
Night Sky With Exit Wounds Pdf

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With Exit
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Night Sky with Exit Wounds

A haunting debut that is simultaneously dreamlike and visceral, vulnerable and redemptive, and risks the painful rewards of emotional honesty.

Night Sky with Exit Wounds *Copper Canyon Press*

Winner of the 2016 Whiting Award One of Publishers Weekly's "Most Anticipated Books of Spring 2016" One of Lit Hub's "10 must-read poetry collections for April" "Reading Vuong is like watching a fish move: he manages the varied

currents of English with muscled intuition. His poems are by turns graceful and wonderstruck. His lines are both long and short, his pose narrative and lyric, his diction formal and insouciant. From the outside, Vuong has fashioned a poetry of inclusion."—The New Yorker "Night Sky with Exit Wounds establishes Vuong as a fierce new talent to be reckoned with...This book is a masterpiece that captures, with elegance, the raw sorrows and joys of human existence."—Buzzfeed's "Most Exciting New Books of 2016" "This original, sprightly wordsmith of tumbling pulsing phrases pushes poetry to a new level...A stunning introduction to a young

poet who writes with both assurance and vulnerability. Visceral, tender and lyrical, fleet and agile, these poems unflinchingly face the legacies of violence and cultural displacement but they also assume a position of wonder before the world.”—2016 Whiting Award citation “Night Sky with Exit Wounds is the kind of book that soon becomes worn with love. You will want to crease every page to come back to it, to underline every other line because each word resonates with power.”—LitHub “Vuong’s powerful voice explores passion, violence, history, identity—all with a tremendous humanity.”—Slate “In his impressive debut collection, Vuong, a 2014 Ruth Lilly fellow,

writes beauty into—and culls from—individual, familial, and historical traumas. Vuong exists as both observer and observed throughout the book as he explores deeply personal themes such as poverty, depression, queer sexuality, domestic abuse, and the various forms of violence inflicted on his family during the Vietnam War. Poems float and strike in equal measure as the poet strives to transform pain into clarity. Managing this balance becomes the crux of the collection, as when he writes, ‘Your father is only your father/ until one of you forgets. Like how the spine/ won’t remember its wings/ no matter how many times our knees/ kiss the

pavement.”—Publisher’s Weekly “What a treasure [Ocean Vuong] is to us. What a perfume he’s crushed and rendered of his heart and soul. What a gift this book is.”—Li-Young Lee Torso of Air Suppose you do change your life. & the body is more than a portion of night—sealed with bruises. Suppose you woke & found your shadow replaced by a black wolf. The boy, beautiful & gone. So you take the knife to the wall instead. You carve & carve until a coin of light appears & you get to look in, at last, on happiness. The eye staring back from the other side—waiting. Born in Saigon, Vietnam, Ocean Vuong attended Brooklyn College. He is the author of two

chapbooks as well as a full-length collection, *Night Sky with Exit Wounds*. A 2014 Ruth Lilly Fellow and winner of the 2016 Whiting Award, Ocean Vuong lives in New York City, New York.

Night Sky with Exit Wounds *Random House*

Winner of the 2017 T. S. Eliot Prize ‘Reading Vuong is like watching a fish move: he manages the varied currents of English with muscled intuition.’ *New Yorker* An extraordinary debut from a young Vietnamese American, *Night Sky with Exit Wounds* is a book of poetry unlike any other. Steeped in war and cultural upheaval and wielding a fresh new language, Vuong writes about the most

profound subjects – love and loss, conflict, grief, memory and desire – and attends to them all with lines that feel newly-minted, graceful in their cadences, passionate and hungry in their tender, close attention: ‘...the chief of police/facedown in a pool of Coca-Cola./A palm-sized photo of his father soaking/beside his left ear.’ This is an unusual, important book: both gentle and visceral, vulnerable and assured, and its blend of humanity and power make it one of the best first collections of poetry to come out of America in years. ‘These are poems of exquisite beauty, unashamed of romance, and undaunted by looking directly into the horrors of war, the silences of

history. One of the most important debut collections for a generation.’ Andrew McMillan Winner of the 2017 Felix Dennis Prize for Best First Collection A Guardian / Daily Telegraph Book of the Year PBS Summer Recommendation

