



fall 2021

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Charif Majdalani was born in Lebanon in 1960 and is one of the most important figures in Lebanese literature today. After living in France for thirteen years, he returned to Lebanon in 1993 and now teaches French literature at the Université Saint-Joseph in Beirut. His novel *Moving the Palace* won the 2008 François Mauriac Prize from the Académie Française as well as the Prix Tropiques.

Ruth Diver holds a PhD in French and comparative literature from the University of Paris 8 and the University of Auckland, New Zealand. She won two 2018 French Voices Awards for her translations of *Marx and the Doll* by Maryam Madjid, and *Titus Did Not Love Berenice* by Nathalie Azoulay. She also won *Asymptote's* 2016 Close Approximations fiction prize for her translation of extracts of *Maraudes* by Sophie Pujas.

FROM **BEIRUT 2020: DIARY OF THE COLLAPSE**

The terrifying stories and eyewitness accounts of the thousands of casualties, of survivors, and of all those people struck by the sinister blast—we hear them and will continue to hear them for a long time to come. But we will never hear from the few dozen men and women who were at the port that Tuesday at 6:07 p.m., in front of Hangars 11 and 12, or at the foot of the grain silos. Those key witnesses of what happened at the very heart of the catastrophe are permanently silenced. There is nothing left of them except scraps of their last moments before they unknowingly entered what would be the last circle of hell. The firefighters and the young women paramedics called to the blaze, who can be seen in old photographs standing together in their uniforms, looking like science fiction heroes in astronauts' suits; the Syrian or Lebanese dockworkers who had stayed on after their regular shifts to do a couple of hours of overtime to earn three more dollars; the foreign workers, from Pakistan or Bangladesh—we celebrate them as heroes but their deaths are not accompanied by any stories. No one will ever be able to tell of the astounding violence that erased life—and the very materiality of bodies—at the precise place where 2,750 tons of explosive material exploded.

Charif Majdalani

BEIRUT 2020: DIARY OF THE COLLAPSE

Told in elegant, evocative prose, a devastating and necessary testament to the August explosion that thoughtfully examines the crises that preceded it and its aftermath.

At the start of the summer of 2020, in a Lebanon ruined by economic crisis and political corruption, in an exhausted Beirut still rising up for true democracy while the world was paralyzed by the coronavirus, Charif Majdalani set about writing a journal. He intended to bear witness to this terrible, confusing time, and perhaps endure it by putting it into words. Using small, everyday interactions—with fellow restaurant patrons, repairmen, the father of his wife's patient, a young Syrian refugee—as openings to address larger systemic problems, he explains how events in Lebanon's recent history led to this point.

Then, on August 4, the explosion of 2,750 tons of ammonium nitrate in the port of Beirut devastated the city and the country. Majdalani's chronicle suddenly became a record of the catastrophe, which left more than two hundred dead and thousands injured, and the massive public outcry that followed. In the midst of the senseless chaos and grief, however, he continues to find cause for hope in the kindness and resilience of those determined to stay and rebuild.

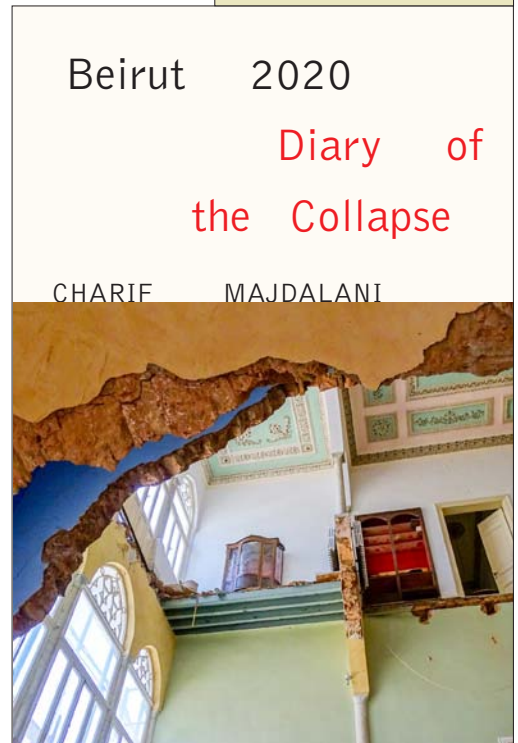
PRAISE FOR *BEIRUT 2020: DIARY OF THE COLLAPSE*:

