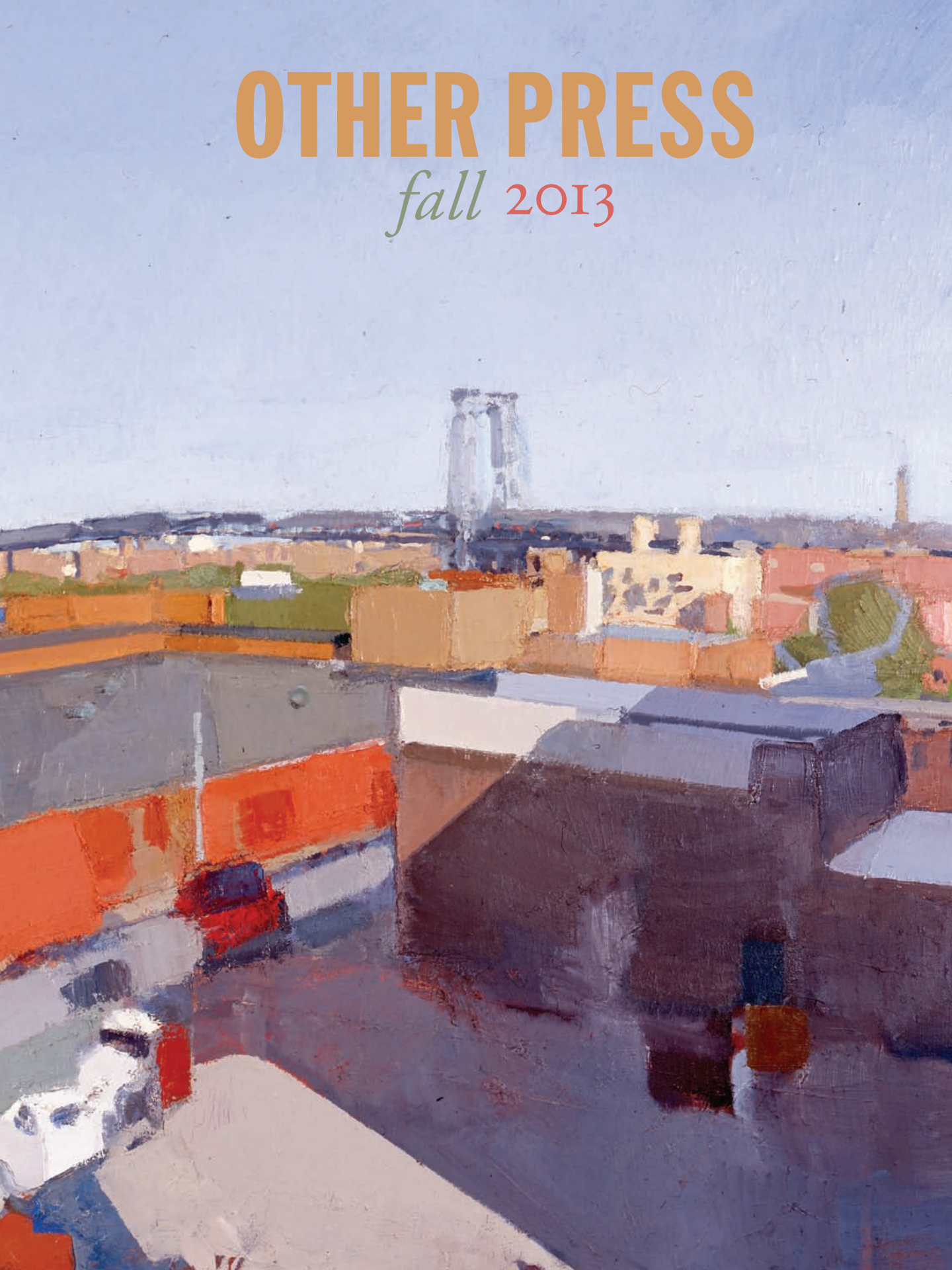


OTHER PRESS

fall 2013



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Judith Gurewich
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© Helene Bamberg/Opale

Atiq Rahimi was born in Afghanistan in 1962, and fled to France in 1984. There he has become renowned as a maker of documentary and feature films, and as a writer. The film of his novel *Earth and Ashes* was in the Official Selection at Cannes in 2004 and has won a number of prizes. *A Thousand Rooms of Dream and Fear* has also been adapted for the screen. His adaptation of *The Patience Stone*, which he co-wrote and directed, was also recently made into a feature film. Since 2001 Rahimi has returned to Afghanistan to set up a Writers' House in Kabul and to offer support and training to young Afghan writers and filmmakers. His new novel, *A Curse on Dostoevsky* is forthcoming from Other Press. He lives in Paris.

PRAISE FOR *THE PATIENCE STONE*:

"In spare, unflinching prose, Atiq Rahimi gives us Afghanistan's terrible legacy in the story of one woman's suffering. Anyone seeking to understand why Afghanistan is difficult and what decades of violence have done to its people should read this book. Rahimi is a superb guide to a hard and complex land."

— **AMBASSADOR RYAN CROCKER**

former U.S. Ambassador to Pakistan, Iraq, and Afghanistan

"The Patience Stone is a deceptively simple book, written in a spare, poetic style. But it is a rich read, part allegory, part a tale of retribution, part an exploration of honor, love, sex, marriage, war. It is without doubt an important and courageous book."

— **KHALED HOSSEINI**

author of *The Kite Runner*

"The Patience Stone is perfectly written: spare, close to the bone, sometimes bloody, with a constant echo, like a single mistake that repeats itself over and over and over."

— **LOS ANGELES TIMES**

PRAISE FOR *EARTH AND ASHES*:

"It has the feel of a book of great antiquity and authority; you could more readily level the Afghan mountains than damage the dreaming culture that Earth and Ashes both embodies and silently trusts."

— **LONDON TIMES**

PRAISE FOR *A THOUSAND ROOMS OF DREAM AND FEAR*:

"The language has the rhythm of a Sufi prayer; the novel offers an insight into the deepest fears of the people of Afghanistan."

— **LOS ANGELES TIMES**

"That sense of losing one's identity, of being subsumed by a greater, if illogical, power is a key theme in Atiq Rahimi's taut, layered novel...

A Thousand Rooms of Dream and Fear is the intimate narrative...

of an entire desperate, anguished country."

— **WASHINGTON POST**

Atiq Rahimi

THREE BY ATIQ RAHIMI

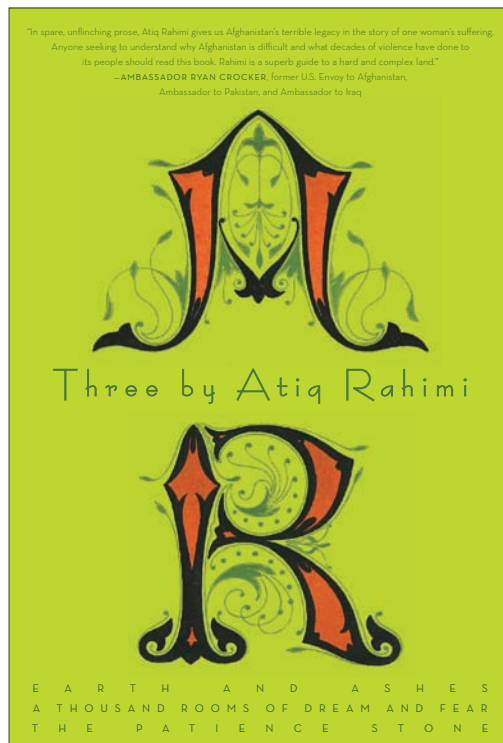
EARTH AND ASHES / A THOUSAND ROOMS OF DREAM AND FEAR / THE PATIENCE STONE

Three short novels—including Prix Goncourt-winning *The Patience Stone*—that convey years of Afghan history, heartache, and hope. Never before in paperback.

Atiq Rahimi's reputation for writing war stories of immense drama and intimacy began with his first novel, *Earth and Ashes*, about fathers and sons and the terrible strain inflicted on families, when an Afghan village is destroyed by the Russian army.

A Thousand Rooms of Dream and Fear takes place in 1979, during a period of social and political upheaval in Kabul. On the way home from a night of drinking, a university student named Farhad is arrested and brutally beaten. A few hours later, broken and confused, he slowly regains consciousness, only to find himself in the care of a beautiful woman who has dragged him into her home to protect him.

Winner of the Prix Goncourt, *The Patience Stone* is the tale of a woman caring for her brain-damaged husband, who was shot in the neck during a petty conflict. After years of living in a society of Islamic fundamentalism, she finds herself strangely liberated by her husband's condition. She tells him her innermost thoughts and secrets, many of them dark and deeply repressed, never knowing whether he's able to hear her or not.



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FICTION

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Proprietor: P.O.L Editeur

(Vibeke Madsen, madsen@pol-editeur.fr, for *The Patience Stone* and *Earth and Ashes*; Jane Kirby, jkirby@randomhouse.co.uk, for *A Thousand Rooms of Dream and Fear*)

- Tie-in with the film *The Patience Stone* (Sony Pictures Classics), directed by Atiq Rahimi
- Advertising in the *Los Angeles Times*, *New York Times Sunday Book Review*, *New York Review of Books*, and online at *Bookslut*, *Paris Review*, the *New Yorker's Page-Turner*, *LitBreaker*, and *Shelf Awareness*



© Jon Lewis

Peter Mattei is a novelist, playwright, filmmaker, and writer for television and film. His award-winning plays have been staged in various theaters across the country to critical acclaim, and his first feature film, *Love in the Time of Money*, was developed at the Sundance Directors Lab and produced by Robert Redford. He's created and written original series pilots for HBO, CBS, ABC, FOX, and other networks. He splits his time between Brooklyn, upstate New York, and Austin, Texas.