Time Is a Mother *Penguin*

The highly anticipated collection of poems from the award-winning writer Ocean Vuong How else do we return to ourselves but to fold The page so it points to the good part In this deeply intimate second poetry collection, Ocean Vuong searches for life among the aftershocks of his mother’s death, embodying the paradox of sitting within grief while being determined to survive

beyond it. Shifting through memory, and in concert with the themes of his novel *On Earth We're Briefly Gorgeous*, Vuong contends with personal loss, the meaning of family, and the cost of being the product of an American war in America. At once vivid, brave, and propulsive, Vuong's poems circle fragmented lives to find both restoration as well as the epicenter of the break. The author of the critically acclaimed poetry collection *Night Sky With Exit Wounds*, winner of the 2016 Whiting Award, the 2017 T. S. Eliot Prize, and a 2019 MacArthur fellow, Vuong writes directly to our humanity without losing sight of the current moment. These poems represent a

more innovative and daring experimentation with language and form, illuminating how the themes we perennially live in and question are truly inexhaustible. Bold and prescient, and a testament to tenderness in the face of violence, *Time Is a Mother* is a return and a forging forth all at once.

On Earth We're Briefly Gorgeous

A Novel Penguin

An instant New York Times Bestseller! Longlisted for the 2019 National Book Award for Fiction, the Carnegie Medal in Fiction, the 2019 Aspen Words Literacy Prize, and the PEN/Hemingway Debut Novel Award Shortlisted for the

2019 Center for Fiction First Novel Prize Winner of the 2019 New England Book Award for Fiction! Named one of the most anticipated books of 2019 by Vulture, Entertainment Weekly, BuzzFeed, Los Angeles Times, Boston Globe, Oprah.com, Huffington Post, The A.V. Club, Nylon, The Week, The Rumpus, The Millions, The Guardian, Publishers Weekly, and more. "A lyrical work of self-discovery that's shockingly intimate and insistently universal...Not so much briefly gorgeous as permanently stunning." —Ron Charles, The Washington Post Poet Ocean Vuong's debut novel is a shattering portrait of a family, a first love, and the redemptive power of

storytelling On Earth We're Briefly Gorgeous is a letter from a son to a mother who cannot read. Written when the speaker, Little Dog, is in his late twenties, the letter unearths a family's history that began before he was born — a history whose epicenter is rooted in Vietnam — and serves as a doorway into parts of his life his mother has never known, all of it leading to an unforgettable revelation. At once a witness to the fraught yet undeniable love between a single mother and her son, it is also a brutally honest exploration of race, class, and masculinity. Asking questions central to our American moment, immersed as we are in addiction, violence, and trauma, but

undergirded by compassion and tenderness, *On Earth We're Briefly Gorgeous* is as much about the power of telling one's own story as it is about the obliterating silence of not being heard. With stunning urgency and grace, Ocean Vuong writes of people caught between disparate worlds, and asks how we heal and rescue one another without forsaking who we are. The question of how to survive, and how to make of it a kind of joy, powers the most important debut novel of many years. Named a Best Book of the Year by: *GQ*, *Kirkus Reviews*, *Booklist*, *Library Journal*, *TIME*, *Esquire*, *The Washington Post*, *Apple*, *Good Housekeeping*, *The New Yorker*, *The New*

York Public Library, *Elle.com*, *The Guardian*, *The A.V. Club*, *NPR*, *Lithub*, *Entertainment Weekly*, *Vogue.com*, *The San Francisco Chronicle*, *Mother Jones*, *Vanity Fair*, *The Wall Street Journal Magazine* and more!

Burnings

Poetry. Asian American Studies. LGBT Studies. The poems of *BURNINGS* explore refugee culture, be the speaker a literal refugee from a torn homeland, or a refugee from his own skin, burning with the heat of awakening eroticism. In this world, we're all refugees from something. As two-time National Slam Champion Roger Bonair-Agard says: "Ocean manages to imbue the desperation

of his being alive—with a savage beauty. It is not just that Ocean can render pain as a kind of loveliness, but that his poetic line will not let you forget the hurt or the garish brilliance of your triumph; will not let you look away. These poems shatter us detail by detail because Ocean leaves nothing unturned, because every lived thing in his poems demands to be fed by you; to nourish you in turn. You will not leave these poems dissatisfied. They will fill you utterly."

War of the Foxes

Copper Canyon Press

Best-selling poet and painter Richard Siken uses strong, bold strokes to reveal a world abstract, concrete, and exquisitely complex.

