



**CONJURING
THE HURRICANE**
the best way to save your life is any way you can

SARAH HANSON

"I CAN'T REMEMBER THE LAST TIME I CARED SO MUCH AND FELT SO INVESTED IN A NEW AUTHOR."

— **ELIZABETH GILBERT**
BESTSELLING AUTHOR OF
EAT, PRAY, LOVE AND *BIG MAGIC*

ARCHITECT OF SELF-PERMISSION

Writing the permission to leave a life that no longer fits, and rebuild from the storm up.



BOOK

CONJURING THE HURRICANE

AUTHOR

SARAH HANSON

RELEASE DATE

APRIL 28, 2026

GENRE

MEMOIR-IN-VERSE

PUBLISHER

INKED ELEPHANT
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BOOKS FORWARD

layne@booksforward.com



A raw memoir-in-verse about leaving a life that was killing you, trusting the body that survived, and rebuilding a new life from the wreckage of trauma, generational inheritance, and self-forgiveness.

Told in fragments that mirror the way trauma lives in the body, the book offers one map of survival — not a mandate — and invites readers to imagine their own path toward safety and self-trust.

AUTHOR IDENTITY

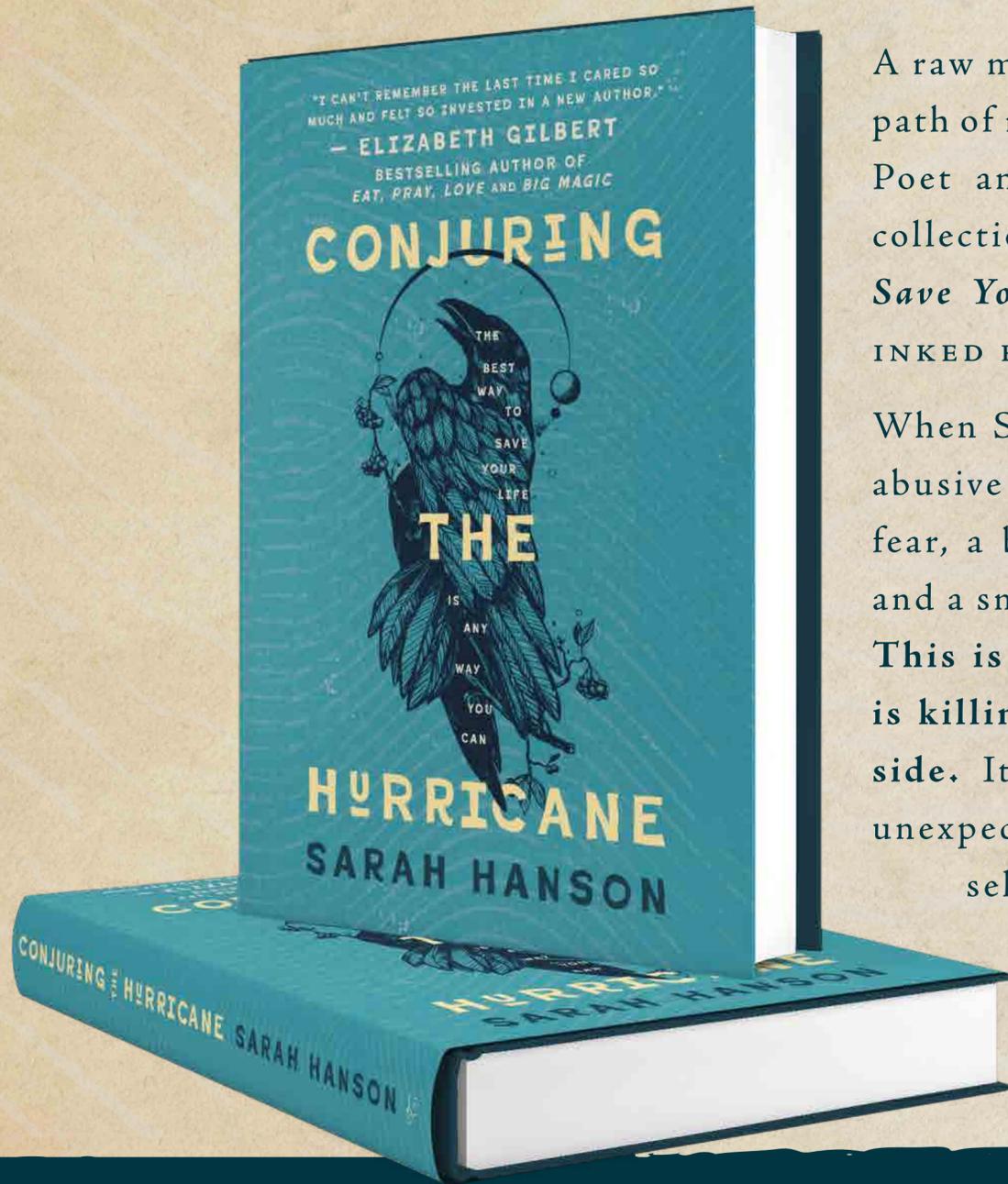
ARCHITECT OF
SELF-PERMISSION



MAJOR
THEMES

DOMESTIC ABUSE / GENERATIONAL TRAUMA / EMBODIED MEMORY / SELF-PERMISSION
FORGIVENESS WITHOUT RECONCILIATION / REBUILDING IDENTITY / RESILIENCE / FORBIDDEN LOVE

ABOUT THE BOOK



A raw memoir-in-verse that grapples with the nonlinear path of rebuilding identity, trust, and agency after abuse. Poet and advocate Sarah Hanson debuts her poetry collection, *Conjuring the Hurricane: The Best Way to Save Your Life is Any Way You Can* (APRIL 28, 2026, INKED ELEPHANT PUBLISHING).

When Sarah Hanson realized that she had to leave her abusive marriage, she didn't have a plan. She had instinct, fear, a body that had learned to brace against danger, and a small, stubborn voice insisting she deserved more. **This is the story of what it takes to leave a life that is killing you, and who you can become on the other side.** It is also the story of joy returning slowly, in unexpected shapes, and the quiet work of rebuilding a self you can finally live inside. It is a story not just of breaking, but of becoming, a life rebuilt from the storm up.

Conjuring the Hurricane braids together trauma survival, an unexpected love that helped her recognize herself clearly enough to leave, and the long arc of self-resurrection into a profound narrative, as intimate as a whisper and as powerful as a storm surge. Hanson lays bare the subtle mechanics of control disguised as care, the generational patterns that coil beneath our choices, and the imperfect, deeply human decisions that carve a path toward safety.

