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# Doomstead Days

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**SANAA FREEMAN**

*Bottleneck : Humanity's Impending Impasse* Deep Vellum Publishing  
 WINNER OF THE HILLMAN PRIZE FOR BOOK JOURNALISM, THE HELEN BERNSTEIN BOOK AWARD, AND THE LUKAS WORK-IN-PROGRESS AWARD \* A NEW YORK TIMES TOP 10 BOOKS OF THE YEAR \* NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST \* LOS ANGELES TIMES BOOK PRIZE FINALIST \* ABA SILVER GAVEL AWARD FINALIST \* KIRKUS PRIZE FINALIST NAMED ONE OF THE BEST BOOKS OF 2019 BY: Esquire, Amazon, Kirkus, Library Journal, Publishers Weekly, BookPage, BookRiot, Economist, New York Times Staff Critics "A seminal and breathtaking account of why home is the most dangerous place to be a woman . . . A tour de force." -Eve Ensler "Terrifying, courageous reportage from our internal war zone." -Andrew Solomon "Extraordinary." -New York Times , "Editors' Choice" "Gut-wrenching, required reading." -Esquire "Compulsively readable . . . It will save lives." -Washington Post "Essential, devastating reading." -Cheryl Strayed, New York Times Book Review An award-winning journalist's intimate investigation of the true scope of domestic violence, revealing how the roots of America's most pressing social crises are buried in abuse that happens behind closed doors. We call it domestic violence. We call it private violence. Sometimes we call it intimate terrorism. But whatever we call it, we generally do not believe it has anything at all to do with us, despite the World Health Organization deeming it a "global epidemic." In America, domestic violence accounts for 15 percent of all

violent crime, and yet it remains locked in silence, even as its tendrils reach unseen into so many of our most pressing national issues, from our economy to our education system, from mass shootings to mass incarceration to #MeToo. We still have not taken the true measure of this problem. In *No Visible Bruises*, journalist Rachel Louise Snyder gives context for what we don't know we're seeing. She frames this urgent and immersive account of the scale of domestic violence in our country around key stories that explode the common myths-that if things were bad enough, victims would just leave; that a violent person cannot become nonviolent; that shelter is an adequate response; and most insidiously that violence inside the home is a private matter, sealed from the public sphere and disconnected from other forms of violence. Through the stories of victims, perpetrators, law enforcement, and reform movements from across the country, Snyder explores the real roots of private violence, its far-reaching consequences for society, and what it will take to truly address it. *Green-Wood* W. W. Norton & Company  
 In the first book devoted exclusively to the eco-poetics of the twenty-first century, Lynn Keller examines poetry of what she terms the "self-conscious Anthropocene," a period in which there is widespread awareness of the scale and severity of human effects on the planet. *Recomposing Eco-poetics* analyzes work written since the year 2000 by thirteen North American poets--including Evelyn Reilly, Juliana Spahr, Ed Roberson, and Jena Osman--all of whom push the bounds of literary convention as they seek forms and language adequate to complex environmental problems. Drawing as often on linguistic experimentalism as on traditional

literary resources, these poets respond to environments transformed by people and take "nature" to be a far more inclusive and culturally imbricated category than conventional nature poetry does. This interdisciplinary study not only brings cutting-edge work in ecocriticism to bear on a diverse archive of contemporary environmental poetry; it also offers the environmental humanities new ways to understand the cultural and affective dimensions of the Anthropocene.

**Sight Lines** University of Virginia Press Poetry. LGBT Studies. Like Tennyson's In Memoriam, Teare's book sees within a personal loss evidence of an epochal shift at work, a shift at once historical, political, and cosmological. Asserting the lover's body as a lost Eden, revisiting again and again the narrative of "the fall" its iconic imagery as well as Gnostic reinterpretations the book also records the eventual end of mourning and a return to the ecology not of myth but of the literal weather and landscape of California. The book is haunted throughout by the task of "writing the disaster" of AIDS; its lyrics link emergency to inquiry in an attempt to make a memorial "in language sufficient/to pain: not in itself the world: the thought of it."