I fire people. It's my job.

But not only do I can them, in the process I help them, or should I say I wake them up, or I should say I take the time to write for them an honorable if not epic death, a death more dramatic and meaningful than the one they would otherwise be entitled to.

See, I was hired to “clean house” here at Tate, the ad agency in New York City where I am the Executive Creative Director slash Chief Idea Officer. I was brought in to create a culture of innovation and creativity, meaning get rid of the dead wood, shitcan the old and the slow and the weak, and that's what I'm doing, because it's my job.

At first it was something I dreaded. I hated myself. I knew I was being paid handsomely to be the one to blame, the one with the Dirty Deed, but still, it was distinctly not cool. Then I grew up. I read on page 334 of *The Fountainhead* where Howard Roark, say, cuts his own testicles off with a fork in front of his cousin or something, I don't remember, not that exactly, but he does some extremely fucked-up shit that is totally ridiculous but in the end is worth it. That hit me when I read it. So after firing a handful of pathetic art directors and copywriters in their forties and fifties my attitude changed. I realized that my problem with this aspect of my job was purely in my head and that if I were to be totally honest with myself I would admit that there was something heroic about it. The thrill of the hunt, I guess. I had my prey cornered, I had the HR Lady watching me (I call her Lady but she wasn't much older than me; tall, anorexic—lives on bagged nuts, coffee, and wine) and I had my sentence to speak, which thankfully she had written and rehearsed with me: *“I'm very sorry to say this but we're going to have to let you go.”*

Peter Mattei

THE DEEP WHATSIS

The Deep Whatsis follows a brilliant antihero staggering into madness as he navigates among Brooklyn hipsters, advertising tyrants, corporate hypocrisy, and the ghosts of his past.

Meet Eric Nye: player, philosopher, drunk, sociopath. A ruthless young Chief Idea Officer at a New York City ad agency, Eric downsizes his department, guzzles only the finest Sancerre, pops pills, and chases women. Then one day he meets Intern, whose name he can't remember. Will she be the cause of his downfall, or his unlikely awakening?

A gripping and hilarious satire of the inherent absurdity of advertising and the flippant cruelty of corporate behavior, *The Deep Whatsis* shows the devastating effects of a world where civility and respect have been fired.

PRAISE FOR **THE DEEP WHATSIS:**

"With zingy, hilarious glee, Peter Mattei takes a sharp stick and pokes it at many deserving underbellies: the puffery of corporate America; hipsters, yoga dudes, and the general pretentiousness of north Brooklyn; and many more. The Deep Whatsis is a provocative, darkly subversive, deeply satisfying novel."

— KATE CHRISTENSEN

winner of the 2008 PEN/Faulkner Award and author of *The Astral*

PAPERBACK ORIGINAL



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Richard Abate (rabate@3arts.com)

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- Featured title at Book Expo America
- Author appearances in New York, Los Angeles, Austin, and by request
- Advertising in *N+1*, *The Rumpus*, *Paper*, *The Believer*, the *New York Times Sunday Book Review*



JOHN MILLIKEN THOMPSON is the author of *The Reservoir* (Other Press, 2011). His articles have appeared in *Smithsonian*, *Washington Post*, *Islands*, and other publications, and his short stories have been published in *Louisiana Literature*, *South Dakota Review*, and other literary journals. He holds an MFA in fiction from the University of Arkansas and lives in Charlottesville, Virginia.

“You horse’s ass,” her grandfather was saying, “you surely don’t expect me to fall for that.” He was holding some cards, as were the other five men, and there was money in the middle of the table. They were drinking whiskey from glasses that sparkled like gold in the lantern light, and sometimes they’d pour more from a brown bottle. “The Devil’s own medicine,” her grandmother called it, though Mary Bet did not know why. She watched with fascination, not paying much attention to the talk. Then Captain Granddaddy roared, “Goddamn if I ain’t the luckiest son of a bitch since Jesus met General Lee,” and drew all the money toward himself with two big hands.

Mary Bet sat there feeling her face flame, waiting for the Devil to come take her grandfather away. Surely he would hear the cussing and come for his medicine—how foolish her grandfather had been. She thought it possible she herself would be turned to stone for hearing such a thing. She wanted to leave, but now she was afraid to move and sat there like a block of ice, hoping that no one, not even the Devil, would know where she was. Her head burned so, it must be close to the furnace of hell already. “God,” she prayed, a tear rolling down her cheek, “I promise never to leave my room at night.”

The card dealing and wagering went on, with the piles of money growing in front of some of the men and disappearing in front of others with an unseen logic. They kept drinking and getting louder and cussing more freely, and Mary Bet grew so used to the words that they no longer bothered her. She thought the men were like big goats with their beards and something always in their mouths, whether it was cigars or chewing tobacco or whiskey, their heads up and bleating when they wanted something they didn’t get. She almost laughed. Suddenly the room got very quiet.

John Milliken Thompson

LOVE AND LAMENT

A dauntless heroine coming of age at the turn of the twentieth century confronts the hazards of patriarchy and prejudice, and discovers the unexpected opportunities of World War I

Set in rural North Carolina between the Civil War and the Great War, *Love and Lament* chronicles the hardships and misfortunes of the Hartsoe family.

Mary Bet, the youngest of nine children, was born the same year that the first railroad arrived in their county. As she matures, against the backdrop of Reconstruction and rapid industrialization, she must learn to deal with the deaths of her mother and siblings, a deaf and damaged older brother, and her father's growing insanity and rejection of God.

In the rich tradition of Southern gothic literature, John Milliken Thompson transports the reader back in time through brilliant characterizations and historical details, to explore what it means to be a woman charting her own destiny in a rapidly evolving world dominated by men.

PRAISE FOR *THE RESERVOIR*:

"Pitch-perfect to the post-Civil War era...This is an impressive first novel...hurtling toward greatness as an artful vehicle for grappling with temptations and the ambiguities of guilt...The Reservoir gets stronger and richer as it rolls toward its startling climax."

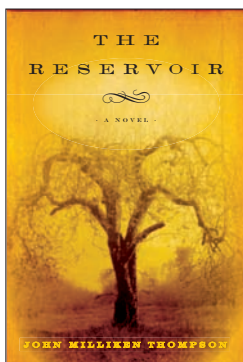
— JIM LYNCH, *WASHINGTON POST*

"Thompson masterfully illustrates how a seemingly clear-cut case can be filled with ambiguities."

— *LIBRARY JOURNAL*

"[An] impressive first novel...intriguing [and] absorbing...I didn't want the story to end."

— *HUFFINGTON POST*



The Reservoir
PB | \$15.95/\$17.95C
978-1-59051-444-3



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- Extensive Southern bookstore and festival tour
- Featured title and author appearance at Book Expo America
- Advertising in the *Oxford American*, *New York Times Sunday Book Review*, and online at *Bookslut*, *Paris Review*, the *New Yorker's Page-Turner*, *LitBreaker*, and *Shelf Awareness*

FROM "LOVE, REALLY"



Elizabeth Cohen is an assistant professor of English at SUNY Plattsburgh, where she serves as the fiction editor for the *Saranac Review*. Her memoir, *The Family on Beartown Road* (Random House, 2003), was a *New York Times* Notable Book, and her articles, stories, and poetry have appeared in *SELF, MORE, Newsweek, People, New York Times Magazine, Salon, Tablet*, and the *Yale Review*, among other publications. She lives in Plattsburgh, New York, with her daughter, Ava.

You want to believe in a future with the man. But the future is cloudy, like the lake that extends from your head now when you sleep is cloudy. You want to believe that love is strong. You want to believe. This is the part where you say you want to fix it, this thing of you. "Fix what?" he asks. "Nothing is broken." You realize that you and the man are having completely different experiences. You and he are not in the same love affair but in two separate ones. It is a mere coincidence that they happen to be with each other.

This is the part where you go back online to the romance website and see that the man has been very active there, in the time since you have met. This is the part where the place under your ribs sighs. This is the part where you cry. This is the part where you try to teach your mouth how to say it. How to say goodbye to a man who is a country where you wanted to emigrate. A man whose face was so familiar.

This is the part where you realize: It is what it is.

This is the part where you realize you will, in fact, take. One. Day. At. A. Time.

Elizabeth Cohen

THE HYPOTHETICAL GIRL

Love meets technology with a dash of quirk in this collection of highly original short stories

An aspiring actress meets an Icelandic Yak farmer on a matchmaking Web site. An online forum for cancer support turns into a love triangle for an English professor, a Canadian fisherman, and an elementary school teacher living in Japan. A deer and a polar bear flirt via Skype. In *The Hypothetical Girl* a menagerie of characters graze and jockey, play and hook up in the online dating world with mixed and sometimes dark results. Flirting and communicating in chat rooms, through texts, e-mails, and IMs, they grope their way through a virtual maze of potential mates, falling in and out of what they think and hope may be true love.

With levity and high style, Cohen takes her readers into a world where screen and keyboard meet the heart, with consequences that range from wonderful to weird. *The Hypothetical Girl* captures all the mystery, misery, and magic of the eternal search for human connection.

