



GRAYWOLF PRESS

New Titles & Selected Backlist
Winter 2017





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“One of the finest poets of the last fifty years.”—*Salt*

Cinder

New and Selected Poems

SUSAN STEWART

Cinder: New and Selected Poems gathers for the first time poetry from across Susan Stewart’s thirty-five-year career, including many extraordinary new poems. From brief songs to longer meditative sequences, and always with formal innovation and exquisite precision, Stewart evokes the innocence of childhood, the endangered mysteries of the natural world, and deeply felt perceptions, both acute and shared. Reading across this retrospective collection is a singular experience of seeing the unfolding development of one of the most ingenious and moving lyric writers in contemporary poetry.

**to the Nth, like the truth of an ending
unskined across the crust of the white field.
Though it happened only once, I**

am sending the thought

of the thought

continuing.

**To return to
the field before the mowing.**

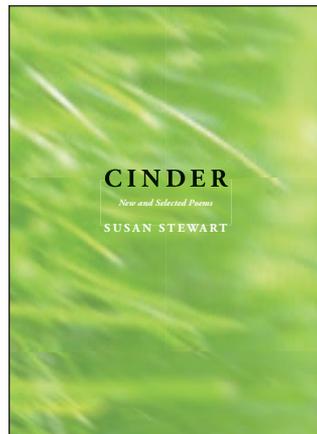
**When a goldfinch swayed
on a blue stem stalk,**

**and the wind and the sun
stirred the hay.**

—from “After the Mowing”

“The particular wonder that is Susan Stewart as both incisive poet and path-breaking scholar manifests itself throughout this illuminating, at moments incantatory, gathering. Her measures explore the world’s appearances, incidents, and accidents with care and acuity, teasing forth their music and mysteries by means of a patient, yet relentless, and relentlessly human, focus. ‘To see what is / in motion you must move.’ Read slowly.”

—Michael Palmer



Poetry, 256 pages, 7 x 9

Hardcover, \$25.00

February

978-1-55597-763-4

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

SUSAN STEWART is the author of five books of poetry, including *Columbarium*, winner of the National Book Critics Circle Award. A former MacArthur Fellow and a chancellor of the Academy of American Poets, she teaches at Princeton University.

An Excerpt from *A Little More Human*

He came to on the back of a horse. Weeping into his chest. The dreams he'd had, the man he was. Where was the hurt today. The throb in his balls was disco. The throb in his head was science: a hang-over in which he felt like hell. Believed in hell. And there in the sky: a bird, a plane, or just the drone of his fantasy life taking flight.

It was nine a.m. in a park on Staten Island. The grass was splattered with light—first sun in days. He was wearing a Dodger-blue spandex bodysuit with built-in utility belt and a nylon cape hitched to his shoulders and mantled down his back. There was mud crawled up his legs and algae nooked in his gauntlets, as if he'd humped a swamp.

He popped the goggles off his face. Tears that had welled in the troughs slipped down his cheeks. Apparently, he'd been crying. He yanked at the fabric gathered around his groin. Something not right down there. A little sore. Also, the thigh of his suit was ripped, and there was blood dried along the seam and spotted down his leg.

He'd gone out last night and had arrived in the park by some means, possibly foot. But he couldn't say for sure. Actually, he couldn't say at all. On the bright side, he had to be here, anyway, in a glade where a banner flapped in the wind: *Meet Brainstorm!* He smiled a little. Not everyone had a weekend job as good as his. He spurred the horse toward a crowd waiting for him. *Brainstorm* was the season's box office hit. And his persona had been in such demand, the stores weren't all that rigorous about who they hired to play him. Hence Phil, who'd been doing this work for six months, though *work* made it sound like an obligation when it was more like a chance to be who he was in plain sight. Not some superhero but a guy who could do things other guys could not.

A dazzling new novel from the author of the
“weird, thrilling, and inimitable” *Woke Up Lonely*
(*Marie Claire*)

A Little More Human

A Novel

FIONA MAAZEL

Meet Phil Snyder: new father, nursing assistant at a cutting-edge biotech facility on Staten Island, and all-around decent guy. Trouble is, his life is falling apart. His wife has betrayed him, his job involves experimental surgeries with strange side effects, and his father is hiding early-onset dementia. Phil also has a special talent he doesn't want to publicize—he's a mind reader and moonlights as Brainstorm, a costumed superhero. But when Phil wakes up from a blackout drunk and is confronted with photos that seem to show him assaulting an unknown woman, even superpowers won't help him. Try as he might, Phil can't remember that night, and so, haunted by the need to know, he mind-reads his way through the lab techs at work, adoring fans at Toy Polloi, and anyone else who gets in his way, in an attempt to determine whether he's capable of such violence.