"The author's hometown is falling apart. He watches with sorrow as life leaks from its body, drop by drop. Lebanon's capital, which had been, for decades, the living symbol of the Levant, of its cosmopolitan cultures, of its joie de vivre, has morphed into a symbol of devastation and hatred and madness. Charif Majdalani is a survivor who still finds in himself the elegance to smile and hope."

—AMIN MAALOUF,

author of *The Crusades Through Arab Eyes* and *The Disoriented*

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Suat Derviş (Istanbul, 1905–1972) is one of Turkey's leading female authors. She became renowned for her novels, which were serialized in Turkish newspapers and often centered around the tragic lives of lost, lonely, and struggling people in urban Turkey. In 1941 she began publishing *Yeni Edebiyat* ("New Literature"), a biweekly magazine on art and literature. A dedicated socialist, she was placed under house arrest following the publication of her book *Why Do I Admire Soviet Russia*. After her release, and a change of government in Turkey, she fled to France, where she lived in voluntary exile from 1953 to 1963. With *The Prisoner of Ankara* in 1957, she became the first female Turkish author to publish a novel in Europe.

Maureen Freely is a former journalist and the author of seven novels. She is best known for her translations of the work of Nobel Laureate Orhan Pamuk. As chair of the Translator's Association and more recently as president and chair of English PEN, she has campaigned for writers and freedom of expression internationally. She teaches at the University of Warwick.

FROM **IN THE SHADOW OF THE YALI**

It was dark inside the car . . .

It followed its headlights down the asphalt road.

There she was, her heavy white-silk coat, sitting between these two men.

On her left there was the dark sea, here and there reflecting the lights along the shore. Yes, all was dark.

Again she was plunged in darkness, and again she had changed. Her thoughts darker than ever.

On her right was her silent husband. He was entirely still, his fat arm wrapped around hers.

On her left, Muhsin was also silent. Behind them, the lights of the nightclub were fading into the night sky, and with them, the known world.

She forgot the argument she'd been having with herself. Her mind was cleansed of remorse.

And now, at this very moment, a feverish hand took hold of her left arm. Gently, very gently, Muhsin stroked her bare skin, which was as soft as velvet. As far up as her elbows, as far down as her slender wrists.

And Celile's mind went blank. It was as if she had forgotten that her husband was still holding her other arm.

Once again, she surrendered to the thrill of a pleasure she had not known until tonight, while her heart basked in that long-lost tranquility.

Suat Derviş

IN THE SHADOW OF THE YALI

A NOVEL

Set in a changing Istanbul, this rediscovered 1940s classic from a pioneering Turkish author tells the story of a forbidden love and its consequences.

Raised by her grandmother in one of the famed yalis, elegant yet crumbling, that line the Bosphorus, Celile occupies a unique space between the old world of the Ottoman Empire and the new world of the Republic. She drifts through ten years of marriage, reserved even with her husband, never tempted to stray from the safe path of respectability. And then one night, intoxicated by a soulful tango, she is suddenly seized with a mad passion for another man, whose reckless pursuit of her should offend but doesn't. Torn between two men who want to possess her, Celile attempts to live a life true to herself, always keenly aware of the limits placed on her as a woman.

In the Shadow of the Yalı marks the highly anticipated English-language debut of feminist writer and activist Suat Derviş. Her sensitive, strikingly modern portrayal of a love affair, with its frank emphasis on the influence of money, provides a fascinating contrast to classic tales of infidelity such as *Anna Karenina* and *Madame Bovary*.