**The Pink Trance Notebooks** University of Iowa Press

Poems that blur the boundaries of language and species, inviting us to imagine a new world. The expansive reworking of language in Impastoral flies through the possible voices of outsides and insides--slug, probe, horse carriage, sewer, potted plant, lab rat, vampire, bot fly, giant cow. Language, in Brandan Griffin's poetry, is neither human nor nonhuman, and it undoes that very idea of these distinctions, so beings--

slugprobe, pottedhorsesewer, telepathybarcode, mammaltexts--morph and change in between boundaries. Each of these poems is an organism, a collection of living connections, looped interiorities strung together in worlds tunneling through worlds. The poems' composition becomes a decomposition of budding, breeding, and fluctuating. Reading this collection is an experience of becoming deformed and merged into the experiences of other beings; you are sea vent, microprocessor, cell gel, bug, a greenly translucent leaf typed half a sound at a time. Griffin invites us to imagine all possible beings and to hatch into a fresh world. Impastoral won the Omnidawn Open Book contest, selected by Brian Teare.

**Nightingalelessness** University of Arkansas Press

**Recomposing Eco poetics** Omnidawn Poetry. Through branching clauses of off-kilter syntax, Graham Foust makes poetry in NIGHTINGALELESSNESS from the common stuff of conversations, including the ones bouncing around in our heads. "If you think you've seen it all you've seen one thing." By observation and direct address, these poems surge forward as a way to retreat and reflect. They concern what Keats calls "the weariness, the fever, and the fret" of adulthood, the weight of time, when the music has stopped. Yet in the syncopation of action against uncertainty, thought against belief, Foust uncovers a wobbly new music.

**Like We Still Speak** Berrett-Koehler Publishers

An evocative new book from one of our leading philosopher poets

**No Visible Bruises** BookCaps Study Guides

\*Longlisted for the Swansea University

Dylan Thomas prize 2021\* \*Shortlisted for the Jhalak Prize 2021: A 'tour-de-force' \*An Irish Times and Poetry School Book of the Year 2020\* 'A day will come when you won't miss the country na nagluwal sa 'yo.' - 'Antiemetic for Homesickness' The poems in Romalyn Ante's luminous debut build a bridge between two worlds: journeying from the country 'na nagluwal sa 'yo' - that gave birth to you - to a new life in the United Kingdom. Steeped in the richness of Filipino folklore, and studded with Tagalog, these poems speak of the ache of assimilation and the complexities of belonging, telling the stories of generations of migrants who find exile through employment - through the voices of the mothers who leave and the children who are left behind. With dazzling formal dexterity and emotional resonance, this expansive debut offers a unique perspective on family, colonialism, homeland and heritage: from the countries we carry with us, to the places we call home. 'Moving, witty and agile' Observer 'By turns playful and tender, offering a formally-various exploration of migration, community, and nursing... there is honesty, musicality, a powerful heart' Irish Times *My Poetics* Copper Canyon Press Poetry. "Confirming the truth that grief is the growing-pot of beauty, VORTEX STREET mourns the passage of time in the forms of loss of youth and youthful dreams, dying parents, omnipresent knowledge of the world's violence, the past enshrined in a house for sale. Page Hill Starzinger, acute and excitingly associative, articulates these complex sorrows with unflinching originality. These poems remind the reader what it feels like to live in the moment as moments inexorably move on; they will stay with you."--Kathleen Ossip "Last

swelling of the uterus, last circuit of a childhood home, last flare of recognition on a father's face: 'It is most certainly the end of something,' writes the poet in these pages. And upon that unblinking apprehension builds an edifice of praise. We love the world because we are doomed to lose it, and nowhere is that love more eloquently manifest than in poems like those of VORTEX STREET."-- Linda Gregerson

*Antiemetic for Homesickness* riverrun Poets Forrest Gander and John Kinsella offer an experiment, a collaborative volume of prose and poetry that investigates--both thematically and formally--the relationship between nature and culture, language and perception. They ask whether, in an age of globalization, industrialization, and rapid human population growth, an ethnocentric view of human beings as a species independent from others underpins our exploitation of natural resources. Does the disease of Western subjectivity constitute an element of the aesthetics that undermine poetic resistance to the killing of the land? Why does "the land" have to give something back to the writer?

*Redstart* Penguin

Poems that address cultural pressures placed on women and girls. This is a book for those who were raised to be girls and expected to become women, for those who were told they were too girly and not girly enough, and for those who were ogled, talked over, touched, fed, imagined, and indoctrinated in ways they didn't want. Angela Hume writes directly about the experience of womanhood, addressing the boundaries and pressures imposed from childhood on. She considers the persistent instructions to smile, be quiet, and act happy, all administered with the promise

that this forced behavior would make everything better. The poems address rigid social norms and, ultimately, walk through the uncomfortable realizations about the bigger systems at play and call on us to examine our own complicity in them.

