

Junipers Whitening And Victimese Methuen Drama

“A grab bag of realist and experimental stories, each one a treasure . . . Wise, wry, and witty—these stories in all their stylistic variations are perfect.” —Kirkus Reviews, starred review A man generously lends his car to his ex-wife, and is bewildered when she not only neglects to return it but makes increasingly implausible excuses for her actions. A neat and orderly clothing store owner is taken in and manipulated by an ailing elderly neighbor. A wife left by her husband for a younger woman is forced to visit the couple in order to see her children—and makes a startling realization about her former spouse. In these stories and others, including an O. Henry Award winner and a Best American Short Stories selection, National Book Award finalist Lynne Sharon Schwartz presents readers with a cast of indefatigable New Yorkers whose long-established routines are disrupted by mishaps or swerves of fate. “Meticulously crafted . . . This first-rate collection demonstrates why Schwartz remains an American literary treasure.” —Publishers Weekly

The BBC National Short story Award is one of the world's largest awards for a single short story. All five shortlisted stories, including the winner, are published here side by side. The Award is designed to honour Britain's finest short story writers and to re-establish the importance of the short story as a central literary form. This year's shortlist brings together a high calibre group of new and established authors exploring human relationships at their most dysfunctional and yet sustaining. Splintered families, the persistence of love, the public versus the private, and the plight of the outsider all provide a recurring focus for the authors in the running for the prize, which marks its fifth year in 2010. The panel of judges this year includes the author and Guardian journalist Kamila Shamsie, author and poet Owen Sheers, author Shena MacKay, BBC Editor of Readings, Di Speirs and the Today Programme's James Naughtie, who also introduces the collection.

This is the only analysis of indigenous discourse about an African belief system undertaken within the framework of Anglo-American analytical philosophy. Ogunyemi uses the novels to trace a Nigerian women's literary tradition that reflects an ideology centered on children and community. Of prime importance is the paradoxical Mammywata figure, the independent, childless mother, who serves as a basis for the postcolonial woman in the novels and in society at large. Ogunyemi tracks this figure through many permutations, from matriarch to writer, her multiple personalities reflecting competing loyalties. This sustained critical study counters prevailing "masculinist" theories of black literature in a powerful narrative of the Nigerian world.

Meet the women writers who defied convention to craft some of literature's strangest tales, from Frankenstein to The Haunting of Hill House and beyond. Frankenstein was just the beginning: horror stories and other weird fiction wouldn't exist without the women who created it. From Gothic ghost stories to

psychological horror to science fiction, women have been primary architects of speculative literature of all sorts. And their own life stories are as intriguing as their fiction. Everyone knows about Mary Shelley, creator of *Frankenstein*, who was rumored to keep her late husband's heart in her desk drawer. But have you heard of Margaret "Mad Madge" Cavendish, who wrote a science-fiction epic 150 years earlier (and liked to wear topless gowns to the theater)? If you know the astounding work of Shirley Jackson, whose novel *The Haunting of Hill House* was reinvented as a Netflix series, then try the psychological hauntings of Violet Paget, who was openly involved in long-term romantic relationships with women in the Victorian era. You'll meet celebrated icons (Ann Radcliffe, V. C. Andrews), forgotten wordsmiths (Eli Colter, Ruby Jean Jensen), and today's vanguard (Helen Oyeyemi). Curated reading lists point you to their most spine-chilling tales. Part biography, part reader's guide, the engaging write-ups and detailed reading lists will introduce you to more than a hundred authors and over two hundred of their mysterious and spooky novels, novellas, and stories.

