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# Bad Feminist Essays

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One Second After  
Do it Yourself Feminism  
Dreams  
All Our Names  
The Fame Lunches  
SCUM Manifesto  
How Should a Person Be?  
Bad Objects  
Bad Feminist  
Bark  
Click  
Black Paper  
An Untamed State  
Not That Bad  
The Geek Feminist Revolution  
Difficult Women  
Against White Feminism: Notes on Disruption  
Reality Bites Back  
Ayiti  
Can We All Be Feminists?  
Seeing Through the Seventies  
Bad feminist  
King Kong Theory  
The Opposite of Loneliness  
The Best American Short Stories 2012  
Don't Let It Get You Down  
Feminists Don't Wear Pink (and Other Lies)  
We Are Never Meeting in Real Life.  
Hunger  
Sacrifice of Darkness  
The Road to Wigan Pier  
You Don't Have to Like Me  
Bad Feminist  
We Should All Be Feminists  
Bad Feminist  
Bad Feminist  
Bad Feminist  
The Evolution of American Women's Studies  
Thunderstruck & Other Stories  
Trick Mirror

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**SANTOS DURHAM**


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**One Second After**

Grove/Atlantic, Inc.

The instant New York Times bestseller and publishing phenomenon: Marina Keegan's posthumous collection of award-winning essays and stories "sparkles with talent, humanity, and youth" (O, The Oprah Magazine). Marina Keegan's star was on the rise when she graduated magna cum laude from Yale in May 2012. She had a play that was to be produced at the New York Fringe Festival and a job waiting for her at The New Yorker. Tragically, five days after graduation, Marina died in a car crash. Marina left behind a rich, deeply expansive trove of writing that, like her title essay, captures the hope, uncertainty, and possibility of her generation. Her short story "Cold Pastoral" was published on NewYorker.com. Her essay "Even Artichokes Have Doubts" was excerpted in the Financial Times, and her book was the focus of a Nicholas Kristof column in The New York Times. Millions of her contemporaries have responded to her work on social media. As Marina wrote: "We can still do

anything. We can change our minds. We can start over...We're so young. We can't, we MUST not lose this sense of possibility because in the end, it's all we have." The Opposite of Loneliness is an unforgettable collection of Marina's essays and stories that articulates the universal struggle all of us face as we figure out what we aspire to be and how we can harness our talents to impact the world. "How do you mourn the loss of a fiery talent that was barely a tendril before it was snuffed out? Answer: Read this book. A clear-eyed observer of human nature, Keegan could take a clever idea...and make it something beautiful" (People).

**Do it Yourself**

**Feminism** Hachette UK  
From the New York Times–bestselling author of *Hunger* and *Bad Feminist*, a powerful short story collection exploring the Haitian diaspora experience. In *Ayiti*, a married couple seeking boat passage to America prepares to leave their homeland. A young woman procures a voodoo love potion to ensnare a childhood classmate. A mother takes a foreign soldier into her home as a boarder, and into her bed.

And a woman conceives a daughter on the bank of a river while fleeing a horrific massacre, a daughter who later moves to America for a new life but is perpetually haunted by the mysterious scent of blood. Roxane Gay is an award-winning literary voice praised for her fearless and vivid prose, and her debut collection *Ayiti* exemplifies the raw talent that made her "one of the voices of our age" (National Post, Canada). Praise for *Ayiti* "Highly dimensioned characters and unforgettable moments. . . . Dismantling the glib misconceptions of her complex ancestral home, Gay cuts and thrills. Readers will find her powerful first book difficult to put down." —Booklist "The themes explored in Gay's nonfiction, such as the transactional nature of violence and the ways in which stereotypes of poverty add another layer of dehumanization, are just as potent here. Even her more lyrical mode is filtered through a keen sense of the lost promise of one country and the blinkered privilege of the other. It's Gay's unflinching directness—the sense that her characters are in the room with you, telling

it like it is—that makes her irresistible.” —Vogue “A set of brief, tart stories mostly set amid the Haitian-American community and circling around themes of violation, abuse, and heartbreak . . . This book set the tone that still characterizes much of Gay’s writing: clean, unaffected, allowing the (often furious) emotions to rise naturally out of calm, declarative sentences. That gives her briefest stories a punch even when they come in at two pages or fewer, sketching out the challenges of assimilation in terms of accents, meals, or ‘What You Need to Know About a Haitian Woman’. . . . This debut amply contains the righteous energy that drives all her work.” —Kirkus Reviews