For anyone who has ever asked **How did she get here?**
For anyone who has ever whispered **How do I get out?**
For anyone standing at the edge of a life they can no longer endure:

**THIS BOOK IS A PERMISSION SLIP.
NOT FOR THE PERFECT EXIT.
FOR THE EXIT THAT SAVES YOU.**

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SARAH HANSON IS A MINNEAPOLIS POET, MEMOIRIST,
AND THE ARCHITECT OF SELF-PERMISSION.



ABOUT

Her work lives at the intersection of trauma, embodiment, generational inheritance, and the lifelong act of returning to oneself. She writes for anyone standing at the edge of a life that no longer fits, whispering you are allowed to leave. Sarah's writing carries the voice of a wise older sister: not an authority figure, but someone who has walked through the storm and offers what she has learned with warmth, nuance, and steadiness.

She holds a Master of Arts from the University of Chicago, the school that proudly prints "Where Fun Goes to Die" on t-shirts. She graduated from the school of No Fun, the academy of Childhood Trauma, and the higher education echelon of Domestic Abuse. She remains apprenticed to life and the universal

curriculum of loss, joy, healing, redemption, and resurrection. She writes openly as an imperfect messenger, embracing the contradictions and complexity that real survival asks of us.

Hanson's poetry has appeared in *Sierra Nevada Review*, *The Literary Times*, *Saranac Review*, and *Anti-Heroic Chic*, and she is a contributing editor for the anthology *Shaking Off the Ashes*.

She lives in Minneapolis with her husband Jay, their three cats Darwin, Waffles, and Princess Leia, and a codependent To-Be-Read pile.

Her advocacy includes HPV vaccination awareness in honor of her late friend Jamie, and championing survivor safety in all storytelling, believing that no one should have to risk their life to tell the truth of it.

THE

AUTHOR

ARCHITECT OF SELF-PERMISSION

“I WRITE THE PERMISSION I NEEDED WHEN I WAS TRYING TO LEAVE A LIFE THAT DIDN'T FIT, AND I HELP OTHERS CONJURE THE LIVES THEY WANT TO LIVE.”

Self-permission is the moment you stop outsourcing your worth, your choices, and your future, and begin authoring a life shaped by your own hands.