The Unaccompanied

Poems *Knopf*

A powerful new collection of poetry from the National Book Critics Circle Award nominee and recipient of the Forward Poetry Prize. In *The Unaccompanied*, Armitage gives voice to the people of Britain with a haunting grace. We meet characters whose sense of isolation is both emotional and political, both real and metaphorical, from a son made to groom the garden hedge as punishment, to a nurse standing alone at a bus stop as the centuries pass by, to a latter-day Odysseus looking for enlightenment and hope in the shadowy underworld of a cut-price supermarket. We see the changing

shape of England itself, viewed from a satellite "like a shipwreck's carcass raised on a sea-crane's hook, / nothing but keel, beams, spars, down to its bare bones." In this exquisite collection, Armitage X-rays the weary but ironic soul of his nation, with its "Songs about mills and mines and a great war, / lines about mermaids and solid gold hills, / songs from broken hymnbooks and cheesy films"--in poems that blend the lyrical and the vernacular, with his trademark eye for detail and biting wit.

Counternarratives
New Directions Publishing

Now in paperback, a bewitching collection of stories and novellas that are "suspenseful, thought-provoking,

mystical, and haunting" (Publishers Weekly) Ranging from the seventeenth century to the present, and crossing multiple continents, Counternarratives draws upon memoirs, newspaper accounts, detective stories, and interrogation transcripts to create new and strange perspectives on our past and present. "An Outtake" chronicles an escaped slave's take on liberty and the American Revolution; "The Strange History of Our Lady of the Sorrows" presents a bizarre series of events that unfold in Haiti and a nineteenth-century Kentucky convent; "The Aeronauts" soars between bustling Philadelphia, still-rustic Washington, and the theater of the U. S.

Civil War; "Rivers" portrays a free Jim meeting up decades later with his former raftmate Huckleberry Finn; and in "Acrobatique," the subject of a famous Edgar Degas painting talks back.

No

The Morning of the Poem *Farrar Straus & Giroux*

Schuyler's new collection has at its core a nearly book-length poem in which the elements of letter writing, autobiography, and fable combine to transfigure poet and audience, past and present, and suffering and pleasure

Rapture

Poems *Farrar, Straus and Giroux*

Winner of the T. S. Eliot Prize, "essential reading for the broken-hearted of all ages" (The Guardian) The effortless virtuosity, drama, and humanity of Carol Ann Duffy's verse have made her much admired among contemporary poets. Rapture is a book-length love poem and a moving act of personal testimony. But what sets these poems apart from other treatments of the subject is Duffy's refusal to simplify the contradictions of love and read its transformations—infatuation, longing, passion, commitment, rancor, separation, and grief—as either redemptive or destructive. This is a map of real love in all its churning complexity, simultaneously direct

and subtle, showing us that a song can be made of even the most painful episodes in our lives. With poems that will find deep resonance in the experience of most readers, it is a collection that can and does speak for us all.

Crush *Yale Younger Poets*

This collection about obsession and love is the 99th volume of the Yale Series of Younger Poets Richard Siken's *Crush*, selected as the 2004 winner of the Yale Younger Poets prize, is a powerful collection of poems driven by obsession and love. Siken writes with ferocity, and his reader hurtles unstoppably with him. His poetry is confessional, gay, savage, and charged

with violent eroticism. In the world of American poetry, Siken's voice is striking.

Loop of Jade *Random House*

WINNER OF THE T. S. ELIOT PRIZE 2015

WINNER OF THE SUNDAY TIMES / PETERS FRASER + DUNLOP YOUNG WRITER OF THE YEAR AWARD 2015

SHORTLISTED FOR THE FORWARD PRIZE FOR BEST FIRST COLLECTION 2015

There is a Chinese proverb that says: 'It is more profitable to raise geese than daughters.' But geese, like daughters, know the obligation to return home. In her exquisite first collection, Sarah Howe explores a dual heritage, journeying back to Hong Kong in

search of her roots. With extraordinary range and power, the poems build into a meditation on hybridity, intermarriage and love – what meaning we find in the world, in art, and in each other. Crossing the bounds of time, race and language, this is an enthralling exploration of self and place, of migration and inheritance, and introduces an unmistakable new voice in British poetry.

A Little White Shadow *Wave Books*

An exquisite art book of gentle and elegant found poetry.