*Dreams* Harper Perennial New York Times Bestseller From Roxane Gay comes this collection of essays spanning politics, criticism, and feminism from one of the most-watched young cultural observers of her generation—now available in a limited Olive Edition. “Pink is my favorite color. I used to say my favorite color was black to be cool, but it is pink—all shades of pink. If I have an

accessory, it is probably pink. I read Vogue, and I’m not doing it ironically, though it might seem that way. I once live-tweeted the September issue.” In these funny and insightful essays, Roxane Gay takes us through the journey of her evolution as a woman (Sweet Valley High) of color (The Help) while also taking readers on a ride through culture of the last few years (Girls, Django in Chains) and commenting on the state of feminism today (abortion, Chris Brown). The portrait that emerges is not only one of an incredibly insightful woman continually growing to understand herself and our society, but also one of our culture. Bad Feminist is a sharp, funny, and spot-on look at the ways in which the culture we consume becomes who we are, and an inspiring call-to-arms of all the ways we still need to do better. “Roxane Gay is the brilliant girl-next-door: your best friend and your sharpest critic. . . . She is by turns provocative, chilling, hilarious; she is also required reading.”—People

*All Our Names* Verso Books With humor, rage, and confessional detail, Virginie Despentes—in her

own words “more King Kong than Kate Moss”—delivers a highly charged account of women’s lives today. She explodes common attitudes about sex and gender, and shows how modern beauty myths are ripe for rebelling against. Using her own experiences of rape, prostitution, and working in the porn industry as a jumping-off point, she creates a new space for all those who can’t or won’t obey the rules.

*The Fame Lunches* Seal Press

A new collection of stories by one of America’s most beloved and admired short-story writers, her first in fifteen years, since *Birds of America* (“Fluid, cracked, mordant, colloquial . . . Will stand by itself as one of our funniest, most telling anatomies of human love and vulnerability.” —The New York Times Book Review, cover). These eight masterly stories reveal Lorrie Moore at her most mature and in a perfect configuration of craft, mind, and bewitched spirit, as she explores the passage of time and summons up its inevitable sorrows and hilarious pitfalls to reveal her own exquisite, singular wisdom. In

“Debarking,” a newly divorced man tries to keep his wits about him as the United States prepares to invade Iraq, and against this ominous moment, we see—in all its irresistible wit and darkness—the perils of divorce and what can follow in its wake . . . In “Foes,” a political argument goes grotesquely awry as the events of 9/11 unexpectedly manifest themselves at a fund-raising dinner in Georgetown . . . In “The Juniper Tree,” a teacher visited by the ghost of her recently deceased friend is forced to sing “The Star-Spangled Banner” in a kind of nightmare reunion . . . And in “Wings,” we watch the inevitable unraveling of two once-hopeful musicians, neither of whom held fast to their dreams nor struck out along other paths, as Moore deftly depicts the intricacies of dead-endsville and the workings of regret . . . Here are people beset, burdened, buoyed; protected by raising teenage children; dating after divorce; facing the serious illness of a longtime friend; setting forth on a romantic assignation abroad, having it

interrupted mid-trip, and coming to understand the larger ramifications and the impossibility of the connection . . . stories that show people coping with large dislocation in their lives, with risking a new path to answer the desire to be in relation—to someone . . . Gimlet-eyed social observation, the public and private absurdities of American life, dramatic irony, and enduring half-cracked love wend their way through each of these narratives in a heartrending mash-up of the tragic and the laugh-out-loud—the hallmark of life in Lorrie-Moore-land. This eBook edition includes a Reading Group Guide.