WHAT IT MEANS TO BE THE ARCHITECT OF SELF-PERMISSION

Self-permission is the moment you realize:

- ✦ You are allowed to leave.
- ✦ You are allowed to want more.
- ✦ You are allowed to believe your own body.
- ✦ You are allowed to rebuild your life from the ground up.

CORE PILLARS OF SELF-PERMISSION

1

BODILY KNOWING

The body remembers what the mind tries to rationalize. Self-permission begins by listening to the quiet truth your body already knows and trusting the instinct that whispers no more.

2

RECLAMATION

Leaving a life that doesn't fit is only the first step. Rebuilding means reclaiming your voice, your desire, your boundaries, and the right to shape a life on your own terms.

3

TRUTH-TELLING

Truth emerges in fragments, first whispered to yourself, then spoken aloud, then lived. Self-permission honors the nonlinear, imperfect truths that become the blueprint for a new life.

4

SELF-AUTHORIZATION

You do not have to wait for someone else to grant approval for the life you want.

Self-permission is both a reckoning and a return: a way of rebuilding the internal architecture of safety, belonging, and possibility.

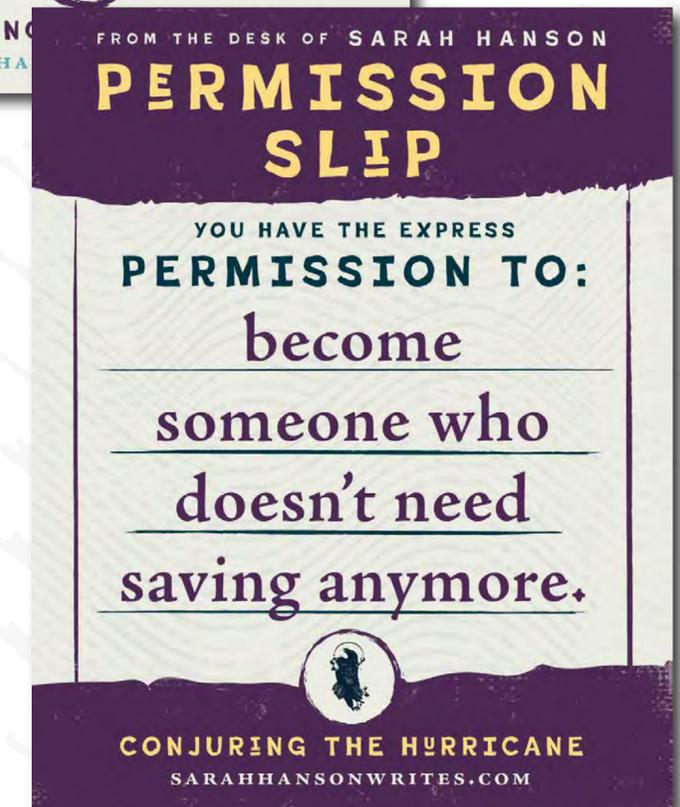
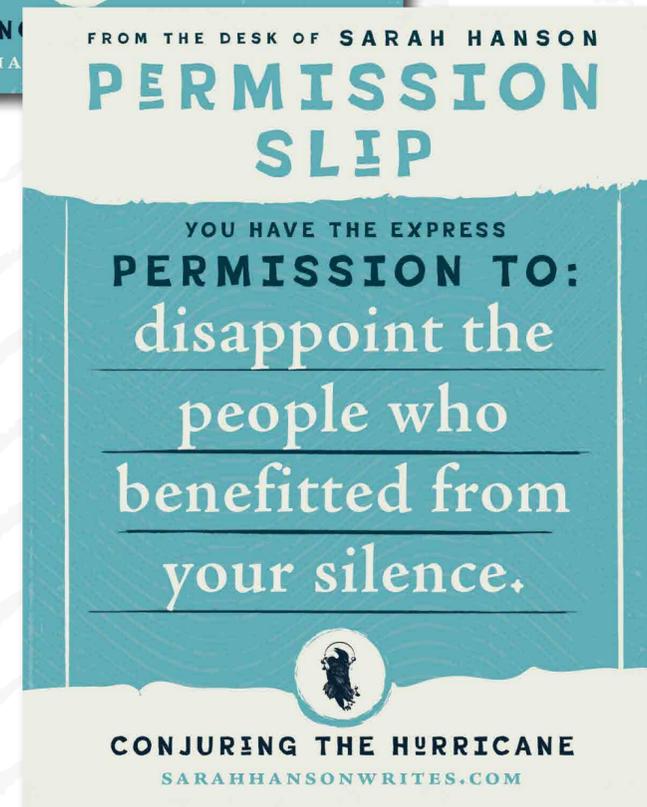
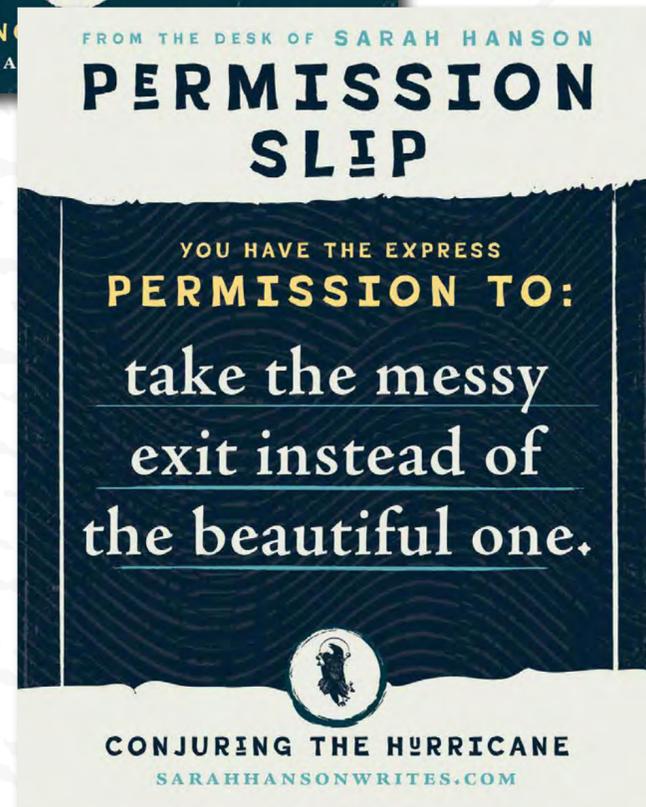
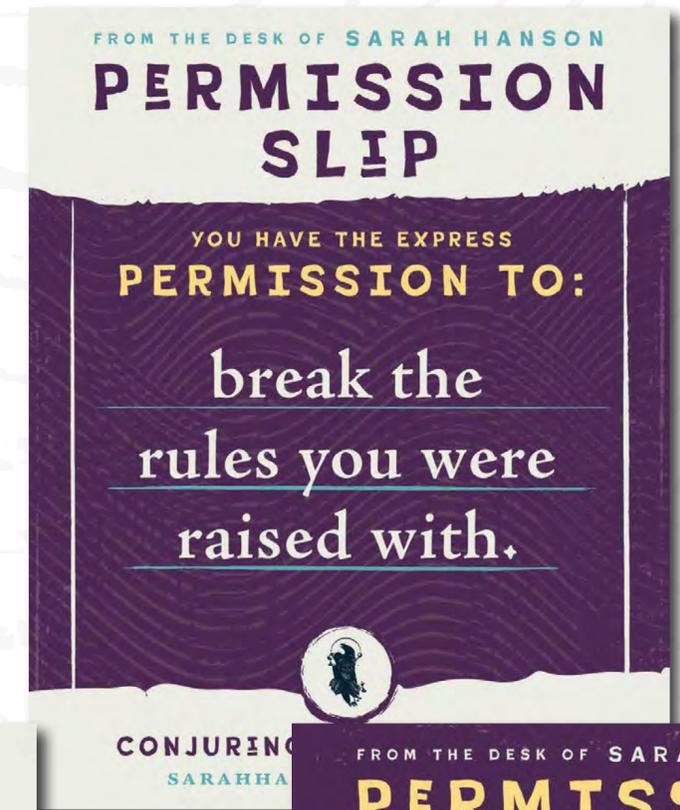
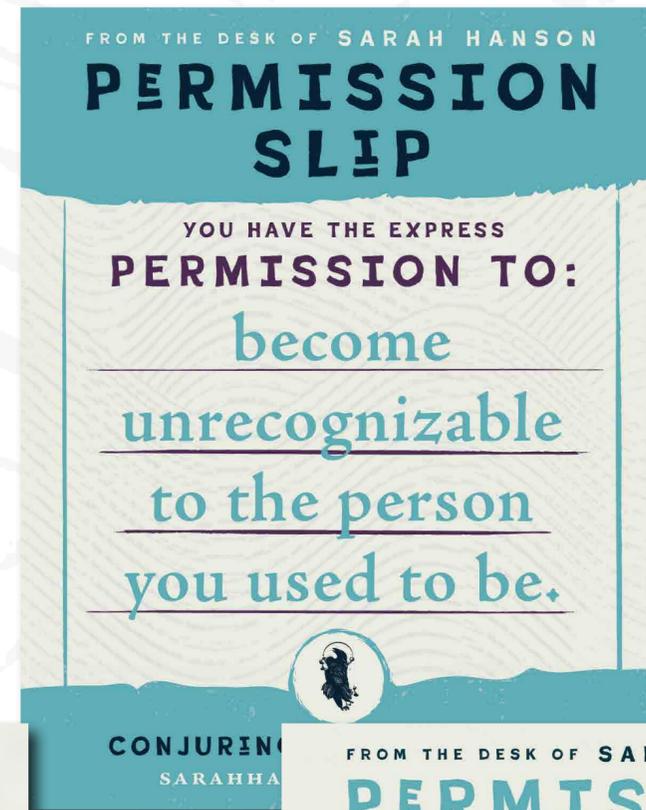
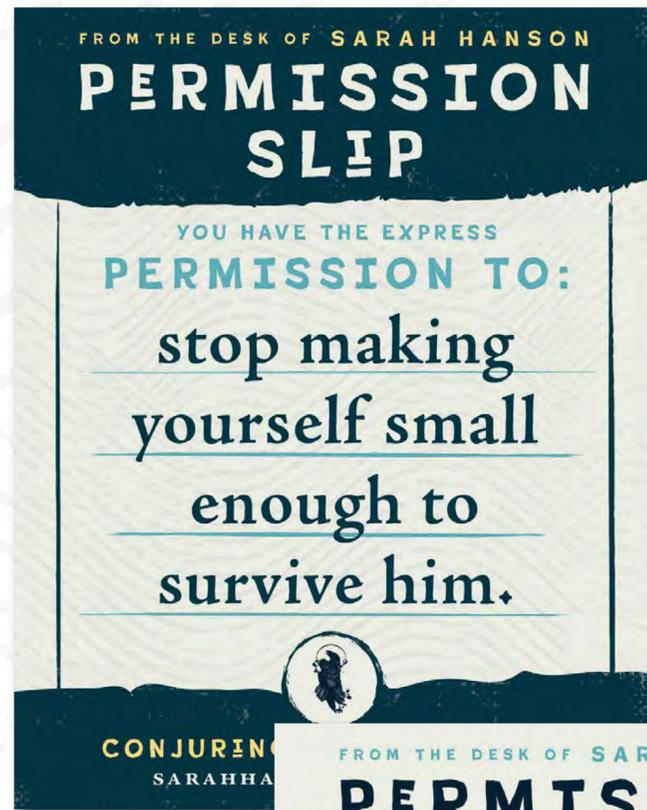