The Blue Book

A Writer's Journal *Harper Collins*

'In those terrible days

of the lockdown during the pandemic, we were all waiting. We were waiting for things to be all right. And one day, they will indeed be all right. But the dead will never come back. The businesses that have closed and will not reopen; the dreams dashed; the families and relationships that could not withstand the strain. This is why it is important to note down all the changes in our lives. Write them down in a journal. When we do that, we are recording our own history.' - Drawing as a way of keeping a diary, writing down thoughts in a journal as a way of maintaining a historical record - in watercolours and also in words. These were resources that Amitava Kumar had been using even before the

pandemic arrived. But the task gained urgency just when he felt most isolated and afraid. The Blue Book is a writer's artistic response to our present world: one that has bestowed upon us countless deaths from a virus, a flood of fake news, but also love in the face of loss, travels through diverse landscapes, and - if we care to notice - visions of blazing beauty. From one of the acclaimed and accomplished authors of our time, this writer's journal is a panoramic portrait of the experience, both individual and collective, of the pandemic. - 'To mull over a beautiful line while looking upon a beautiful painting is the sublime pleasure offered by Amitava Kumar's The Blue

Book. This painted diary is a collage of the personal and the political, of terrifying news, the fleeting seasons, everyday pleasures, precious conversations, families and friendships-and on every page, the solace of art.' -- KIRAN DESAI
 'A lovely homage to--and extension of--the tradition of writer-artists such as John Berger.' -- GEOFF DYER
 'It's not good to read another person's diary. But Amitava Kumar makes the experience so intimate in The Blue Book that you don't feel guilty. You feel like it is your own.' -- GULZAR

Dancing Girl and the Turtle *Lynn Michell*

A rape. A war. A society where women are bought and sold but no one can speak

of shame. Shanghai 1937. Violence throbs at the heart of *The Dancing Girl and the Turtle*. Song Anyi is on the road to Shanghai and freedom when she is raped and left for dead. The silence and shame that mark her courageous survival drive her to escalating self-harm and prostitution. From opium dens to high-class brothels, Anyi dances on the edge of destruction while China prepares for war with Japan. Hers is the voice of every woman who fights for independence against overwhelming odds. *The Dancing Girl and the Turtle* is one of four interlocking novels set in Shanghai from 1929 to 1954. Through the eyes of the dancer, Song Anyi, and her brother Kang, the

Shanghai Quartet spans a tumultuous time in Chinese history: war with the Japanese, the influx of stateless Jews into Shanghai, civil war and revolution. How does the love of a sister destroy her brother and all those around him?

A Woman of Property *Penguin*

A Finalist for the Los Angeles Times Book Prize A new book from a poet whose work is "wild with imagination, unafraid, ambitious, inventive" (Jorie Graham) Located in a menacing, gothic landscape, the poems that comprise *A Woman of Property* draw formal and imaginative boundaries against boundless mortal threat, but as all borders are

vulnerable, this ominous collection ultimately stages an urgent and deeply imperiled boundary dispute where haunting, illusion, the presence of the past, and disembodied voices only further unsettle questions of material and spiritual possession. This is a theatrical book of dilapidated houses and overgrown gardens, of passageways and thresholds, edges, prosceniums, unearthings, and root systems. The unstable property lines here rove from heaven to hell, troubling proportion and upsetting propriety in the name of unfathomable propagation. Are all the gates in this book folly? Are the walls too easily scaled to hold anything

back or impose self-confinement? What won't a poem do to get to the other side?

The Forward Book of Poetry 2020 *Faber & Faber*

'These annual anthologies of the poems in the running for the Forward Prizes remain the best way of encountering the richness that new poetry has to offer.' Daily Telegraph The Forward Book of Poetry 2020 brings together a selection of the best poetry published in the British Isles over the last year, including the winners of the 2019 Forward Prizes - and a foreword by jury chair Shahidha Bari. She and her fellow judges - Jamie Andrews of the British Library, plus poets Tara Bergin, Andrew McMillan and

Carol Rumens - read a year's worth of new collections plus selected poems from magazines and competitions before arriving at their choices. In celebrating today's fresh voices alongside new work by familiar names, this anthology offers both an overview of the current poetry scene and a great introduction to contemporary poets. 'The Forward collection is a cornucopia of sweet and sour delights . . . Why read poetry at all? Because these firework-bursts of words can lighten the darkest skies.' Daily Mail

Walls *Algonquin Books*
Can two cousins on opposite sides of the Cold War and a divided city come together

when so much stands between them? Drew is an army brat in West Berlin, where soldiers like his dad hold an outpost of democracy against communist Russia. Drew's cousin Matthias, an East Berliner, has grown up in the wreckage of Allied war bombing, on streets ruled by the secret police. From enemy sides of this Cold War standoff, the boys become wary friends, arguing over the space race, politics, even civil rights, but bonding over music. If informants catch Matthias with rock 'n' roll records or books Drew has given him, he could be sent to a work camp. If Drew gets too close to an East Berliner, others on the army post may question his family's

loyalty. As the political conflict around them grows dire, Drew and Matthias are tested in ways that will change their lives forever. Set in the tumultuous year leading up to the surprise overnight raising of the Berlin Wall in August 1961, and illustrated with dozens of real-life photographs of the time, *Walls* brings to vivid life a heroic and tragic episode of the Cold War.

