley in Monrovia. Her combination of archaeological research and mentorship of younger writers means that *Breaking the Silence* will stand as the definitive source on Liberian poetry for years to come."

—Gabeba Baderoon, author of *The Dream in the Next Body*

March 2023 • 302 pp. • 6 x 9

\$21.95 • paperback • 978-1-4962-3306-6



MINE MINE MINE

UHURU PORTIA PHALAFALA

Using geopoetics to map geopolitics, *Mine Mine Mine* follows the death of Uhuru Portia Phalafala's grandfather during a historic juncture in 2018 when a silicosis class action lawsuit against the mining industry in South Africa was settled in favor of the miners. This epic poem addresses racial capitalism—where the history of capitalism is essentially the history of racism—and brings together histories of the transatlantic and trans-Indian slave trades, of plantation economies, and of mining and prison-industrial complexes.

"History lies in our bodies, Uhuru Phalafala shows in *Mine Mine Mine*. Her words are insistent, alive, as necessary as breathing. . . . Phalafala writes a new history, tenderly filling in what was lost, the births and generations missed during the long absences, bearing witness to the links from the Atlantic and Indian Ocean slave trades to the dust

of the mines, tracing centuries of history in one body breathing."—Gabeba Baderoon, author of *The History of Intimacy* and *A Hundred Silences*

"Uhuru Portia Phalafala pulls off a small miracle of craft: an intimate poem and yet also an epic. In the tradition of composers like Zim Ngqawana and poets like Okot p'Bitek, this work is personal narrative, a musical composition, an operatic libretto, simultaneously original and yet drawing from the lineage of griots, inyosis, and imbongis, with perfect play between soloist and chorus."—Chris Abani, author of *Smoking the Bible*

March 2023 • 100 pp. • 6 x 9
\$17.95 • paperback • 978-1-4962-3515-2

YOUR CRIB, MY QIBLA

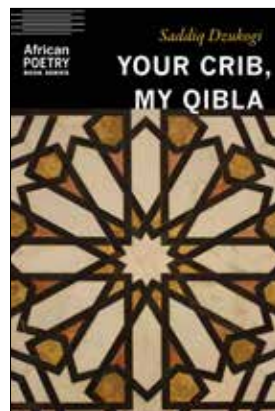
SADDIQ DZUKOGI

- Derek Walcott Prize for Poetry Winner
- Julie Suk Award Winner

Your Crib, My Qibla interrogates loss, the death of a child, and a father's pursuit of language able to articulate grief.

"Perfect for someone who needs to be held in the body until the 'mind feels like a mind.'"—Amanda Auerbach, *Kenyon Review*

March 2021 • 108 pp. • 6 x 9
\$17.95 • paperback • 978-1-4962-2577-1



THE RINEHART FRAMES

CHESWAYO MPHANZA

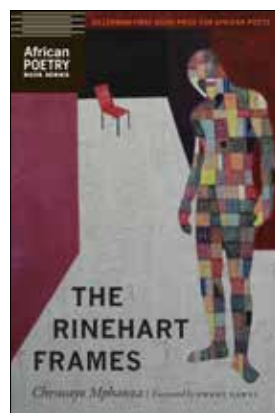
FOREWORD BY KWAME DAWES

2021 National Book Critics Circle Award Finalist

Winner of the Sillerman First Book Prize for African Poetry, *The Rinehart Frames* questions the boundaries of diaspora and narrative through a tethering of voices and forms that infringe upon monolithic categorizations of Blackness and what can be intersected with it.