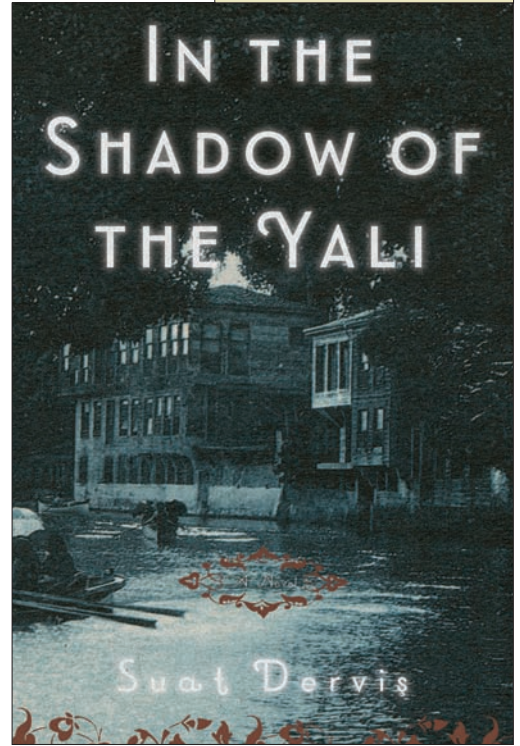
PRAISE FOR *IN THE SHADOW OF THE YALI*:

"Suat Derviş is an important novelist. She suffered a great deal for her political views, and her works were suppressed...In the Shadow of the Yalı is a work of beauty. A painful love story. A novel that examines love from a Marxist perspective. In my opinion, it has no equal in our literature."

—SELİM İLERİ,

Orhan Kemal Novel Prize-winning author of *Boundless Solitude*

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Berrouaghia, 1962, © DR

Mokhtar Mokhtefi, born in Algeria in 1935, joined the National Liberation Army (ALN) in 1957. Trained as a radio operator, he worked as the head of a communications unit during the Algerian War. After independence, he became president of the General Union of Algerian Muslim Students and went on to study sociology and economics at universities in Algiers and Paris. After living in France and publishing several books on North Africa and the Arab world, he moved to New York in 1994. He died in 2015, and his memoir, *I Was a French Muslim*, was published in Algeria the following year.

Elaine Mokhtefi was born in New York City and raised in small towns in New York and Connecticut. She lived for many years in France and Algeria, where she worked as a translator and journalist, and is the author of *Algiers, Third World Capital: Freedom Fighters, Revolutionaries, Black Panthers*. She is the widow of Mokhtar Mokhtefi.

FROM ***I WAS A FRENCH MUSLIM***

I enter second grade, Madame Lavallée's class. The last lesson before our winter vacation is a reading lesson about Christmas holidays. I know we never eat turkey at home, I also know that Father Christmas only visits the houses of Europeans. But my house is along his way when he goes to the Mattes' and the Lavals'. It will be nighttime and he could bump into mine or make a mistake... On December 24, on the sly, I leave my shoes in the fireplace. In the morning, I run to see what's there and, *voilà!* a package. My dream has come true. My screams of "Santa Claus! Santa Claus!" wake up Cherif, who sleeps in that room.

He calms me down and watches me as I take off the string around the package wrapped in brown paper. I open it, aflame with happiness, to find a carrot, a turnip, and a piece of wood. I throw it all on the floor in disgust. Cherif bursts out laughing. I cry my heart out. "Stupid!" he yells, "Didn't you know that Santa Claus doesn't exist?"

A week later, on January 1, 1945, Rezkia, assisted by her mother and mine, gives birth to a boy, Brahim. When Imma calls Mohamed to come see his wife and the baby, I slip into the room behind him. Smiling, Rezkia hands the boy up to him. I'm horrified by the wrinkles and grimaces of the newborn child. Mohamed takes him in his arms and gazes at him for a long moment. He's in seventh heaven holding him. Suddenly, he turns to me, extends the baby in my direction and, laughing, says: "Go visit your uncle!"