“I WRITE THE PERMISSION SLIP. YOU SIGN YOUR NAME.”

PERMISSION SLIP SERIES

The Permission Slip Series is a visual companion to *Conjuring the Hurricane*: small, shareable artifacts that remind readers they are allowed to leave what harms them, trust their instincts, and rebuild a life that fits.

Each slip functions as a small act of sisterhood, a hand extended, a reminder that you are not rebuilding alone.



KEY MESSAGES AND TALKING POINTS

MEDIA-READY THEMES SARAH CAN SPEAK TO:

How relationships with abusers are complicated: You can be the villain in someone else's story while being the hero of your own.

How growing up in an unpredictable household shaped her early ideas of love and conflict, and why those early patterns made danger harder to recognize in adulthood.

What she learned about generational trauma while trying to understand her father, and how this work helped her soften toward him without erasing the harm he caused.

How she found peace with her father after his death, and why forgiveness sometimes unfolds privately rather than through conversation.

Why she waited until after both men had died to write this book, and how timing shaped her sense of safety and truth-telling.

The difficult decisions survivors face when choosing if and when to speak publicly, especially when danger or retaliation is still possible.

What it means to tell your story as an imperfect messenger, and how survival requires choices that rarely fit clean narratives.

How the book acts as a permission slip to leave someone who harms you, and how breaking the agreements that kept her controlled became an act of survival.