Invasive Species Omnidawn

How the autobiography of plastic became the autobiography of all of us  
Quipu Persea Books

Kyri is a fletcher, following in the footsteps of her father, and his father before him. However, fate is a fickle mistress, and six years after the death of her mother, she's faced with the fact that her father is dying as well. Forced to leave her sheltered little homestead in the woods, Kyri discovers that there is more to life than just hunting and making master quality arrows. During her journey to find a new home and happiness, she struggles with the path that seems to take her away from the quiet life of a fletcher. She learns that sometimes the hardest part of growing up is reconciling who we were, with who we will become.

**Pleasure** Bloomsbury Publishing USA

"This new collection from the acclaimed poet and critic Maureen McLane works in an innovative register of essayistic writing: conversable yet grounded in scholarship, close-readerly but far-seeing. McLane's encounters with poems and modellings of poetry illuminate her own poetics and suggest more generally all that poetics can encompass. With characteristic brilliance, McLane pursues a number of open questions: How do poems shape our condition and conditioning as sentient creatures? How do they generate modes for thinking? How does rhyme help us measure out thought? What is the relation of poetry to its surround--to the environment--and

how do specific poems activate that relation? What is the difference between a poetry of "finding" rather than of inspiration? And how should we understand poetries invested in "the notational" and others committed to "projects" (as many contemporary poets are, as Wordsworth was in his Prelude)? As these questions suggest, *My Poetics* does not offer a brief for or against a position on poetry. Instead, its artful arrangement of readings and divagations (and even, occasionally, verse) show us a way to be with poems and poetics"--

*Slave Moth* Milkweed Editions

In *Sight Map* Brian Teare blends the speculative poetics of the San Francisco Renaissance with a postconfessional candor to embody the "open field" tradition of such poets as Robin Blaser and Robert Duncan. Teare provides us with poems that insist on the simultaneous physical embodiment of tactile pleasure—that which is found in the textures of thought and language—as well as the action of syntax. Partly informed by an ecological imagination that leads him back to Emerson and Thoreau, Teare's method and fragmented style are nevertheless up to the moment. Remarkable in its range, *Sight Map* serves at once as a cross-country travelogue, a pilgrim's gnostic progress, an improvised field guide, and a postmodern "pillowbook," recording the erotic conflation of lover and beloved, deity and doubter.

**The Heroes of Asgard** Xlibris Corporation

NEW YORK TIMES BESTSELLER • From the beloved author of the nationwide best seller *Dept. of Speculation* comes a "darkly funny and urgent" (NPR) tour de force about a family, and a nation, in crisis. *Lizzie* works in the library of a

university where she was once a promising graduate student. Her side hustle is answering the letters that come in to Hell and High Water, the doom-laden podcast hosted by her former mentor. At first it suits her, this chance to practice her other calling as an unofficial shrink—she has always played this role to her divorced mother and brother recovering from addiction—but soon Lizzie finds herself struggling to strike the obligatory note of hope in her responses. The reassuring rhythms of her life as a wife and mother begin to falter as her obsession with disaster psychology and people preparing for the end of the world grows. A marvelous feat of compression, a mix of great feeling and wry humor, *Weather* is an electrifying encounter with one of the most gifted writers at work today.

*Interventions for Women* University of Chicago Press

Anthology. The Greek origins of the word gesture at a bouquet, a garland; “a flower-logic, a petal-theory, a blossom-word.” In *Stone-Garland*, Dan Beachy-Quick brings the term back to its roots, linking together the lives and words of six singular ancient Greeks. Simonides: honest servant to patrons. Anacreon: lustful singer, living on in the work of his acolytes. Archilochus: cruel critic, beloved of the Muses. Alcman: who took birds as his teachers. Theognis: chronicler of human excellence and vice. Callimachus: cosmopolitan head librarian at Alexandria. These are the poets who appear in these pages, sometimes in fragments, sometimes in sustained glimpses. Drawing inspiration from the Greek Anthology, first drafted in the first century BC, Beachy-Quick presents translations filled with lovers and children, gods and insects, earth and water, ideas and ideals. Throughout, the

line between the ancient and the contemporary blurs, and “the logic of how life should be lived decays wondrously into the more difficult possibilities of what life is.” Spare, earthy, lovely, *Stone-Garland* offers readers of the Seedbank series its lyric blossoms and subtle weave, a walk through a cemetery that is also a garden.