What a marvelous gift! His words lift my heart, I'm no longer the baby of the family.

Mokhtar Mokhtefi

I WAS A FRENCH MUSLIM

MEMORIES OF AN ALGERIAN FREEDOM FIGHTER

This engaging memoir provides a vivid account of a childhood under French colonization and a life dedicated to fighting for the freedom and dignity of the Algerian people.

The son of a butcher and the youngest of six siblings, Mokhtar Mokhtefi was born in 1935 and grew up in a *village de colonisation* south of Algiers. Thanks to a supportive teacher, he became the only child in the family to progress to high school, attending a French lycée that deepened his belief in the need for independence. In 1957, at age twenty-two, he joined the National Liberation Army (ALN), the armed wing of the National Liberation Front (FLN), which had been waging war against France since 1954. After completing rigorous training at a military base in Morocco, he went on to become an officer in the infamous Ministère de l'Armement et des Liaisons Générales (MALG), the precursor of post-independence Algeria's Military Security (SM).

Mokhtefi's powerful memoir bears witness to the extraordinary men and women who fought for Algerian independence against a colonial regime that viewed non-Europeans as fundamentally inferior, designating them not as French citizens, but as "French Muslims." He presents a nuanced, intelligent, and deeply personal perspective on Algeria's transition to independent statehood, with all its inherent opportunities and pitfalls.

PRAISE FOR *I WAS A FRENCH MUSLIM*:

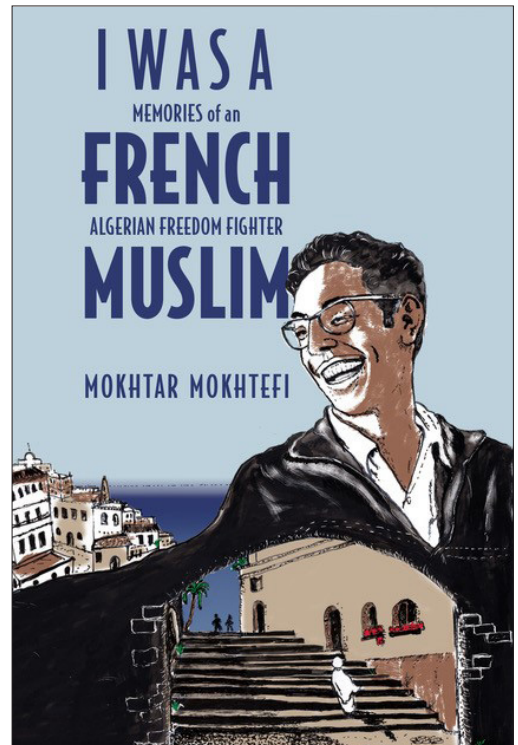
"[A] powerful memoir of [Mokhtefi's] revolutionary years, lyrical in its evocation of the Algerian independence movement, yet keenly aware of the tragic dimensions of that history...more than a chronicle of one man's life; it is the story of a generation, a bildungsroman of the Algerian freedom struggle."

— ADAM SHATZ,

contributing editor at the *London Review of Books*

"Mokhtefi was able to reconstruct the sights and sounds of life in his village of Berrouaghia and the constant pressure he felt to be [a 'French Muslim']...moving."

— THE NATION



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© Romain Gudar

Max Lobe was born in Douala, Cameroon.

At eighteen he moved to Switzerland, where he earned a BA in communication and journalism, and a master's in public policy and administration. In 2017 his novel *Confidences* won the Ahmadou Kourouma Prize. *A Long Way from Douala* was published in 2018 to rave reviews in Switzerland and France. He is the founder of the GenevAfrica program, which promotes literary and cultural exchange between French-speaking Switzerland and Africa. He lives in Geneva.

