



# GRAYWOLF PRESS



Fall 2017



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## ACKNOWLEDGMENTS

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**“Danez Smith’s is a voice we need. . . . This is a mighty work, and a tremendous offering.”**

**—Tracy K. Smith**

## **Don’t Call Us Dead**

*Poems*

**DANEZ SMITH**

Award-winning poet Danez Smith is a groundbreaking force, celebrated for deft lyrics, urgent subjects, and performative power. *Don’t Call Us Dead* opens with a heartrending sequence that imagines an afterlife for black men shot by police, a place where suspicion, violence, and grief are forgotten and replaced with the safety, love, and longevity they deserved here on earth. Smith turns then to desire, mortality—the dangers experienced in skin, body, and blood—and a diagnosis of HIV positive. “some of us are killed / in pieces,” Smith writes, “some of us all at once.” *Don’t Call Us Dead* is an astonishing collection, one that confronts America, where every day is too often a funeral and not often enough a miracle.

**history is what it is. it knows what it did.**

**bad dog. bad blood. bad day to be a boy**

**color of a July well spent. but here, not earth  
not heaven, we can’t recall our white shirts**

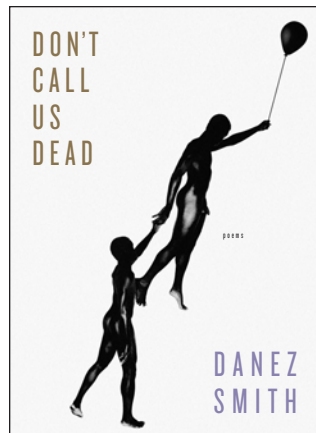
**turned ruby gowns. here, there’s no language  
for officer or law, no color to call white.**

**if snow fell, it’d fall black. please, don’t call  
us dead, call us alive someplace better.**

**—from “summer, somewhere”**

“In *Don’t Call Us Dead* [Smith] demands we stand only in the truth of our own fear and build a love that’s so redemptive and real. If you have ever lost faith, if you want to believe in life, then you must read this book—it will humble and uplift you, leave you understanding that in the face of it all, there is only awe.”

**—Chris Abani**



Poetry, 96 pages, 6½ x 9

Paperback, \$16.00

September

978-1-55597-785-6

Ebook Available

Brit.: Chatto & Windus

Trans., audio, dram.: Graywolf Press

1st ser.: Author c/o Graywolf Press

**DANEZ SMITH** is the author of *[insert] boy*, winner of the Lambda Literary Award and the Kate Tufts Discovery Award. Smith has received fellowships from the National Endowment for the Arts and the Poetry Foundation, and lives in Minneapolis.

## An Excerpt from *Her Body and Other Parties*

I have always been a teller of stories. When I was a young girl, my mother carried me out of a grocery store as I screamed about toes in the produce aisle. Concerned women turned and watched as I kicked the air and pounded my mother's slender back.

"Potatoes!" she corrected when we got back to the house. "Not toes!" She told me to sit in my chair—a child-sized thing, built for me—until my father returned. But no, I had seen the toes, pale and bloody stumps, mixed in among those russet tubers. One of them, the one that I had poked with the tip of my index finger, was cold as ice, and yielded beneath my touch the way a blister did. When I repeated this detail to my mother, something behind the liquid of her eyes shifted quick as a startled cat.

"You stay right there," she said.

My father returned from work that evening, and listened to my story, each detail.

"You've met Mr. Barns, have you not?" he asked me, referring to the elderly man who ran this particular market.

I had met him once, and I said so. He had hair white as a sky before snow, and a wife who drew the signs for the store windows.

"Why would Mr. Barns sell toes?" my father asked. "Where would he get them?"

Being young, and having no understanding of graveyards or mortuaries, I could not answer.

"And even if he got them somewhere," my father continued, "what would he have to gain by selling them amongst the potatoes?"

They had been there. I had seen them with my own eyes. But beneath the sunbeam of my father's logic, I felt my doubt unfurl.

"Most importantly," my father said, arriving triumphantly at his final piece of evidence, "why did no one notice the toes except for you?"

As a grown woman, I would have said to my father that there are true things in this world observed only by a single set of eyes. As a girl, I consented to his account of the story, and laughed when he scooped me from the chair to kiss me and send me on my way.