"In his electrifying debut, Mphanza presents a sustained project of ekphrasis and pastiche. . . . [This] marks the arrival of a brilliant and intrepid voice."—*Publishers Weekly*, starred review

March 2021 • 126 pp. • 6 x 9
\$19.95 • paperback • 978-1-4962-2576-4



IN THE NET

HAWAD

TRANSLATED FROM FRENCH BY CHRISTOPHER WISE

TRANSLATED FROM TUAREG (TAMAJAGHT) INTO

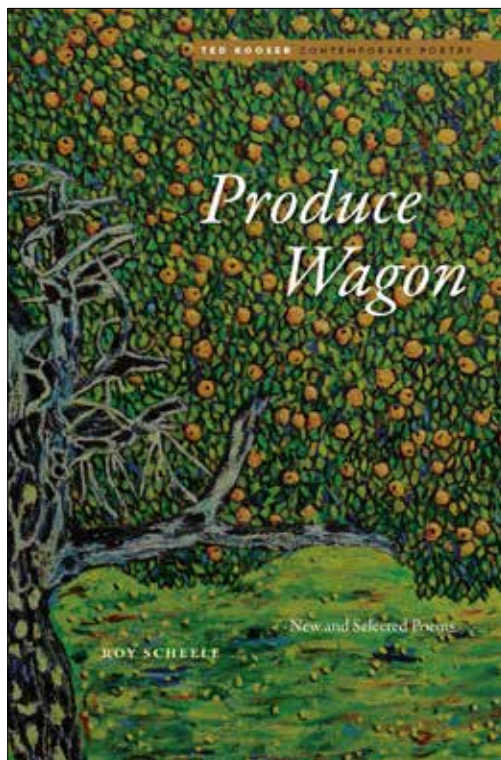
FRENCH BY THE POET AND HÉLÈNE CLAUDOT-HAWAD

In the face of amnesia, how does one exist? In this poem, Hawad speaks directly to Azawad, a silent figure whose name designates a portion of Tuareg lands divided among five nation-states created in the 1960s.

"'Essential' is an overused word in book endorsements, but in this case, it is brilliantly, searingly, the only one possible."—Susanne Paola Antonetta, author of *The Terrible Unlikelihood of Our Being Here*

February 2022 • 88 pp. • 6 x 9 • 6 illustrations
\$17.95 • paperback • 978-1-4962-2969-4





PRODUCE WAGON

New and Selected Poems

ROY SCHEELE

INTRODUCTION BY TED KOOSER

The poems in *Produce Wagon* explore a number of areas of the human experience: the poet's love for his wife, his love of nature, his love for the family he grew up in, and his love of stories. In this collection, Roy Scheele uses a variety of traditional verse forms as well as free verse and syllabics, carefully fitting the form of each poem to his subject matter.

"In the best of poetry—unmistakably present and resonant to the reader—we find the physical embodiment of wordcraft: sound, rhythm, music. What Roy Scheele creates on the page is poetry's equivalent

to the enlightenment of the senses."

—Matt Sutherland, *Foreword Reviews*

"What is wonderful about a 'produce wagon' is its approachability, where we may select this fruit, that melon, to sample—and it's all so good; otherwise, the produce would never have made it to the wagon. Roy Scheele's *Produce Wagon* is like that. Every poem is delicious."—Mark Sanders, *Western American Literature*

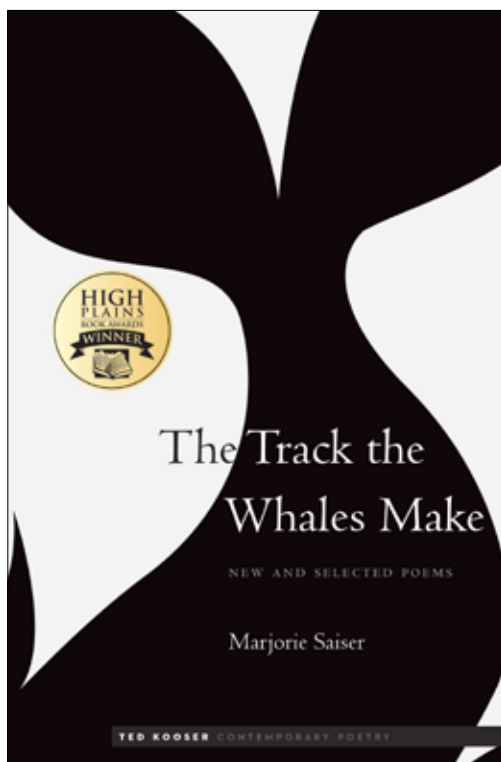
"Roy Scheele is a poet of deep observation and patient discernment. Exquisite in prosody and immaculate in precision, each poem is a hall of mirrors where memory and desire refract off the sharp edges of the observable world."—Nina Murray, author of *Alcestis in the Underworld*

