

Citizen An American Lyric

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

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."

The radiant, posthumous second novel by the visionary author of *Invisible Man*, featuring an introduction and a new postscript by Ralph Ellison's literary executor, John F. Callahan, and a preface by National Book Award-winning author Charles Johnson "Ralph Ellison's generosity, humor and nimble language are, of course, on display in *Juneteenth*, but it is his vigorous intellect that rules the novel. . . . A majestic narrative concept."—Toni Morrison In Washington, D.C., in the 1950s, Adam Sunraider, a race-baiting senator from New England, is mortally wounded by an assassin's bullet while making a speech on the Senate floor. To the shock of all who think they know him, Sunraider calls out from his deathbed for Alonzo Hickman, an old black minister, to be brought to his side. The reverend is summoned; the two are left alone. "Tell me what happened while there's still time," demands the dying Sunraider. Out of their conversation, and the inner rhythms of memories whose weight has been borne in silence for many long years, a story emerges. Senator Sunraider, once known as Bliss, was raised by Reverend Hickman in a black community steeped in religion and music (not unlike Ralph Ellison's own childhood home) and was brought up to be a preaching prodigy in a joyful black Baptist ministry that traveled throughout the South and the Southwest. Together one last time, the two men retrace the course of their shared life in an "anguished attempt," Ellison once put it, "to arrive at the true shape and substance of a sundered past and its meaning." In the end, the two men confront their most painful memories, memories that hold the key to understanding the mysteries of kinship and race that bind them, and to the senator's confronting how deeply estranged he had become from his true identity. In *Juneteenth*, Ralph Ellison evokes the rhythms of jazz and gospel and ordinary speech to tell a powerful tale of a prodigal son in the twentieth century. At the time of his death in 1994, Ellison was still expanding his novel in other directions, envisioning a grand, perhaps multivolume, story cycle. Always, in his mind, the character Hickman and the story of Sunraider's life from birth to death were the dramatic heart of the narrative. And so, with the aid of Ellison's widow, Fanny, his literary executor, John Callahan, has edited this magnificent novel at the center of Ralph Ellison's forty-year work in progress—its author's abiding testament to the country he so loved and to its many unfinished tasks.

"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

"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 *Citizenso* 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."

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

Winner of the Cave Canem Northwestern University Press Poetry Prize In his second collection of poetry, Reginald Harris traverses real and imagined landscapes, searching for answers to the question "What are you?" From Baltimore to Havana, Atlantic City to Alabama—and from the broad memories of childhood to the very specific moment of Marvin Gaye singing at the 1983 NBA All-Star Game shortly before his death—this is a travel diary of internal and external journeys exploring issues of race and sexuality. The poet traveler falls into and out of love and lust, sometimes coupled, sometimes alone. Autogeography tracks how who you are changes depending on where you are; how where you are and where you've been determine who you are and where you might be headed.

Poetry has long been thought of as a genre devoted to grand subjects, timeless themes, and sublime beauty. Why, then, have contemporary poets turned with such intensity to documenting and capturing the everyday and mundane? Drawing on insights about the nature of everyday life from philosophy, history, and critical theory, Andrew Epstein traces the modern history of this preoccupation and considers why it is so much with us today. *Attention Equals Life* argues that a potent hunger for everyday life explodes in the post-1945 period as a reaction to the rapid, unsettling transformations of this epoch, which have resulted in a culture of perilous distraction. Epstein demonstrates that poetry is an important, and perhaps unlikely, cultural form that has mounted a response, and even a mode of resistance, to a culture suffering from an acute crisis of attention. In this timely and engaging study, Epstein examines why a compulsion to represent the everyday becomes predominant in the decades after modernism and why it has so often sparked genre-bending formal experimentation. With chapters devoted to illuminating readings of a diverse group of writers--including poets associated with influential movements like the New York School, language poetry, and conceptual writing--the book considers the variety of forms contemporary poetry of everyday life has taken, and analyzes how gender, race, and political forces all profoundly inflect the experience and the representation of the quotidian. By exploring the rise of experimental realism as a poetic mode and the turn to rule-governed "everyday-life projects," *Attention Equals Life* offers a new way of understanding a vital strain at the heart of twentieth- and twenty-first century literature. It not only charts the evolution of a significant concept in cultural theory and poetry, but also reminds readers that the quest to pay attention to the everyday

within today's frenetic world of smartphones and social media is an urgent and unending task. A distinguished group of critics examine the close association between Robert Duncan and Denise Levertov, two poets central to the American postwar period, and the issues of form and meaning that drew them together and then split them apart, especially the question of the relation between poetry and politics, the private and public responsibilities of the poet.