A highly anticipated debut by “one of the most ferociously gifted young writers working today”  
(Michelle Huneven)

## Her Body and Other Parties

Stories

CARMEN MARIA MACHADO

In *Her Body and Other Parties*, Carmen Maria Machado blithely demolishes the arbitrary borders between psychological realism and science fiction, comedy and horror, fantasy and fabulism. While her work has earned her comparisons to Karen Russell and Kelly Link, she has a voice that is all her own. In this electric and provocative debut, Machado bends genre to shape startling narratives that map the realities of women’s lives and the violence visited upon their bodies.

A wife refuses her husband’s entreaties to remove the green ribbon from around her neck. A woman recounts her sexual encounters as a plague slowly consumes humanity. A salesclerk in a mall makes a horrifying discovery within the seams of the store’s prom dresses. One woman’s surgery-induced weight loss results in an unwanted houseguest. And in the bravura novella “Especially Heinous,” Machado reimagines every episode of *Law & Order: Special Victims Unit*, a show we naively assumed had shown it all, generating a phantasmagoric police procedural full of doppelgängers, ghosts, and girls-with-bells-for-eyes.

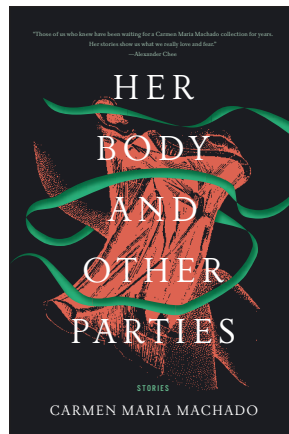
Earthy and otherworldly, antic and sexy, queer and caustic, comic and deadly serious, *Her Body and Other Parties* swings from horrific violence to the most exquisite sentiment. In their explosive originality, these stories enlarge the possibilities of contemporary fiction.

“Carmen Maria Machado is the way forward.” —Kevin Brockmeier

“Those of us who knew have been waiting for a Carmen Maria Machado collection for years. Her stories show us what we really love and fear.”

—Alexander Chee

“Carmen Maria Machado’s stories build and build until they surround and ensnare and at the end you’re always glad to be all tangled up.” —NPR



Fiction, 248 pages, 5½ x 8¼

Paperback, \$16.00

October

978-1-55597-788-7

Ebook Available

Brit.: Serpent's Tail

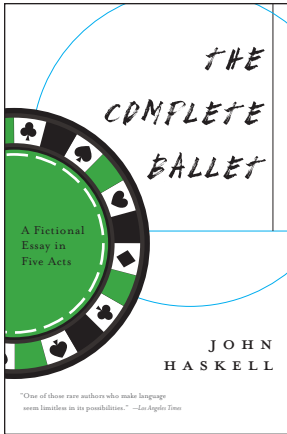
Trans., 1st ser., audio, dram.:

Massie & McQuilkin

CARMEN MARIA

MACHADO’s work has appeared in *Granta*, the *New Yorker*, NPR, *Electric Literature*, and elsewhere.

She has been nominated for a Nebula Award and a Shirley Jackson Award, and was a finalist for the Calvino Prize. She lives in Philadelphia.



Fiction, 208 pages, 5½ x 8¼

Paperback, \$16.00

September

978-1-55597-787-0

Ebook Available

Brit., trans., audio: Graywolf Press

1st ser., dram.: The Wylie Agency

A Public Space Book

JOHN HASKELL is the author of the story collection *I Am Not Jackson Pollock* and the novels *American Purgatorio* and *Out of My Skin*. His stories and essays have appeared on the radio, in anthologies, and in many magazines. He lives in Brooklyn.

A dark-hued, hybrid novel by a writer who  
“delivers our culture back to us, made entirely new”  
(A. M. Homes)

## The Complete Ballet

A Fictional Essay in Five Acts

JOHN HASKELL

In *The Complete Ballet*, John Haskell choreographs an intricate and irresistible pas de deux in which fiction and criticism come together to create a new kind of story. Fueled by the dramatic retelling of five romantic ballets (*La Sylphide*, *Giselle*, *La Bayadère*, *Swan Lake*, and *Petrushka*) and interwoven with a contemporary story about a man whose daunting gambling debt pushes him to the edge of his own abyss, it is both a pulpy entertainment and a meditation on the physicality—and psychology—of dance.