April 2022 • 238 pp. • 6 x 9

\$19.95 • paperback • 978-1-4962-3057-7

TED KOOSER CONTEMPORARY POETRY

TED KOOSER, SERIES EDITOR



THE TRACK THE WHALES MAKE

New and Selected Poems

MARJORIE SAISER

INTRODUCTION BY TED KOOSER

**2022 High Plains Book Award Winner
in Poetry**

The Track the Whales Make includes poems from Marjorie Saiser's seven previous books, along with new poems. Saiser's poetry originates from the everyday things we might overlook in the hurry of our daily routines, giving us a chance to stop and appreciate the little things while wrapped in her comforting diction.

"Marjorie Saiser's poetry is wise and generous and altogether genuine. No poet in this country is better at writing about love, and, in a sense, all of her poems are in some way about love."—Ted Kooser, U.S. poet laureate, 2004–2006

"I move from delight to tears reading these brilliant, compassionate, and beautifully wrought poems. Saiser is a great poet."

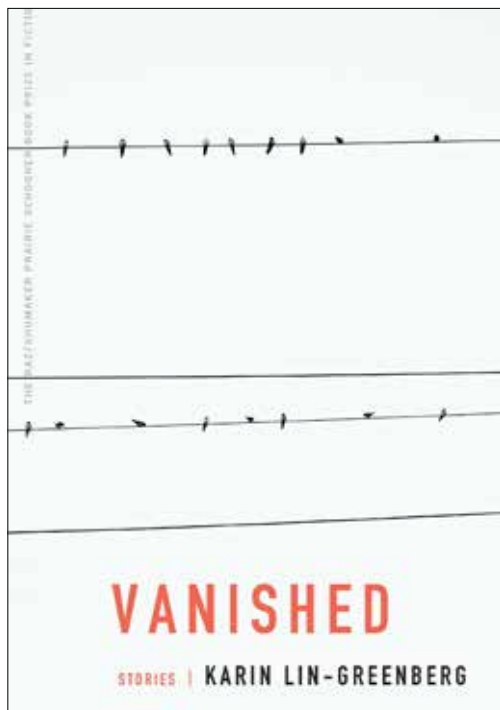
—Hilda Raz, author of *Letter from a Place I've Never Been*

"Marjorie Saiser is a poet of ephemera, a poet who looks east at sunset to watch subtle light changing: 'The glow is, and then is gone.' And so is everyone and everything we love. Saiser tells this truth: 'Every last thing is transitory.' She looks at the difficult moments, at the precious fleeting moments: 'That's what it was like, though there is no record of it. / Let me be the record of it.' When a whale's flukes slip underwater, a trace shimmers for a fraction of a liquid second. That's the moment of Saiser's poetry, a poetry of generations of profound compassion, passed down."

—Peggy Shumaker, author of *Cairn*

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VANISHED

Stories

KARIN LIN-GREENBERG

Set in upstate New York, the stories in *Vanished* involve women and girls who are often overlooked or unseen by the people around them. Humorous and empathetic, the collection exposes the adversity in each character's life; each deals with something or someone who has vanished—a person close to her, a friendship, a relationship—as she seeks to make sense of the world around her in the wake of that loss.

