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Chronology Water Memoir
Lidia Yuknavitch
**Chronology Water
Memoir Lidia
Yuknavitch**

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Lidia Yuknavitch~~

“Hunger” will be released on
June 13 and is influenced by
Lidia Yuknavitch’s “The
Chronology of Water.” Like
“The Chronology of Water,”
Gay’s memoir isn’t linear.
It goes between ...

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This is not your mother's memoir. In *The Chronology of Water*, Lidia Yuknavitch, a lifelong swimmer and Olympic hopeful escapes her raging father and alcoholic and suicidal mother when she accepts a swimming scholarship which drug and alcohol addiction eventually cause her to lose. What follows is promiscuous sex with both men and women, some of them famous, and some of it S&M, and Lidia discovers the power of her sexuality to help her forget her pain. The forgetting doesn't last, though, and it is her hard-earned career as a writer and a teacher, and

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Lidia Yuknavitch
the love of her husband and son, that ultimately create the life she needs to survive.

LONGLISTED FOR THE STORY PRIZE Named one of the Best Books of the Year by Bustle and Lit Hub A fiercely empathetic group portrait of the marginalized and outcast in moments of crisis, from one of the most galvanizing voices in American fiction. Lidia Yuknavitch is a writer of rare insight into the jagged boundaries between pain and survival. Her characters are scarred by the unchecked hungers of others and themselves, yet determined to find salvation

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within lives that can feel beyond their control. In novels such as *The Small Backs of Children* and *The Book of Joan*, she has captivated readers with stories of visceral power. Now, in *Verge*, she offers a shard-sharp mosaic portrait of human resilience on the margins. The landscape of *Verge* is peopled with characters who are innocent and imperfect, wise and endangered: an eight-year-old black-market medical courier, a restless lover haunted by memories of his mother, a teenage girl gazing out her attic window at a nearby prison, all of them wounded but grasping

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Lidia Yuknavitch. Clear-eyed yet inspiring, Verge challenges us with moments of uncomfortable truth, even as it urges us to place our faith not in the flimsy guardrails of society but in the memories held—and told—by our own individual bodies.

Dora: A Headcase is a contemporary coming-of-age story based on Freud's famous case study—retold and revamped through Dora's point of view, with shotgun blasts of dark humor and sexual play. Ida needs a shrink . . . or so her philandering father thinks, and he sends her to a

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Seattle psychiatrist.

Immediately wise to the head games of her new shrink, whom she nicknames Siggy, Ida begins a coming-of-age journey. At the beginning of her therapy, Ida, whose alter ego is Dora, and her small posse of pals engage in "art attacks." Ida's in love with her friend Obsidian, but when she gets close to intimacy, she faints or loses her voice. Ida and her friends hatch a plan to secretly film Siggy and make an experimental art film. But something goes wrong at a crucial moment—at a nearby hospital Ida finds her father suffering a heart attack. While Ida loses her

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Lidia Yukmanitch voice, a rough cut of her experimental film has gone viral, and unethical media agents are hunting her down. A chase ensues in which everyone wants what Ida has.

The author explores the status of being a misfit as something to be embraced, and social misfits as being individuals of value who have a place in society, in a work that encourages people who have had difficulty finding their way to pursue their goals.

National Bestseller A masterful literary talent explores the treacherous, often violent borders

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between war and sex, love and art. With the flash of a camera, one girl's life is shattered, and a host of others altered forever. . . . In a war-torn village in Eastern Europe, an American photographer captures a heart-stopping image: a young girl flying toward the lens, fleeing a fiery explosion that has engulfed her home and family. The image wins acclaim and prizes, becoming an icon for millions—and a subject of obsession for one writer, the photographer's best friend, who has suffered a devastating tragedy of her own. As the writer plunges into a suicidal depression,

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Lidia Yuknavich's husband enlists several friends, including a fearless bisexual poet and an ingenuous performance artist, to save her by rescuing the unknown girl and bringing her to the United States. And yet, as their plot unfolds, everything we know about the story comes into question: What does the writer really want? Who is controlling the action? And what will happen when these two worlds—east and west, real and virtual—collide? A fierce, provocative, and deeply affecting novel of both ideas and action that blends the tight construction of

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Julian Barnes's *The Sense of an Ending* with the emotional power of Anthony Marra's *A Constellation of Vital Phenomena*, Lidia Yuknavitch's *The Small Backs of Children* is a major step forward from one of our most avidly watched writers.

A New York Times Notable Book of 2017
The 25 Most Anticipated Books by Women for 2017, *Elle Magazine*
The 32 Most Exciting Books Coming Out in 2017, *BuzzFeed*
50 Books We Can't Wait to Read in 2017, *Nylon Magazine*
33 New Books to Read in 2017, *The Huffington Post*
Most Anticipated, *The Great 2017 Book Preview*, *The*

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Millions New York Times Book
Review Editor's Choice
National Bestseller

"Brilliant and incendiary. .
. . Radically new, full of
maniacal invention and page-
turning momentum. . .