More or less 150 years after Homer's Iliad, Sappho lived on the island of Lesbos, west off the coast of what is present Turkey. Little remains today of her writings, which are said to have filled nine papyrus rolls in the great library at Alexandria some 500 years after her death. The surviving texts consist of a lamentably small and fragmented body of lyric poetry - among them poems of invocation, desire, spite, celebration, resignation and remembrance - that nevertheless enables us to hear the living voice of the poet Plato called the tenth Muse. This is a new translation of her surviving poetry.

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.

Gerry Hussey is Ireland's leading health and performance coach and founder of the incredible movement Soul Space. Here in his first book, *Awaken Your Power Within*, he brings us on an open, honest and mind-blowing human encounter that takes us inside the heart and mind of a young boy who dared to ask deeper questions about the mind and soul. With amazing insights, life lessons, and powerful meditations *Awaken Your Power Within* unlocks the truths about how we experience the world and shows us how we can break free from unconscious, self-limiting beliefs, habits, emotions and thinking patterns to reshape and reclaim our inner world, enabling us to live as our truest and most powerful self. From

letting go of the fear of not being enough, to overcoming the dis-ease of distraction, to opening up to a deeper level of consciousness, *Awaken Your Power Within* is a powerful guide for all ages, one which takes us on a path of discovery to a deeper understanding of who we truly are and the limitless possibilities of which we are all capable. 'You are an infinite being with infinite potential. All you need to do is open yourself to a new consciousness, a true vision of who you really are and awaken to the power within' Gerry Hussey A New York Times Editor's Choice Pick "A novel of huge heart and fierce intelligence. It has restored my faith in pretty much everything." —Ann Patchett, #1 New York Times bestselling author of *Commonwealth* "[An] electric debut novel...Reader, beware: Spending time with Lucy is unapologetic fun, and heartbreak, and awe as well." —Chloe Malle, *The New York Times Book Review* In this "frank, bittersweet coming-of-age story that crackles with raw adolescent energy, fresh-cut prose, and a kinetic sense of place" (*Entertainment Weekly*), a teenaged tomboy explores love, growing up, and New York City in the early 1990s. New York, 1993. Street-smart seventeen-year-old Lucy Adler is often the only girl on the public basketball courts. Lucy's inner life is a contradiction. She's by turns quixotic and cynical, insecure and self-possessed, and, despite herself, is in unrequited love with her best friend and pickup teammate, Percy, the rebellious son of a prominent New York family. As Lucy begins to question accepted notions of success, bristling against her own hunger for male approval, she is drawn into the world of a pair of provocative feminist artists living in what remains of New York's bohemia. Told with wit and pathos, *The Falconer* is at once a novel of ideas, a portrait of a time and place, and an ode to the obsessions of youth. In her critically acclaimed debut, Dana Czapnik captures the voice of an unforgettable modern literary heroine, a young woman in the first flush of freedom.

Arcing across thirty years and seven volumes, Jan Zwicky's poetry has always been acutely musical (and sensitive to the silence out of which music comes). In the compositions in *Chamber Music*, the first anthology of Zwicky's poems, one may perceive the attunement of her vocations: poet, philosopher, violinist. Her poetry both praises and relinquishes the earth, bearing witness to the fierce skies of the prairies and the freezing rain of the West Coast. Enacting the virtue of clarity prized and defended by her explicitly philosophical work, this poetry is both resonant and integrated. It is also formally diverse, ranging from the singular focus of the lyric ode to suites of variations and fugal structures, from polyphonic textures to the sprawling reach of narrative gestures. Throughout, one feels the deft hand of an adept using powerful metaphors to explore themes of colonial violence, environmental devastation, spiritual catastrophe, and transformation. Resisting Western philosophy's exclusion of imagination from civic life, Zwicky's poetry is noteworthy for the tension it achieves between the abstract and the personal, the general and the particular. Meditating repeatedly on themes of love and grief, this poetry is at once passionately committed to the lucidity of its

utterances and the fidelity of its images.