The Book of Endings
University of Akron Press

On Beauty and Being Just
Princeton University Press

Have we become beauty-blind? For two decades or more in the humanities, various political arguments have been put forward

against beauty: that it distracts us from more important issues; that it is the handmaiden of privilege; and that it masks political interests. In *On Beauty* and *Being Just* Elaine Scarry not only defends beauty from the political arguments against it but also argues that beauty does indeed press us toward a greater concern for justice. Taking inspiration from writers and thinkers as diverse as Homer, Plato, Marcel Proust, Simone Weil, and Iris Murdoch as well as her own experiences, Scarry offers up an elegant, passionate manifesto for the revival of beauty in our intellectual work as well as our homes, museums, and classrooms. Scarry argues that our

responses to beauty are perceptual events of profound significance for the individual and for society. Presenting us with a rare and exceptional opportunity to witness fairness, beauty assists us in our attention to justice. The beautiful object renders fairness, an abstract concept, concrete by making it directly available to our sensory perceptions. With its direct appeal to the senses, beauty stops us, transfixes us, fills us with a "surfeit of aliveness." In so doing, it takes the individual away from the center of his or her self-preoccupation and thus prompts a distribution of attention outward toward others and, ultimately, she contends, toward ethical fairness. Scarry,

author of the landmark *The Body in Pain* and one of our bravest and most creative thinkers, offers us here philosophical critique written with clarity and conviction as well as a passionate plea that we change the way we think about beauty.

Who Is Mary Sue?

Faber & Faber

In the language of fan fiction, a 'Mary Sue' is an idealised and implausibly flawless character: a female archetype that can infuriate audiences for its perceived narcissism. Such is the setting for this brilliant and important debut by Sophie Collins. In a series of verse and prose collages, *Who Is Mary Sue?* exposes the presumptive politics behind writing and readership: the idea

that men invent while women reflect; that a man writes of the world outside while a woman will turn to the interior. Part poetry and part reportage, at once playful and sincere, these fictive-factive miniatures deploy original writing and extant quotation in a mode of pure invention. In so doing, they lift up and lay down a revealing sequence of masks and mirrors that disturb the reflection of authority. A work of captivation and correction, this is a book that will resonate with anyone concerned with identity, shame, gender, trauma, composition and culture: everyone, in other words, who wishes to live openly and think fearlessly in the modern world. Who Is Mary Sue? is a work

for our times and a question for our age: it is a handbook for all those willing to reimagine prescriptive notions of identity and selfhood.

The Half-Finished Heaven

Selected Poems

From the Winner of the 2011 Nobel Prize in Literature An expanded edition by the Nobel laureate Tomas Tranströmer, translated by the award-winning poet Robert Bly Every person is a half-open door leading to a room for everyone. The endless field under us. Water glitters between the trees. The lake is a window into the earth. —from “The Half-Finished Heaven” Tomas Tranströmer’s celebrated career

earned him a place among the twentieth century's essential global voices. Translated into more than fifty languages, his poetry draws readers to its power and resonance, its shaping of landscapes both outer and interior, stark and yet alive to the luminous. In 2011, Tranströmer was awarded the Nobel Prize in Literature "because, through his condensed, translucent images, he gives us fresh access to reality." The National Book Award-winning poet and renowned translator Robert Bly first introduced American readers to Tranströmer's poetry in his seminal English translations, all of which are collected here for the first time in this expanded

edition. With an updated introduction and fourteen additional poems, *The Half-Finished Heaven* presents the best of Tranströmer's poetry in one indispensable volume.

Postcolonial Love Poem

Poems *Graywolf Press*
Natalie Diaz's highly anticipated follow-up to *When My Brother Was an Aztec*, winner of an American Book Award *Postcolonial Love Poem* is an anthem of desire against erasure. Natalie Diaz's brilliant second collection demands that every body carried in its pages—bodies of language, land, rivers, suffering brothers, enemies, and lovers—be touched and held as beloveds.