Ros Schwartz is an award-winning translator of more than a hundred works of fiction and nonfiction, including the 2010 edition of Antoine de Saint-Exupéry's *The Little Prince*. Among the francophone authors she has translated are Tahar Ben Jelloun, Aziz Chouaki, Fatou Diome, Dominique Eddé, and Ousmane Sembène. In 2009 she was made a Chevalier de l'Ordre des Arts et des Lettres, and in 2017 she was awarded the John Sykes Memorial Prize for Excellence by the UK-based Institute of Translation and Interpreting.

FROM **A LONG WAY FROM DOUALA**

The news of Pa's death had soon spread around the town. Ma had made a huge song and dance. We hung giant banners from the windows of our house and all over the neighborhood, between the electricity poles. Covering more than a kilometer they signposted a sort of "mourning trail," a bit like a sports run. And the day of the funeral, the hearse had driven slowly along it. Walking behind, the family, friends and local people had carried giant portraits of Pa and wreaths of artificial flowers. A traditional band had accompanied the procession, of course, because here everything needs music. And noise! No one ever complains about it. Even though the town hall hadn't given us permission to close off the public thoroughfare, a street had been covered over and white plastic chairs set up. Cars hooted as they drove around us, but that was all. They weren't going to give a widow grief, were they?

For the drinks, we had no need to worry: the SABC management provided the beer. They also handed us a fat envelope to pay for the ceremonies.

Four enormous cows from the north had been slaughtered. Then ten fat sows from Fokoué. Twenty or so goats and sheep had been butchered by old Nkono, Ma's uncle. I remember the blood spurting all over our yard, seeping into the ground, soaking into the muddy earth. Old Nkono had gazed up to the heavens: "Oh you who have departed! You our *bassogol sogol*, our ancestors, open wide your arms to welcome your son Claude Moussima Bobé."

Max Lobe

A LONG WAY FROM DOUALA

A NOVEL

Bursting with local color, this hilarious, heartwarming coming-of-age tale follows two friends on a raucous journey across Cameroon as they grapple with grief, sexuality, and dreams of leaving.

After their father's sudden death, Jean's older brother Roger decides he's had enough of their abusive mother and their city. He runs away to try his luck crossing illegally into Europe, in the hope of becoming a soccer star abroad. When no news of him reaches the family, and the police declare that finding some feckless brat isn't worth their time, Jean feels he has to act. Aiming to catch up with Roger before he gets to the Nigerian border, Jean enlists the help of the older Simon, a close neighborhood friend, and the two set out on the road.

Through a series of joyful, sparky vignettes, Cameroon life is revealed in all its ups and downs. Max Lobe insightfully touches on grave, complex issues, such as the violence Boko Haram has inflicted on the region, yet still recounts events with remarkable humor and levity.

PRAISE FOR *A LONG WAY FROM DOUALA*:

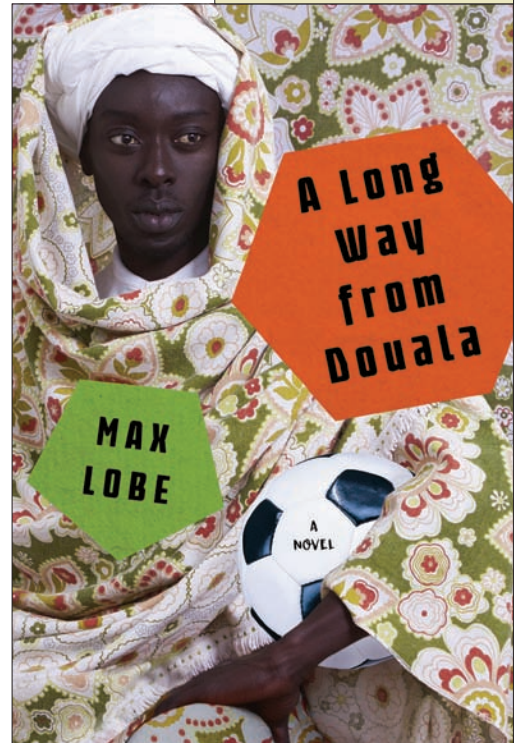
"Redolent with the sights, sounds, and smells of modern Cameroon, this is in fact a classic road trip, a Homeric quest in which our two young heroes may not discover what they were seeking but learn a great deal about themselves, each other, and the state of Africa. A jostling, poignant tale, it left me hungry for more."