A Little More Human, rife with layers of paranoia and conspiracy, questions how well we really know ourselves, showcasing Fiona Maazel at her tragicomic, freewheeling best.

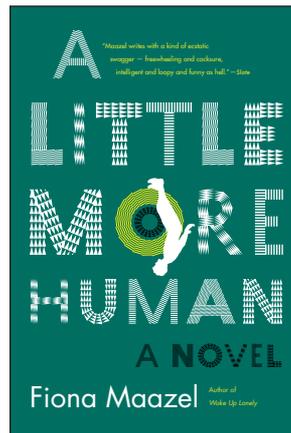
Praise for *Woke Up Lonely*

“*Woke Up Lonely* is by turns hilarious and heartbreaking, filled with swerves and contradictions. . . . Poignant and unpredictable.”

—Jane Ciabattari, NPR

“A deeply felt and wildly original novel that repays the attention it demands, and once read won't be soon forgotten.”

—*Bookforum*



Fiction, 304 pages, 5½ x 8¼

Paperback, \$16.00

April

978-1-55597-769-6

Ebook Available

Brit., 1st ser.: Graywolf Press

Audio: HighBridge Audio

Trans., dram.: Dunow, Carlson &
Lerner Literary Agency

ALSO AVAILABLE

Woke Up Lonely, Fiction, Paperback
(978-1-55597-672-9), \$15.00

FIONA MAAZEL is the author of *Woke Up Lonely* and *Last Last Chance*. She is winner of the Bard Fiction Prize and her work has appeared or is forthcoming in the *New York Times Book Review*, *Harper's Magazine*, *Ploughshares*, and *Tin House*. She lives in Brooklyn.

An Excerpt from *Freebird*

Ever since he was a child, Ben Singer had despised baseball. It was a game of zero hustle, no meaty physical contact, no flame-engulfing accidents, no perilous flips, spins, or even dismounts, a sport of millionaire morons dressed up in children's costumes, spitting on their own shoes. Not to mention, the food they served at the ballparks was disgusting. For upward of forty years he'd been making the case against baseball one bar stool at a time, and it was only very recently that he'd begun to wonder if maybe in this he'd been wrong, too.

Today, seated in the bleachers of his former high school, watching a brightly colored squadron of young men arranged against a singular opposing batter in white jersey, Ben was forced to wonder if maybe all his tirades against baseball had been wrongly conceived. Maybe all those baseball-loving fuckheads had a point. On a sunny summer afternoon, the smell of cut grass and citrus mixing with the smell of hot dogs and stale popcorn, the sounds of the kids yelling, the crack of the bat—baseball was proving not all that bad, maybe even kind of great, a form of deep communion with the American grass and earth itself.

...

A year ago he never would have been here. A year back, and two, and three, he would have been off at war, fighting on the front lines of America's campaign for freedom, guided still by the great truism that had dictated his actions since he was fifteen years old, the single axiom he'd even deemed worthy of a tattoo. Even now the words stretched across the taut curves of his deltoids, shoulder to shoulder, in a plain, unadorned, antique typewriter font: "We sleep safe in our beds because rough men stand ready in the night to visit violence on those that would do us harm." A year ago he'd had no reason to question that truth, but like so many of his truths these days, it was under violent siege.

A page-turning new novel from the author of
Livability, winner of the Oregon Book Award

Freebird

A Novel

JON RAYMOND

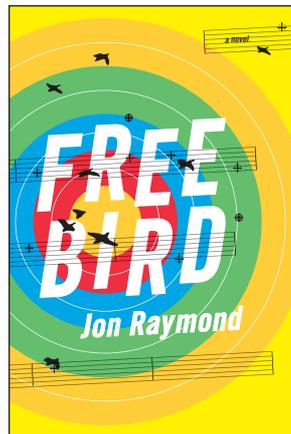
The Singers, an all-American family in the California style, are about to lose everything. Anne is a bureaucrat in the Los Angeles Office of Sustainability whose ideals are compromised by a proposal from a venture capitalist seeking to privatize the city's wastewater. Her brother, Ben, a former Navy SEAL, returns from Afghanistan disillusioned and struggling with PTSD, and starts down a path toward a radical act of violence. And Anne's teenage son, Aaron, can't decide if he should go to college or pitch it all and hit the road. They all live inside the long shadow of Singer patriarch Grandpa Sam, whose untold experience of the Holocaust shapes his family's moral character to the core.