The unnamed narrator finds himself inexorably drawn back to the pre-cell phone world of Technicolor Los Angeles, to a time when the tragedies of his life were about to collide. Working as a part-time masseur in Hollywood, he attends an underground poker game with his friend Cosmo, a strip-club entrepreneur. What happens there hurtles the narrator down the road and into the room where the novel’s violent and surreal showdown leaves him a different person.

As the narrator revisits his past, he simultaneously inhabits and re-constructs the mythic stories of ballet, assessing along the way the lives and obsessions of Nijinsky and Balanchine, Pavlova and Fonteyn, Joseph Cornell, and the film director John Cassavetes. This compulsively readable fiction is ultimately a profound and haunting consideration of the nature of art and identity.

### Praise for the work of John Haskell

“This book is a rebellion against the novel, even as it inhabits the form.”

—*Los Angeles Times*

“This strange, moving book has done just what a first novel should: it has left an impression.”

—*The New York Times Book Review*

“A literary affirmation of fiction’s potential.” —*San Francisco Chronicle*

“Remarkable: a book about borders which makes the reader feel sumptuously free.”

—Peter Pomerantsev

## Border

*A Journey to the Edge of Europe*

KAPKA KASSABOVA

In this extraordinary work of narrative reportage, Kapka Kassabova returns to Bulgaria, from where she emigrated twenty-five years previously, to explore the border it shares with Turkey and Greece. When she was a child, the border zone was rumored to be an easier crossing point into the West than the Berlin Wall, and it swarmed with soldiers and spies. On holidays in the “Red Riviera” on the Black Sea, she remembers playing on the beach only miles from a bristling electrified fence whose barbs pointed inward toward the enemy: the citizens of the totalitarian regime.

Kassabova discovers a place that has been shaped by successive forces of history: the Soviet and Ottoman empires, and, older still, myth and legend. Her exquisite portraits of fire walkers, smugglers, treasure hunters, botanists, and border guards populate the book. There are also the ragged men and women who have walked across Turkey from Syria and Iraq. But there seem to be nonhuman forces at work here too: this densely forested landscape is rich with curative springs and Thracian tombs, and the tug of the ancient world, of circular time and animism, is never far off.

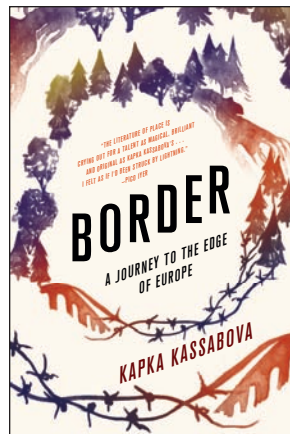
*Border* is a scintillating, immersive travel narrative that is also a shadow history of the Cold War, a sideways look at the migration crisis troubling Europe, and a deep, witchy descent into interior and exterior geographies.

“The literature of place is crying out for a talent as magical, brilliant and original as Kapka Kassabova’s.”

—Pico Iyer

“[*Border*] hums with the mystery, superstition, and terrible beauty of a place crushed between man-made borders but also defiantly announcing its sacred otherness.”

—Frances Stonor Saunders



Nonfiction, 400 pages, 5½ x 8¼

Paperback, \$16.00

September

978-1-55597-786-3

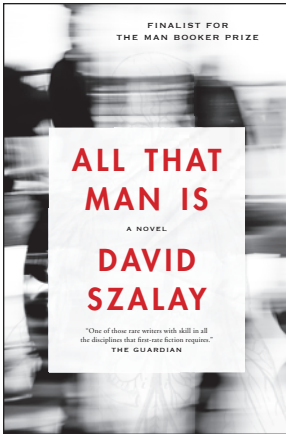
Ebook Available

Brit.: Portobello Books

Trans., 1st ser., audio, dram.:

The Wylie Agency

KAPKA KASSABOVA is the author of three poetry collections, the novel *Villa Pacifica*, and the acclaimed memoirs *Street Without a Name: Childhood and Other Misadventures in Bulgaria* and *Twelve Minutes of Love: A Tango Story*. She lives in Scotland.