"Lin-Greenberg's flawless and insightful prose gives an acute sense of the characters' perspectives as they change. This accomplished work is full of surprises."—*Publishers Weekly*, starred review

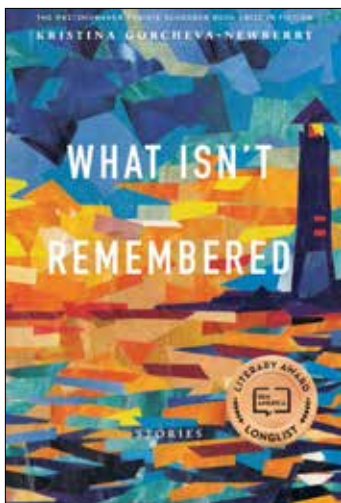
"In this compassionate, unapologetic, and hilarious collection, Karin Lin-Greenberg's unmistakably unique voice shines. The

human struggle for connection guides us through each story's surprising world of art, pop culture, school, difficult relationships, and weird animals. I fell in love with these edgy, lost characters who bump into enlightenment by accident, and only after wading through oceans of denial and terrible choices. *Vanished* is a celebration of our flawed humanity."—Erika Krouse, author of *Tell Me Everything*

"An engrossing and extraordinary book by a true master of the form."—Nick White, author of *Sweet and Low*

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THE RAZ/SHUMAKER PRAIRIE SCHOONER BOOK PRIZE IN FICTION
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WHAT ISN'T REMEMBERED

Stories

KRISTINA GORCHEVA-NEWBERRY

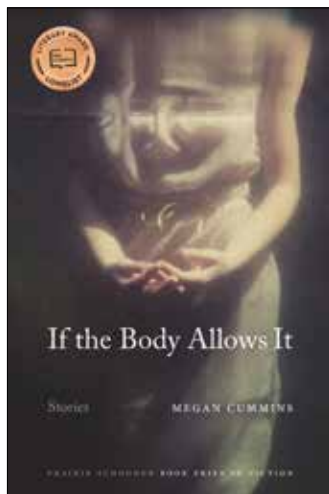
**Longlisted for the PEN/
Robert W. Bingham Prize for
Debut Short Story Collection**

The stories in *What Isn't Remembered* explore the burden, the power, and the nature of love between people who often feel misplaced and estranged from their deepest selves and the world, where they cannot find a home. The characters yearn not only to redefine themselves and rebuild their relationships but also to recover lost loves—a parent, a child, a friend, a spouse, a partner.

"In Russian Armenian Gorcheva-Newberry's vibrant collection, a series of immigrants embrace their adopted culture while remaining rootless and shackled to the past. . . . Throughout, the situations are arresting and the images indelible." —*Publishers Weekly*, starred review

"[The stories] are virtuosic, bold, and unsparing as they talk about 'history and personal experiences, hunger and pain as [we continue] living through them, as though nothing ever ended but coexisted in parallel worlds.'" —Letitia Montgomery-Rodgers, *Foreword Reviews*, starred

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IF THE BODY ALLOWS IT

Stories

MEGAN CUMMINS

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Divided into six parts, *If the Body Allows It* is framed by the story of Marie, a woman in her thirties living in Newark, New Jersey. Suffering from a chronic autoimmune illness, she also struggles with guilt about the overdose and death of her father, whom she feels she betrayed at the end of his life. Within this frame are the stories the narrator writes after she meets and falls in love with a man whose grief mirrors her own.

"Cummins's innovative work delivers well-crafted stories, vivid characters, and unsettling emotional gravitas." —*Publishers Weekly*

"In this collection of stories, the art of truth-telling has been combined with the magic of fortune-telling. . . . Moving and haunting, edgy and searching, reaffirming and devastating. To read it is to be dazzled, and to be changed. A serious accomplishment." —Laura Kasischke, author of *Mind of Winter*

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MIGHT KINDRED

MÓNICA GOMERY

The poems of *Might Kindred* wonder: “can a people belong to a dreaming machine?” Conjuring mountains and bodies of water, queer and immigrant poetics, beloveds both human and animal, Mónica Gomery explores the intimately personal and the possibility of a collective voice. Here, anthems are sung and fall apart mid-song. The speaker exchanges letters with her ancestors, is visited by a shadow sister, and interrogates what it means to make a home as a first-generation American.