Jon Raymond, screenwriter of the acclaimed films *Meek's Cutoff* and *Night Moves*, combines these narrative threads into a hard-driving story of one family's moral crisis. In *Freebird*, Raymond delivers a brilliant, searching novel about death and politics in America today, revealing how the fates of our families are irrevocably tied to the currents of history.

Praise for *Livability*

"The lives of the folks in Jon Raymond's *Livability* are clouded by longing and lit with rare flashes of grace."
— *Vanity Fair*

"Raymond is a prose maximalist. . . . [He creates] compulsive and fluent interior monologists, who experience their lives with articulate intensity."
— *The New York Review of Books*



Fiction, 336 pages, 6 x 9

Hardcover, \$26.00

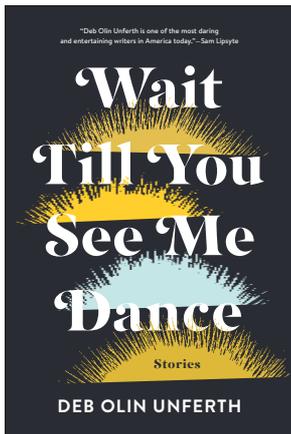
January

978-1-55597-760-3

Ebook Available

Brit., trans., 1st ser., audio, dram.:
The Clegg Agency

JON RAYMOND is the author of two novels, *Rain Dragon* and *The Half-Life*, and the short-story collection *Livability*. His work has appeared in *Tin House*, the *Village Voice*, *Bookforum*, and other places. He lives in Portland, Oregon.



Fiction, 144 pages, 5½ x 8¼

Paperback, \$15.00

March

978-1-55597-768-9

Ebook Available

Brit., audio: Graywolf Press

Trans., 1st ser., dram.: McCormick
Literary

DEB OLIN UNFERTH is the author of *Minor Robberies*, *Vacation*, and *Revolution: The Year I Fell in Love and Went to Join the War*, which was a finalist for a National Book Critics Circle Award in autobiography. She lives in Austin, Texas.

“Deb Olin Unferth is one of the most daring and entertaining writers in America today.”

—Sam Lipsyte

Wait Till You See Me Dance

Stories

DEB OLIN UNFERTH

For more than ten years, Deb Olin Unferth has been publishing startlingly askew, wickedly comic, cutting-edge fiction in magazines such as *Granta*, *Harper's Magazine*, *McSweeney's*, *NOON*, and the *Paris Review*. Her stories are revered by some of the best American writers of our day, but until now there has been no stand-alone collection of her short fiction. *Wait Till You See Me Dance* consists of several extraordinary longer stories as well as a selection of intoxicating very short stories. In the chilling “The First Full Thought of Her Life,” a shooter gets in position while a young girl climbs a sand dune. In “Voltaire Night,” students compete to tell a story about the worst thing that ever happened to them. In “Stay Where You Are,” two oblivious travelers in Central America are kidnapped by a gunman they assume to be an insurgent—but the gunman has his own problems. An Unferth story lures you in with a voice that seems amiable and lighthearted, but it swerves in sudden and surprising ways that reveal, in terrifying clarity, the rage, despair, and profound mournfulness that have taken up residence at the heart of the American dream. These stories often take place in an exaggerated or heightened reality, a quality that is reminiscent of the work of Donald Barthelme, Lorrie Moore, and George Saunders, but in Unferth’s unforgettable collection she carves out territory that is entirely her own.

Praise for Deb Olin Unferth

“An encounter with Unferth’s prose is to be permanently, wondrously afflicted by its genius.”

—Heidi Julavits

“The source of her stories’ allure is not obvious, yet they are alluring—you feel them as deeply and definitely as glass splinters.”