Fiction, 368 pages, 5½ x 8¼

Paperback, \$16.00

October

978-1-55597-790-0

Ebook Available

Brit.: Random House Group Ltd

Audio: HighBridge

Trans., dram.: United Agents

ALSO AVAILABLE:

Spring, Fiction, Paperback

(978-1-55597-602-6), \$15.00



© Julia Papp

Now in paperback, a Man Booker Prize finalist of  
“great brilliance and brutal simplicity”

(*The New Yorker*)

## All That Man Is

A Novel

DAVID SZALAY

*All That Man Is* traces the arc of life from the spring of youth to the winter of old age by following nine men who range from a working-class ex-grunt to a pompous college student, a middle-aged loser to a Russian oligarch. Ludicrous and inarticulate, shocking and despicable, vital, pitiable, and hilarious, these men paint a picture of modern manhood. David Szalay is a master of a new kind of realism that vibrates with detail, intelligence, relevance, and devastating pathos. In *All That Man Is*, a finalist for the Man Booker Prize and the winner of the Gordon Burn Prize and the Plimpton Prize, he brilliantly illuminates the physical and emotional terrain of an increasingly globalized Europe.

“Szalay’s prose . . . is frequently brilliant, remarkable for its grace and economy. . . . [*All That Man Is*] has a new urgency now that the post-Cold War dream of a Europe of open borders and broad, shared identity has come under increasing question.”

—Garth Greenwell, *The New York Times Book Review*

“Szalay does so much and so well that we come to view his snapshots of lives as brilliant, captivating dramas.” —*Star Tribune (Minneapolis)*

“A 100-megawatt novel: intelligent, intricate, so very well made, the form perfectly fitting the content. When I reached the end, I turned straight back to the start to begin again.” —*The Sunday Times (UK)*

“David Szalay writes with voluptuous authority. He possesses voice rather than merely style. . . . He is an exceedingly gifted [writer] who can move in any direction he wishes. . . . This book is a demonstration of uncommon power. It is a bummer, and it is beautiful.”

—Dwight Garner, *The New York Times*



Never before published in the United States,  
the debut novel by the wildly talented author of  
Man Booker Prize finalist *All That Man Is*

## London and the South-East

A Novel

DAVID SZALAY

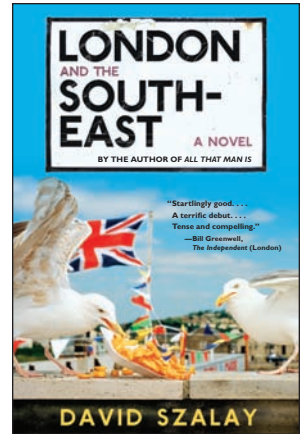
“That clattering noise you hear is the sound of critics and readers racing to find [David Szalay’s] earlier books, an activity worth the effort,” wrote Dwight Garner in his *New York Times* review of Szalay’s *All That Man Is*. And now his debut novel, *London and the South-East*, is finally available for American readers as well.

Paul Rainey, the hapless antihero at the center of this “compulsively readable” (*Independent on Sunday*) story works, miserably, in ad sales. He sells space in magazines that hardly exist, and through a fog of booze and drugs dimly perceives that he is dissatisfied with his life—professionally, sexually, recreationally, the whole nine yards. If only there were something he could do about it—and “something” seems to fall into his lap when a meeting with an old friend and fellow salesman, Eddy Jaw, leads to the offer of a new job. But when that offer turns out to be as misleading as Paul’s own sales patter, his life is transformed in ways very much more peculiar than he ever thought possible.

*London and the South-East*, which won the Betty Trask Prize and the Geoffrey Faber Memorial Prize, is both a gloriously told shaggy-dog story about the compromising inanities of office life and consumer culture, and the perfect introduction to one of the best writers at work today.

“[A] contemporary British novelist worth catching up on and following . . . on a level with the likes of James Buchan, Tessa Hadley and Edward St Aubyn. . . . Szalay has at his fingertips all the mechanical urgency, pleading, appetites and squalor of our transparent, crowded and increasingly irreal era.”