PRAISE FOR *THE HYPOTHETICAL GIRL*:

"Beautiful, funny, and heartbreaking, Cohen's stories tackle love and all its discontents in a way you've never experienced before."

— CAROLINE LEAVITT

New York Times best-selling author of *Pictures of You*

"Elizabeth Cohen's masterful story collection The Hypothetical Girl is by turns playful, dark, poignant, and devastating. In exploring the tragicomedy of modern love, she brings us a bittersweet map of the human heart."

— ELIZABETH ROSNER

author of *The Speed of Light*

"Cohen has the eye of an anthropologist, the wit of a satirist, and the brevity of a poet."

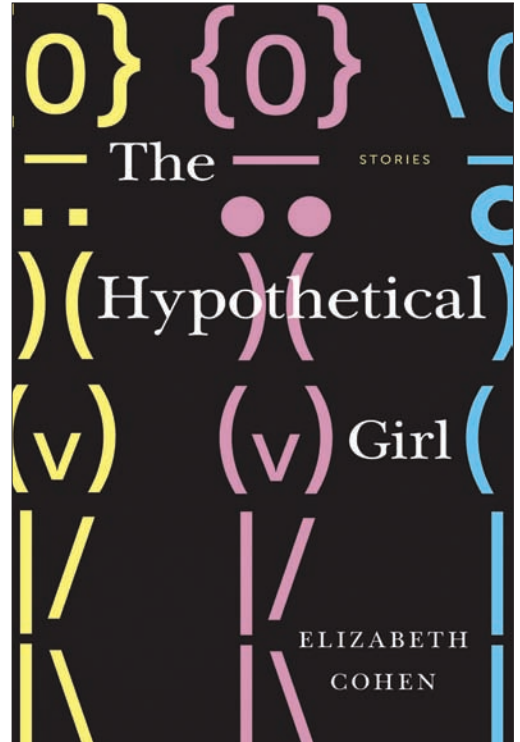
— JILL EISENSTADT

author of *From Rockaway and Kiss Out*

"These stories kick some serious ass. If you're looking for love you'll find it right here!"

— DAVID KIDD

Emmy-nominated television writer, producer, and screenwriter of *Yours, Mine and Ours*



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© Ellen Lande Gossner

MERETHE LINDSTRØM has published several novels and collections of short stories, and a children's book. She was nominated for the Nordic Council Literature Prize and for the Norwegian Critics' Award in 2008 for her short-story collection *The Guests*. The same year, she received the Doubloug Prize for her entire literary work. *Days in the History of Silence* is her most recent novel, nominated for the Norwegian Channel 2 Listeners' Novel Prize, and winner of the Nordic Council Literature Prize and the Norwegian Youth Critics' Prize. She lives in Oslo, Norway.

ANNE BRUCE has degrees in Norwegian and English from Glasgow University covering both Nynorsk and Bokmål, classic and modern texts, written and spoken Norwegian, as well as Old Norse, Icelandic, Swedish, and Danish. She has traveled extensively throughout Scandinavia on lecture and study visits, and undertaken translation and interpretation for visiting groups from Norway. She has translated Wencke Mühleisen's *I Should Have Lifted You Carefully Over*, Jørn Lier Horst's *Dregs*, and Anne Holt's *Blessed Are Those Who Thirst*.

FROM *DAYS IN THE HISTORY OF SILENCE*

I recall something Simon told me before he became old, before this irritating silence, that one of the earliest impressions he remembered clearly, was the worn timber floor in the apartment where his family lay in hiding during the Second World War, how the rooms were tiny like boxes with doors, a playhouse where it was rarely possible to play. The walls of brown wood, the roof where he could lie looking up, with a feeling that everything was sinking or being sunk, toward them, inside them, through them, and everything linked to a feeling of guilt the origin of which he did not know, but that probably had a connection with his impatience at that time. The hiding place in a middle-sized city in Central Europe, a place where they stayed week after week, month after month. A place of safekeeping he could not endure and had begun to regard as a threat, since he seldom noticed anything of the actual danger. He quarreled with his parents, his younger brother, he was ten years old and hated being cooped up inside the tiny rooms. It felt as though the world had shriveled, as though it had contracted and would never contain or comprise anything other than these three small chambers, of a size hardly bigger than closets and the few people who lived in them, in addition to the helpers or wardens who came and went.

While they lived in this condition that has to be called imprisonment, Simon told me, they had to remain quiet. Silence was imposed on them, him, his brother, his parents and the two other people who stayed there...

The silence was built in, part of their orbit inside these rooms. At the beginning of course the children posed questions about the curtailed opportunity for movement and expression, while their parents patiently explained. But if one of them, Simon or his brother, was angry and for example began to scream, a handkerchief was held over his mouth, and the feeling of being smothered by this handkerchief, used less as a punishment than through sheer necessity, prevented him from repeating it.

Merethe Lindstrøm

DAYS IN THE HISTORY OF SILENCE

From the acclaimed Nordic Council Literature Prize winner, a story that reveals the devastating effects of mistaking silence for peace and feeling shame for inevitable circumstances

Eva and Simon have spent most of their adult lives together. He is a physician and she is a teacher, and they have three grown daughters and a comfortable home. Yet what binds them together isn't only affection and solidarity but also the painful facts of their respective histories, which they keep hidden even from their own children. But after the abrupt dismissal of their housekeeper and Simon's increasing withdrawal into himself, the past can no longer be repressed.

Lindstrøm has crafted a masterpiece about the grave mistakes we make when we misjudge the legacy of war, common prejudices, and our own strategies of survival.

PRAISE FOR *DAYS IN THE HISTORY OF SILENCE*:

"An intimate and intense narrative about losing oneself through losing other people... One of this year's most memorable novels."

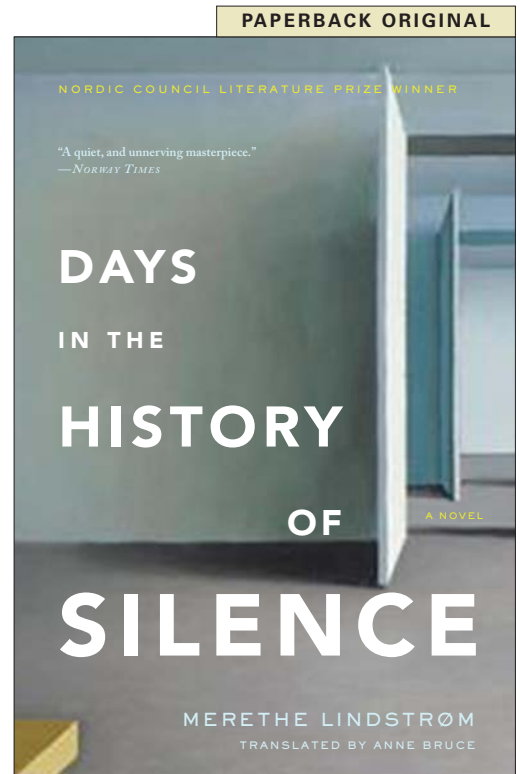
— SINDRE HOVDENAKK, *VERDENS GANG*

"In unobtrusive, elegant, and incisive prose, [Lindstrøm] has produced a drama of everyday life that insinuates itself under the reader's skin...[She] is never ostentatious, nor does she use metaphors, irony, or subtext. She depends completely on the power of her own subdued yet explicit prose. There is therefore an insistent seriousness about this novel that does not fail to leave an impression of great credibility and authenticity."

— TURID LARSEN, *DAGSAVISEN*

"Merethe Lindstrøm is not only an outstanding, but also an intelligent, novelist...With Days in the History of Silence she takes a stylistic step further in the methodology of depicting human fates, and this novel is one of the best she has written to date."

— MARGUNN VIKINGSTAD, *DAG OG TID*



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- Review outreach to Jewish and translation interest media
- Advertising in the *New York Review of Books*, *New York Times Sunday Book Review*, *Bookforum*, and online at *Bookslut*, *Paris Review*, the *New Yorker's Page-Turner*, *LitBreaker*, and *Shelf Awareness*

FROM *THE PROFESSOR OF TRUTH*



© Marianne Mitchellson

James Robertson is a multiple prize-winning Scottish author and poet. He has published four previous novels: *The Fanatic*; *Joseph Knight*, which won the Scottish Book of the Year Award and the Saltire Prize; *The Testament of Gideon Mack*, which was a Booker Prize finalist and a Richard & Judy book club pick, and has sold more than 250,000 copies in the UK; and his most recent novel, *And the Land Lay Still*, winner of the Saltire Prize.

When I think of Nilsen now, how he came and vanished again in that one day, I don't feel any warmer towards him in the remembering than I did when he was here. I don't even feel grateful for what he gave me, because he and his kind kept it from me for so long. But I do think of the difficult journey he made, and why he made it. What set him off, he told me, was seeing me being interviewed on television, after Khalil Khazar's death. He said he'd watched the interview over and over. He'd wanted to feel what I felt. But you cannot feel what another person feels. You cannot even imagine it, however hard you try. This I know.

When Khalil Khazar died, the news went round the world in minutes—in text messages, in e-mails, through social networks, on radio and television, via websites and by telephone. I got the call at home from Patrick Bridger, a BBC journalist I knew and trusted. We'd talked, a week or so before the end, about what we would do and where we would film, knowing that it could not be long. 'Alan, I'm on my way with a cameraman and a soundman,' Patrick said. 'We'll pick you up and head straight to the location.' I didn't take any more calls. I was giving Patrick an exclusive. It was a way of controlling things.