—Madison Smartt Bell, *The New York Times Book Review*

The brilliant first novel in *The Encircling Trilogy*,
a searing psychological portrait of a
man by his friends

Encircling

A Novel

CARL FRODE TILLER

TRANSLATED FROM THE NORWEGIAN BY

BARBARA J. HAVELAND

David has lost his memory. When he places a newspaper ad to ask his friends and family to share their memories of him, three respond: Jon, his closest friend; Silje, his teenage girlfriend; and Arvid, his estranged stepfather. Their letters reveal David's early life in the small town of Namsos, full of teenage rebellion, the uncertainties of first love, and intense experiments in art and music.

As the narrative circles ever closer to David, the letters interweave with scenes from the present day, and it becomes less and less clear what to believe. Jon's and Silje's adult lives have run aground on thwarted ambition and failed intimacy, and Arvid has had a lonely struggle with cancer. Each has suspect motives for writing, and soon a contradictory picture of David emerges. Whose remembrance of him is right? Or do they all hold some fragment of the truth?

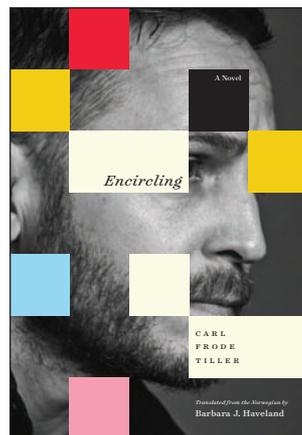
Carl Frode Tiller's masterful opening novel to *The Encircling Trilogy* won the European Prize for Literature, the English PEN Award, and the Hunger Prize. *Encircling*, with David as its brooding central enigma, confronts the relativity of memory in an audacious and daring novel that reveals the shape of a life and leaves us wanting more.

"Drills into human nature with sensibility, painful honesty and accurate prose. A rare talent."

—Jo Nesbø

"You could even dub Tiller the anti-Knausgaard. In place of the latter's heroic solipsism, his chorus of voices yields a prismatic, multi-faceted view of personal identity."

—*The Independent* (UK)



Fiction, 336 pages, 5¼ x 8

Paperback, \$16.00

February

978-1-55597-762-7

Ebook Available

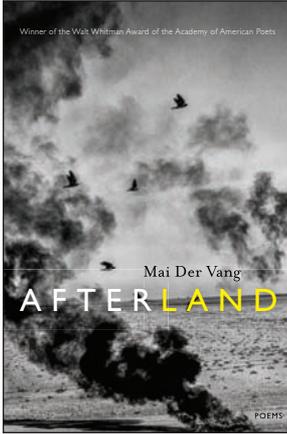
Brit: Sort of Books

1st ser., audio: Graywolf Press

Trans., dram.: InkWell Management

A Lannan Translation Selection

CARL FRODE TILLER is the author of five novels and four plays. Books in *The Encircling Trilogy* have won the Brage Prize and the Norwegian Critics Prize for Literature, and have been translated into multiple languages. He lives in Trondheim, Norway.



Poetry, 96 pages, 6 x 9

Paperback, \$16.00

April

978-1-55597-770-2

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

The 2016 winner of the Walt Whitman Award
of the Academy of American Poets,
selected by Carolyn Forché

Afterland

Poems

MAI DER VANG

Afterland recounts with devastating detail the Hmong exodus from Laos and the fate of thousands of refugees seeking asylum. Mai Der Vang is telling the story of her own family and by doing so, she also provides an essential history of the Hmong culture's ongoing resilience in exile. Many of these poems are written in the voices of those fleeing unbearable violence after U.S. forces recruited Hmong fighters in Laos in the Secret War, only to abandon them. That history is little known, but the three hundred thousand Hmong now living in the United States are living proof of its aftermath. With poems of extraordinary force, *Afterland* holds an original place in American poetry and lands with a sense of humanity saved, of outrage, of a deep tradition broken by war and ocean but still intact, remembered, and lived.

**When I make the crossing, you must not be taken no matter what
the current gives. When we reach the camp,
there will be thousands like us.**

**If I make it onto the plane, you must follow me to the roads
and waiting pastures of America.**

**We will not ride the water today on the shoulders of buffalo
as we used to many years ago, nor will we forage**

for the sweetest mangoes.

I am refugee. You are too. Cry, but do not weep.