The Good, the Bad, and the Beautiful Discourse about Values in Yoruba Culture Barry Hallen Reveals everyday language as the key to understanding morals and ethics in Yoruba culture. "This contrasts with any suggestion that in Yoruba or, more generally, African society, moral thinking manifests nothing much more than a supine acquiescence in long established communal values.... Hallen renders a great service to African philosophy." --Kwasi Wiredu In Yoruba culture, morality and moral values are intimately linked to aesthetics. The purest expression of beauty, at least for human beings, is to possess good moral character. But how is moral character judged? How do actions, and especially words, reveal good moral character in a culture that is still significantly based on oral tradition? In this original and intimate look at Yoruba culture, Barry Hallen asks the Yoruba onisegun--the wisest and most accomplished herbalists or traditional healers, individuals justly reputed to be well versed in Yoruba thought and expression--what it means to be good and beautiful. Posed as an outsider wanting to gain understanding of how to speak Yoruba correctly, Hallen engages the onisegun and has them explain the subtleties and intricacies of Yoruba language use and the philosophy behind particular word choices. Their instructions reveal a striking and profound depiction of Yoruba aesthetic and ethical thought. The detailed interpretations of everyday language that Hallen supplies challenge prevailing Western views that African thought is nothing more than acquiescence to long-established religious or communal values. The philosophy of ordinary language reveals that moral reflection is indeed individual and that evaluations of action and character take place on the basis of clearly and logically delineated criteria. With the onisegun as his guides, Hallen identifies the priorities of Yoruba philosophy and culture through everyday expression and shows that there are rational pathways to both truth and beauty. Barry Hallen has taught philosophy at the Obafemi Awolowo University (formerly University of Ife) in Nigeria. He is a Fellow at the W. E. B. DuBois Institute for Afro-American

Research at Harvard University and Visiting Professor of Philosophy at Morehouse College. He is coauthor (with J. Olubi Sodipo) of *Knowledge, Belief, and Witchcraft: Analytic Experiments in African Philosophy*. Contents Ordinary Language and African Philosophy Moral Epistemology Me, My Self, and My Destiny The Good and the Bad The Beautiful Rationality, Individuality, Secularity, and the Proverbial Appendix of Yoruba-Language Quotations Glossary of Yoruba Terms

This collection develops a body of research around critically acclaimed author Helen Oyeyemi, putting her in dialogue with other contemporary writers and tracing her relationship with other works and literary traditions. Spanning the settings and cultural traditions of Britain, Nigeria, and the Caribbean, her work highlights the interconnected histories and cultures wrought by multiple waves of enslavement, colonization, and migration. Oyeyemi's work engages in an innovative way with gothic literature, reworking the tropes of a Western Gothic tradition in order to examine the fraught process of establishing identity in a postcolonial context. She is also a trouble-making feminist voice, employing feminist strategies to rewrite genres, parody literary forms, and critique the characterization of 'woman' in literature. Oyeyemi's oeuvre marks a new direction in postcolonial studies: The binarizing model of writing back famously advocated in Ashcroft, Griffiths, and Tiffin's seminal study - *The Empire Writes Back* (1989) - does not hold for her work. Neither does Oyeyemi's work celebrate the utopian potential of what Homi Bhabha terms 'Third Spaces' in multicultural societies. Instead, Oyeyemi foregrounds enduring colonial legacies referenced through the physical and psychological trauma associated with migration, displacement, racism, and contested national identities. This collection brings together a range of intersecting critical approaches in a timely investigation of Oyeyemi's literary output.

Winner of the Somerset Maugham Award One of Granta's Best Young British Novelists From the acclaimed author of *What Is Not Yours Is Not Yours*, *Gingerbread*, and *Peaces* There's something strange about the Silver family house in the closed-off town of Dover, England. Grand and cavernous with hidden passages and buried secrets, it's been home to four generations of Silver women—Anna, Jennifer, Lily, and now Miranda, who has lived in the house with her twin brother, Eliot, ever since their father converted it to a bed-and-breakfast. The Silver women have always had a strong connection, a pull over one another that reaches across time and space, and when Lily, Miranda's mother, passes away suddenly while on a trip abroad, Miranda begins suffering strange ailments. An eating disorder starves her. She begins hearing voices. When she brings a friend home, Dover's hostility toward outsiders physically manifests within the four walls of the Silver house, and the lives of everyone inside are irrevocably changed. At once an unforgettable mystery and a meditation on race, nationality, and family legacies, *White is for Witching* is a boldly original, terrifying, and elegant novel by a prodigious talent.