NEW YORK TIMES BEST SELLER • A TODAY SHOW #READWITHJENNA BOOK CLUB PICK! • The moving story of an undocumented child living in poverty in the richest country in the world—an incandescent debut from an astonishing new talent “Heartrending, unvarnished, and powerfully courageous, this account of growing up undocumented in America will never leave you.” —Gish Jen, author of *The Resisters* In Chinese, the word for America, *Mei Guo*, translates directly to “beautiful country.” Yet when seven-year-old Qian arrives in New York City in 1994 full of curiosity, she is overwhelmed by crushing fear and scarcity. In China, Qian’s parents were professors; in America, her family is “illegal” and it will require all the determination and small joys they can muster to survive. In Chinatown, Qian’s parents labor in sweatshops. Instead of laughing at her jokes, they fight constantly, taking out the stress of their new life on one another. Shunned by her classmates and teachers for her limited English, Qian takes refuge in the library and masters the language through books, coming to think of *The Berenstain Bears* as her first American friends. And where there is delight to be found, Qian relishes it: her first bite of gloriously greasy pizza, weekly “shopping days,” when Qian finds small treasures in the trash lining Brooklyn’s streets, and a magical Christmas visit to Rockefeller Center—confirmation that the New York City she saw in movies does exist after all. But then Qian’s headstrong Ma Ma collapses, revealing an illness that she has kept secret for months for fear of the cost and scrutiny of a doctor’s visit. As Ba Ba retreats further inward, Qian has little to hold onto beyond his constant refrain: Whatever happens, say that you were born here, that you’ve always lived here. Inhabiting her childhood perspective with exquisite lyric clarity and unforgettable charm and strength, Qian Julie Wang has penned an essential American story about a family fracturing under the weight of invisibility, and a girl coming of age in the shadows, who never stops seeking the light.

'Challenging Misrepresentations of Black Womanhood' investigates the stereotyping 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 Black women work to challenge and dispel false perceptions, and 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 racists 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. The five sections of the book provide a brief historical overall of the long-standing use of stereotypes used against Black women; explore the systematic attack on Black motherhood and how Black mothers use self-

determination to thrive; investigate treatments of Black womanhood in media, television and literature; examine the political impact of stereotyped frameworks used for deconstructing Black female public figures; and discuss self-affirmation and identity reclamation among Africana women. 'Challenging Misrepresentations of Black Womanhood' establishes the criteria with which to examine the role of stereotypes in the lives of Black females and, more specifically, its impact on their social and psychological well-being.

CitizenAn American Lyric Graywolf Press

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.

A book of loss, looking back, and what binds us to life, by a towering poetic talent, called "one of the poetry stars of his generation" (Los Angeles Times). "We sleep long, / if not sound," Kevin Young writes early on in this exquisite gathering of poems, "Till the end/ we sing / into the wind." In scenes and settings that circle family and the generations in the American South--one poem, "Kith," exploring that strange bedfellow of "kin"--the speaker and his young son wander among the stones of their ancestors. "Like heat he seeks them, / my son, thirsting / to learn those / he don't know / are his dead." Whether it's the fireflies of a Louisiana summer caught in a mason jar (doomed by their collection), or his grandmother, Mama Annie, who latches the screen door when someone steps out for just a moment, all that makes up our flickering precarious joy, all that we want to protect, is lifted into the light in this moving book. *Stones* becomes an ode to Young's home places and his dear departed, and to what of them--of us--poetry can save.

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).

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. 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.

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."

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.