— MICHELA WRONG,
author *Borderlines* and *It's Our Turn to Eat*

"[Max Lobe's] eye is as compassionate as his characterizations are rich. I only wish this novel had been twice the length. You are in for a treat."

— PATRICK GALE,
author of *Take Nothing With You*

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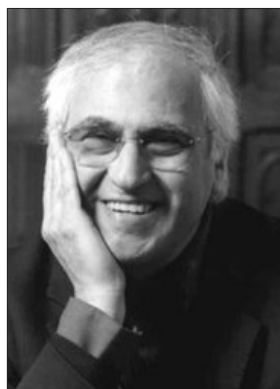
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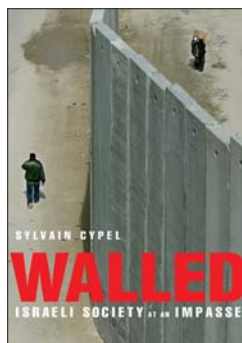
Sylvain Cypel is a writer for *Le 1*, the magazine *America*, and the online news website *Orient XXI*. He is a former senior editor at *Le Monde*, which he joined in 1998 as deputy head of the international section, following a five-year tenure as editor in chief of *Courrier International*. From 2007 to 2013 he was *Le Monde's* permanent US correspondent in New York. Cypel holds degrees in sociology, contemporary history, and international relations, the last of which he earned at the University of Jerusalem. He lived in Israel for twelve years and is now based in Paris. His book *Walled: Israeli Society at an Impasse* was published by Other Press in 2007.

William Rodarmor has translated some forty-five books and screenplays in genres ranging from literary fiction to espionage and fantasy. In 2017 he won the Northern California Book Award for fiction translation for *The Slow Waltz of Turtles* by Katherine Pancol. His recent translations include *And Their Children After Them* by Nicolas Mathieu (2020) and *Article 353* by Tanguy Viel (2019).

FROM **THE STATE OF ISRAEL VS. THE JEWS**

In 2018, on May 14, to be exact, I decided to write a new book, this time focusing exclusively on Israeli society. On that day, the State of Israel was celebrating the seventieth anniversary of its founding. It was also celebrating another unprecedented event: the United States embassy's move to Jerusalem, with Donald Trump in attendance. Israel had long urged that the embassy be transferred from Tel Aviv, but without success, because a near-unanimous United Nations refused to recognize Jerusalem as the capital of Israel so long as a peace accord to settle the issues in the aftermath of the 1948 war hadn't been reached. But Trump didn't care about international law. And Israel celebrated its triumph in spectacular fashion.

On that same day in Gaza, while the world's eyes were on Jerusalem, Israel Defense Forces (IDF) snipers were shooting at the crowds of young people who had been demonstrating every Friday for a month and a half at the wall that Israel had erected along the Gaza Strip. The Israeli soldiers fired real bullets, killing three, five, or ten of these youths each time. But May 14 was a red-letter day. Some 58 Palestinians died and 1,350 were wounded, shot at long range by Israeli snipers whom they hadn't threatened in any way.



Walled: Israeli Society at an Impasse
HC | \$17.95/\$21.00C
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THE STATE OF ISRAEL VS. THE JEWS

From an award-winning journalist, a perceptive study of how Israel's actions, which run counter to the traditional historical values of Judaism, are putting Jewish people worldwide in an increasingly untenable position.

