

Citizen An American Lyric

In Ghost Letters, one emigrates to America again, and again, and again, though one also never leaves Senegal, the country of one's birth; one grows up in America, and attends university in America, though one also never leaves Senegal, the country of one's birth; one wrestles with one's American blackness in ways not possible in Senegal, though one never leaves Senegal, the country of one's birth; and one sees more deeply into Americanness than any native-born American could. Ghost Letters is a 21st century Notebook of a Return to the Native Land, though it is a notebook of arrival and being in America. It is a major achievement. —Shane McCrae

FINALIST FOR THE 2021 ANDREW CARNEGIE MEDAL FOR EXCELLENCE IN NONFICTION Claudia Rankine's *Citizen* changed the conversation—*Just Us* urges all of us into it As everyday white supremacy becomes increasingly vocalized with no clear answers at hand, how best might we approach one another? Claudia Rankine, without telling us what to do, urges us to begin the discussions that might open pathways through this divisive and stuck moment in American history. *Just Us* is an invitation to discover what it takes to stay in the room together, even and especially in breaching the silence, guilt, and violence that follow direct addresses of whiteness. Rankine's questions disrupt the false comfort of our culture's liminal and private spaces—the airport, the theater, the dinner party, the voting booth—where neutrality and politeness live on the surface of differing commitments, beliefs, and prejudices as our public and private lives intersect. This brilliant arrangement of essays, poems, and images includes the voices and rebuttals of others: white men in first class responding to, and with, their white male privilege; a friend's explanation of her infuriating behavior at a play; and women confronting the political currency of dying their hair blond, all running alongside fact-checked notes and commentary that complements Rankine's own text, complicating notions of authority and who gets the last word. Sometimes wry, often vulnerable, and always prescient, *Just Us* is Rankine's most intimate work, less interested in being right than in being true, being together.

Citizen An American Lyric Graywolf Press

“Propulsive. . . . Highly enjoyable. . . . It sets up a sequel, one that I very much look forward to reading.”

—The New York Times Book Review A fresh, smart, and fast-paced revenge thriller about a college basketball player who discovers shocking truths about his family in the wake of his father's murder

Victor Li is devastated by his father's murder, and shocked by a confessional letter he finds among his father's things. In it, his father admits that he was never just a restaurateur—in fact he was part of a vast international crime syndicate that formed during China's leanest communist years. Victor travels to Beijing, where he navigates his father's secret criminal life, confronting decades-old grudges, violent spats, and a shocking new enterprise that the organization wants to undertake. Standing up against it is likely what got his father killed, but Victor remains undeterred. He enlists his growing network of allies and friends to finish what his father started, no matter the costs.

Autotheory--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

Revisiting the Elegy in the Black Lives Matter Era

Born Bright

Stories of Inequality in a Divided Nation

Hollywood Left and Right

American Women Poets in the 21st Century

Citizen

Previously published: Oxford, UK; New York: Oxford University Press, c2006.

As a young girl, medieval saint, healer, visionary, exorcist, and composer Hildegard von Bingen was locked in a cloister's cell after demonstrating a preternatural sensitivity to the world around her. Sequestered with Hildegard is Jutta, a woman who has spent her life secluded in an effort to recover a whole self after deepest trauma. Under Jutta's guidance, Hildegard attempts to reassemble her own fragmented self while her mentor proselytizes a rejection of brokenness. IN THE GREEN is a musical unlike any you've seen, an astonishingly sonically sophisticated saga of two exceptional women broken by the world and their journey of healing that changed history.

A "harrowing and hallucinogenic" collection of poems from author of the New York Times – bestselling National Book Award-finalist

Citizen: An American Lyric (Library Journal). Claudia Rankine's book-length poem about rising racial tensions in America, Citizen: An American Lyric, won numerous prizes, including the The National Book Critic's Circle Award. Her new collection of poems—intrepid, obsessive, and erotic—tell the story of a woman's attempt to reconcile herself to her own despair. Drawing on voices from Jane Eyre to Lady MacBeth, Rankine welds the cerebral and the spiritual, the sensual and the grotesque. Whether writing about intimacy or alienation, what remains long after is her singular voice—its beguiling cadence and vivid physicality. There is an unprotected quality to this writing, as if each word has been pushed out along the precipice, daring us to go with it. Rankine's power lies in the intoxicating pull of that dare. From one of contemporary poetry's most powerful and provocative authors, The End of the Alphabet is a work where "wits at once keen and tenacious match themselves against grief's genius" (Boston Review).