—**Michael Hofmann**, *London Review of Books*



Fiction, 352 pages, 5½ x 8¼

Paperback, \$16.00

October

978-1-55597-793-6

Ebook Available

1st ser.: Graywolf Press

Brit.: Random House Group Ltd

Trans., audio, dram.: United Agents

DAVID SZALAY is the author of *The Innocent*, *Spring*, and *All That Man Is*, which was a finalist for the Man Booker Prize. In 2013 he was named as one of *Granta*'s Best of Young British Novelists. He lives in Budapest.

## An Excerpt from *Bunk*

“History is bunk,” Henry Ford would offer. From one angle, he was right inasmuch as Barnum and others used bunk to connect the audience to a history—usually a grand, American one—that it desperately wished true. Barnum’s brilliance was to understand that wish to see America great yet again. But Barnum, the Prince of Humbug, also remained deeply connected to an assembly line of assumptions, crafting an image of the black body symbolically and literally disassembled before the audience’s eyes.

The term *bunk* itself was born of conflict and race, coined in 1820 from the floor of the 16th Congress when a North Carolina representative continued to filibuster for the Missouri Compromise that made it a slave state: though the question had been called, he said he had to give speech *for* or *to* Buncombe, his home county. “Buncombe” got changed to *bunkum*, then shortened to *bunk*, giving name to that species of fakery, unnecessary flattery, and politicking phoniness that barely believes what it says. Or worse, comes to believe its bunk never stunk.

For Barnum, naming provided much of the power of a show: he knew using exotic terminology and quoting invented experts promised his audience a world they might not otherwise get to see. His early touring exhibitions and popular American Museum gave audience members a sense of traveling without leaving their assumptions, of touring without being a tourist. This is one of the hoax’s chief gambits. Above all, Barnum offered reassurance: even as he let the audience glimpse freaks and curiosities beyond category, visitors got to leave whole, entertained while offered proof of their being higher up on the scale of humanity.

It would be in the notorious exhibition he called “What is It?” that Barnum would signal hoaxing as a ritual of race. Just months after Darwin’s *Origin of Species* in 1860, intrigued visitors would enter to find the answer to the exhibit’s question: a black man they were invited to see as a, or as *the*, so-called missing link in evolution. The *New York Mercury*’s description of the Prince of Wales’s visit to the show provides one measure of the figure “whose humiliating likeness to mankind has led certain muddled philosophers to insinuate that he is an idiotic negro. Only a single glance from the bright and very intelligent eyes of the creature is necessary to disprove this absurd guess, while it adds to our bewilderment when we would trace a brute genealogy for him.” It is a measure of how the century’s views on race didn’t free up but only hardened, the Negro gone from handmaid to inhuman.

...

But I’ve come to realize the hoax regularly steps in when race rears its head—exactly because it too is a fake thing pretending to be real.

## Has the hoax now moved from the sideshow to take the center stage of American culture?

### Bunk

*The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News*

KEVIN YOUNG

Award-winning poet and critic Kevin Young traces the history of the hoax as a peculiarly American phenomenon—the legacy of P. T. Barnum’s “humbug” culminating with the currency of Donald J. Trump’s “fake news.” Disturbingly, Young finds that fakery is woven from stereotype and suspicion, with race being the most insidious American hoax of all. He chronicles how Barnum came to fame by displaying figures like Joice Heth, a black woman whom he pretended was the 161-year-old nursemaid to George Washington, and “What is It?,” an African American man Barnum professed was a newly discovered missing link in evolution.

*Bunk* then turns to the hoaxing of history and the ways that forgers, plagiarists, and frauds invent backstories and falsehoods to sell us lies about themselves and about the world in our own time, from pretend Native Americans Grey Owl and Nasdijj to the deadly imposture of Clark Rockefeller, from the made-up memoirs of James Frey to the identity theft of Rachel Dolezal. This brilliant and timely work asks what it means to live in a post-factual world of “truthiness” where everything is up for interpretation and everyone is subject to a contagious cynicism that damages our ideas of reality, fact, and art.