**SCUM Manifesto** Plume Alida Nugent's self-deprecating 'everygirl' approach continues to win the internet-savvy writer and blogger new fans. Now, she takes on one of today's hottest cultural topics: feminism. Nugent is a proud feminist - and she's not afraid to say it. From the 'scarlet F' thrust upon you if you declare yourself a feminist at a party to how to handle judgmental Boots staff when you pop in for the morning-after pill, *You Don't Have to Like Me* skewers a range of

cultural issues, and confirms Nugent as a star on the rise.

*How Should a Person Be?*  
Dial Press

New York Times Bestseller  
Edited and with an introduction by Roxane Gay, the New York Times bestselling and deeply beloved author of *Bad Feminist* and *Hunger*, this anthology of first-person essays tackles rape, assault, and harassment head-on. Vogue, “10 of the Most Anticipated Books of Spring 2018” \* Harper’s Bazaar, “10 New Books to Add to Your Reading List in 2018” \* Elle, “21 Books We’re Most Excited to Read in 2018” \* Boston Globe, “25 books we can’t wait to read in 2018” \* Huffington Post, “60 Books We Can’t Wait to Read in 2018” \* Hello Giggles, “19 Books We Can’t Wait to Read in 2018” \* BuzzFeed, “33 Most Exciting New Books of 2018” In this valuable and revealing anthology, cultural critic and bestselling author Roxane Gay collects original and previously published pieces that address what it means to live in a world where women have to measure the harassment, violence, and aggression they face, and where they are “routinely second-guessed, blown off,

discredited, denigrated, besmirched, belittled, patronized, mocked, shamed, gaslit, insulted, bullied” for speaking out. Contributions include essays from established and up-and-coming writers, performers, and critics, including actors Ally Sheedy and Gabrielle Union and writers Amy Jo Burns, Lyz Lenz, Claire Schwartz, and Bob Shacochis. Covering a wide range of topics and experiences, from an exploration of the rape epidemic embedded in the refugee crisis to first-person accounts of child molestation, this collection is often deeply personal and is always unflinchingly honest. Like Rebecca Solnit’s *Men Explain Things to Me*, *Not That Bad* will resonate with every reader, saying “something in totality that we cannot say alone.” Searing and heartbreakingly candid, this provocative collection both reflects the world we live in and offers a call to arms insisting that “not that bad” must no longer be good enough.

### **Bad Objects**

HarperCollins

In recent years, Laura Cottingham has emerged as one of the most visible feminist critics of the so-called post-feminist

generation. Following a social-political approach to art history and criticism that accepts visual culture as part of a larger social reality, Cottingham’s writings investigate central tensions currently operative in the production, distribution and evaluation of art, especially those related to cultural production by and about women. Seeing *Through the Seventies: Essays on Feminism and Art* gathers together Cottingham’s key essays from the 1990’s. These include an appraisal of Lucy R. Lippard, the most influential feminist art critic of the 1970’s; a critique of the masculinist bias implicit to modernism and explicitly recuperated by commercially successful artists during the 1980’s; an exhaustive analysis of the curatorial failures operative in the “Bad Girls” museum exhibitions of the early 1990’s; surveys of feminist-influenced art practices during the women’s liberationist period; speculations on the current possibilities and obstacles that attend efforts to recover lesbian cultural history; and an examination of the life, work and obscuration of the early twentieth-century French

photographer Claude Cahun.

### **Bad Feminist**

HarperCollins

NEW YORK TIMES

BESTSELLER • The highly

acclaimed, provocative

essay on feminism and

sexual politics—from the

award-winning author of

*Americanah* In this

personal, eloquently-

argued essay—adapted

from the much-admired

TEDx talk of the same

name—Chimamanda

Ngozi Adichie offers

readers a unique

definition of feminism for

the twenty-first century.

Drawing extensively on

her own experiences and

her deep understanding of

the often masked realities

of sexual politics, here is

one remarkable author’s

exploration of what it

means to be a woman

now—and an of-the-

moment rallying cry for

why we should all be

feminists.