"Here, available for the first time in the UK, is the book in which Claudia Rankine first developed the 'American Lyric' form which makes her Forward Prize-winning collection Citizen so distinctive— an original combination of poetry, lyric essay, photography and visual art, virtuosically deployed. Don't Let Me Be Lonely is Rankine's meditation on the self bewildered by race riots, terrorism, medicated depression and television's ubiquitous influence. Written during George W. Bush's presidency in an America still reeling from the 9/11 attacks and charging headlong into war in Iraq, this is an early 21st-century work of great wit, intelligence and depth of feeling, with urgent lessons for the present."

This poetry collection by the acclaimed author of Citizen presents an "inexhaustibly complex, varied, and . . . grimly inventive" meditation on maternity (Verse). In Claudia Rankine's Plot, an expectant mother, Liv, and her husband, Erland, find themselves propelled into one of our most basic plots: boy loves girl, girl gets pregnant. Liv's respect for life, however, makes her reluctant to bring a new life into the world. The couple's electrifying journey is charted through dreams, conversations, and reflections. A text like no other, it crosses genres, existing at times in poetry, at times in dialogue and prose, in order to arrive at new life and baby Ersatz. This stunning, avant-garde performance enacts what it means to be human, and to invest in humanity. "Plot moves as in a picaresque novel, in which the body schemes and frightens, accompanied by Claudia Rankine's instinct for poetic surprise."
—Barbara Guest, poet and author of *Herself Defined*

A Play

The White Card

The Weight of Memory

The Math Campers

Attention Equals Life

When Paul Elias receives a terminal diagnosis, he leaves his physician's office in a fog. Only one thing is clear to him: if he is going to die, he must find someone to watch over his granddaughter, Pearl, who has been in his charge since her drug-addicted father disappeared. Paul decides to take her back to

Nysa--both the place where he grew up and the place where he lost his beloved wife under strange circumstances forty years earlier. But when he picks up Pearl from school, the little girl already seems to know of his plans, claiming a woman told her. In Nysa, Paul reconnects with an old friend but is not prepared for the onslaught of memory. And when Pearl starts vanishing at night and returning with increasingly bizarre tales, Paul begins to question her sanity, his own views on death, and the nature of reality itself. In this suspenseful and introspective story from award-winning author Shawn Smucker, the past and the present mingle like opposing breezes, teasing out the truth about life, death, and sacrifice. "Challenging Misrepresentations of Black Womanhood" investigates the typecasting of Black womanhood and the larger sociological impact on Black women's self-perceptions. It details the historical and contemporary use of stereotypes against Black women and how these women work to challenge and dispel false perceptions. The book highlights the role of racist ideas in the reproduction and promotion of stereotypes of Black femaleness in media, literature, artificial intelligence and the perceptions of the general public. Contributors in this collection identify the racist and sexist ideologies behind the misperceptions of Black womanhood and illuminate twenty-first-century stereotypical treatment of Black women such as Michelle Obama and Serena Williams, and explore topics such as comedic expressions of Black motherhood, representations of Black women in television dramas and literature, and identity reclamation and self-determination. "Challenging Misrepresentations of Black Womanhood" establishes the criteria with which to examine the role of stereotypes in the lives of Black women and, more specifically, its impact on their social and psychological well-being.