**Paradise Lost in Plain and Simple English (A Modern Translation and the Original Version)** Univ of California Press

An exploration of what we inherit or pass on, illuminating the gray area between ubiquitous human desires and overconsumption. Irène Mathieu’s third collection, *MILK TONGUE*, refers to the layer of milk that coats a baby’s tongue, which often is a challenge to distinguish from thrush, the overgrowth of naturally occurring yeast. As poet and pediatrician, Mathieu explores how we diagnose and investigate where normal consumption and overconsumption meet. How do we learn what to desire? What happens when what we want is destructive to our world? How might we reconceive of (be)longing in a way that rejects overconsumption? These poems suggest, “what if, more than place, it’s about sound?” In *MILK TONGUE* Mathieu uses haibun, long poems, and experimental forms to explore what we inherit or pass on – privilege, oppression, anxiety, “hypnagogic conjure,” and a warming earth – and envisage how, through deep attention to the emotional vibrations under the surface of these phenomena, we might become “both human and an / animal worthy of this speck of dust.”

**Impastoral** Bloomsbury Publishing USA  
“The drone, the cage, the market accumulate their victims by watching

them. They watch so they can tag, they tag in order to conquer. But, as Sousveillance Pageant shows, we are not theirs. A brilliant blend of insight and imagination, Sousveillance Pageant has an exuberance that exceeds the page. With a creative pathos and an unruly commitment to a world within our grasp, Emily Abendroth offers an incandescent look at watching back, dreaming big, and fighting to win. Sousveillance Pageant is our abolitionist avatar, our determined alter ego marshalling collective wisdom against the punitive surveillance state with an ingenuity all her own. Follow her rebellious spirit."-- Dan Berger, author of Rethinking the American Prison Movement & co-curator of the Washington Prison History Project "Sousveillance Pageant offers delicate looks and creative thought that could dismantle and redefine systems of surveillance, causing individual actors and reactors to have no choice but to redirect their usage. An overall revolutionary way that Emily Abendroth suggests a redirection is to surveil surveillance or rather, in the interest of the people, to SOUSveil surveillance."-- Clinton Walker, incarcerated writer, activist, & founding member of LifeLines:

Voices Against the Other Death Penalty"Here's a book written on behalf of every seen face, each of us surveilled, targeted, data'd and metadata'd unto state and market, mugshotted, incarcerated, known by heat trace and GPS. Abendroth has written an extraordinary essay/fiction, heedless of genre's limits, tumbling with joyful desperate exuberance from analysis to care to theorization to performance art to pun to tender languages for decarceration. This book gives form to Sousveillance Pageant, agent and avatar of the action we need: surveillance from below. What if a drone was seen by your seeing? What if you could slip through the hands of surveillance capitalists like a ghost? What if we each cared how we each answered the question What do you think security is? This book is comfort, incitement, inspiration, manifesto, careful dreaming, courageous friend." --Hilary Plum, author of Strawberry Fields  
Her Wilderness Will Be Her Manners  
Copper Canyon Press  
A cultural biography of Brooklyn's Greenwood Cemetery, and a cry of mourning for a post-9/11 world of perpetual war and environmental violence

Best Sellers - Books :

- [Bluey And Bingo's Fancy Restaurant Cookbook: Yummy Recipes, For Real Life](#)
- [Fourth Wing \(the Emphyrean, 1\)](#)
- [Mad Honey: A Novel By Jodi Picoult](#)
- [Fast Like A Girl: A Woman's Guide To Using The Healing Power Of Fasting To Burn Fat, Boost Energy, And Balance Hormones](#)
- [The Shadow Work Journal: A Guide To Integrate And Transcend Your Shadows By Keila Shaheen](#)
- [America's Cultural Revolution: How The Radical Left Conquered Everything](#)
- [Killers Of The Flower Moon: The Osage Murders And The Birth Of The Fbi](#)
- [How To Catch A Mermaid](#)
- [The Inmate: A Gripping Psychological Thriller](#)
- [Demon Copperhead: A Pulitzer Prize Winner By Barbara Kingsolver](#)