#### Praise for *The Grey Album*

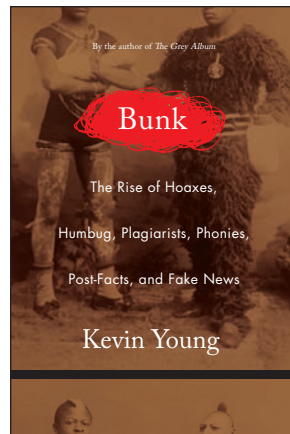
A *New York Times* Notable Book

Winner of the PEN Open Book Award

Finalist for the National Book Critics Circle Award for criticism

“Equal parts blues shout, church sermon, interpretive dance, TED talk, lit-crit manifesto, and mixtape, the poet Kevin Young’s first nonfiction book, *The Grey Album: On the Blackness of Blackness*, is an ambitious blast of fact and feeling, a nervy piece of performance art.”

—Dwight Garner, *The New York Times*



Nonfiction, 480 pages, 6 x 9

Hardcover, \$27.00

November

978-1-55597-791-7

Ebook Available

Brit., trans., 1st ser., audio:

Graywolf Press

Dram.: Massie & McQuilkin

ALSO AVAILABLE

*The Grey Album*, Nonfiction,

Paperback

(978-1-55597-607-1), \$25.00

KEVIN YOUNG is the author of a previous book of nonfiction, *The Grey Album*, and ten books of poetry, including *Blue Laws*, which was long-listed for the National Book Award. He is the director of the Schomburg Center for Research in Black Culture in Harlem.



Fiction, 208 pages, 5½ x 8¼

Paperback, \$16.00

November

978-1-55597-776-4

Audio: Graywolf Press

Brit., trans., dram.: The Clegg Agency

“Heartbreakingly and bewilderingly alive in a way most bigger books can’t even imagine.”—*Salon*

## Happy Baby

A Novel

STEPHEN ELLIOTT

On a flight from Oakland to Chicago, Theo thinks about two women he left behind: Maria, the girlfriend who shared his troubled youth, and Ambellina, the woman who has been satisfying the masochistic desires that emerged from it. His return to Chicago, and Maria, spurs the backward movement of this innovative novel that chases him ever deeper into the darkness and violence of his past.

As a boy, Theo was shuffled from juvenile delinquent centers to foster homes, picking up odd jobs, addictions, and ill-fitting relationships along the way. Scenes of abuse and heartache are revealed chapter by chapter, but our discovery of his dignity and humanity continues, even when we are finally confronted with the eleven-year-old child who barely remembers what it feels like to be safe.

In this beautiful and brutal novel, Stephen Elliott follows in the footsteps of writers like Hubert Selby and Dennis Cooper, of sexual renegades like Jean Genet and Marguerite Duras. Elliott writes with raw honesty and a tight yet lyric prose style that cuts through the fog of memory to get at the core of youth, pain, and what it means to be an outsider.

“*Happy Baby* is surely the most intelligent and beautiful book ever written about juvenile detention centers, sadomasochism, and drugs. . . . Heart-breaking.” —Curtis Sittenfeld, *The New York Times Book Review*

“Read it for the good writing. Read it for the S&M. Read it to understand how our society treats its children and what becomes of them.” —*Bookslut*

“Elliott puts us in a . . . position of wanting to know/dreading the knowledge . . . a graceful strategy that gives *Happy Baby* its unique veracity and humane edge.” —*The Village Voice*



© Chris Cobb

An essay collection by a writer who  
“may be writing under . . . the influence of genius”  
(*Vanity Fair*)

## Sometimes I Think About It

Essays

STEPHEN ELLIOTT

In *Sometimes I Think About It*, Stephen Elliott gathers personal essays, reportage, and profiles written over fifteen years to tell a powerful story about outsiders and underdogs.

Moving from the self to the civic, the book begins with a series of essays that trace Elliott’s childhood with an abusive and erratic father, his life on the streets as a teenager, and his growing interest in cross-dressing and masochism. These stories, which range from a comic portrait of a week spent hosting his younger brother to a brutal depiction of depression, provide a context for the essays that follow.

Stepping out into the world, Elliott tells of a man who loses his family in a rock slide in Southern California, explores the vexing realities of life in Palestine, and paints a chilling picture of a young man caught in the prison-industrial complex. The last section, “The Business of America Is Business,” shows Elliott’s abiding interest in the spectacle of money in America, from pop music to pornography to publishing, and it concludes with an off-kilter account of the tech industry’s assault on West Los Angeles.