Winner of the 2020 James Laughlin Award from the Academy of American Poets "Layered, complex, and infinitely compelling, Chet'la Sebree's *Field Study* is a daring exploration of the self and our interactions with others—a meditation on desire, race, loss and survival." --Natasha Trethewey, Pulitzer Prize-winning author of *Memorial Drive* Chet'la Sebree's *Field Study* is a genre-bending exploration of black womanhood and desire, written as a lyrical, surprisingly humorous, and startlingly vulnerable prose poem I am society's eraser shards—bits used to fix other people's sh*t, then discarded. Somehow still a wet nurse, from actual babes to Alabama special elections. Seeking to understand the fallout of her relationship with a white man, the poet Chet'la Sebree attempts a field study of herself. Scientifically, field studies are objective collections of raw data, devoid of emotion. But during the course of a stunning lyric poem, Sebree's control over her own field study unravels as she attempts to understand the depth of her feelings in response to the data of her life. The result is a singular and provocative piece of writing, one that is formally inventive, playfully candid, and soul-piercingly sharp. Interspersing her reflections with Tweets, quips from TV characters, and excerpts from the Black thinkers—Audre Lorde, Maya Angelou, Tressie McMillan Cottom—that inspire her, Sebree analyzes herself through the lens of a society that seems uneasy, at best, with her very presence. She grapples with her attraction to, and rejection of, whiteness and white men; probes the malicious manifestation of colorism and misogynoir throughout American history and media; and struggles with, judges, and forgives herself when she has more questions than answers. "Even as I accrue these notes," Sebree writes, "I'm still not sure I've found the pulse." A poem of love, heartbreak, womanhood, art, sex, Blackness, and America—sometimes all at once—*Field Study* throbs with feeling, searing and tender. With uncommon sensitivity and precise storytelling, Sebree makes meaning out of messiness and malaise, breathing life into a scientific study like no other.

* 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.

The variety of contemporary American poetry leaves many readers overwhelmed. The critic, scholar, and poet Stephen Burt sets out to help. Beginning in the early 1980s, where critical consensus ends, he presents 60 poems, each with an original essay explaining how the poem

works, why it matters, and how it speaks to other parts of art and culture.

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

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*

Drawing on his own experience, as well as interviews with more than 100 black Americans--including Henry Louis Gates Jr., Malcolm Gladwell, Chuck D, Soledad O'Brien, the Reverend Jesse Jackson, Aaron McGruder and more--the author explores what it means to be black in a post-2008 United States. By the author of *Never Drank the Kool-Aid*

The classic and beloved song is brought to life with bright and colorful illustrations by Tim Hopgood. First recorded in 1967 by Louis Armstrong, and with sales of over one million copies, "What a Wonderful World" has become a poignant message of hope for people everywhere. Sweet and positive in its message, with bright, beautiful art, this book is sure to be a hit. Perfect for sharing!

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 this powerful sequence of TV images and essay, Claudia Rankine explores the personal and political unrest of our volatile new century I forget things too. It makes me sad. Or it makes me the saddest. The sadness is not really about George W. or our American optimism; the sadness lives in the recognition that a life can not matter. The award-winning poet Claudia

Rankine, well known for her experimental multigenre writing, fuses the lyric, the essay, and the visual in this politically and morally fierce examination of solitude in the rapacious and media-driven assault on selfhood that is contemporary America. With wit and intelligence, Rankine strives toward an unprecedented clarity-of thought, imagination, and sentence-making-while arguing that recognition of others is the only salvation for ourselves, our art, and our government. *Don't Let Me Be Lonely* is an important new confrontation with our culture, with a voice at its heart bewildered by its inadequacy in the face of race riots, terrorist attacks, medicated depression, and the antagonism of the television that won't leave us alone. "Read this book and see America differently." —Liz Murray, author of *Breaking Night Seeing Race in Modern America*

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 Kuppers, Michelle Niemann, Gillian Osborne, Samia Rahimtoola, Joan Retallack, Joshua Schuster, Jonathan Skinner.

In a compilation of essays written during her husband's life-threatening illness, the author shares her direct observations and meditations on the natural and unnatural world, from an awe-inspiring salmon run to a disembodied doll's head trapped with the carcass of a whale on a remote island. Original.

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.