—from "Transmigration"

"*Afterland* has haunted me. I keep returning to read these poems aloud, hearing in them a language at once atavistic, contemporary, and profoundly spiritual. Vang confronts the Secret War in Laos, the flight of the Hmong people, and their survival. . . . Here is deep attention, prismatic intelligence, and fearless truth."

—Carolyn Forché

MAI DER VANG is an editorial member of the Hmong American Writers' Circle and coeditor of *How Do I Begin: A Hmong American Literary Anthology*. Her essays have appeared in the *New York Times*, *San Francisco Chronicle*, and the *Washington Post*.

The astonishing, powerful debut by the
winner of a 2016 Whiting Writers' Award

WHEREAS

Poems

LAYLI LONG SOLDIER

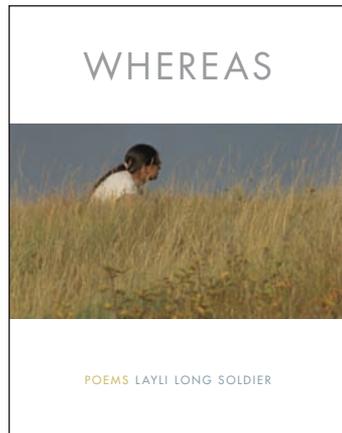
WHEREAS confronts the coercive language of the United States government in its responses, treaties, and apologies to Native American peoples and tribes, and reflects that language in its officiousness and duplicity back on its perpetrators. Through a virtuosic array of short lyrics, prose poems, longer narrative sequences, resolutions, and disclaimers, Layli Long Soldier has created a brilliantly innovative text to examine histories, landscapes, her own writing, and her predicament inside national affiliations. "I am," she writes, "a citizen of the United States and an enrolled member of the Oglala Sioux Tribe, meaning I am a citizen of the Oglala Lakota Nation—and in this dual citizenship I must work, I must eat, I must art, I must mother, I must friend, I must listen, I must observe, constantly I must live." This strident, plaintive book introduces a major new voice in contemporary literature.

WHEREAS her birth signaled the responsibility as mother to teach what it is to be Lakota therein the question: what did I know about being Lakota? Signaled panic, blood rush my embarrassment. What did I know of our language but pieces? Would I teach her to be pieces? Until a friend comforted, *Don't worry, you and your daughter will learn together.* Today she stood sunlight on her shoulders lean and straight to share a song in Diné, her father's language. To sing she motions simultaneously with her hands I watch her be in multiple musics.

—from "WHEREAS Statements"

"I was blown away by Layli Long Soldier's *WHEREAS*—inspired by its trenchant, beautiful thinking about the relationship between political speech and literature's capacity to write back. And write back Long Soldier does, with a sensibility so sure of itself that I find myself simply standing back in admiration."

—Maggie Nelson



Poetry, 114 pages, 7 x 9

Paperback, \$16.00

March

978-1-55597-767-2

Ebook Available

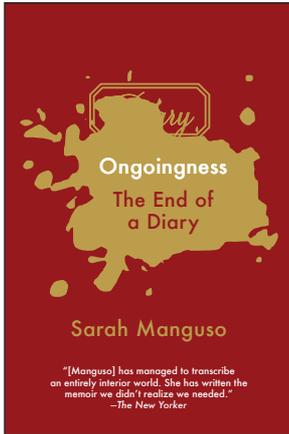
Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

LAYLI LONG SOLDIER

received a 2015 Lannan Fellowship for Poetry, a 2015 National Artist Fellowship from the Native Arts and Cultures Foundation, and a 2016 Whiting Writers' Award.



Nonfiction, 104 pages, 5 x 7½

Paperback, \$14.00

December 6, 2016

978-1-55597-765-8

Ebook Available

Brit., trans., dram.: Janklow and
Nesbit Associates

Audio: Graywolf Press

“**[Manguso] has written the memoir we didn’t realize we needed.**”

—*The New Yorker*

Ongoingness

The End of a Diary

SARAH MANGUSO

In *Ongoingness*, Sarah Manguso continues to define the contours of the contemporary essay as she confronts a meticulous diary that she has kept for twenty-five years. “I wanted to end each day with a record of everything that had ever happened,” she explains. But this simple statement belies a terror that she might forget something, that she might miss something important. Maintaining that diary, now eight hundred thousand words, had become, until recently, a kind of spiritual practice.

Then Manguso became pregnant and had a child, and these two Copernican events generated an amnesia that put her into a different relationship with the need to document herself amid ongoing time.