Bar W. W. Norton &

Company

Nearly every night on

every major network,

“unscripted” (but carefully

crafted) “reality” TV

shows routinely glorify

retrograde stereotypes

that most people would

assume got left behind 35

years ago. In *Reality Bites*

Back, media critic Jennifer

L. Pozner aims a critical,

analytical lens at a trend

most people dismiss as harmless fluff. She deconstructs reality TV's twisted fairytales to demonstrate that far from being simple "guilty pleasures," these programs are actually guilty of fomenting gender-war ideology and significantly affecting the intellectual and political development of this generation's young viewers. She lays out the cultural biases promoted by reality TV about gender, race, class, sexuality, and consumerism, and explores how those biases shape and reflect our cultural perceptions of who we are, what we're valued for, and what we should view as "our place" in society. Smart and informative, *Reality Bites Back* arms readers with the tools they need to understand and challenge the stereotypes reality TV reinforces and, ultimately, to demand accountability from the corporations responsible for this contemporary cultural attack on three decades of feminist progress.

[Click](#) Oxford University Press, USA

WINNER OF THE STORY PRIZE • LONGLISTED FOR THE NATIONAL BOOK AWARD • NAMED ONE OF

THE TEN BEST BOOKS OF THE YEAR BY NEWSDAY NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • San Francisco Chronicle • O: The Oprah Magazine • The Miami Herald • Publishers Weekly • Kirkus Reviews Look for special features inside. Join the Random House Reader's Circle for author chats and more. From the author of the beloved novel *The Giant's House*—finalist for the National Book Award—comes a beautiful new story collection, her first in twenty years. Laced through with the humor, the empathy, and the rare and magical descriptive powers that have led Elizabeth McCracken's fiction to be hailed as "exquisite" (*The New York Times Book Review*), "funny and heartbreaking" (*The Boston Globe*), and "a true marvel" (*San Francisco Chronicle*), these nine vibrant stories navigate the fragile space between love and loneliness. In "Property," selected by Geraldine Brooks for *The Best American Short Stories*, a young scholar, grieving the sudden death of his wife, decides to refurbish the Maine rental house they were to share

together by removing his landlord's possessions. In "Peter Elroy: A Documentary" by Ian Casey," the household of a successful filmmaker is visited years later by his famous first subject, whose trust he betrayed. In "The Lost & Found Department of Greater Boston," the manager of a grocery store becomes fixated on the famous case of a missing local woman, and on the fate of the teenage son she left behind. And in the unforgettable title story, a family makes a quixotic decision to flee to Paris for a summer, only to find their lives altered in an unimaginable way by their teenage daughter's risky behavior. In Elizabeth McCracken's universe, heartache is always interwoven with strange, charmed moments of joy—an unexpected conversation with small children, the gift of a parrot with a bad French accent—that remind us of the wonder and mystery of being alive. *Thunderstruck & Other Stories* shows this inimitable writer working at the full height of her powers. Praise for *Thunderstruck & Other Stories* "Restorative, unforgettable . . . a powerful testament to the

scratchy humor and warm intelligence of McCracken's writing."—*Sylvia Brownrigg, The New York Times Book Review (Editor's Choice)* "[A] bewitching and wise collection . . . playful, even joyful."—*O: The Oprah Magazine* "Stunningly beautiful . . . brilliantly moving . . . Moments of joy and pure magic flicker and pitch-perfect humor acts as a furtive SOS signal through the fog of loss."—*Los Angeles Times* "Each of *Thunderstruck's* nine stories is a storm: delightful and destructive, packed with electricity, fascinating to watch unfold."—*Salon* "The stories here are brilliant, funny and heartbreaking. . . . Elizabeth McCracken is a national treasure."—*Paul Harding, The Wall Street Journal* "Pure delight: one lyrical, impeccably constructed sentence after another."—*Chicago Tribune* "Beautifully wrought . . . As painstaking as a watchmaker, McCracken disassembles life down to its smallest parts."—*The Boston Globe*