"Exhilarating...A wildly imagined, head-spinning, deeply intelligent novel." - The New York Times Book Review "[W]ildly inventive...[Helen Oyeyemi's] prose is not without its

playful bite." —Vogue The prize-winning, bestselling author of *Boy Snow Bird*, *What Is Not Yours Is Not Yours*, and *Peaces* returns with a bewitching and imaginative novel. Influenced by the mysterious place gingerbread holds in classic children's stories, beloved novelist Helen Oyeyemi invites readers into a delightful tale of a surprising family legacy, in which the inheritance is a recipe. Perdita Lee may appear to be your average British schoolgirl; Harriet Lee may seem just a working mother trying to penetrate the school social hierarchy; but there are signs that they might not be as normal as they think they are. For one thing, they share a gold-painted, seventh-floor walk-up apartment with some surprisingly verbal vegetation. And then there's the gingerbread they make. Londoners may find themselves able to take or leave it, but it's very popular in Druhástrana, the far-away (or, according to many sources, non-existent) land of Harriet Lee's early youth. The world's truest lover of the Lee family gingerbread, however, is Harriet's charismatic childhood friend Gretel Kercheval—a figure who seems to have had a hand in everything (good or bad) that has happened to Harriet since they met. Decades later, when teenaged Perdita sets out to find her mother's long-lost friend, it prompts a new telling of Harriet's story. As the book follows the Lees through encounters with jealousy, ambition, family grudges, work, wealth, and real estate, gingerbread seems to be the one thing that reliably holds a constant value. Endlessly surprising and satisfying, written with Helen Oyeyemi's inimitable style and imagination, it is a true feast for the reader.

Maja was five years old when her black Cuban family emigrated from the Caribbean to London, leaving her with one complete memory: a woman singing - in a voice both eerie and enthralling - at their farewell party. Now, almost twenty years later, Maja herself is a singer, pregnant and haunted by what she calls 'her Cuba'.

"Transcendent." —The New York Times Book Review "Flawless. . . another masterpiece from an author who seems incapable of writing anything that's less than brilliant." —NPR From the award-winning author of *Boy, Snow, Bird* and *Peaces* comes an enchanting collection of intertwined stories. Playful, ambitious, and exquisitely imagined, *What Is Not Yours Is Not Yours* is cleverly built around the idea of keys, literal and metaphorical. The key to a house, the key to a heart, the key to a secret—Oyeyemi's keys not only unlock elements of her characters' lives, they promise further labyrinths on the other side. In "Books and Roses" one special key opens a library, a garden, and clues to at least two lovers' fates. In "Is Your Blood as Red as This?" an unlikely key opens the heart of a student at a puppeteering school. "'Sorry' Doesn't Sweeten Her Tea" involves a "house of locks," where doors can be closed only with a key—with surprising, unobservable developments. And in "If a Book Is Locked There's Probably a Good Reason for That Don't You Think," a key keeps a mystical diary locked (for good reason). Oyeyemi's tales span multiple times and landscapes as they tease boundaries between coexisting realities. Is a key a gate, a gift, or an invitation? *What Is Not Yours Is Not Yours* captivates as it explores the many possible answers.

Juniper's Whitening: In *Aleph*, Beth and Juniper's nightmare house, kindness is entrapment, and resurrection is a weapon. *Aleph* lovehates Beth, Beth lovehates *Aleph*, and all Juniper knows is that Beth can't seem to stop being murdered. *Victimese*: Eve is unable to leave her student room but can't bear staying in it. By harming herself she hopes to demonstrate her independence. But her sister's arrival and need for her friendship forces her to face painful truths about the cost of her own emotional courage.

The Story of M is a solo performance that integrates visual projections and poetic language to portray autobiographical stories of racism, poverty and sacrifice. While sitting in a white screened hospital ward and as slides of family photographs flash all around her, SuAndi travels from the multi-racial Liverpool of the 1920s to life in Britain in the mid-nineties. Commissioned by the Institute for Contemporary Arts in 1995, The Story of M has received great critical acclaim in both the United States and Great Britain. The Story of M is SuAndi's moving tribute to the life and death of her mother who raised her children in the face of frequent racism 1960s but never let them forget they were of African descent and to be proud of their heritages. The Story of 'M' is on the new A-levels English Literature syllabus - with a Black British list – offered by EdExcel Examination Board (2017).