Ongoingness is a spare, meditative work that stands in stark contrast to the volubility of the diary—it is a haunting account of mortality and impermanence, of how we struggle to find clarity in the chaos of time that rushes around and over and through us.

“Bold, elegant, and honest. . . . *Ongoingness* reads variously as an addict’s testimony, a confession, a celebration, an elegy.” —*The Paris Review*

“Manguso captures the central challenge of memory, of attentiveness to life. . . . A spectacularly and unsummarizably rewarding read.”

—*Maria Popova, Brain Pickings*

“Beautiful. . . . Powerful and provocative.”—*The Boston Globe*

“Like Didion’s memorable ‘On Keeping a Notebook,’ [*Ongoingness*] is not a personal record but rather a meditation on the act of recording.”

—*Bookforum*

“Fascinating. . . . Fragments that together explore the problem not just of memory but also identity.” —*Los Angeles Times*



© Andy Ryan

A brilliant and exhilarating sequence of aphorisms
from one of our greatest essayists

300 Arguments
SARAH MANGUSO

A “Proustian minimalist on the order of Lydia Davis” (*Kirkus Reviews*), Sarah Manguso is one of the finest literary artists at work today. To read her work is to witness acrobatic acts of compression in the service of extraordinary psychological and spiritual insight.

300 Arguments, a foray into the frontier of contemporary nonfiction writing, is at first glance a group of unrelated aphorisms. But, as in the work of David Markson, the pieces reveal themselves as a masterful arrangement that steadily gathers power. Manguso’s arguments about desire, ambition, relationships, and failure are pithy, unsentimental, and defiant, and they add up to an unexpected and renegade wisdom literature.

There will come a time when people decide you’ve had enough of your grief, and they’ll try to take it away from you.

Bad art is from no one to no one.

Am I happy? Damned if I know, but give me a few minutes and I’ll tell you whether you are.

Thank heaven I don’t have my friends’ problems. But sometimes I notice an expression on one of their faces that I recognize as secret gratitude.

I read sad stories to inoculate myself against grief. I watch action movies to identify with the quick-witted heroes. Both the same fantasy: I’ll escape the worst of it.

—from “300 Arguments”

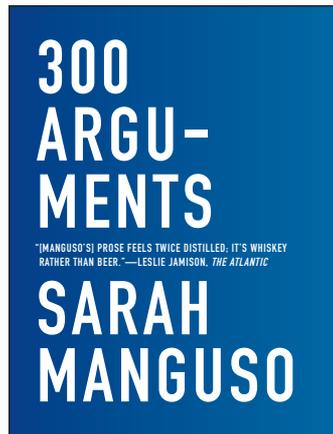
Praise for Sarah Manguso

“I can’t think of a writer who is at once so experimentally daring and so rigorously uncompromising.”

—Miranda July

“Manguso covers vast territory with immense subtlety and enviable wit.”

—Jenny Offill



Nonfiction, 104 pages, 4¾ x 6½

Paperback, \$14.00

February

978-1-55597-764-1

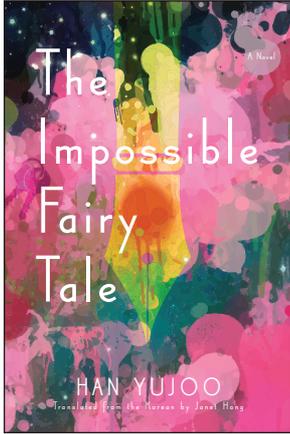
Ebook Available

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

Janklow & Nesbit Associates

Audio: Graywolf Press

SARAH MANGUSO is the author of three book-length essays, *Ongoingness*, *The Guardians*, and *The Two Kinds of Decay*; a story collection; and two poetry collections. She lives in the San Francisco Bay Area, where she teaches at St. Mary’s College.



Fiction, 192 pages, 5½ x 8¼

Paperback, \$16.00

March

978-1-55597-766-5

Ebook Available

Brit.: Tilted Axis Press

1st ser., audio: Graywolf Press

Trans., dram.: Asia Literary Agency

HAN YUJOO was born in Seoul in 1982. She is a translator of Michael Ondaatje and Geoff Dyer, among others, and teaches at the Seoul Institute of the Arts and Korea University's department of creative writing. This is her first novel.