“What are we to do in a world where loss is certain, time is defiant, and the self aches to transcend its borders? Instead of offering us synthetic answers Gomery’s poems arrive ‘bare skinned on the bridge between thinking and knowing.’ This book is an invitation, a constellation, a map. We are lucky, lucky

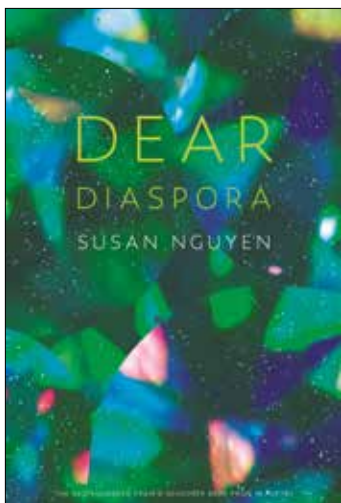
victims of its grandeur.” —Shira Erlichman, author of *Odes to Lithium*

“‘If you take a child to the mountain,’ writes Mónica Gomery in *Might Kindred*, ‘do not expect the mountain to not live inside the child.’ Reader, you and I are the child. This collection is the mountain. Expect nothing less than to be forever changed.” —Nicole Sealey, author of *Ordinary Beast*

“What I found in this collection is not only an invitation to belong, but a reassurance that the self has always been unequivocally whole even if we must journey forward and back through time to come to that understanding.” —S.M. Badawi, *Waxwing Magazine*

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DEAR DIASPORA

SUSAN NGUYEN

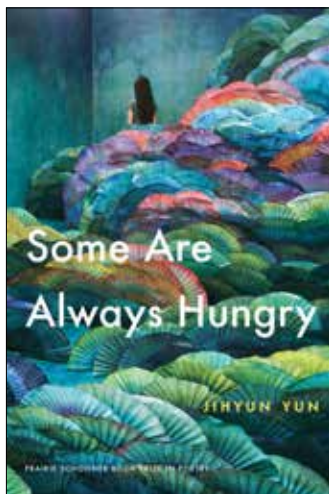
New Mexico-Arizona Book Award Winner

Dear Diaspora sheds light on the intersections of girlhood and diaspora. In this collection we follow Suzi, caught between enjoying a rundown American adolescence and living with the inheritances of war, as she explores the multiplicities of identity and selfhood against the backdrop of the Vietnamese diaspora. Through a collage of lyric, documentary, and epistolary poems, the collection scrutinizes our turning away from the trauma of our past and our complicity in its erasure.

"Nguyen's poetry reveals a remarkable embrace of complexity while accounting for the difficulties of complicity, witness, and forgiveness. The final poem opens, 'I am learning how to hold grief / in my mouth.' This powerful debut attests to that endeavor, and the way in which such work is necessary, beautiful, and full of complexity." —*Publishers Weekly*, starred review

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SOME ARE ALWAYS HUNGRY

JIHYUN YUN

Some Are Always Hungry chronicles a family's wartime survival, immigration and heirloom trauma through the lens of food, or the lack thereof. Through the vehicle of recipe and butchery poems, the collection negotiates the myriad ways diasporic communities comfort and name themselves in other nations, as well as the ways cuisine is inextricably linked to colonization, history, and survival.

"Yun shows us how hope can be fashioned out of the desire to speak on and through atrocities. This book is one of those rare collections that stuns me back to my own life, somehow renewed, somehow better, kinder, and less alone." —Ocean Vuong, author of *Night Sky with Exit Wounds*

"Image by clear-eyed image, sound by tightly wrought sound, the poems in *Some Are Always Hungry* are a thundering revelation. At once a reckoning with immigration and historical trauma and rooted in the sensorial world, these poems are timeless and ongoing." —Ada Limón, author of *The Carrying*

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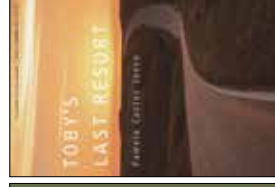
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