Through these poems, the wounds inflicted by America onto an indigenous people are allowed to bloom pleasure and tenderness: "Let me call my anxiety, desire, then. / Let me call it, a garden." In this new lyrical landscape, the bodies of indigenous, Latinx, black, and brown women are simultaneously the body politic and the body ecstatic. In claiming this autonomy of desire, language is pushed to its dark edges, the astonishing dunefields and forests where pleasure and love are both grief and joy, violence and sensuality. Diaz defies the conditions from which she writes, a nation whose creation predicated the diminishment and ultimate erasure of

bodies like hers and the people she loves: "I am doing my best to not become a museum / of myself. I am doing my best to breathe in and out. // I am begging: Let me be lonely but not invisible." Postcolonial Love Poem unravels notions of American goodness and creates something more powerful than hope—in it, a future is built, future being a matrix of the choices we make now, and in these poems, Diaz chooses love.

One Hundred Poets, One Poem Each

A Treasury of Classical Japanese Verse *Penguin UK*

A new edition of the most widely known and popular collection of Japanese poetry. The

best-loved and most widely read of all Japanese poetry collections, the Ogura Hyakunin Isshu contains 100 short poems on nature, the seasons, travel, and, above all, love. Dating back to the seventh century, these elegant, precisely observed waka poems (the precursor of haiku) express deep emotion through visual images based on a penetrating observation of the natural world. Peter MacMillan's new translation of his prize-winning original conveys even more effectively the beauty and subtlety of this magical collection. Translated with an introduction and commentary by Peter MacMillan.

Hillbilly Elegy

A Memoir of a Family and Culture in Crisis *HarperCollins*

THE #1 NEW YORK TIMES BESTSELLER IS NOW A MAJOR-MOTION PICTURE DIRECTED BY RON HOWARD AND STARRING AMY ADAMS, GLENN CLOSE, AND GABRIEL BASSO "You will not read a more important book about America this year."—The Economist "A riveting book."—The Wall Street Journal "Essential reading."—David Brooks, New York Times *Hillbilly Elegy* is a passionate and personal analysis of a culture in crisis—that of white working-class Americans. The disintegration of this group, a process that has been slowly occurring now for more than forty years, has been reported with

growing frequency and alarm, but has never before been written about as searingly from the inside. J. D. Vance tells the true story of what a social, regional, and class decline feels like when you were born with it hung around your neck. The Vance family story begins hopefully in postwar America. J. D.'s grandparents were "dirt poor and in love," and moved north from Kentucky's Appalachia region to Ohio in the hopes of escaping the dreadful poverty around them. They raised a middle-class family, and eventually one of their grandchildren would graduate from Yale Law School, a conventional marker of success in achieving generational upward mobility. But as the

family saga of Hillbilly Elegy plays out, we learn that J.D.'s grandparents, aunt, uncle, sister, and, most of all, his mother struggled profoundly with the demands of their new middle-class life, never fully escaping the legacy of abuse, alcoholism, poverty, and trauma so characteristic of their part of America. With piercing honesty, Vance shows how he himself still carries around the demons of his chaotic family history. A deeply moving memoir, with its share of humor and vividly colorful figures, Hillbilly Elegy is the story of how upward mobility really feels. And it is an urgent and troubling meditation on the loss of the American dream for a large segment of this

country.

Bright Dead Things

Hachette UK

'Bright Dead Things buoyed me in this dismal year. I'm thankful for this collection, for its wisdom and generosity, for its insistence on holding tight to beauty even as we face disintegration and destruction.' Celeste Ng, author of *Everything I Never Told You* A book of bravado and introspection, of feminist swagger and harrowing loss, *Bright Dead Things* considers how we build our identities out of place and human contact - tracing in intimate detail the ways the speaker's sense of self both shifts and perseveres as she moves from New York City to rural Kentucky,

loses a dear parent, ages past the capriciousness of youth and falls in love. In these extraordinary poems Ada Limón's heart becomes a 'huge beating genius machine' striving to embrace and understand the fullness of the present moment. 'I am beautiful. I am full of love. I am dying,' the poet writes. Building on the legacies of forebears such as Frank O'Hara, Sharon Olds and Mark Doty, Limón's work is consistently generous, accessible, and 'effortlessly lyrical' (New York Times) - though every observed moment feels complexly thought, felt and lived.