Colonial Trauma is a path-breaking account of the psychosocial effects of colonial domination. Following the work of Frantz Fanon, Lazali draws on historical materials as well as her own clinical experience as a psychoanalyst to shed new light on the ways in which the history of colonization leaves its traces on contemporary postcolonial selves. Lazali found that many of her patients experienced difficulties that can only be explained as the effects of "colonial trauma" dating from the French colonization of Algeria and the postcolonial period. Many French feel weighed down by a colonial history that they are aware of but which they have not experienced directly. Many Algerians are traumatized by the way that the French colonial state imposed new names on people and the land, thereby severing the links with community, history, and genealogy and contributing to feelings of loss, abandonment, and injustice. Only by reconstructing this history and uncovering its consequences can we understand the impact of

colonization and give individuals the tools to come to terms with their past. By demonstrating the power of psychoanalysis to illuminate the subjective dimension of colonial domination, this book will be of great interest to anyone concerned with the long-term consequences of colonization and its aftermath. "Attention Equals Life examines why a quest to pay attention to daily life has increasingly become a central feature of both contemporary American poetry and the wider culture of which it is a part" -- Thirty-six major contemporary writers examine life in a deeply divided America—including Anthony Doerr, Ann Patchett, Roxane Gay, Rebecca Solnit, Hector Tobar, Joyce Carol Oates, Edwidge Danticat, Richard Russo, Eula Bliss, Karen Russell, and many more America is broken. You don't need a fistful of statistics to know this. Visit any city, and evidence of our shattered social compact will present itself. From Appalachia to the Rust Belt and down to rural Texas, the gap between the wealthiest and the poorest stretches to unimaginable chasms. Whether the cause of this inequality is systemic injustice, the entrenchment of racism in our culture, the long war on drugs, or immigration policies, it endangers not only the American Dream but our very lives. In Tales of Two Americas, some of the literary world's most exciting writers look beyond numbers and wages to convey what it feels like to live in this divided nation. Their extraordinarily powerful stories, essays, and poems demonstrate how boundaries break down when experiences are shared, and that in sharing our stories we can help to alleviate a suffering that touches so many people.

Gabriel

Lean Semesters

Stories from My Grandmother's Time, My Mother's Time, and Mine

Beijing Payback

The Pursuit of the Everyday in Contemporary Poetry and Culture

Plot

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief "statement of poetics" by the poet herself in

which she explores the forces – personal, aesthetic, political – informing her creative work; a critical essay on the poet's work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process. CONTRIBUTORS: Rae Armantrout, Mei-mei Berssenbrugge, Lucie Brock Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Harryette Mullen.

A searing, poetic riff on race in America, fusing prose, poetry, movement, music, and the visual image. Snapshots, vignettes, on the acts of everyday racism. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams, online, on TV—everywhere, all the time. Those did-that-really-just-happen-did-they-really-just-say-that slurs that happen every day and enrage in the moment and later steep poisonously in the mind. And, of course, those larger incidents that become national or international firestorms. As Rankine writes, “This is how you are a citizen.”

A Southern Living Best New Book of Winter 2019; A Refinery29 Best Book of January 2019; A Most Anticipated Book of 2019 at The Week, Huffington Post, Nylon, and Lit Hub; An Indie Next Pick for January 2019 “Ghost Wall has subtlety, wit, and the force of a rock to the head: an instant classic.” –Emma Donoghue, author of Room “A worthy match for 3 a.m. disquiet, a book that evoked existential dread, but contained it, beautifully, like a shipwreck in a bottle.” –Margaret Talbot, The New Yorker A taut, gripping tale of a young woman and an Iron Age reenactment trip that unearths frightening behavior The light blinds you; there’s a lot you miss by gathering at the fireside. In the north of England, far from the intrusions of cities but not far from civilization, Silvie and her family are living as if they are ancient Britons, surviving by the tools and knowledge of the Iron Age. For two weeks, the length of her father’s vacation, they join an anthropology course set to reenact life in simpler times. They are surrounded by forests of birch and rowan; they make stew from foraged roots and hunted rabbit. The students are fulfilling their coursework; Silvie’s father is fulfilling his lifelong obsession. He has raised her

on stories of early man, taken her to witness rare artifacts, recounted time and again their rituals and beliefs—particularly their sacrifices to the bog. Mixing with the students, Silvie begins to see, hear, and imagine another kind of life, one that might include going to university, traveling beyond England, choosing her own clothes and food, speaking her mind. The ancient Britons built ghost walls to ward off enemy invaders, rude barricades of stakes topped with ancestral skulls. When the group builds one of their own, they find a spiritual connection to the past. What comes next but human sacrifice? A story at once mythic and strikingly timely, Sarah Moss's *Ghost Wall* urges us to wonder how far we have come from the "primitive minds" of our ancestors.