The limits of compassion, and why the understanding she brought to her father did not extend to her former partner.

The complex emotions that come with "blowing up your life," particularly within tight-knit communities, when choosing to leave an abuser.

Rebuilding a life after leaving required patience, discomfort, and the willingness to imagine a future she had never been allowed to want.

How trauma lives in the body, and how reconnecting with her physical instincts became a crucial part of her healing.

The unexpected moments of joy, freedom, and self-recognition that arrive after rebuilding, and why the aftermath of leaving can be full of possibility.

How rebuilding a life is not an act of erasure but an act of expansion: becoming someone who can finally live in their own body without fear.

The role of female friendship and chosen family in her survival, and the people who helped her hold a life together while she built a new one.

How falling in love unexpectedly became part of her path to survival, and why she approaches that chapter with honesty rather than shame.

How she rebuilt her idea of goodness, and the internal shifts that helped her learn to trust her instincts after years of overriding them.

How abortion restrictions can trap women in violent relationships and increase the risk of further harm.

Her advocacy for HPV vaccination in honor of her late friend Jamie, and why this work matters for those who grew up without access to it.

Why she chose a memoir-in-verse and how lyric fragmentation and braided timelines reflect the way trauma resurfaces in echoes rather than chronology.

INTERVIEW Q&A

“ I’VE HAD TO ACCEPT THAT BEING SOMEONE’S VILLAIN IS SOMETIMES THE COST OF SAVING YOUR OWN LIFE”

1 Why is it so important to you to resist neat categorization and black-and-white demarcations of Victim and Villain in your narrative?

I’ve learned that black-and-white categories, while tempting and often satisfying, can oversimplify the realities of abuse and make survivors feel they must be perfect to be believed. Life inside an abusive relationship is full of contradictions and impossible choices, and I wanted my narrative to reflect that complexity. As I grappled with the ways I have been both victim and villain, I also began to see how the people who harmed me carried their own wounds. The truth is rarely simple, and I refuse to tell a simple story when the complicated story is so much more interesting.

“ THE TRUTH IS RARELY SIMPLE, AND I REFUSE TO TELL A SIMPLE STORY”

2 How have you learned to re-imagine goodness on your own terms, and what old stories about yourself did you have to let go of before you could see that in yourself?

I had to relearn goodness from the inside out. For most of my life, goodness was something I performed for other people’s approval, and I outsourced the answer to “Am I a good person?” to anyone willing to tell me yes. Learning to trust my body was the first turning point, because it taught me to recognize what felt wrong, and eventually what felt right. Letting go of the old voices that insisted I was unworthy made space for the quieter voice that actually belongs to me. I’ve built trust with myself slowly, by listening to that inner knowing and believing that I’m already gently oriented toward goodness, and that this inner compass will keep guiding me toward the life I’m meant to build.

3 You acknowledge that you have been cast as the villain in other people’s stories. How do you carry that knowledge, and what information has it given you about yourself that has been helpful?

I’ve had to accept that being someone’s villain is sometimes the cost of saving your own life. That knowledge used to feel heavy, but over time it taught me to separate other people’s narratives from my own sense of self. What someone chooses to believe about me is not the same as who I am at my core. Understanding that distinction has helped me reclaim my story without relying on the universal approval I was taught would keep me safe.

**CONTINUED ON
NEXT SLIDE**

INTERVIEW Q&A

4 Why did you decide to write this memoir in verse? What was freeing and restricting about choosing that format?

I chose to write this memoir in verse because fragments felt truer to the way trauma actually lives in the body. Memory comes in flashes and returns in loops, and the lyric form allowed me to honor that rhythm without forcing the story into a neat chronological arc. When I was in the thick of trauma, I didn't have the capacity to read a full novel from start to finish, and I wanted to create a book that someone in the middle of their own storm could still enter and find meaning in. The form was freeing because it let me tell the truth in pieces, and the only restriction was learning to trust that the pieces would still add up to a whole.

5 What do you hope readers will take away from this?

I hope readers leave this book with permission to change their lives in whatever way they need to stay alive and whole. I want them to feel empowered to reject control, let go of the shame that keeps them small, and trust that even imperfect choices can lead to freedom. I hope they recognize that they can survive more than they think, and that telling the truth is an act of bravery, even if they only whisper it to themselves at first. Most of all, I want them to know that reckoning with who you are and what you deserve doesn't diminish love; it expands your capacity for it.