All the Flowers Kneeling *Penguin*

“Paul Tran’s debut collection of poems is indelible, this remarkable voice transforming itself as you read, eventually transforming you.” —Alexander Chee, author of *How to Write an Autobiographical Novel* “A stunning debut.” —Natasha Trethewey, Pulitzer Prize-winning poet and author of *Memorial Drive* A profound meditation on physical, emotional, and psychological transformation in the aftermath of imperial violence and interpersonal abuse, from a poet both “tender and unflinching” (Khadijah Queen) Visceral and astonishing, Paul Tran’s debut poetry collection *All the Flowers Kneeling* investigates intergenerational trauma, sexual violence, and U.S. imperialism in order to radically alter our understanding of freedom, power, and control. In poems of desire, gender, bodies, legacies, and imagined futures, Tran’s poems elucidate the complex and harrowing processes of reckoning and recovery, enhanced by innovative poetic forms that mirror the nonlinear emotional and psychological experiences of trauma survivors. At once grand and intimate, commanding and deeply vulnerable, *All the Flowers Kneeling* revels in rediscovering and reconfiguring the self, and ultimately becomes an essential testament to the human capacity for

resilience, endurance, and love.

Florida *Penguin*

The universally-acclaimed return of the New York Times bestselling author of *Fates and Furies* and *Matrix*. In Lauren Groff's *Florida*, the hot sun shines, but a wild darkness lurks. *Florida* is a "superlative" book (*Boston Globe*), "gorgeously weird and limber" (*New Yorker*), "frequently funny" (*San Francisco Chronicle*), "brooding, inventive and often moving" (*NPR Fresh Air*) -- as Groff is recognized as "Florida's unofficial poet laureate, as Joan Didion was for California." (*Washington Post*) "Groff's gifts as a writer just keep soaring higher and higher." - *NPR's Fresh Air* In her

thrilling new book, Lauren Groff brings the reader into a physical world that is at once domestic and wild—a place where the hazards of the natural world lie waiting to pounce, yet the greatest threats and mysteries are still of an emotional, psychological nature. A family retreat can be derailed by a prowling panther, or by a sexual secret. Among those navigating this place are a resourceful pair of abandoned sisters; a lonely boy, grown up; a restless, childless couple, a searching, homeless woman; and an unforgettable, recurring character—a steely and conflicted wife and mother. The stories in this collection span characters, towns, decades, even centuries, but

Florida—its landscape, climate, history, and state of mind—becomes its gravitational center: an energy, a mood, as much as a place of residence. Groff transports the reader, then jolts us alert with a crackle of wit, a wave of sadness, a flash of cruelty, as she writes about loneliness, rage, family, and the passage of time. With shocking accuracy and effect, she pinpoints the moments and decisions and connections behind human pleasure and pain, hope and despair, love and fury—the moments that make us alive. Startling, precise, and affecting, Florida is a magnificent achievement.

Ballad of a Happy Immigrant *Random*

House

'It isn't often that one encounters a sensibility so interested in our world - and so compelling in its powers of attentiveness. Leo Boix's poetry has a wide tilt and scope. It sings the doors open' Ilya Kaminsky, author of *Deaf Republic* 'They are sailors from another century, stalwart / captured on daguerrotype, casually masculine, tender of heart.' In the middle of the last century, the SS General Pueyrredón from Buenos Aires deposits Leo Boix's paternal grandfather on English soil for the first time. In the two years he spends there, he acquires a taste for his new homeland: from taking his tea white - muy blanco - to plunging into

unfamiliar sensual worlds. So begins the poet's own journey, arriving in the United Kingdom as a young queer man. *Ballad of a Happy Immigrant* tells of the life he makes there: a dazzling collection of what it means to live, love and write between two cultures and traditions. Effortlessly moving between the English imagination and Spanish language, it is a boundless exploration of otherness and home, and the personal transformation that follows between 'loss / and a life / that starts anew.' *A Poetry Book Society Wild Card Choice*

**Uncomfortably
Happily** *Drawn &
Quarterly*
When the gentler pace

and stillness of the countryside replace the roar of the city, but your editor keeps calling With gorgeously detailed yet minimal art, cartoonist Yeon-Sik Hong explores his move with his wife to a small house atop a rural mountain, replacing the high-rent hubbub of Seoul with the quiet murmur of the country. With their dog, cats, and chickens by their side, the simple life and isolation they so desperately craved proves to present new anxieties. Hong paints a beautiful portrait of the Korean countryside, changing seasons, and the universal relationships humans have with each other as well as nature, both of which are sometimes frustrating but always rewarding.