A chilling, wildly original novel from a
major new voice from South Korea

The Impossible Fairy Tale

A Novel

HAN YUJOO

TRANSLATED FROM THE KOREAN BY JANET HONG

The Impossible Fairy Tale is the story of two unexceptional grade-school girls. Mia is “lucky”—she is spoiled by her mother and, as she explains, her two fathers. She gloats over her exotic imported colored pencils and won’t be denied a coveted sweater. Then there is the Child who, by contrast, is neither lucky nor unlucky. She makes so little impression that she seems not even to merit a name.

At school, their fellow students, whether lucky or luckless or unlucky, seem consumed by an almost murderous rage. Adults are nearly invisible, and the society the children create on their own is marked by cruelty and soul-crushing hierarchies. Then, one day, the Child sneaks into the classroom after hours and adds ominous sentences to her classmates’ notebooks. This sinister but initially inconsequential act unlocks a series of events that end in horrible violence.

But that is not the end of this eerie, unpredictable novel. A teacher, who is also this book’s author, wakes from an intense dream. When she arrives at her next class, she recognizes a student: the Child, who knows about the events of the novel’s first half, which took place years before. *The Impossible Fairy Tale* is a fresh and terrifying exploration of the ethics of art making and of the stinging consequences of neglect.

Praise for Han Yujoo

“Few Korean literary writers since the turn of the century rival Han Yujoo in her deep awareness of writing.”
—*The List*

An astounding work of doubles by
Albert Goldbarth, “a dazzling virtuoso who can
break your heart” (Joyce Carol Oates)

The Adventures of Form and Content

Essays

ALBERT GOLDBARTH

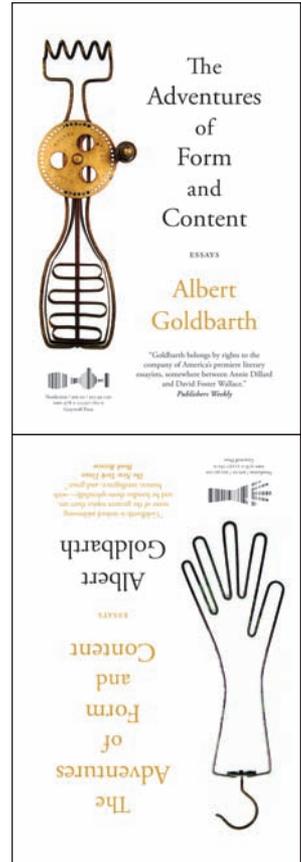
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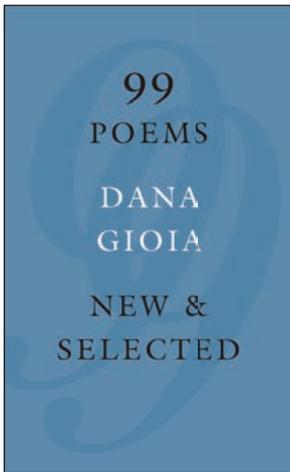
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ALBERT GOLDBARTH

has twice won the National Book Critics Circle Award in Poetry. He is the author of five previous collections of essays, including *Many Circles: New and Selected Essays*. He lives in Wichita, Kansas.



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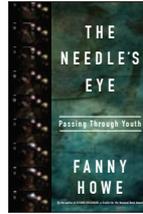
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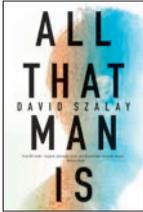
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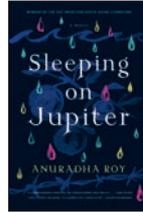
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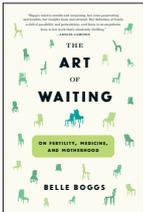
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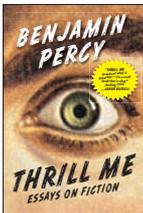
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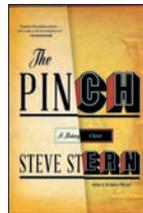
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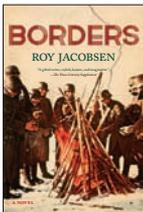
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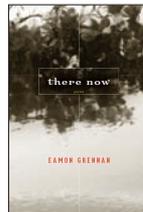
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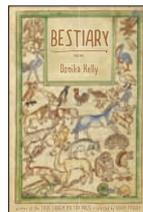
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