While I waited for their car I thought about how the news would be received in different parts of the globe. There would be tears, I knew, but also there would be laughter. There would be grief and jubilation, clasped hands and clenched fists, loud dismay and quiet satisfaction. There would be one family mourning, other families celebrating. Some people would feel a sense of resolution, of justice having been done. Others would feel, as I did, a sense of things unresolved, of justice having not been done. A guilty man or an innocent man had gone to his grave: it depended on your perspective.

James Robertson

THE PROFESSOR OF TRUTH

A literary spellbinder about one man's desperate attempt to deal with grief by unmasking the terrorists responsible for the act that killed his wife and daughter

Twenty-one years after his wife and daughter were killed in the bombing of a plane over Scotland, English lecturer Alan Tealing persists in trying to discover what really happened on that terrible night. Over the years, he obsessively amasses documents, tapes, and transcripts to prove that the man who was convicted was not actually responsible, and that the real culprit remains at large.

When a retired American intelligence officer arrives on Alan's doorstep on a snowy night, claiming to have information about a key witness in the trial, a fateful sequence of events is set in motion. Alan decides he must confront this man, in the hope of uncovering what actually happened. While Robertson writes with the narrative thrust of a thriller, *The Professor of Truth* is also a graceful meditation on grief, and the lengths we may go to find meaning in loss.

PRAISE FOR *THE TESTAMENT OF GIDEON MACK*:

"Provocative...[Gideon's] testament will affirm your faith in the power of fiction."

— WASHINGTON POST

"Haunting, memorable, and completely compelling."

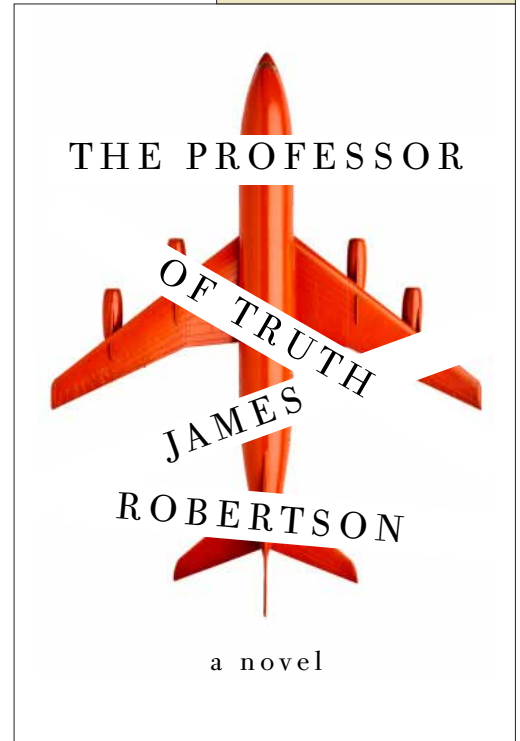
— LOS ANGELES TIMES

"Uncommonly thought-provoking and serious-minded..."

Gideon Mack's story raises disquieting questions most modern fiction prefers to ignore."

— SAN FRANCISCO CHRONICLE

PAPERBACK ORIGINAL



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Natasha Fairweather (nfairweather@apwatt.co.uk)

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- Featured title at Book Expo America
- Advertising in the *New York Times Sunday Book Review*, *New Yorker*, and online at *Shelf Awareness for Readers*, *Goodreads*, *Paris Review*, and *LitBreaker*

FROM *THE FAITHFUL SCRIBE*



© Dmitry Gudkov

Shahan Mufti is a journalist who has contributed pieces on Pakistan and the political evolution of Islam to *Harper's*, *Atlantic Monthly*, *New York Times Magazine*, *Boston Sunday Globe*, *The Nation*, *Bloomberg Businessweek*, *Columbia Journalism Review*, and many others. He teaches journalism at the University of Richmond and splits his time between the United States and Pakistan.

I was born in the American Midwest, but I have shuttled back and forth between America and Pakistan for my entire life. A year here, four years there, five months here, two weeks there; if I sit down to count it all, I might discover that I have split my time equally in the two countries down to the exact number of months. I'll tell you, "I'm 100 percent American and 100 percent Pakistani." It's true. Both countries and cultures are equally home to me. You might ask me where in Pakistan my family is from. I would tell you Lahore, and explain that it is the capital and the heart of the region in Pakistan known as the Punjab. I speak Urdu and Punjabi just as well as I speak English. For this reason, working as a reporter in Pakistan has been easier for me than it is for most other American journalists. And no, no one in Pakistan would think I'm from anywhere other than Pakistan.

I know that in your mind you linger on that word: Pakistan. You've heard it often; you know it well. It's a pop of a gunshot ringing out in the room. Pakistan. You have been bombarded with information, images, ideas about this country, much more than you can recollect at this moment. But there are basic impressions: it is next to Afghanistan; it is next to India; it's Muslim; it has nuclear bombs, many nuclear bombs; it's not a place for an American to be walking around alone late at night. Whatever specific details you can recall are probably more or less accurate. So while I speak, you will be thinking of that Pakistan. But I also am thinking, as I speak to you, about that place that you picture in your mind—and it is really not a full picture at all.

Shahan Mufti

THE FAITHFUL SCRIBE

A STORY OF ISLAM, PAKISTAN, FAMILY, AND WAR

A journalist explores his family's history to reveal the hybrid cultural and political landscape of Pakistan, the world's first Islamic democracy

Shahan Mufti's family history, which he can trace back fourteen hundred years to the inner circle of the prophet Muhammad, offers an enlightened perspective on the mystifying history of Pakistan. Mufti uses the stories of his ancestors, many of whom served as judges and jurists in Muslim sharia courts of South Asia for many centuries, to reveal the deepest roots—real and imagined—of Islamic civilization in Pakistan.

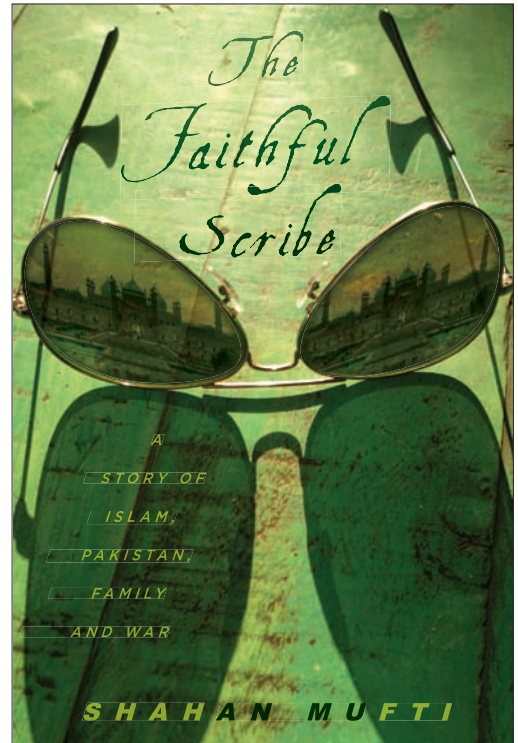
More than a personal history, *The Faithful Scribe* captures the larger story of the world's first Islamic democracy, and explains how the state that once promised to bridge Islam and the West is now threatening to crumble under historical and political pressure, and why Pakistan's destiny matters to us all.

PRAISE FOR *THE FAITHFUL SCRIBE*:

"The Faithful Scribe is an impassioned and insightful look into the heart of a troubled but vital country. This is a history of Pakistan from the pen of a keen observer, whose own story represents Pakistan's past and whose vision reflects its hope for the future."

—VALI NASR

author of *The Dispensable Nation: American Foreign Policy in Retreat*



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GABI GLEICHMANN was born in Budapest in 1954 and raised in Sweden. After studies in literature and philosophy, he worked as a journalist and served as president of the Swedish PEN organization. Gleichmann now lives in Oslo and works as a writer, publisher, and literary critic. His first novel, *The Elixir of Immortality*, was sold to eleven countries prior to its first publication.

MICHAEL MEIGS is an arts journalist and theatre reviewer in Austin, Texas, who served more than thirty years as an economist and diplomat with the U.S. Department of State. In 2011 the American Scandinavian Foundation awarded him the annual ASF Translation Prize for his English version of *The Dean* by Lars Gustafsson.

FROM **THE ELIXIR OF IMMORTALITY**

I was born in a world where the past had more meaning than the future. The shining promise offered to others by the new day meant nothing to us. Our golden age lay behind us and was wrapped in deep silence. Oddly enough, no one in the family talked about the fates of our many family members, either because no one could bear to relive the past or simply because everyone wanted to shield us children from the suffering of the Spinozas throughout the ages.

We'd been struck by so many misfortunes. We'd been dogged by disaster as far back as anyone could remember. Almost everything that happened in the world turned out to be disastrous for us. The Middle Ages. The Enlightenment. The French Revolution. Emancipation. World wars. Catholicism. Nazism. Communism. Liberalism.

Life in our family was based on principles that had never offered us security in the past and might always be subject to attack in the future. We were secular Jews who'd lost contact with traditional concepts of our faith and customs, Jews who never put down roots wherever we were living. That's why we were forever excluded from the benefits of joining any other community.

If it hadn't been for my great-uncle, a man who actually had no blood ties to us, Sasha and I would have grown up in that tyranny of silence. But Fernando knew how to conjure up our hidden legends and all the events and history that lay concealed deep within our genes, and he brought our heritage to life for us with his epic talent for storytelling. I'm convinced he understood what our family's willful suppression of our story was doing to us children, and he wanted to infuse us with vital force and courage by giving my twin brother and me something to be proud of: strong roots. That was why he taught us that the events themselves were to blame. None of it was our fault.