One of Esquire's Most Anticipated Books of 2019 As seen in the Summer Reading Previews of Esquire • NYLON • BuzzFeed • BookRiot • Southern Living The World Doesn't Require You announces the arrival of a generational talent, as Rion Amilcar Scott shatters rigid genre lines to explore larger themes of religion, violence, and love—all told with sly humor and a dash of magical realism. Established by the leaders of the country's only successful slave revolt in the mid-nineteenth century, Cross River still evokes the fierce rhythms of its founding. In lyrical prose and singular dialect, a saga beats forward that echoes the fables carried down for generations—like the screecher birds who swoop down for their periodic sacrifice, and the water women who lure men to wet deaths. Among its residents—wildly spanning decades, perspectives, and species—are David Sherman, a struggling musician who just happens to be God's last son; Tyrone, a ruthless PhD candidate, whose dissertation about a childhood game ignites mayhem in the neighboring, once-segregated town of Port Yooga; and Jim, an all-too-obedient robot who serves his Master. As the book builds to its finish with Special Topics in Loneliness Studies, a fully-realized novella, two unhinged professors grapple with hugely different ambitions, and the reader comes to appreciate the intricacy of the world Scott has created—one where fantasy and reality are eternally at war. Contemporary and essential, The World Doesn't Require You is a “leap into a blazing new level of brilliance” (Lauren Groff) that affirms Rion Amilcar Scott as a writer whose storytelling gifts the world very much requires.

Although Lillian Hellman and Mary McCarthy probably only met once in their lives, their names will be linked forever in the history of American literary feuds: they were legendary enemies, especially after McCarthy famously announced to the world that every word Hellman wrote was a lie, “including ‘and’ and ‘the.’” The public battle, and the legal squabbling, that ensued ended, unsatisfactorily for all, with Hellman's death. In Imaginary Friends, Nora Ephron brilliantly and hilariously resuscitates these two bigger-than-life women to give them a post-mortem second act, and the chance to really air their differences.

Presents a collection of short stories centering around Nigerian women as they build lives out of hope, faith, and doubt, following such characters as a young woman faced with a dangerous decision to save her mother and a woman in love with another despite the penalties.

This book explores the history of women's engagement with writing experimentally. Women writers have long used different narratives and modes of

writing as a way of critiquing worlds and stories that they find themselves at odds with, but at the same time, as a way to participate in such spaces.

Experimentation—of style, mode, voice, genre and language—has enabled women writers to be simultaneously creative and critical, engaged in and yet apart from stories and cultures that have so often seen them as ‘other’. This collection shows that women writers in English over the past 400 years have challenged those ideas not only through explicit polemic and alternative representations but through disrupting the very modes of representation and story itself.

For readers of Jhumpa Lahiri and Rohinton Mistry, as well as Lorrie Moore and George Saunders, here are stories on the pathos and comedy of small-town migrants struggling to build a life in the big city, with the dream world of Bollywood never far away. Jayant Kaikini’s gaze takes in the people in the corners of Mumbai—a bus driver who, denied vacation time, steals the bus to travel home; a slum dweller who catches cats and sells them for pharmaceutical testing; a father at his wit’s end who takes his mischievous son to a reform institution. In this metropolis, those who seek find epiphanies in dark movie theaters, the jostle of local trains, and even in roadside keychains and lost thermos flasks. Here, in the shade of an unfinished overpass, a factory-worker and her boyfriend browse wedding invitations bearing wealthy couples’ affectations—“no presents please”—and look once more at what they own.

Translated from the Kannada by Tejaswini Niranjana, these resonant stories, recently awarded the DSC Prize for South Asian Literature, take us to photo framers, flower markets, and Irani cafes, revealing a city trading in fantasies while its strivers, eating once a day and sleeping ten to a room, hold secret ambitions close.

Annotation "Her graphically detailed pictures of tribal life make the novel memorable."-Chicago Tribune.

Jessamy Harrison is eight years old. Sensitive, whimsical, possessed of a powerful imagination, she spends hours writing, reading or simply hiding in the dark warmth of the airing cupboard. As the half-and-half child of an English father and a Nigerian mother, Jess just can't shake off the feeling of being alone wherever she goes, and other kids are wary of her terrified fits of screaming.

When she is taken to her mother's family compound in Nigeria, she encounters Titiola, a ragged little girl her own age. It seems that at last Jess has found someone who will understand her. TillyTilly knows secrets both big and small. But as she shows Jess just how easy it is to hurt those around her, Jess begins to realise that she doesn't know who TillyTilly is at all.