Frank, fearless letters from poets of all colors, genders, classes about the material conditions under which their art is made.

Revisiting the Elegy in the Black Lives Matter Era is an edited collection of critical essays and poetry that investigates contemporary elegy within the black diaspora. Scores of contemporary writers have turned to elegiac poetry and prose in order to militate against the white supremacist logic that has led to recent deaths of unarmed black men, women, and children. This volume combines scholarly and creative understandings of the elegy in order to discern how mourning feeds our political awareness in this dystopian time as writers attempt to see, hear, and say something in relation to the bodies of the dead as well as to living readers. Moreover, this book provides a model for how to productively interweave theoretical and deeply personal accounts to encourage discussions about art and activism that transgress disciplinary boundaries, as well as lines of race, gender, class, and nation.

What the Body Told

The Outer Harbour

Poems

Nothing in Nature is Private

Colonial Trauma

Contemporary Sociology

Informed by the work of scholars and labor activists who have interrogated the various forms of inequity

produced and reproduced by institutions of higher education under neoliberalism, *Lean Semesters* serves as a timely and accessible call to action.

Poetry. *African American Studies*. "Claudia Rankine is a fiercely gifted young poet. Intelligence, a curiosity and hunger for understanding like some worrying, interior, physical pain, a gift for being alert in the world. She knows when to bless and to curse, to wonder and to judge, and she doesn't flinch. *NOTHING IN NATURE IS PRIVATE* is an arrival. It's the kind of book that makes you hopeful for American poetry."—Robert Hass "I am excited by Claudia Rankine's poems, their elegance, their emotional force, their scrupulous intimation of multiple identities. Representing brilliantly the prismatic vision of a Jamaican, middle class, intellectual black woman living in America, they address the widest constituency of readers. This is a richly rewarding collection."—Mervyn Morris

The first substantial collection of short fiction from "a writer with enough electricity to light up the country" (Ann Patchett) "I guess the things that scare you are the things that are almost normal," observes one narrator in this collection of effervescent and often uncanny stories. Drawing on fifteen years of work, *See You in Paradise* is the fullest expression yet of J. Robert Lennon's distinctive and brilliantly comic take on the pathos and surreality at the heart of American life. In Lennon's America, a portal to another universe can be discovered with surprising nonchalance in a suburban backyard, adoption almost reaches the level of blood sport, and old pals return from the dead to steal your girlfriend. Sexual dysfunction, suicide, tragic accidents, and career stagnation all create surprising opportunities for unexpected grace in this full-hearted and mischievous depiction of those days (weeks, months, years) we all have when things just don't go quite right.

"Blackness is an art, not a science. It is a paradox: intangible and visceral; a situation and a story. It is the thread that connects these essays, but its significance as an experience emerges randomly, unpredictably. . . . Race is the story of my life, and therefore black is the body of this book." In these twelve deeply personal, connected essays, Bernard details the experience of growing up black in the south with a family name inherited from a white man, surviving a random stabbing at a New Haven coffee shop, marrying a white man from the North and bringing him home to her family, adopting two children from Ethiopia, and living and teaching in a primarily white New England college town. Each of these essays sets out to discover a new way of talking about race and of telling the truth as the author has lived it. "Black Is the Body is one of the most beautiful, elegant memoirs I've ever read. It's about race, it's about womanhood, it's about friendship, it's about a life of the mind, and also a life of the body. But more than anything, it's about love. I can't praise Emily Bernard enough for what she has created in these pages." --Elizabeth Gilbert WINNER OF THE CHRISTOPHER ISHERWOOD PRIZE FOR AUTOBIOGRAPHICAL PROSE NAMED A BEST BOOK OF THE YEAR BY NPR AND KIRKUS REVIEWS ONE OF MAUREEN CORRIGAN'S 10 UNPUTDOWNABLE READS OF THE YEAR

Wayde Compton's debut story collection is imbued with the color of speculative fiction; one strand of stories follows the emergence of a volcanic island, which alternatively becomes the site of a radical Native peoples' occupation, a real-estate development, and finally a detention center for illegal immigrants. Moving from 2001 through to 2025, *The Outer Harbour* is at once a history book and a cautionary tale of the future, condensing and confounding our preconceived ideas around race, migration, gentrification, and home. Wayde Compton is the author of three poetry collections. He is director of the Writer's Studio at Simon Fraser University.