Gabi Gleichmann

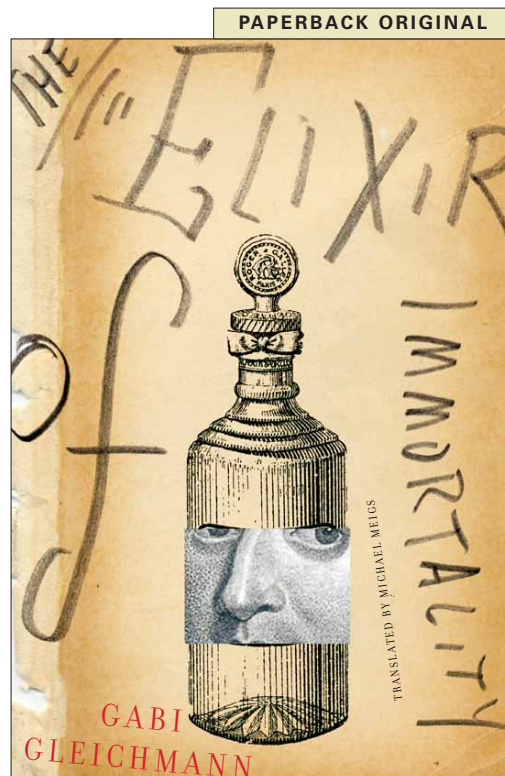
THE ELIXIR OF IMMORTALITY

A mesmerizing debut novel that spans a thousand years of European and Jewish history seen through the beguiling members of the Spinoza family

Since the eleventh century, the Spinoza family has passed down, from father to son, a secret manuscript containing the recipe for immortality. Now, after thirty-six generations, the last descendant of this long and illustrious chain, Ari Spinoza, doesn't have a son to whom to entrust the manuscript. From his deathbed, he begins his narrative, hoping to save his lineage from oblivion.

Ari's two main sources of his family's history are a trunk of yellowing documents inherited from his grandfather, and his great-uncle Fernando's tales that captivated him when he was a child. He chronicles the Spinozas' involvement in some of Europe's most formative cultural events with intertwining narratives that move through ages of tyranny, creativity, and social upheaval: into medieval Portugal, Grand Inquisitor Torquemada's Spain, Rembrandt's Amsterdam, the French Revolution, Freud's Vienna, and the horrors of both world wars.

The Elixir of Immortality blends truth and fiction as it rewrites European history through comic, imaginative, scandalous, and tragic tales that prove "the only thing that can possibly give human beings immortality on this earth: our ability to remember."



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PRAISE FOR *THE ELIXIR OF IMMORTALITY*:

"An ample and fascinating semi-fictional European chronicle of the old-new Jewish story in a broad historical context. Collaboration, complicities, and conflicts came to light in this highly appealing narrative of exile and estrangement, of essential humanness and its spiritual potential for creativity and resilience through time and space."

— NORMAN MANEA
author of *The Hooligan's Return*

"A fantastic yarn not only about the Jewish Spinoza family but also about the history of ideas in Europe during the past thousand years."

— AFTENPOSTEN

"Gabi Gleichmann's debut is virtually unparalleled in Norway... The great strength of the book lies in the universal stories that tell a great deal about Europe, but even more about human nature."

— DAGBLADET



© Alison Reynolds

Steven Watts has published a number of biographies on popular figures: *The Magic Kingdom: Walt Disney and the American Way of Life*, *Mr. Playboy: Hugh Hefner and the American Dream*, and *The People's Tycoon: Henry Ford and the American Century*, which was chosen as one of five finalists for the 2005 Los Angeles Times Book Award in biography. He teaches history at the University of Missouri.

On a cold January evening in 1936, a great horde descended on the Hotel Pennsylvania in New York City. Three thousand people crammed into the grand ballroom and the balcony encircling it, while hundreds more stood shivering on the sidewalk outside, unable to find even standing room as the hotel staff frantically wedged the doors shut and hoped the fire marshal would not appear. The throng was responding to a series of full-page ads in the *New York Sun* that promised “Increase Your Income,” “Learn to Speak Effectively,” “Prepare for Leadership.”

Yet the crowd did not spring from the ranks of the working class or the desperately unemployed who were struggling to survive in the dark days of the Great Depression. It came from a more prosperous stratum, but one equally anxious about sliding into failure—entrepreneurs, businessmen, shopkeepers, salesmen, middle managers, white-collar executives, professional men. As the audience listened attentively for the next hour, fifteen figures paraded before the single microphone on stage and gave three-minute testimonials. Understanding the principles of human relations, the speakers proclaimed, had pointed them toward success...

After these endorsements, a short, trim man with steel-rimmed glasses, a ramrod posture, and a sincere, soothing voice with a slight Midwestern twang, took the stage. Dale Carnegie, creator of the self-improvement course being praised, admitted that he was gratified by the large audience. But, he added quickly, “I have no doubt as to why you are here. You are not here because you are interested in me. You are here because you are interested in yourself and the solution to your problems.” He assured the crowd that each listener could learn the techniques that had improved so many lives. Each could understand how to be a good listener, make people like you instantly, develop an enthusiastic attitude, handle difficult personal situations, and win others to your way of thinking. Each could be successful. Every student taking his course, he declared in conclusion, “begins to get self-confidence. After all, why shouldn’t they—and why shouldn’t you?”

Steven Watts

SELF-HELP MESSIAH

DALE CARNEGIE AND SUCCESS IN MODERN AMERICA

An illuminating biography of the man who taught Americans “how to win friends and influence people”

Before Stephen Covey, Oprah Winfrey, and Malcolm Gladwell there was Dale Carnegie. His book, *How to Win Friends and Influence People*, became a best seller worldwide, and *Life* magazine named him one of “the most important Americans of the twentieth century.” This is the first full-scale biography of this influential figure.

Dale Carnegie was born in rural Missouri, his father a poor farmer, his mother a successful preacher. To make ends meet he tried his hand at various sales jobs, and his failure to convince his customers to buy what he had to offer eventually became the fuel behind his future glory. Carnegie quickly figured out that something was amiss in American education and in the ways businesspeople related to each other. What he discovered was as simple as it was profound: Understanding people’s needs and desires is paramount in any successful enterprise. Carnegie conceived his book to help people learn to relate to one another and enrich their lives through effective communication. His success was extraordinary, so hungry was 1920s America for a little psychological insight that was easy to apply to everyday affairs.

Self-help Messiah tells the story of Carnegie’s personal journey and how it gave rise to the movement of self-help and personal reinvention.

PRAISE FOR **THE MAGIC KINGDOM:**

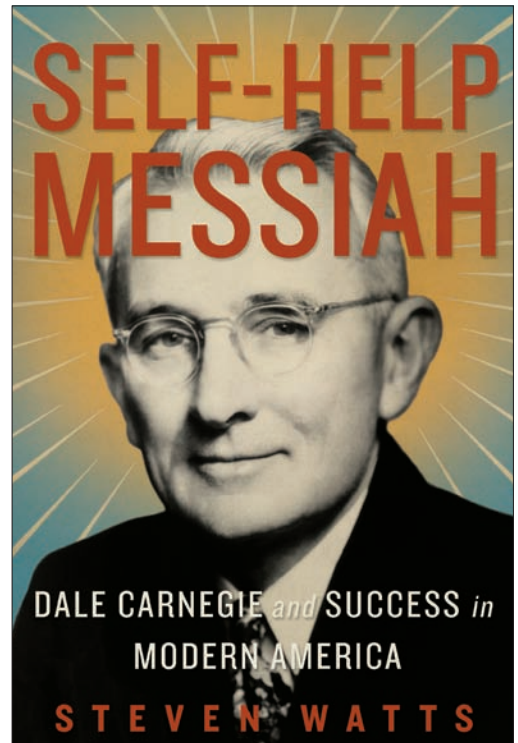
“A terrifically readable and illuminating book.”

— **NEW YORK TIMES**

PRAISE FOR **THE PEOPLE’S TYCOON:**

“Ford has had many biographers...None, however, comes close to Steven Watts...He brilliantly reveals the nature of Ford’s genius.”

— **CHICAGO TRIBUNE**



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© René Frenz

OLGA GRJASNOWA was born in 1984 in Baku, Azerbaijan, grew up in the Caucasus, and has spent extended periods in Poland, Russia, and Israel. She moved to Germany at the age of twelve and is a graduate of the German Institute for Literature/Creative Writing in Leipzig. In 2010 she was awarded the Dramatist Prize of the Wiener Wortstätten for her debut play, *Mitfühlende Deutsche* (Compassionate Germans). She is currently studying dance science at the Berlin Free University.

EVA BACON studied German and English Literature at the Ludwig Maximilians University of Munich and has worked as an international literary scout. This is her first translation of a novel. She lives in Brooklyn.

FROM **ALL RUSSIANS LOVE BIRCH TREES**

Back in the day, when my mother was still young, gorgeous, and successful, and before she married my father on a whim, our living room had held a grand piano. Preparing for a performance, my mother would practice for days on end. Because of hygienic concerns and the general situation, I'd gone to kindergarten only for a few weeks. Instead, I'd stayed in the living room, sitting under the grand piano and listening to my mother play.