**Black Paper** Penguin  
A Haitian American woman survives a brutal kidnapping in this

"commanding debut novel" from the *New York Times*-bestselling author of *Bad Feminist* (*The New Yorker*). Author and essayist Roxane Gay is celebrated for her incisive commentary on identity and culture, as well as for her bestselling nonfiction and short story collections. Now, with *An Untamed State*, she delivers a "breathtaking debut novel" (*The Guardian, UK*) of wealth in the face of crushing poverty, and the lawless anger produced by corrupt governments. Mireille Duval Jameson is living a fairy tale. The strong-willed youngest daughter of one of Haiti's richest sons, she lives in the United States with her adoring husband and infant son, returning every summer to stay on her father's Port-au-Prince estate. But the fairy tale ends when Mireille is kidnapped in broad daylight by a gang of heavily armed men, just outside the estate walls. Held captive by a man who calls himself The Commander, Mireille waits for her father to pay her ransom. As her father's standoff with the kidnappers stretches out into days, Mireille must endure the torments of a man who despises

everything she represents. *An Untamed State* is a "breathless, artful, disturbing and original" story of a willful woman attempting to find her way back to the person she once was, and of how redemption is found in the most unexpected of places (Meg Wolitzer, author of *The Interestings*). [\*An Untamed State\*](#) Harper Perennial

When did you know you were a feminist? Whether it was a scene in a television show, an experience in school, or a specific day at work, many women can point to a particular moment in which they knew-or realized-they were feminists. Accomplished young authors Courtney E. Martin and J. Courtney Sullivan offer a look at feminism in the lives of young women-and tackle the questions of what made them feminists, how they came to define themselves as feminists, and how that identity has shifted and grown over time. *Click* features a range of women, including Amy Richards, Shelby Knox, Winter Miller, Allisa Quart, Rebecca Traister, Jennifer Baumgardner, and Debbie Siegel, each sharing their self-defining and personal stories.

Sometimes emotional, sometimes humorous, each of these stories offers something to which other women can relate. In a time of feminist reflection, Martin and Sullivan offer a look at feminism for the under-forty set.

**Not That Bad** DigiCat 'Pink is my favourite colour. I used to say my favourite colour was black to be cool, but it is pink – all shades of pink. If I have an accessory, it is probably pink. I read Vogue, and I'm not doing it ironically, though it might seem that way. I once live-tweeted the September issue.' In these funny and insightful essays, Roxane Gay takes us through the journey of her evolution as a woman (Sweet Valley High) of colour (The Help) while also taking readers on a ride through culture of the last few years (Girls, Django in Chains) and commenting on the state of feminism today (abortion, Chris Brown). The portrait that emerges is not only one of an incredibly insightful woman continually growing to understand herself and our society, but also one of our culture. *Bad Feminist* is a sharp, funny and sincere look at the ways in which

the culture we consume becomes who we are, and an inspiring call-to-arms of all the ways we still need to do better.

*The Geek Feminist Revolution* Vintage  
NEW YORK TIMES BESTSELLER • “From The New Yorker’s beloved cultural critic comes a bold, unflinching collection of essays about self-deception, examining everything from scammer culture to reality television.”—Esquire Book Club Pick for Now Read This, from PBS NewsHour and The New York Times • “A whip-smart, challenging book.”—Zadie Smith • “Jia Tolentino could be the Joan Didion of our time.”—Vulture  
FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE’S JOHN LEONARD PRIZE FOR BEST FIRST BOOK • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE NEW YORK PUBLIC LIBRARY AND HARVARD CRIMSON AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • Time • Chicago Tribune • The Washington Post • NPR • Variety • Esquire • Vox • Elle • Glamour • GQ • Good Housekeeping • The Paris Review • Paste • Town & Country • BookPage • Kirkus Reviews • BookRiot

• Shelf Awareness Jia Tolentino is a peerless voice of her generation, tackling the conflicts, contradictions, and sea changes that define us and our time. Now, in this dazzling collection of nine entirely original essays, written with a rare combination of give and sharpness, wit and fearlessness, she delves into the forces that warp our vision, demonstrating an unparalleled stylistic potency and critical dexterity. *Trick Mirror* is an enlightening, unforgettable trip through the river of self-delusion that surges just beneath the surface of our lives. This is a book about the incentives that shape us, and about how hard it is to see ourselves clearly through a culture that revolves around the self. In each essay, Tolentino writes about a cultural prism: the rise of the nightmare social internet; the advent of scamming as the definitive millennial ethos; the literary heroine’s journey from brave to blank to bitter; the punitive dream of optimization, which insists that everything, including our bodies, should become more efficient and beautiful until we die. Gleaming with Tolentino’s sense of humor and



capacity to elucidate the impossibly complex in an instant, and marked by her desire to treat the reader with profound honesty, *Trick Mirror* is an instant classic of the worst decade yet. FINALIST FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD FOR THE ART OF THE ESSAY