A Study of the Psychic and Political Consequences of Colonial Oppression in Algeria

A Poem

Citizen: An American Lyric

Forgiveness Forgiveness

A novel

A Novel

*What are the words we use to describe something that we never thought we'd have to describe? In *Seven American Deaths and Disasters*, Kenneth Goldsmith transcribes historic radio and television reports of national tragedies as they unfurl, revealing an extraordinarily rich linguistic panorama of passionate description. Taking its title from the series of Andy Warhol paintings by the same name, Goldsmith recasts the mundane as the iconic, creating a series of prose poems that encapsulate seven pivotal moments in recent American history: the John F. Kennedy, Robert F. Kennedy, and John Lennon assassinations, the space shuttle Challenger disaster, the Columbine shootings, 9/11, and the death of Michael Jackson. While we've become accustomed to watching endless reruns of these tragic spectacles—often to the point of cliché—once rendered in text, they become unfamiliar, and revealing new dimensions emerge. Impartial reportage is revealed to be laced with subjectivity, bias, mystery, second-guessing, and, in many cases, white-knuckled fear. Part nostalgia, part myth, these words render pivotal moments in American history through the communal lens of media.*

*A play about the imagined fault line between black and white lives by Claudia Rankine, the author of *Citizen* *The White Card* stages a conversation that is both informed and derailed by the black/white American drama. The scenes in this one-act play, for all the characters' disagreements, stalemates, and seeming impasses, explore what happens if one is willing to stay in the room when it is painful to bear the pressure to listen and the obligation to respond. —from the introduction by Claudia Rankine *Claudia Rankine's first published play, *The White Card*, poses the essential question: Can American society progress if whiteness remains invisible? Composed of two scenes, the play opens with a dinner party thrown by Virginia and Charles, an influential Manhattan couple, for the up-and-coming artist Charlotte. Their conversation about art and representations of race spirals toward the devastation of**

Virginia and Charles's intentions. One year later, the second scene brings Charlotte and Charles into the artist's studio, and their confrontation raises both the stakes and the questions of what—and who—is actually on display. Rankine's *The White Card* is a moving and revelatory distillation of racial divisions as experienced in the white spaces of the living room, the art gallery, the theater, and the imagination itself.

"Read this book and see America differently." —Liz Murray, author of *Breaking Night*

Danez Smith is our president Homie is Danez Smith's magnificent anthem about the saving grace of friendship. Rooted in the loss of one of Smith's close friends, this book comes out of the search for joy and intimacy within a nation where both can seem scarce and getting scarcer. In poems of rare power and generosity, Smith acknowledges that in a country overrun by violence, xenophobia, and disparity, and in a body defined by race, queerness, and diagnosis, it can be hard to survive, even harder to remember reasons for living. But then the phone lights up, or a shout comes up to the window, and family—blood and chosen—arrives with just the right food and some redemption. Part friendship diary, part bright elegy, part war cry, *Homie is* the exuberant new book written for Danez and for Danez's friends and for you and for yours.