Uncomfortably Happily is translated by American cartoonist Hellen Jo from the acclaimed Manhwa Today award-winning Korean edition.

When My Brother Was an Aztec *Copper Canyon Press*

A fast-paced debut that draws upon reservation folklore, pop culture, fractured gospels, and her brother's addiction to methamphetamine

A Herring Famine *Chatto & Windus*

The poems of this dazzling second collection are of contradictory impulses—of abundance and famine, of absence and presence, of endings and new beginnings. Here again are the intelligent, elegant and emotionally potent poems that are

O'Riordan's trademark, yet pushes into bolder territories, from a herring famine of 1907 to the Strangeways Prison Riot of 1990. Bounding place and time, and urging into being both the living and the dead, this crystalline collection captures the struggle, folly and wonder of the human heart.

Continuous Creation

Last Poems *Farrar, Straus and Giroux*

The final collection of poems by the great Australian poet Les Murray, *Continuous Creation* We bring nothing into this world except our gradual ability to create it, out of all that vanishes and all that will outlast us. In *Continuous Creation*, the final collection from Les Murray, the

preeminent poet of modern Australia recalls moments from his youth and wryly observes the changing world, moving back and forth through time and history with characteristic curiosity and an ever-fresh commitment to capturing the rhythms of life in verse. This collection displays Murray's miraculous ability to reinvent language in order to plant his and our reality on the page, whether he writes about the Australian landscape ("Kangaroo sleeping / ahead on the road turns out / to be twigs and leaves") or unsold books sitting in department stores. Continuous Creation demonstrates, once more, that Murray was one of the great poets of the English

language. As Joseph Brodsky said, he was, "quite simply, the one by whom the language lives."

Broadside Register

A display of the broadsides and special edition books available from Copper Canyon Press.

The Naomi Letters

American Poets Continuum

Epistolary love poems that chronicle a woman discovering bisexual desire, negotiating mental illness, and cultivating intimacy.

A Memory of the Future: Poems W. W.

Norton & Company

Zen-infused meditations on the limitations of memory, mortality, and the boundaries of human existence. In A Memory

of the Future, critically acclaimed poet Elizabeth Spires reflects on selfhood and the search for a core identity. Inspired by the tradition of poetic interest in Zen, Spires explores the noisy space of the mind, interrogating the necessary divide between the social persona that navigates the world and the artist's secret self. With vivid, careful attention to the minute details of everyday moments, *A Memory of the Future* observes, questions, and meditates on the ordinary, attempting to make sense of the boundaries of existence. As the poems move from Zen reflections outward into the identifiable worlds of Manhattan, Maine, and Maryland's Eastern shore, houses,

both real and imagined, become metaphorical extensions of the self and psyche. These poems ask the unanswerable questions that become more pressing in the second half of life. How are we changed by the passage of time? How does memory define and shape us? As Spires reminds us, any memory of the future will become, paradoxically, a memory of the past, and of forgetting.

Dancing in Odessa

Faber & Faber

Described as 'a rich, reverberative dance with memories of a haunted city' (*LA Times*), the poems of the prize-winning debut *Dancing in Odessa* by Ilya Kaminsky, author of

Deaf Republic, draw on archetype, myth and Russian literary figures. Tightly realised domestic settings are invigorated with a contemporary relevance, humour and torment, and a distinctive, transcendent music. 'With his magical style in English, Kaminsky's poems in *Dancing in Odessa* seem like a literary counterpart to Chagall in which laws of gravity have been suspended and colors reassigned, but only to make everyday reality that much more indelible. His imagination is so transformative that we respond with equal measures of grief and exhilaration.' The American Academy of Arts and Letters 'Dancing in Odessa' by Ilya Kaminsky tops the

list because he is one of those rarest of finds in this or any century, a writer who establishes what poetry can be.' The New York Times

Say Something Back
Pan Macmillan

Say Something Back will allow readers to see just why the name of Denise Riley has been held in such high regard by her fellow poets for so long. The book reproduces *A Part Song*, a profoundly moving document of grieving and loss, and one of the most widely admired long poems of recent years. Elsewhere these poems become a space for contemplation of the natural world and of physical law, and for the deep consideration of what it is to invoke those who are absent.

But finally, they extend our sense of what the act of human speech can mean - and especially what is drawn forth from us when we address our dead. Lyric, intimate, acidly witty, unflinchingly brave, Say Something Back is a deeply moving book by one of our finest poets, and one destined to introduce Riley's name to a wide new readership.