**Difficult Women**  
Houghton Mifflin Harcourt  
NEW YORK TIMES BESTSELLER • This essay collection from the “bitches gotta eat” blogger, writer on Hulu’s *Shrill*, and “one of our country’s most fierce and foulmouthed authors” (Amber Tamblyn, *Vulture*) is sure to make you alternately cackle with glee and cry real tears. Whether Samantha Irby is talking about how her difficult childhood has led to a problem in making “adult” budgets; explaining why she should be the new Bachelorette (she’s “35-ish, but could easily pass for 60-something”); detailing a disastrous pilgrimage-slash-romantic-vacation to Nashville to scatter her estranged father’s ashes; sharing awkward sexual encounters; or dispensing advice on how to navigate friendships with former drinking buddies who are now suburban moms

(hang in there for the Costco loot!); she’s as deft at poking fun at the ghosts of her past self as she is at capturing powerful emotional truths. [Against White Feminism: Notes on Disruption](#)  
Vintage  
Book 1 in the “John Matherson” trilogy. [Reality Bites Back](#) Farrar, Straus and Giroux  
New York Times bestselling author Roxane Gay (*World of Wakanda*, *Difficult Women*) adapts her short story “We Are the Sacrifice of Darkness” as a full-length graphic novel with writer Tracy Lynne Oliver (*This Weekend*), and artist Rebecca Kirby (*Biopsy*.) Expanding an unforgettable world where a tragic event forever bathes the world in darkness, *The Sacrifice of Darkness* follows one woman’s powerful journey through this new landscape as she discovers love, family, and the true light in a world seemingly robbed of any. This young adult drama challenges notions of identity, guilt, and survival in a graphic novel for fans of *On A Sunbeam* and *Are You Listening?*  
*Ayiti* Routledge  
Chosen as one of fifteen remarkable books by women that are shaping

the way we read and write in the 21st century by the book critics of *The New York Times* “Funny...odd, original, and nearly unclassifiable...unlike any novel I can think of.”—David Haglund, *The New York Times Book Review* “Brutally honest and stylistically inventive, cerebral, and sexy.”—San Francisco Chronicle  
Named a Book of the Year by *The New York Times Book Review*, *The New Yorker*, San Francisco Chronicle, Salon, Flavorpill, *The New Republic*, *The New York Observer*, *The Huffington Post* A raw, startling, genre-defying novel of friendship, sex, and love in the new millennium—a compulsive read that’s like “spending a day with your new best friend” (Bookforum) Reeling from a failed marriage, Sheila, a twentysomething playwright, finds herself unsure of how to live and create. When Margaux, a talented painter and free spirit, and Israel, a sexy and depraved artist, enter her life, Sheila hopes that through close—sometimes too close—observation of her new friend, her new lover, and herself, she might regain her footing in art and life. Using transcribed conversations, real emails, plus heavy

doses of fiction, the brilliant and always innovative Sheila Heti crafts a work that is part literary novel, part self-help manual, and part bawdy confessional. It's a totally shameless and dynamic exploration into the way we live now, which breathes fresh wisdom into the eternal questions: What is the sincerest way to love? What kind of person should you be?

### **Can We All Be**

**Feminists?** Vintage  
The Geek Feminist Revolution is a collection of essays by double Hugo Award-winning essayist and fantasy novelist Kameron Hurley. The book collects dozens of Hurley's essays on feminism, geek culture, and her experiences and insights as a genre writer, including "We Have Always Fought," which won the 2013 Hugo for Best Related Work. The Geek Feminist Revolution

will also feature several entirely new essays written specifically for this volume. Unapologetically outspoken, Hurley has contributed essays to The Atlantic, Locus, Tor.com, and others on the rise of women in genre, her passion for SF/F, and the diversification of publishing. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.