In this moving, critical and fiercely intelligent collection of prose poems, Claudia Rankine examines the experience of race and racism in Western society through sharp vignettes of everyday discrimination and prejudice, and longer meditations on the violence - whether linguistic or physical - which has impacted the lives of Serena Williams, Zinedine Zidane, Mark Duggan and others. Winner of the National Book Critics Circle Award for Poetry Winner of the Los Angeles Times Book Prize for Poetry 'Everywhere were flashes, a siren sounding and a stretched-out roar. Get on the ground. Get on the ground now. Then I just knew.' 'And you are not the guy and still you fit the description because there is only one guy who is always the guy fitting the description.' 'Wonderfully capacious and innovative. In her riffs on the demotic, in her layering of incident, Rankine finds a new way of writing about race in America.' Nick Laird, *New York Review of Books* 'Citizen feels raw . . . this documentary-style look at America has catapulted Rankine into the spotlight . . . She speaks to the vastly different ways racism and injustice are perpetuated across class lines in America today.' Smitha Khorana, *Guardian US* 'Rankine brilliantly pushes poetry's forms . . . one is left with a mix of emotions that linger and wend themselves into the subconscious.' Holly Bass, *The New York Times*

Seven American Deaths and Disasters

Where Lyric Meets Language

Writers on Race in the Life of the Mind

Collected Poems: 1950-2012

The End of the Alphabet

Homie

A father and husband's meditation on love, adolescence, and the mysterious mechanisms of poetic creation, from the acclaimed poet. The poet's art is revealed in stages in this "making-of" book, where we watch as poems take shape--first as dreams or memories, then as drafts, and finally as completed works set loose on the world. In the long poem "Must We Mean What We Say," a woman reader narrates in prose the circumstances behind poems and snippets of poems she receives in letters from a stranger. Who made up whom? Chiasson, an acclaimed poetry critic, has invented a remarkable structure where the reader and a poet speak to one another, across the void of silence and mystery. He is also the father of teenaged sons, and this volume continues the autobiographical arc of his prior, celebrated volumes. One long section is about the age of thirteen and the dawning of desire, while the title poem looks at the crucial age of fifteen and the existential threat of climate change and gun violence, which alters the calculus of adolescence. Though the outlook is bleak, these poems register the glories of our moment: that there are places where boys can kiss each other and not be afraid; that small communities are rousing and taking care of each other; that teenagers have mobilized for a better world. All of these works emerge from the secretive imagination of a father as he measures his own adolescence against that of his sons and explores the complex bedrock of marriage. Chiasson sees a perilous world both navigated and enriched by the passionate young and by the parents--and poets--who care for them.

Ecopoetics: Essays in the Field makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. Contributors offer readings of a diverse range of poets, few of whom have previously been read as nature writers—from midcentury Beat poet Michael McClure, Objectivist poet George Oppen, and African American poets Melvin Tolson and Robert Hayden; to contemporary writers such as Diné poet Sherwin Bitsui, hybrid/ collage poets Claudia Rankine and Evelyn Reilly, emerging QPOC poet Xandria Phillips, and members of the Olimpias disability culture artists' collective. While addressing preconceptions about the categories of nature writing and ecopoetics, contributors explore, challenge, and reimagine concepts that have been central to environmental discourse, from apocalypse and embodiment to toxicity and sustainability. This collection of essays makes the compelling argument that ecopoetics should be read as "coextensive with post-1945 poetry and poetics," rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or in the environmental humanities today. Contributors: Joshua Bennett, Rob Halpern, Matt Hooley, Angela Hume, Lynn Keller, Petra Koppers, Michelle Niemann, Gillian Osborne, Samia Rahimtoola, Joan Retallack, Joshua Schuster, Jonathan Skinner.

*The collected works of Adrienne Rich, whose poetry is "distinguished by an unswerving progressive vision and a dazzling, empathic ferocity" (New York Times). A Finalist for the 2017 Pulitzer Prize in Poetry. Adrienne Rich was the singular voice of her generation and one of our most important American poets. She brought discussions of gender, race, and class to the forefront of poetical discourse, pushing formal boundaries and consistently examining both self and society. This collected volume traces the evolution of her poetry, from her earliest work, which was formally exact and decorous, to her later work, which became increasingly radical in both its free-verse form and feminist and political content. The entire body of her poetry is on display in this vast volume, including the National Book Award-winning *Diving Into the Wreck* and her prize-winning *Atlas of the Difficult World*. The *Collected Poems of Adrienne Rich* gathers and memorializes*

all of her boldly political, formally ambitious, thoughtful, and lucid work, the whole of which makes her one of the most prolific and influential poets of our time.