“American Spy updates the espionage thriller with blazing originality.”—Entertainment Weekly “There has never been anything like it.”—Marlon James, GQ “So much fun . . . Like the best of John le Carré, it’s extremely tough to put down.”—NPR NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY CHICAGO TRIBUNE AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • Time • NPR • Entertainment Weekly • Esquire • BuzzFeed • Vulture • Real Simple • Good Housekeeping • The New York Public Library What if your sense of duty required you to betray the man you love? It’s 1986, the heart of the Cold War, and Marie Mitchell is an intelligence officer with the FBI. She’s brilliant, but she’s also a young black woman working in an old boys’ club. Her career has stalled out, she’s overlooked for every high-profile squad, and her days are filled with monotonous paperwork. So when she’s given the opportunity to join a shadowy task force aimed at undermining Thomas Sankara, the charismatic revolutionary president of Burkina Faso whose Communist ideology has made him a target for American intervention, she says yes. Yes, even though she secretly admires the work Sankara is doing for his country. Yes, even though she is still grieving the mysterious death of her sister, whose example led Marie to this career path in the first place. Yes, even though a furious part of her suspects she’s being offered the job because of her appearance and not her talent. In the year that follows, Marie will observe Sankara, seduce him, and ultimately have a hand in the coup that will bring him down. But doing so will change everything she believes about what it means to be a spy, a lover, a sister, and a good American. Inspired by true events—Thomas Sankara is known as “Africa’s Che Guevara”—American Spy knits together a gripping spy thriller, a heartbreaking family drama, and a passionate romance. This is a face of the Cold War you’ve never seen before, and it introduces a powerful new literary voice. NOMINATED FOR THE NAACP IMAGE AWARD • Shortlisted for the Center for Fiction First Novel Prize “Spy fiction plus allegory, and a splash of pan-Africanism. What could go wrong? As it happens, very little. Clever, bracing, darkly funny, and really, really good.”—Ta-Nehisi Coates “Inspired by real events, this espionage thriller ticks all the right boxes, delivering a sexually charged interrogation of both politics and race.”—Esquire “Echoing the stoic cynicism of Hurston and Ellison, and the verve of Conan Doyle, American Spy lays our complicities—political, racial, and sexual—bare. Packed with unforgettable characters, it’s a stunning book, timely as it is timeless.”—Paul Beatty, Man Booker Prizewinning author of The Sellout Ambrose Zephyr and his wife Zappora Ashkenazi (“Zipper”) have achieved a happy and balanced life together. She is the yin to his yang. He is the only man she has loved without adjustment. The two live contentedly in a narrow London terrace full of books. That contentment is thrown into turmoil on or about Ambrose’s fiftieth birthday, when they receive the news that he has contracted a mysterious illness that will most certainly lead to his death within the month. In panicked delirium, from beneath their bed Ambrose withdraws an oxblood suitcase containing the ephemera of his long-suppressed life’s ambition: to travel the world in a pilgrimage through the alphabet, from Amsterdam to Zanzibar. Scuttling the responsibilities of their respectably successful careers, the two set off on an urgent voyage through real and imagined geographies of place, of history, of art, and of love. Zipper is continually frustrated by Ambrose’s reticence, but loves him beyond all measure. And Ambrose well

appreciates his miraculous good fortune in having Zipper by his side, drawing out the best in him. Zipper does not completely understand Ambrose's compulsion to pursue his childhood dream, but her commitment to him is absolute and so she, too, is compelled to make this journey. In Amsterdam, they revisit past debates on beauty and art. In Berlin, they weigh the burdens of history. In the glow of the Chartres windows, they explore the stations of life. In Deauville, they fondly recall their youthful love. At "E," Ambrose adjusts his long-drafted itinerary, crossing out Elba and replacing it with the Eiffel Tower of Zipper's beloved Paris, the city of their first predestined encounter. While resting in Florence beside the youthfully vital David, they meet a chivalrous old man who shares his insight into enduring romance. It is in Giza that Ambrose begins to falter as he climbs a pyramid, and they miss Haifa thanks to a sandstorm. In Istanbul, they realize that Ambrose can go no further and they must return to their London terrace. But their voyage is not over. The two continue their odyssey, no longer via plane and rail, but now through the power of shared desire and love. The wise words of a hallucinatory camel in Ambrose's fevered dream ring out to them with equanimity: "Why, you ask? There is no why, Master Zephyr. Life goes on. Death goes on. Love goes on. It is all as simple as that." In the tradition of romantic legend and fable, *The End of the Alphabet* is a lovingly rendered, richly nuanced treatise on the nature of true and enduring love. The story of Ambrose and Zappora is a precious gift, one that illuminates a pathway to the return of balance and joy after unthinkable loss. Confronting hard realities, Shaughnessy's heart opens wide as she explores parallel universes and writes a utopian *Andromeda* of her imagination.

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