Whenever I saw my parents now, I always assured them that I was fine. I talked about my stipends, summer academies, internships, and stays abroad. I told them about my plans: where I would work and how much I would earn. I told them about Sami and then about Elias, and my parents believed every single word because I played my role well. When we got around to the meat dish, lamb with steamed chestnuts, dried fruit and dolma (those vine leaves stuffed with rice, ground lamb, finely minced onions, and nuts), my mother laughed. I told her hospital anecdotes that I made up as I went along.

She finally left, leaving behind pomegranates, oranges, pears, bananas, stuffed puff pastry, and the last piece of chocolate cake. I turned on the TV. A rerun episode of *Tatort* flickered across the screen. In Hannover all signs pointed toward the detective soon spending a hot night with a Southern European. I cranked up the volume and went off to take a shower. I thoroughly scrubbed away dead skin cells and the faint smell of hospital. I tried to recall Elias's body without the screws and the long scar on his thigh. Then I imagined kissing a woman in the staircase, in the midst of banging doors, cooking smells, and screaming children, and how I would slip my hands between her thighs. I was back on the couch, putting cream on my legs before the murderer was caught. I had a suspicion and awaited the solution.

Olga Grjasnowa

ALL RUSSIANS LOVE BIRCH TREES

An award-winning debut novel about a quirky immigrant's journey through a multicultural, post-nationalist landscape

Set in Frankfurt, *All Russians Love Birch Trees* follows a young immigrant named Masha. Fluent in five languages and able to get by in several others, Masha lives with her boyfriend, Elias. Her best friends are Muslims struggling to obtain residence permits, and her parents rarely leave the house except to compare gas prices. Masha has nearly completed her studies to become an interpreter, when suddenly Elias is hospitalized after a serious soccer injury and dies, forcing her to question a past that has haunted her for years.

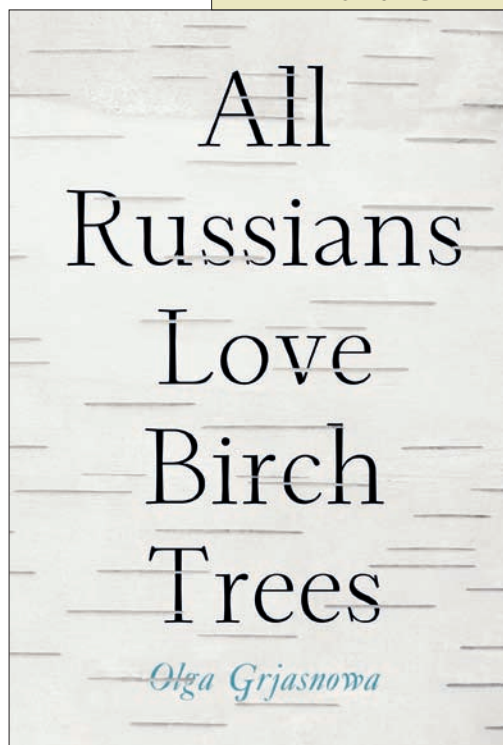
Olga Grjasnowa has a unique gift for seeing the funny side of even the most tragic situations. With cool irony, her debut novel tells the story of a headstrong young woman for whom the issue of origin and nationality is immaterial—her Jewish background has taught her she can survive anywhere. Yet Masha isn't equipped to deal with grief, and this all-too-normal shortcoming gives a particularly bittersweet quality to her adventures.

PRAISE FOR *ALL RUSSIANS LOVE BIRCH TREES*

"Here the world comes to you, as it never has appeared to you in a novel. With power, with wit, with wisdom and clarity, with subtlety and grief." —ELMAR KREKELER, *DIE WELT*

"Olga Grjasnowa writes from the nerve center of her generation." —URSULA MÄRZ, *DIE ZEIT*

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© Sigrid Rothe

JAN-PHILIPP SENDKER, born in Hamburg in 1960, was the American correspondent for *Stern* from 1990 to 1995, and its Asian correspondent from 1995 to 1999. In 2000 he published *Cracks in the Wall*, a nonfiction book about China. *The Art of Hearing Heartbeats*, his first novel, is an international best seller. He lives in Berlin with his family.

KEVIN WILIARTY has a BA in German from Harvard and a PhD from the University of California, Berkeley. A native of the United States, he has also lived in Germany and Japan. He is currently an academic technician at Wesleyan University in Middletown, Connecticut, where he lives with his wife

FROM *A WELL-TEMPERED HEART*

“Can you also hear heartbeats?”

“No.”

“Too bad.” Thar Thar looked at me. “I once knew someone who could tune a heart.”

“Tune a heart?” I asked, wondering if I had understood him correctly.

“Yes, like an instrument. If a heart was out of tune, he would retune it.”

“How can a heart be out of tune?” I asked.

Thar Thar cocked his head to the side and smirked. “The daughter of a heart listener really ought to know that.”

Was he making fun of me?

“Alas, there are many ways. Have you never heard of irregular heartbeats, rapid heartbeats, premature heartbeats? If life has made you mean, or if disappointments have made you as bitter as a slice of tamarind, your heart beats too deeply. If you are afraid, it starts to flutter like a young bird. If you are sad, it beats so slowly that a person might expect it to stop completely any minute. If your spirit is overwhelmed by confusion, it beats most irregularly. Is it different in America?”

“No. But when we have arrhythmia we go to a cardiologist.”

“That’s a different matter. They are mechanics of the heart. They have nothing to do with tuning a heart.”

“How does one tune a heart?” I asked quietly.

Thar Thar cleared his throat, stuck the knife into the cutting board, and fell silent. He did not answer.

“Does it require a special gift?”

He looked past me. His lower lip began to quiver.

“What does it take to be a heart tuner? Who can do it? A magician? An astrologer?”

He shook his head. Without a word.

Jan-Philipp Sendker

A WELL-TEMPERED HEART

The sequel to the international best-selling novel *The Art of Hearing Heartbeats*

Almost ten years have passed since Julia Win came back from Burma, her father's native country. Though she is a successful Manhattan lawyer, her private life is at a crossroads; her boyfriend recently left her, she has suffered a miscarriage, and she is, despite her wealth, unhappy with her professional life. Julia is lost and exhausted.

One day, in the middle of an important business meeting, she hears a stranger's voice in her head that causes her to leave the office without explanation. In the following days, her crisis only deepens. Not only does the female voice refuse to disappear, but it starts to ask questions Julia has been trying to avoid. Why do you live alone? To whom do you feel close? What do you want in life?

Interwoven with Julia's story is that of a Burmese woman named Nu Nu who finds her world turned upside down when Burma goes to war and calls on her two young sons to be child soldiers. This spirited sequel, like *The Art of Hearing Heartbeats*, explores the most inspiring and passionate terrain: the human heart.

PRAISE FOR *THE ART OF HEARING HEARTBEATS*:

"Magical...It's stories like The Art of Hearing Heartbeats that show how our very existence is important...What a gift that is."

— HUFFINGTON POST

"Sendker has a mesmerizing way with words, slowly drawing the reader into the story...It is a book well worth reading."

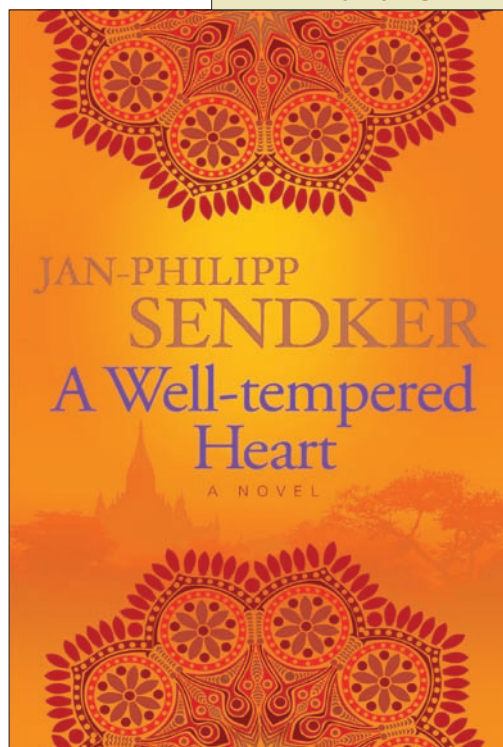
— FREE LANCE-STAR

"No matter what I even attempt to say, I can't possibly capture the absolute magic of this book. Like a spell, it haunts. Like love, it's going to endure."

— CAROLINE LEAVITT

New York Times best-selling author of *Pictures of You*

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FROM **A TRUE NOVEL**



© Sigrid Rothe

MINAE MIZUMURA is one of the most important novelists writing in Japan today. Born in Tokyo, she moved with her family to Long Island, New York, when she was twelve. She studied French literature at Yale College and Yale Graduate School. Her other novels to date are *Zoku meian* (Light and Darkness Continued), a sequel to the unfinished classic *Light and Darkness* by Natsume Soseki, and the autobiographical *Shishosetsu* (An "I" Novel from Left to Right). She lives in Tokyo.

JULIET CARPENTER studied Japanese literature at the University of Michigan and the Inter-University Center for Japanese Language Studies in Tokyo. Carpenter's translation of Kobo Abe's novel *Secret Rendezvous* won the 1980 Japan–United States Friendship Commission Prize for the Translation of Japanese Literature.

ANN SHERIF is Director/Associate Professor of Japanese Language and Literature at Oberlin College. She has also translated *N.P.* and *Lizard* by Banana Yoshimoto.

A miracle happened to me two years ago.