.Yuknavitch has exhibited a
rare gift for writing that
concedes little in its quest
to be authentic, meaningful
and relevant. By adding
speculative elements to The
Book of Joan, she reaches
new heights with even higher
stakes: the death or life of
our planet." – Jeff

VanderMeer, New York Times
Book Review (cover review)

"Stunning. . . . Yuknavitch
understands that our
collective narrative can

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Lidia Yuknavitch
either destroy or redeem us,
and the outcome depends not
just on who's telling it,
but also on who's
listening." – O, The Oprah
Magazine "[A] searing fusion
of literary fiction and
reimagined history and
science-fiction thriller and
eco-fantasy. . . Yuknavitch
is a bold and ecstatic
writer." – NPR Books "[The
Book of Joan] offers a
wealth of pathos, with
plenty of resonant
excruciations and some
disturbing meditations on
humanity's place in creation
. . . [It] concludes in a
bold and satisfying
apotheosis like some legend
out of The Golden Bough and

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reaffirms that even amid utter devastation and ruin, hope can still blossom.” – Washington Post The bestselling author of *The Small Backs of Children* offers a vision of our near-extinction and a heroine—a reimagined Joan of Arc—poised to save a world ravaged by war, violence, and greed, and forever change history, in this provocative new novel. In the near future, world wars have transformed the earth into a battleground. Fleeing the unending violence and the planet’s now-radioactive surface, humans have regrouped to a mysterious platform known as CIEL,

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hovering over their erstwhile home. The changed world has turned evolution on its head: the surviving humans have become sexless, hairless, pale-white creatures floating in isolation, inscribing stories upon their skin. Out of the ranks of the endless wars rises Jean de Men, a charismatic and bloodthirsty cult leader who turns CIEL into a quasi-corporate police state. A group of rebels unite to dismantle his iron rule—galvanized by the heroic song of Joan, a child-warrior who possesses a mysterious force that lives within her and communes with the earth.

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Lidia Yuknavitch

When de Men and his armies turn Joan into a martyr, the consequences are astonishing. And no one—not the rebels, Jean de Men, or even Joan herself—can foresee the way her story and unique gift will forge the destiny of an entire world for generations. A riveting tale of destruction and love found in the direst of places—even at the extreme end of post-human experience—Lidia Yuknavitch's *The Book of Joan* raises questions about what it means to be human, the fluidity of sex and gender, and the role of art as a means for survival.

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BELIEVER BOOK AWARD FINALIST

“In prose shimmering with intelligence and compassion, Michelle Latiolais dissects the essentials of everyday life to find the heartbeat within.”—Alice Sebold, author of *The Lovely Bones*

“Widow is a hymn to reverence, simultaneously heartbroken and celebratory. Michelle Latiolais has given us the rarest item, a splendidly articulated masterpiece.” —William Kittredge

“In this luminous collection of stories, the gifted Michelle Latiolais writes of loss in all its surprising manifestations. *Widow* is a devastation and a wonder.” —Christine Schutt

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“There is something mysterious about this book, as there always is in the writing that matters most. It eludes explanation. It illumines terrifying realities. Only because these pages seem nakedly willing to take the imprint of every emotion, no matter how ugly, do they possess this great beauty.”

—Elizabeth Tallent The stories of Widow conjure the nuances of inner sensations as if hitting the notes of a song, deftly played across human memory. These meditations bravely explore the physiology of grief through a masterful interweaving of tender

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insight and unflinching detail—reminding us that the inner life is best understood through the medium of storytelling. Among these stories of loss are interwoven other tales, creating a bridge to the ineffable pleasures and follies of life before the catastrophe. Throughout this collection, Latiolais captures the longing, humor, and strange grace that accompany life's most transformative chapters. Michelle Latiolais is the author of *Widow: Stories*, a New York Times Editor's Choice selection, and two previous novels, including *A Proper Knowledge*, also

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published by Bellevue Literary Press. She is the recipient of the Gold Medal for Fiction from the Commonwealth Club of California and an English professor and co-director of the Programs in Writing at the University of California at Irvine.

Short fictions that examine meaning through a cinematic lens. With an intelligence that scalds every pretense and surface, Lidia Yuknavitch's camera pans across subjects as varied as Keanu Reeves and Siberian prison laborers. She zooms in on drug addiction, crime, sex of all flavors, trauma,

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Lidia Yuknavitch
torture, rock and roll, and art, all the while revealing untried angles and alien shapes. She traces the inner lives of characters teetering on edges—death, birth, love, understanding—but never flinching at the spectacle of their violent descent. This collection represents a verbal cinematographer at her best as she captivates the reader with a prose style that is mesmerizing and fluid, deep and dangerous.

Allegories of Violence demilitarizes the concept of war and asks what would happen if we understood war as discursive via late 20th

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Century novels of war.

In interconnected and mutually enfolding texts protagonists face off with some deformation of being: psychological, sexual, political, philosophical. Plots play out across the body, as if formed, deformed, reformed by culture. Drugs, violence, and sex inscribe the literal flesh of "figures" standing in for what formerly passed for character. In these fictions a woman is more likely to appear with a needle in her arm than a baby. Sometimes a woman cannot be distinguished from a man at all. Cutting from

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Lidia Yuknavitch, severing the eye/I from skin, these fictions bring America back to its body. In Liberty's Excess, capitalism and individualism lose their cover stories, releasing desire all over culture's deadening hum. Yuknavitch is both master and mistress of this dis-formed beauty, creating a landscape neither Waste Land nor Kansas nor Pomo Glitter.

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