

"Honey Girl is an emotional, heartfelt, charming debut, and I loved every moment of it." —JASMINE GUILLORY, *NEW YORK TIMES* BESTSELLING AUTHOR

Honey Girl



MORGAN ROGERS

A Note from the Author

HONEY GIRL



The story of *Honey Girl* is a deeply personal part of me. I wrote it to encapsulate what it's like to feel very small and inconsequential in this world, in ways that seem very real and relevant to those my age and those who share my marginalized communities. Ultimately, *Honey Girl* is my way of telling every Black woman, every woman of color, every marginalized person who has had to cover themselves in armor and defend themselves with thick skin and claws and teeth, that they are not alone.

We are born from a dangerous, fathomless, chaotic universe. We are born from stars and moons and suns. There is space for us, because the sky that looms above us is endless and ever-expanding. We do not need to be constricted by the limitations people and society and families and even our own minds may put on us. There is limitless possibility, because the universe is limitless. The universe deserves awe, and we are parts of its whole.

That means we, too, deserve your awe.

We deserve your awe.

A Sneak Peek at HONEY GIRL

Prologue

In Las Vegas, they sell cheap replicas of the love locks from the Parisian bridge for twenty-five dollars. You can buy them on your way out of a chapel, drunk and giggly and filled with champagne bubbles. There is someone on your arm, a girl whose name you cannot remember, or perhaps never knew.

She says, "Let's get one of these," and points to the locks. Their shiny surfaces barely echo the originals, but a pretty girl asks, and you say yes.

It's the second time you've said yes, but you don't remember that yet. So, you say yes to this, to this replica lock in a replica city.

In your hazy, champagne-pink reality, you find somewhere for these locks. You won't remember where later, but now—
But now.

This place is sacred. This place has two people, bound together by ceremony and glittering bands around their left ring

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fingers. This place has roses that bloom purple and pink and red that can be seen even at night. This place has links in a fence, and the lock clicks into place with finality.

"Where should we put the keys?"

In your dream or your champagne-pink reality, you decide to make a swap. The girl's key hangs warm around your neck, and yours around hers.

In Paris, the love locks made the bridge bend and buckle.

In Las Vegas, they are light. Was it your whole heart that has been locked away, or just a piece?

It's a ceremony. Two locks hang from a fence neither of you will remember in the morning or the months that follow. All you have are keys, warm metal from where you gripped them in the meat of your palms.

There, a ceremony finished.

It's a good dream. Or, it's a hazy, champagne reality. Perhaps, it is a memory, made up of the two.

As an alarm buzzes, loud and bright, it is hard to tell the difference. Maybe there is none. Maybe there is no difference between the weighted, heavy locks in Paris and the knockoffs in Las Vegas tourist shops. Maybe there is no difference between dreams and the things you barely remember. They say the things that happen here, stay here, and perhaps that is the same for your midnight dreams and fizzy memories.

An alarm buzzes. You wake up. Or maybe you just remember.

Discussion Guide

QUESTIONS FOR *HONEY GIRL*



- 1) Grace and Yuki get married without knowing hardly anything about each other—Grace doesn't even know Yuki's name! Would you consider their marriage a mistake or something else?
- 2) How do the concepts of community and found family play a part in the novel? How might Grace's journey have differed without a support system of friends and family in place?
- 3) One of Grace's biggest obstacles is navigating a career in her field of study: astronomy. What do you think are some of the barriers she faces trying to get a job in the sciences?
- 4) Yuki hosts a radio show for all the "lonely creatures" listening, where she talks about misunderstood monsters from myths, folklore, and urban legends. How does her radio show enhance the story?
- 5) Grace's ex-military father, Colonel, has high expectations for his daughter and doesn't always give her the encouragement or affection she needs. What do you think is the biggest turning point for Grace's relationship with Colonel?
- 6) There is a large cast of LGBTQ supporting characters in *Honey Girl*. Who is your favorite supporting character and why?
- 7) *Honey Girl* starts with a wedding and ends with a wedding. How has Grace changed as a character in the time between these weddings? What do you think she's learned about her own relationship?
- 8) *Honey Girl* is part rom-com, part coming-of-age story. Did you feel like the book fit more firmly in one genre over the other? How did Grace's marriage to Yuki influence her coming-of-age journey?