It was when I was staying in Palo Alto in northern California, writing my third novel or, more precisely, trying to write it. I lacked confidence and was making slow progress. Then, out of the blue, I was made a gift: a true story, just like a novel. What's more, I was the gift's sole recipient. The story was about a man I knew, or rather my family knew, in New York at one time. He was no ordinary man. Leaving Japan with nothing, he arrived in the U.S. and made a fortune there, literally realizing the American dream. His prosperity had become a legend among the old Japanese communities in New York—yet no one knew that he'd had another life, marked in the beginning by the poverty-stricken period that followed the war in Japan. The tale would almost certainly have disappeared, lost in the stream of time, if one young man who happened to hear it in Japan hadn't tucked it away inside him, crossed the Pacific, and delivered it to me in Palo Alto. Of course, he had no idea what effect this would have on me. As far as he was concerned, he merely traveled there on his own initiative, sought me out of his own accord, then went away when he'd told the story he had to tell, and that was that. Yet I felt as if some invisible power had arranged to send this messenger to me.

He took all night to tell me the story. Outside, the heaviest rainstorm in California for decades raged, trapping us in the house. The angry power of nature must have affected my nerves: when he had finished, I was in shock. I knew that it was only a series of coincidences that led him there, but it was uncanny that I should know someone who had lived such a life, and that his tale should have come to me, just me.

Minae Mizumura

A TRUE NOVEL

A remaking of Emily Brontë's *Wuthering Heights* set in postwar Japan

A True Novel begins in New York in the 1960s, where we meet Taro, a relentlessly ambitious Japanese immigrant trying to make his fortune. Flashbacks and multilayered stories reveal his life: an impoverished upbringing as an orphan, his eventual rise to wealth and success—despite racial and class prejudice—and an obsession with a girl from an affluent family that has haunted him all his life. *A True Novel* then widens into an examination of Japan's westernization and the emergence of a middle class.

The winner of Japan's prestigious Yomiuri Literature Prize, Mizumura has written a beautiful novel, with love at its core, that reveals, above all, the power of storytelling.

PRAISE FOR **A TRUE NOVEL**:

"After reading this long book, full of precise tableaux of Japanese people and landscapes, one is struck with a deep sense of grief toward Japan, which has neglected its own history. There is no other way to describe the publication of A True Novel except to say, it marks a decisive moment in the history of Japanese literature."

—NATSUO SEKIGAWA, *ASAHI SHINBUN*

"Portrayed in the novel is romantic love that is painfully passionate and miraculously pure. We regain in reading this novel what we have almost forgotten: the excitement, sorrow, and heartache we once felt reading love stories."

—SABURO KAWAMOTO, *SHUKAN ASAHI*

"Minae Mizumura is, to put it simply, what was missing in Japanese literature: A real woman, a real writer who writes real novels."

—PÁGINA/12 (Argentina)

"A passionate reimagining of the romantic classic Wuthering Heights by Emily Brontë that takes place within the Japanese community in the United States during World War II and the decades immediately following."

—LA NACIÓN (Argentina)

TWO-VOLUME PAPERBACK ORIGINAL



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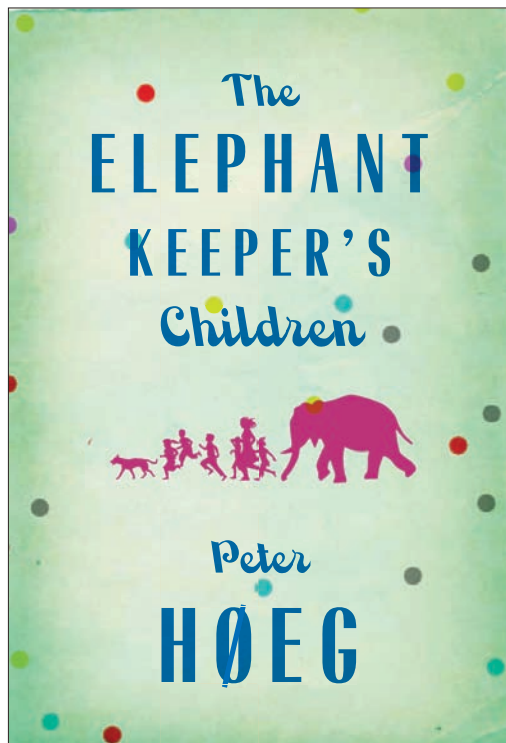
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Peter Høeg

translated from the Danish by Martin Aitken

THE ELEPHANT KEEPERS' CHILDREN

From the author of *Smilla's Sense of Snow*, an epic novel about faith and the magic of everyday life



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Sofie Voller, (Sofie_Voller@gyldendalgroupagency.dk)

Peter Høeg was born in Copenhagen, Denmark. He published his first novel, *A History of Danish Dreams* (1988), to positive reviews. It was *Smilla's Sense of Snow* (1992), a million-copy best seller, that earned Høeg immediate and international literary celebrity. His books have been published in more than thirty countries.

Martin Aitken has translated the works of many writers, including Franz Kafka and Joseph Roth. He is also the author of several books of poetry and a book of essays, *Behind the Lines*; he also edited the anthology *Twentieth-Century German Poetry*.

Told from the precocious perspective of fourteen-year-old Peter, *The Elephant Keepers' Children* is about three siblings and how they deal with life alongside their eccentric parents. Peter's father is a vicar, his mother is an artisan, and both are equally and profoundly devout. The family lives on the (fictional) island of Finø, where people of all religious faiths coexist peacefully. Yet, nothing is at it seems.

When Peter's parents suddenly go missing, Peter and his siblings fear the worst—has their parents' relentless quest to boost church attendance finally put them in danger? Told with poignancy and humor, *The Elephant Keepers' Children* is a fascinating exploration of fundamentalism versus spiritual freedom, the vicissitudes of romantic and familial love, and the triumph of the human spirit.

PRAISE FOR **THE ELEPHANT KEEPERS' CHILDREN:**

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Robert Skidelsky and Edward Skidelsky

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MONEY AND THE GOOD LIFE

What constitutes the good life? What is the true value of money? Why do we work such long hours merely to acquire greater wealth? These are some of the questions that many asked themselves when the financial system crashed in 2008. This book tackles such questions head-on.

The authors begin with the great economist John Maynard Keynes. In 1930 Keynes predicted that, within a century, per capita income would steadily rise, people's basic needs would be met, and no one would have to work more than fifteen hours a week. Clearly, he was wrong: though income has increased as he envisioned, our wants have seemingly gone unsatisfied, and we continue to work long hours.

The Skidelskys explain why Keynes was mistaken. Then, arguing from the premise that economics is a moral science, they trace the concept of the good life from Aristotle to the present and show how our lives over the last half century have strayed from that ideal. Finally, they issue a call to think anew about what really matters in our lives and how to attain it. *How Much Is Enough?* is a work of deep intelligence and ethical commitment accessible to all readers.

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"What perfect timing! How Much Is Enough? is what every graying baby boomer I know is asking right now. The Skidelskys argue that time is not ONLY money...and urge workaholic Americans to devote more of it to pursuing the good life. Sounds like wise advice to me."

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—The Wall Street Journal

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Money and the good life



ROBERT SKIDELSKY
and
EDWARD SKIDELSKY

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Robert Skidelsky is Emeritus Professor of Political Economy at the University of Warwick. His biography of the economist John Maynard Keynes received numerous prizes, including the Lionel Gelber Prize for International Relations and the Council on Foreign Relations Prize for International Relations.

Edward Skidelsky is a Lecturer at Exeter University, specializing in moral and political philosophy. He contributes regularly to the *New Statesman*, *Telegraph*, and *Prospect* on philosophy, religion, and intellectual history.

Nihad Sireestranslated from the Arabic by **Max Weiss**

THE SILENCE AND THE ROAR

Available in English for the first time, *The Silence and the Roar* is a funny, sexy, dystopian novel about the struggle of an individual over tyranny



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Nihad Sirees, a native of Aleppo, Syria, is well-known in the Middle East for his novels and TV dramas, including the widely acclaimed drama series *The Silk Market* and the novels *The North Wind* and *A State of Passion*. Recognized for its boldness and controversial nature, his writings have been banned in Syria. Following personal and political harassment in his homeland, he went into exile in 2012.

The Silence and the Roar follows a day in the life of Fathi Chin, an author banned from publishing because he refuses to write propaganda for the ruling government. The entire populace has mobilized to celebrate the twenty-year anniversary of the reigning despot in this unnamed Middle Eastern country. The heat is oppressive and loudspeakers blare as an endless parade takes over the streets. Desperate to get away from the noise and the zombie-like masses, Fathi leaves his house to visit his mother and his girlfriend, but en route stops to help a student who is being beaten by the police. Fathi's ID papers are confiscated and he is told to report to the police station before night falls.

When Fathi turns himself in, he is led from one department to another in an ever-widening bureaucratic labyrinth. His only weapon against the irrationality of the government employees is his sense of irony. Tinged with a Kafkaesque sense of the absurd, *The Silence and the Roar* explores what it means to be truly free in mind and body.

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"A chillingly prophetic novel. In spare, razor-sharp prose, Sirees describes the effects of authoritative rule on the psyche of an unbreakable and irrepressible artist. Timely, powerful, and searing."

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author of *A Map of Home*

"A searing political allegory in the tradition of Orwell and Camus... Sirees's book would be unbearably bleak if it weren't so funny: its narrator's caustic irreverence is his rebellion against the tyrant's roar that would reduce him to silence."