*One of The New York Times 10 Best Books of the Year National Book Award Finalist Finalist for the National Book Critics Circle John Leonard Prize Finalist for the Center for Fiction First Novel Prize Finalist for the New York Public Library's Young Lions Fiction Award National Best Seller "Splendidly imagined . . . Thrilling" --Simon Winchester "A genuine masterpiece" --Gary Shteyngart Spellbinding, moving--evoking a fascinating region on the other side of the world--this suspenseful and haunting story announces the debut of a profoundly gifted writer. One August afternoon, on the shoreline of the Kamchatka peninsula at the northeastern edge of Russia, two girls--sisters, eight and eleven--go missing. In the ensuing weeks, then months, the police investigation turns up nothing. Echoes of the disappearance reverberate across a tightly woven community, with the fear and loss felt most deeply among its women. Taking us through a year in Kamchatka, *Disappearing Earth* enters with astonishing emotional acuity the worlds of a cast of richly drawn characters, all connected by the crime: a witness, a neighbor, a detective, a mother. We are transported to vistas of rugged beauty--densely wooded forests, open expanses of tundra, soaring volcanoes, and the glassy seas that border Japan and Alaska--and into a region as complex as it is alluring, where social and ethnic tensions have long simmered, and where outsiders are often the first to be accused. In a story as propulsive as it is emotionally engaging, and through a young writer's virtuosic feat of empathy and imagination, this powerful novel brings us to a new understanding of the intricate bonds of family and community, in a Russia unlike any we have seen before.*

Poetry. African American Studies. The follow up to 2013's BLOOD (Coldfront's book of the year), FORGIVENESS FORGIVENESS is a visceral poetry collection that troubles the intersections of race, abuse, memory and history. Concerned with how the visibility of blackness can become an individual burden, FORGIVENESS FORGIVENESS traces the lingering fallout of an identity informed by traumatic artifacts and events—how the story of a story can be revised. FORGIVENESS FORGIVENESS complicates the idea of family as nurturer and destroyer. A physical and haunting work of cathartic healing. "Shane McCrae's FORGIVENESS FORGIVENESS is song that writes wrongs until they ring with generosity. When the poet turns to trauma and difficulty for subject matter, he returns to us with an unflinching devotion to hope, to possibility—bearing wisdom, sustenance. McCrae has again transmuted a legacy of violence into one of love because 'the promise / is / New life.'"—Heidi Lynn Staples

An American Conversation

See You in Paradise

Black is the Body

How Higher Education Reproduces Inequity

Media, Literature and Theory

Disappearing Earth

What the Body Told is the second book of poetry from Rafael Campo, a practicing physician, a gay Cuban American, and winner of the National Poetry Series 1993 Open Competition. Exploring the themes begun in his first book, The Other Man Was Me, Campo extends the search for identity into new realms of fantasy and physicality. He travels inwardly to the most

intimate spaces of the imagination where sexuality and gender collide and where life crosses into death. Whether facing a frenetic hospital emergency room to assess a patient critically ill with AIDS, or breathing in the quiet of his mother's closet, Campo proposes with these poems an alternative means of healing and exposes the extent to which words themselves may be the most vital working parts of our bodies. The secret truths in What the Body Told, as the title implies, are already within each of us; in these vivid and provocative poems, Rafael Campo gives them a voice. Lost in the Hospital It's not that I don't like the hospital. Those small bouquets of flowers, pert and brave. The smell of antiseptic cleansers. The ill, so wistful in their rooms, so true. My friend, the one who's dying, took me out To where the patients go to smoke, IV's And oxygen tanks attached to them-- A tiny patio for skeletons. We shared A cigarette, which was delicious but Too brief. I held his hand; it felt Like someone's keys. How beautiful it was, The sunlight pointing down at us, as if We were important, full of life, unbound. I wandered for a moment where his ribs Had made a space for me, and there, beside The thundering waterfall of his heart, I rubbed my eyes and thought "I'm lost."