In *Grimm Legacies*, esteemed literary scholar Jack Zipes explores the legacy of the Brothers Grimm in Europe and North America, from the nineteenth century to the present. Zipes reveals how the Grimms came to play a pivotal and unusual role in the evolution of Western folklore and in the history of the most significant cultural genre in the world—the fairy tale. Folklorists Jacob and Wilhelm Grimm sought to discover and preserve a rich abundance of stories emanating from an

oral tradition, and encouraged friends, colleagues, and strangers to gather and share these tales. As a result, hundreds of thousands of wonderful folk and fairy tales poured into books throughout Europe and have kept coming. Zipes looks at the transformation of the Grimms' tales into children's literature, the Americanization of the tales, the "Grimm" aspects of contemporary tales, and the tales' utopian impulses. He shows that the Grimms were not the first scholars to turn their attention to folk tales, but were vital in expanding readership and setting the high standards for folk-tale collecting that continue through the current era. Zipes concludes with a look at contemporary adaptations of the tales and raises questions about authenticity, target audience, and consumerism. With erudition and verve, Grimm Legacies examines the lasting universal influence of two brothers and their collected tales on today's storytelling world.

Two plays exploring the pain of living and the difficulty of dying by a sensational new writer Juniper's Whitening "Tell me this - is it true that if you make someone die, and they come out the other side, it doesn't matter? I'm sure something clung to Lazarus. Something must've shone through him." In Aleph, Beth and Juniper's nightmare house, kindness is entrapment, and resurrection is a weapon. Aleph love/hates Beth, Beth love/hates Aleph, and all Juniper knows is that Beth can't seem to stop being murdered. One thing above all: none of them must look out of the window. Victimese "I was thinking, Eve, that you need to touch bottom - just so you know you can do it. So you know it's not that difficult; so you know that you don't have to tunnel far; so you know that you're not that actually as deep as you think you are." Eve is unable to leave her student room but unable to bear staying in it. In harming herself she hopes to demonstrate her courage and independence to both herself and her friends. But her sister's arrival and need for her friendship forces her to face painful truths and to examine whether it is possible to temper emotional courage with the humanity to give and ask for aid.

One City. One Movement. A World of Stories. Stories from Suffragette City is a collection of short stories that all take place on a single day: October 23, 1915. It's the day when tens of thousands of women marched up Fifth Avenue, demanding the right to vote in New York City. Thirteen of today's bestselling authors have taken this moment as inspiration to raise the voices of history and breathe fresh life into their struggles and triumphs. The characters depicted here, some well-known, others unfamiliar, each inspire and reinvigorate the power of democracy. We follow a young woman who is swept up in the protests when all she expected was to come sell her apples in the city. We see Alva Vanderbilt as her white-gloved sensibility is transformed over the course of the single fateful day. Ida B. Wells battles for racial justice in the women's suffrage movement so that every woman's voice can be heard. Each story stands on its own, but together Stories From Suffragette City becomes a symphony, painting a portrait of a country looking for a fight and ever restless for progress and equality. With an introduction by Kristin Hannah and stories from: Lisa Wingate M.J. Rose Steve Berry Paula McLain Katherine J. Chen Christina Baker Kline Jamie Ford Dolen Perkins-Valdez Megan Chance Alyson Richman Chris Bohjalian and Fiona Davis Juniper's Whitening AND Victimese Methuen Drama

A radical collection of love stories from African women. The collection combines the

confidence of established and award-winning writers with the tentativeness and originality of budding writers from Africa and the African Diaspora. Focusing on love and radically debunking the myth about African women being poor and helpless victims this anthology rather depicts their strength, complexity and diversity.

"[Evaristo's] chef d'oeuvre; a masterful dissection of the life of a 74 year-old, British-Caribbean gay man." —The Huffington Post * Winner of the Ferro-Grumley Award for LGBT Fiction * A Top Ten Favorite of the American Library Association's Gay, Lesbian, Bisexual, and Transgender Round Table's 2015 Over the Rainbow List Barrington Jedidiah Walker is seventy-four and leads a double life. Born and bred in Antigua, he's lived in Hackney, London, for years. A flamboyant, wisecracking character with a dapper taste in retro suits, and a fondness for Shakespeare, Barrington is a husband, father, grandfather—and also secretly gay lovers with his childhood friend, Morris. His deeply religious and disappointed wife, Carmel, thinks he sleeps with other women. When their marriage goes into meltdown, Barrington wants to divorce Carmel and live with Morris, but after a lifetime of fear and deception, will he manage to break away? With an abundance of laugh-out-loud humor and wit, Mr. Loverman explodes cultural myths and shows the extent of what can happen when people fear the consequences of being true to themselves. "Evaristo's confident control of the language, her vibrant use of humor, rhythm and poetry, and the realistic mix of Caribbean patois with both street and the Queen's English . . . fix characters in the reader's mind." —The New York Times Book Review "The novel proves to be revolutionary in its honest portrayal of gay men . . . and Evaristo's writing is both intelligible and compelling." —Library Journal "Evaristo crafts a colorful look at a unique character confronting social normativity with a well-tuned voice and a resonant humanity." —Publishers Weekly "One prescription isn't enough for two. A child soldier comes home. And Mary faces her last request. What if this was happening here? And what if these people were white? Stoning Mary by Debbie Tucker Green premiered at the Royal Court Theatre, London, before playing at the Drum Theatre, Plymouth."--BOOK JACKET.