— ADAM SHATZ
contributing editor, *London Review of Books*

Antonio Skármeta

translated from the Spanish by **Mery Botbol**

THE DAYS OF THE RAINBOW

A novel based on the true story of how an advertising campaign caused the fall of Chile's dictator, General Pinochet

Nico, the son of a noted Chilean philosophy professor, witnesses his father's arrest while he is teaching a class. Bettini, the father of Nico's best friend, is a leftist advertising executive who has been blacklisted and is out of work after having been imprisoned and tortured by Pinochet's police. This doesn't stop the ministry of the interior from asking Bettini, who is the best in the business, to come up with a plan for the upcoming referendum designed to say "yes" to Pinochet's next term. But just hours after he has been approached by the right, the head of the opposition makes him the exact same offer. What is Bettini going to do? Put his life on the line or sacrifice his political convictions? Finally he goes with the left. The next hurdle is finding a slogan that would be approved by the sixteen factions that comprise the opposition and who never agree on anything. Whiskey after whiskey, an idea finally emerges.

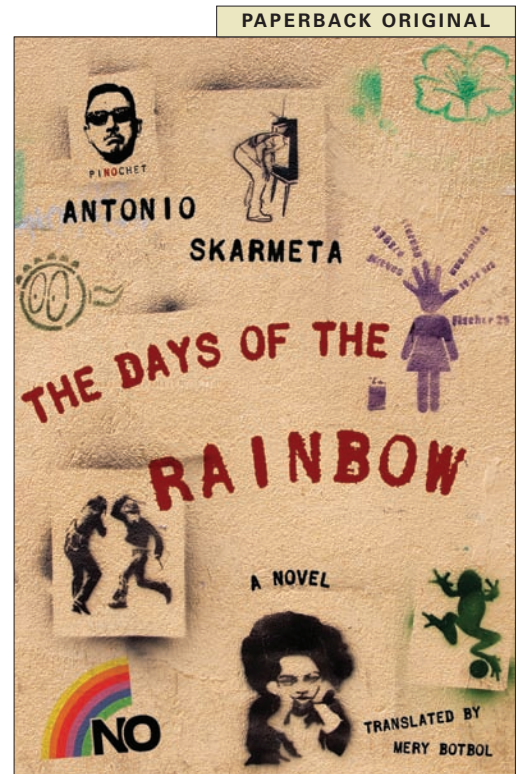
This is a vivacious tale that examines how advertising and politics come together during the Pinochet regime. But this is also a coming-of-age story where we see through Nico's experience what it means to grow up in a country where nothing is allowed and almost any move can feel like an earnest act of resistance.

PRAISE FOR *THE DAYS OF THE RAINBOW*:

"In The Days of the Rainbow, Antonio Skármeta uses peaceful, simple words in just the right tone to show us tragedy, discovery, and optimism."
— **EL PAÍS**

"Skármeta does not hide the horrors of the dictatorship; he simply laughs at the cruel realities to show that even in dark times there always exists a wish to be happy and free."

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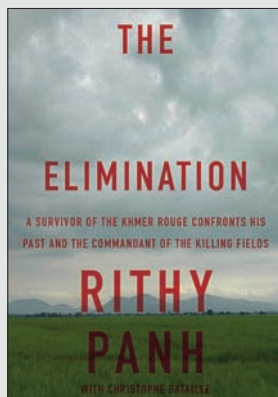
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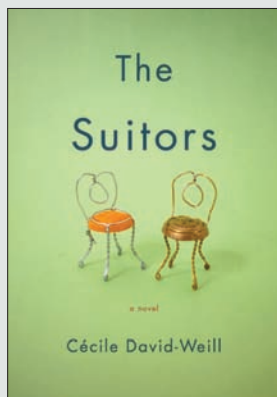
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Antonio Skármeta is a Chilean writer whose novel and film *Ardiente paciencia* inspired the 1994 Academy Award-winning movie, *Il Postino* (*The Postman*). The novel's English translation bears the same title. His fiction has received dozens of awards and has been translated into nearly thirty languages. In 2011, his novel *Los días del arcoiris* (*The Days of the Rainbow*) won the prestigious Premio Iberoamericano Planeta-Casa de América de Narrativa. His play *El Plebiscito*, based on the same true incident as this novel, was the basis for the Oscar-nominated film *No*.

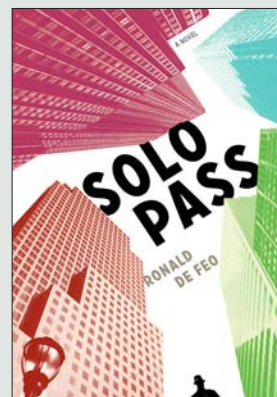
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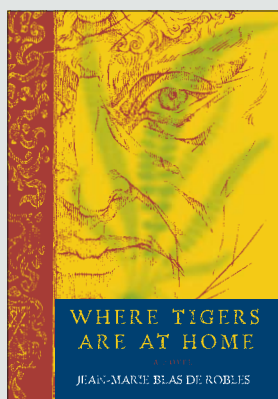
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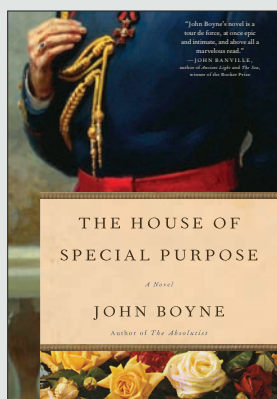
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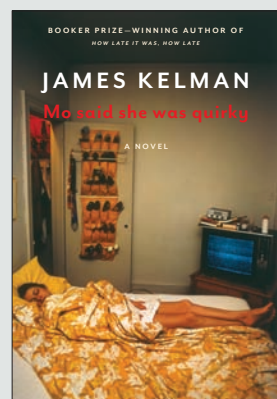
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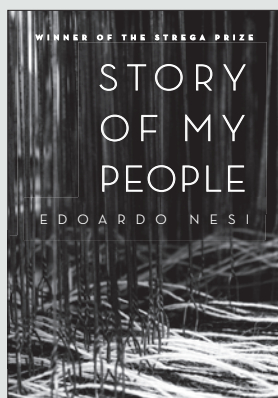
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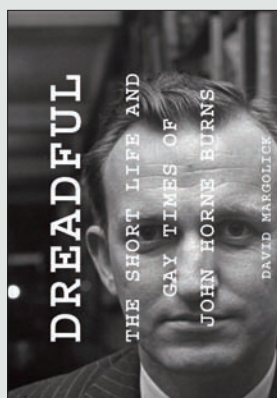
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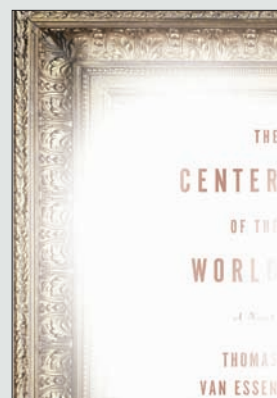
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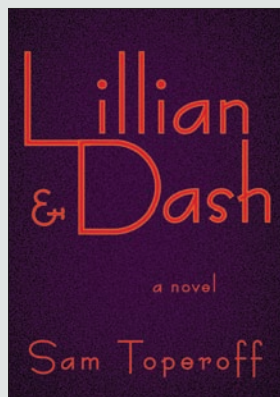


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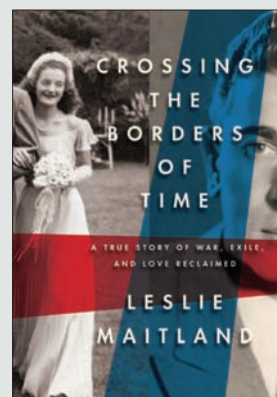
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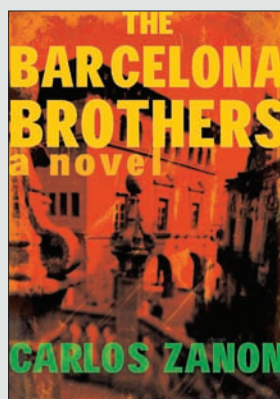
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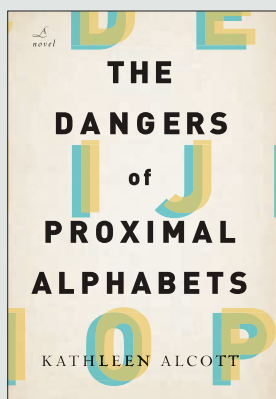
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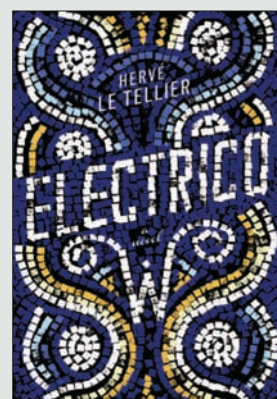
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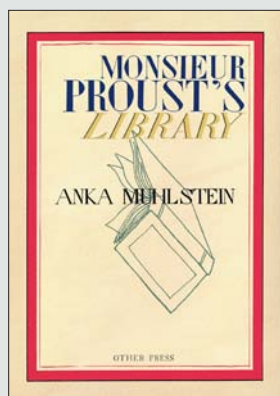
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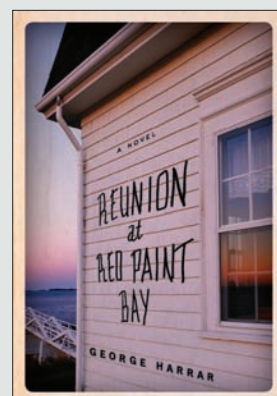
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