Building on the extraordinary storytelling that characterized his breakout book, *The Adderall Diaries*, Elliott’s search for dignity and happiness leads him to tell with great sympathy the stories of those who are broken and seek to be whole.

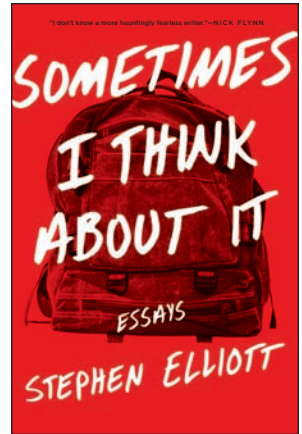
### Praise for *The Adderall Diaries*

“[Elliott] is fascinated by questions of motive, how our capacity to love is disfigured into evil, and our tangled mechanisms of denial.”

—*The Boston Globe*

“A serious literary work designed to make you see the world as you’ve never quite seen it before.”

—*The Washington Post*



Nonfiction, 256 pages, 5½ x 8¼

Paperback, \$16.00

November

978-1-55597-775-7

Ebook Available

Audio: Graywolf Press

Brit., trans., 1st ser., dram.:

The Clegg Agency

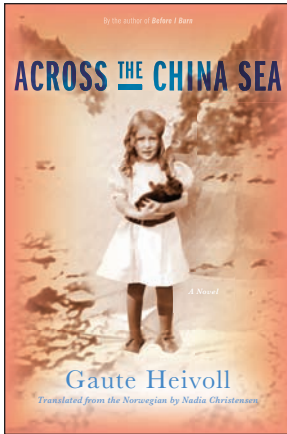
ALSO AVAILABLE

*The Adderall Diaries*, Memoir,

Paperback (978-1-55597-570-8),

\$15.00

STEPHEN ELLIOTT is the author of *The Adderall Diaries* and *Happy Baby*, which was a finalist for the New York Public Library’s Young Lion Award. He is the founding editor of the *Rumpus* and the director of the movies *About Cherry* and *After Adderall*.



Fiction, 232 pages, 5½ x 8¼

Paperback, \$16.00

September

978-1-55597-784-9

Ebook Available

Brit., 1st ser., audio: Graywolf Press

Trans., dram.: Tiden Norsk Forlag

ALSO AVAILABLE

*Before I Burn*, Fiction, Hardcover  
(978-1-55597-661-3), \$26.00

GAUTE HEIVOLL is the author of *Before I Burn*, which won the Brage Prize and was a finalist for the Critics Prize and the Booksellers' Prize in Norway. He lives in southern Norway.

An atmospheric and affecting novel set in  
rural Norway, by the award-winning author of  
*Before I Burn*

## Across the China Sea

A Novel

GAUTE HEIVOLL

TRANSLATED FROM THE NORWEGIAN BY NADIA CHRISTENSEN

In the waning days of the German occupation of Norway, Karin and her husband move with their young son from Oslo to a tiny village in the south. There, they aim to live out their dream of caring for those who can't look after themselves. They have spent months building a modest house with rooms for patients, and it's soon filled, with three adult men who are psychologically unstable—including Karin's uncle, Josef, who suffered a head injury in a carriage accident—and five siblings whose parents have been declared unfit, and who spur much conversation in the village. This small and idiosyncratic community persists for nearly three decades.

After his parents' deaths, the son returns to clean out this unusual home. The objects of his childhood retain a talisman-like power over him, and key items—an orange crate where he and his sister Tone slept as infants, Josef's medal of honor, his mother's beloved piano, and many others—unlock vivid memories. In recounting the ways that the five siblings both are and are not a part of his family, he reveals his special relationship with Ingrid, who cannot speak, and Tone's accidental death, which occurred when they were playing together, and its quiet yet tragic effects on the extended family.

With deep compassion and gentle humor, Gaute Heivoll portrays an unconventional family as it navigates an uncertain and often unkind world.