“ I WANTED TO CREATE A BOOK THAT SOMEONE IN THE MIDDLE OF THEIR OWN STORM COULD STILL ENTER AND FIND MEANING IN.”

“ I WANT (READERS) TO KNOW THAT RECKONING WITH WHO YOU ARE AND WHAT YOU DESERVE DOESN'T DIMINISH LOVE; IT EXPANDS YOUR CAPACITY FOR IT.”



HOW TO CONJURE THE HURRICANE

(CHEAT SHEET FOR MEDIA)

FOUR SENTENCES THAT EXPLAIN THE BOOK

- ✦ A memoir about the moment a life becomes unlivable.
- ✦ A memoir that also functions as a permission slip.
- ✦ A book about leaving, returning to self, and rebuilding.
- ✦ A narrative told in fragments, just like memory.

FIVE UNIVERSAL TRUTHS THE BOOK SPEAKS TO

- ✦ Shame is not a path to a meaningful life.
- ✦ You do not need to be perfect to be worth saving, survival is built on imperfect choices made in impossible circumstances.
- ✦ Imperfect choices can still lead to freedom.
- ✦ You are allowed to design a life that fits, even if you've never seen it modeled.
- ✦ Telling the truth begins with telling yourself.

FIVE MEDIA ANGLES

- ✦ The psychology of leaving an abuser.
- ✦ Trauma as embodied memory.
- ✦ Generational trauma and inherited danger patterns.
- ✦ How reclaiming joy, desire, and personal agency becomes part of the healing process.
- ✦ Stories told in fragments: why memoir-in-verse mirrors embodied memory and the nonlinear nature of healing.

SOMETIMES THE **LIFE** THAT **BREAKS**
YOU IS THE **LIFE** THAT **FREES** YOU.

ADVANCED PRAISE

“*Conjuring the Hurricane* sums up what it means to be a woman, nay - a human being - who’s found their way back to themselves, and Hanson shares it so remarkably that the reader has no choice but to feel as if they too have made their way home. Each of Hanson’s words pierce a part of you that you didn’t know needed prodding and leaves you changed; softer. This book will make you feel held. And seen.”



JENNIFER PASTILOFF

BEST-SELLING AUTHOR OF
On Being Human and Proof of Life

“Reading this will be a walk through hell, then a steep but steady climb into the sunlight. You’re going to feel terrified, stripped bare, then fully seen and wrapped in such love and joy. Dig into it, and let this work wrap around your insides. Sarah is a gentle guide, so trust that she will take care of you.”



ELIZABETH HARA

EMMY-AWARD WINNING WRITER FOR
Marvel’s Moon Girl & Devil Dinosaur
and *Sesame Street*

“Sarah Hanson’s poems flash and cut like unsheathed knives in this important, memorable collection. As she writes her way out of the horrors of domestic violence and into the realm of hard-earned freedom, she pulls the reader’s heart along with her. I can’t remember the last time I cared so much, and felt so invested in a new author.”



ELIZABETH GILBERT

BEST-SELLING AUTHOR OF
Eat, Pray, Love and *All the Way to the River*

“Sarah Hanson weaves a narrative of love, loss, pleasure, and pain, inviting us to bear witness to all the layers of life on planet earth. This gem of a book is full of realness and truth, woven together in a way that won’t blind you with too much light. Read it, and be astonished at the beauty that is still possible despite everything.”



HEIDI BARR AUTHOR OF *Collisions of Earth and Sky*

“For those who have wondered ‘What if?’—let Sarah Hanson take you to the Church of How to Change Everything. Hanson’s voice is generous and clear. I feel tended-to by this honest and necessary work. An astonishing joy.”



ANGELA JANDA

AUTHOR OF *Small Rooms with Gods*

SPEAKING TOPICS

SIGNATURE TALKS

- ✦ *The Architecture of Self-Permission*

- ✦ *How to Leave a Life That Is Killing You*

- ✦ *Becoming the Villain in Someone Else's Story*

- ✦ *Trauma, Memory, and the Body*

- ✦ *Forgiveness Without Reconciliation*

- ✦ *Writing the Fragments: Poetry as Survival*

- ✦ *Finding Joy After the Storm: Reclaiming Freedom, Desire, and the Self*

- ✦ *Writing in Community: Sisterhood, Witnessing, and the Power of Being Seen*



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