For years, critics have been asking if (and proclaiming that) magical realism is dead. Has this narrative mode, arguably the most important literary movement of the twentieth century, seen its day and become, now, an exhausted and dated form? *Magical Realism and Cosmopolitanism* emphatically contends that magical realism still has much to offer contemporary readers, critics, and authors. However, it has been unnecessarily limited by hermeneutical approaches that have restricted the form to particular, if significant, historical moments and concerns. Instead, this book argues, magical realism might be re-viewed for its potential to enact a range of potential functionalities. The particular function on which *Magical Realism and Cosmopolitanism* focuses is magical realism's capacity to construct sociological representations of belonging, a usage she traces closely in the late twentieth and early twenty-first century novels of Ben Okri, Salman Rushdie, Cristina García, and Helen Oyeyemi. In demonstrating magical realism's capacity to strategize belonging, this book works not only to open up understandings of the mode to new possibilities, but also asks readers to consider ways these narratives are employing magical realism to engage contemporary, relevant concerns. Specifically, Sasser maps the preoccupation with belonging onto contemporary cosmopolitanism, that revived interdisciplinary discourse within which belonging is also a central concern, among other questions related to

world citizenship. Magical realism, by enfleshing this pressing, renewed concern with belonging within narrative skin, thus demonstrates its continued purchase as a storytelling mode, one for whom the death knell need not yet be rung.

Winner of the Hurston/Wright Legacy Award for Fiction One of Granta's Best Young British Novelists From the prizewinning young writer of *What Is Not Yours Is Not Yours*, *Gingerbread*, and *Peaces* comes a brilliant and inventive story of love, lies, and inspiration. Fairy-tale romances end with a wedding, and the fairy tales don't get complicated. In this book, the celebrated writer Mr. Fox can't stop himself from killing off the heroines of his novels, and neither can his wife, Daphne. It's not until Mary, his muse, comes to life and transforms him from author into subject that his story begins to unfold differently. Mary challenges Mr. Fox to join her in stories of their own devising; and in different times and places, the two of them seek each other, find each other, thwart each other, and try to stay together, even when the roles they inhabit seem to forbid it. Their adventures twist the fairy tale into nine variations, exploding and teasing conventions of genre and romance, and each iteration explores the fears that come with accepting a lifelong bond. Meanwhile, Daphne becomes convinced that her husband is having an affair, and finds her way into Mary and Mr. Fox's game. And so Mr. Fox is offered a choice: Will it be a life with the girl of his dreams, or a life with an all-too-real woman who delights him more than he cares to admit? The extraordinarily gifted Helen Oyeyemi has written a love story like no other. *Mr. Fox* is a magical book, endlessly inventive, as witty and charming as it is profound in its truths about how we learn to be with one another.

Literary Criticism: An Introduction to Theory and Practice, 5/e presents the thirteen basic schools of twentieth-century literary theory and criticism in their historical and philosophical contexts. This book explores the philosophical assumptions of each school of criticism and provides a clear methodology for writing essays according to each school's beliefs and tenets. As seen on the cover of the *New York Times Book Review*, where it was described as "gloriously unsettling... evoking Toni Morrison, Haruki Murakami, Angela Carter, Edgar Allan Poe, Gabriel García Márquez, Chris Abani and even Emily Dickinson," and already one of the year's most widely acclaimed novels: "Helen Oyeyemi has fully transformed from a literary prodigy into a powerful, distinctive storyteller... Transfixing and surprising."—*Entertainment Weekly* (Grade: A) "I don't care what the magic mirror says; Oyeyemi is the cleverest in the land...daring and unnerving... Under Oyeyemi's spell, the fairy-tale conceit makes a brilliant setting in which to explore the alchemy of racism, the weird ways in which identity can be transmuted in an instant — from beauty to beast or vice versa." – Ron Charles, *The Washington Post*