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—*Telemarksavisa*

Stephen is sometimes Stephanie and sometimes  
wonders how his past and her past are their  
own collective memory

## Advice from the Lights

Poems

STEPHEN BURT

*Advice from the Lights* is part nostalgia, part confusion, and part an ongoing wondering: How do any of us achieve adulthood? And why would we want to, if we had the choice? This collection is woven from and interrupted by extraordinary sequences, including Stephanie poems about Stephen's female self; poems on particular years of the poet's early life, each with its own memories, desires, insecurities, and pop songs; and versions of poems by the Greek poet Callimachus, whose present-day incarnation worries (who doesn't?) about mortality, the favor of the gods, and the career of Taylor Swift. The collection also includes poems on politics, location, and parenthood. This is Burt's most accomplished collection, an essential work that asks who we are, how we become ourselves, and why we make art.

**I had become convinced  
that character was fate.  
Almost anything could result in tears.  
I wanted to stay at Alison's house overnight  
and wake up as a new girl, or a new mutant,  
or a new kind of humanity, engineered  
to travel at more than half the speed of light,  
but I wasn't allowed. My bedtime and I were both eight.**

—from "My 1979"

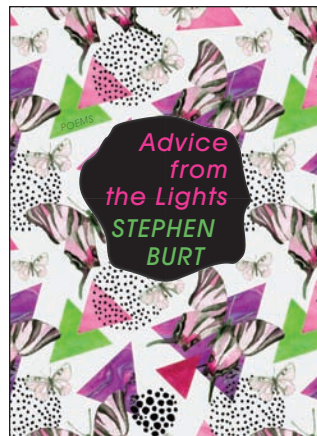
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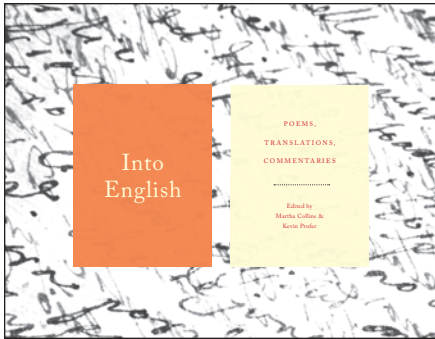
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STEPHEN BURT (who also goes by Steph and Stephanie) is Professor of English at Harvard and the author of several previous books of poetry and literary criticism, among them *Belmont* and *Close Calls with Nonsense*, as well as *The Poem Is You*.



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*Into English* presents poems, translations, and commentaries in an extraordinary format for readers to experience the artistry of poetry in translation. Editors Martha Collins and Kevin Prufer invited twenty-five contributors, all of whom are translators and most of whom are also poets, to select one poem in another language and three English translations of it and provide an essay about the challenges of translating it. This wide-format anthology offers the original poem side by side with the translations, so readers can compare different ways a poem can be rendered into English. Organized chronologically, the anthology opens with a poem in ancient Greek by Sappho beside translations by Anne Carson, Willis Barnstone, and Mary Barnard, followed by an essay by Karen Emmerich.

The original poems are by poets from across time and from around the world, including Bashō, Rilke, Akhmatova, García Lorca, Szymborska, Amichai, and Adonis. The languages represented are many, from Latin to Chinese, Spanish, French, German, Russian, Hebrew, Arabic, and Haitian Creole. More than seventy translators are included, among them Robert Bly, Ruth Fainlight, David Hinton, Rosemary Lloyd, Khaled Mattawa, and W. S. Merwin. *Into English* becomes a chorus in celebration of world poetry and translation—what George Kalogeris, quoting Virgil, describes as “song replying to song replying to song.”

*Contributors include Kareem James Abu-Zeid, Willis Barnstone, Chana Bloch, Karen Emmerich, Danielle Legros Georges, Johannes Göransson, Joanna Trzeciak Huss, George Kalogeris, J. Kates, Alexis Levitin, Bonnie McDougall, Jennifer Moxley, Carl Phillips, Hiroaki Sato, Cindy Schuster, Rebecca Seiferle, Adam Sorkin, Susan Stewart, Cole Swensen, Arthur Sze, Stephen Tapscott, Alissa Valles, Sidney Wade, Ellen Doré Watson, David Young*



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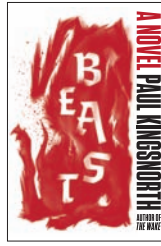


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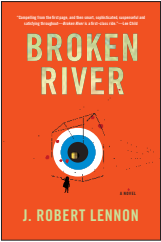


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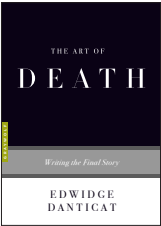
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