Longlisted for the 2014 National Book Award Never has there been a book of poems quite like Gabriel, in which a short life, a bewildering death, and the unanswerable sorrow of a father come together in such a sustained elegy. This unabashed sequence speaks directly from Hirsch's heart to our own, without sentimentality. From its opening lines—"The funeral director opened the coffin / And there he was alone / From the waist up"—Hirsch's account is poignantly direct and open to the strange vicissitudes and tricks of grief. In propulsive three-line stanzas, he tells the story of how a once unstoppable child, who suffered from various developmental disorders, turned into an irreverent young adult, funny, rebellious, impulsive. Hirsch mixes his tale of Gabriel with the stories of other poets through the centuries who have also lost children, and expresses his feelings through theirs. His landmark poem enters the broad stream of human grief and raises in us the strange hope, even consolation, that we find in the writer's act of witnessing and transformation. It will be read and reread.

"Olivarez steps into the 'inbetween' standing between Mexico and America in these compelling, emotional poems. Written with humor and sincerity" (Newsweek). Named a Best Book of the Year by Newsweek and NPR. In this "devastating debut" (Publishers Weekly), poet

José Olivarez explores the stories, contradictions, joys, and sorrows that embody life in the spaces between Mexico and America. He paints vivid portraits of good kids, bad kids, families clinging to hope, life after the steel mills, gentrifying barrios, and everything in between. Drawing on the rich traditions of Latinx and Chicago writers like Sandra Cisneros and Gwendolyn Brooks, Olivarez creates a home out of life in the in-between. Combining wry humor with potent emotional force, Olivarez takes on complex issues of race, ethnicity, gender, class, and immigration using an everyday language that invites the reader in, with a unique voice that makes him a poet to watch. "The son of Mexican immigrants, Olivarez celebrates his Mexican-American identity and examines how those two sides conflict in a striking collection of poems." —USA Today

WINNER OF THE LOS ANGELES TIMES BOOK PRIZE FOR POETRY WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR POETRY In this moving, critical and fiercely intelligent collection of prose poems, Claudia Rankine examines the experience of race and racism in Western society through sharp vignettes of everyday discrimination and prejudice, and longer meditations on the violence - whether linguistic or physical - which has impacted the lives of Serena Williams, Zinedine Zidane, Mark Duggan and others. Awarded the National Book Critics Circle Award for Poetry in America after becoming the first book in the prize's history to be a finalist in both the poetry and criticism categories, *Citizen* weaves essays, images and poetry together to form a powerful testament to the individual and collective effects of racism in an ostensibly "post-race" society.

In Hollywood Left and Right, Steven J. Ross tells a story that has escaped public attention: the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics. Ever since the film industry relocated to Hollywood early in the twentieth century, it has had an outsized influence on American politics. Through compelling larger-than-life figures in American cinema--Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, George Murphy, Ronald Reagan, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty, and Arnold Schwarzenegger--Hollywood Left and Right reveals how the film industry's engagement in politics has been longer, deeper, and more varied than most people would imagine. As shown

in alternating chapters, the Left and the Right each gained ascendancy in Tinseltown at different times. From Chaplin, whose movies almost always displayed his leftist convictions, to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion, Steven J. Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present. Hollywood Left and Right challenges the commonly held belief that Hollywood has always been a bastion of liberalism. The real story, as Ross shows in this passionate and entertaining work, is far more complicated. First, Hollywood has a longer history of conservatism than liberalism. Second, and most surprising, while the Hollywood Left was usually more vocal and visible, the Right had a greater impact on American political life, capturing a senate seat (Murphy), a governorship (Schwarzenegger), and the ultimate achievement, the Presidency (Reagan).

Ghost Wall

An Introduction to Concepts and Theories

Citizen Illegal

Don't Let Me Be Lonely

Challenging Misrepresentations of Black Womanhood

The Racial Imaginary

* Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Boston Globe, The Atlantic, BuzzFeed, NPR, Los Angeles Times, Publishers Weekly, Slate, Time Out New York, Vulture, Refinery 29, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book *Don't Let Me Be Lonely: An American Lyric*. Claudia Rankine's bold new book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV-everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often

named "post-race" society.

Autotheory as Feminist Practice in Art, Writing, and Criticism

Ghost Letters

Tales of Two Americas

In the Green

Essays in the Field

An American Lyric