From the prizewinning author of *What Is Not Yours Is Not Yours*, *Gingerbread*, and *Peaces* comes a brilliant recasting of the *Snow White* fairy tale as a story of family secrets, race, beauty, and vanity. In the winter of 1953, Boy Novak arrives by chance in a small town in Massachusetts looking, she believes, for beauty—the opposite of the life she's left behind in New York. She marries Arturo Whitman, a local widower, and becomes stepmother to his winsome daughter, Snow. A wicked stepmother is a creature Boy never imagined she'd become, but elements of the familiar tale of aesthetic obsession begin to play themselves out when the birth of Boy's daughter, Bird, who is dark-skinned, exposes the Whitmans as light-skinned African-Americans passing for white. And even as Boy, Snow, and Bird are divided, their estrangement is complicated by an insistent curiosity about one another. In seeking an understanding that is separate from the image each presents to the world, Boy, Snow, and Bird confront the tyranny of the mirror to ask how much power surfaces really hold. Dazzlingly inventive and powerfully moving, *Boy, Snow, Bird* is an astonishing and enchanting novel. With breathtaking feats of imagination, Helen Oyeyemi confirms her place as one of the most original and dynamic literary voices of our time.

O, *The Oprah Magazine's 20 Best Titles of the Year* *Time Magazine's 100 Books to Read in 2020* *Financial Times' Best Books of 2020* *Esquire's Best Books of 2020* *New York Times*

Editors' Choice Lit Hub's Best Books of 2020 Bustle's Best Short Story Collections of 2020 Electric Literature's Favorite Short Story Collections of 2020 Library Journal's Best Short Stories of 2020 “Superb. . . . Krauss’s depictions of the nuances of sex and love, intimacy and dependence, call to mind the work of Natalia Ginzburg in their psychological profundity, their intellectual rigor. . . . Krauss’s stories capture characters at moments in their lives when they’re hungry for experience and open to possibilities, and that openness extends to the stories themselves: narratives too urgent and alive for neat plotlines, simplistic resolutions or easy answers.” —Molly Antopol, New York Times Book Review “From a contemporary master, an astounding collection of ten globetrotting stories, each one a powerful dissection of the thorny connections between men and women. . . . Each story is masterfully crafted and deeply contemplative, barreling toward a shimmering, inevitable conclusion, proving once again that Krauss is one of our most formidable talents in fiction.” —Esquire In one of her strongest works of fiction yet, Nicole Krauss plunges fearlessly into the struggle to understand what it is to be a man and what it is to be a woman, and the arising tensions that have existed from the very beginning of time. Set in our contemporary moment, and moving across the globe from Switzerland, Japan, and New York City to Tel Aviv, Los Angeles, and South America, the stories in *To Be a Man* feature male characters as fathers, lovers, friends, children, seducers, and even a lost husband who may never have been a husband at all. The way these stories mirror one other and resonate is beautiful, with a balance so finely tuned that the book almost feels like a novel. Echoes ring through stages of life: aging parents and new-born babies; young women’s coming of age and the newfound, somewhat bewildering sexual power that accompanies it; generational gaps and unexpected deliveries of strange new leases on life; mystery and wonder at a life lived or a future waiting to unfold. *To Be a Man* illuminates with a fierce, unwavering light the forces driving human existence: sex, power, violence, passion, self-discovery, growing older. Profound, poignant, and brilliant, Krauss’s stories are at once startling and deeply moving, but always revealing of all-too-human weakness and strength. Livesimply is an initiative launched by the Catholic relief agency, CAFOD, to encourage lifestyles that are simple, sustainable and that show solidarity with the poor. It has been the focus of much of their recent fundraising - asking people to take the 1 per cent challenge, for example, whereby they live on 99 per cent of their income and give the rest away. It was originally intended to come to an end in the spring of 2008, but such is the momentum that it has built up (over 50 organisations such as Pax Christi, the Catholic Women's Network etc have become affiliates, promoting livesimply to their members) it will now continue and this is the first livesimply resource book. All royalties go to CAFOD for relief and development work. [Copyright: 0a7e102dcd51cc35b2df47f98e80395c](https://www.cafod.org/)