More than a decade ago, the historian Tony Judt considered whether the behavior of Israel was becoming not only "bad for Israel itself" but also, on a wider scale, "bad for the Jews." Under the leadership of Benjamin Netanyahu, this issue has grown ever more urgent. In *The State of Israel vs. the Jews*, veteran journalist Sylvain Cypel addresses it in depth, exploring Israel's rightward shift on the international scene and with regard to the diaspora.

Cypel reviews the little-known details of the military occupation of Palestinian territory, the mindset of ethnic superiority that reigns throughout an Israeli "colonial camp" that is largely in the majority, and the adoption of new laws, the most serious of which establishes two-tier citizenship between Jews and non-Jews. He shows how Israel has aligned itself with authoritarian regimes and adopted the practices of a security state, including the use of technologies such as the software that enabled the tracking and, ultimately, the assassination of Saudi Arabian journalist Jamal Khashoggi. Lastly, Cypel examines the impact of Israel's evolution in recent years on the two main communities of the Jewish diaspora, in France and the United States, considering how and why public figures in each differ in their approaches.

PRAISE FOR *WALLED*:

"[Cypel] writes with the ardor of a believer and the critical eye of a distant observer, producing a nuanced assault on the blindness and inertia that have afflicted both sides [of the Israeli-Palestinian conflict]."

— THE NEW YORKER

"This scathing indictment probes Israel's soul as much as the substance of its treatment of the Palestinians...an impassioned, often perceptive challenge to the Israeli consensus."

— PUBLISHERS WEEKLY

"Cypel is a gifted writer, and his book is recommended for anyone with a background and interest in this timely topic...[His] arguments are riveting."

— FOREWORD REVIEWS



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Kwon Yeo-sun was born in Andong, South Korea, and now lives in Seoul. In 1996 she received the Sangsang Literary Award for her debut novel, *Niche of Green*. Her subsequent novels and short stories have received numerous literary awards, including the Hankook Ilbo Literary Award, Yi Sang Literary Prize, and the Oh Yeong-su Literature Award, among others. *Lemon* is her first novel to be published in English.

Janet Hong is a writer and translator based in Vancouver, Canada. She received the 2018 TA First Translation Prize and the 16th LTI Korea Translation Award for her translation of Han Yujoo's *The Impossible Fairy Tale*, which was also a finalist for both the 2018 PEN Translation Prize and the 2018 National Translation Award. Her recent translations include Ha Seong-nan's *Bluebeard's First Wife*, Ancco's *Nineteen*, and Keum Suk Gendry-Kim's *Grass*.

FROM **LEMON**

If there was an opposite of how my mom's eyes had once blazed with hope and pride as she gazed at my sister, it was how she gazed at me in that moment. I realized then that we had not returned to reality. And never would we return, unless we adjusted our course drastically. What awaited us was a lifetime of twitches and convulsions, like those suffering from anxiety disorders, those who shook and blinked ceaselessly, those who performed and cancelled and repeated an action ceaselessly, out of fear of losing themselves.

If my mom tried to change my sister's name because she couldn't change herself, I decided to change myself, because I couldn't change a thing about my sister. Even if my mom had tried to stop me, I would have gone ahead with it still, but she didn't try to stop me. If anything, she encouraged it, offering me the money for the surgery, despite being stingy. I inquired at different cosmetic surgery clinics. I started with my eyes and lips, followed by my forehead and nose. In the end, I received three sessions of facial bone contouring surgery on my cheekbones, chin, and lower jaw. To me, the pain was like a drug. While the splint was taped over my nose, while tears ran down my swollen cheeks, I was finally at peace, just as my sister had been once.

Kwon Yeo-sun

LEMON

A NOVEL

In this piercing psychological portrait of obsession, privilege, and justice, a woman haunted by her sister's unsolved murder transforms herself in order to cope with the pain of absence and unknowing.

In the summer of 2002, when Korea is abuzz over hosting the FIFA World Cup, eighteen-year-old Kim Hae-on is killed in what becomes known as the High School Beauty Murder. Two suspects quickly emerge: rich kid Shin Jeongjun, whose car Hae-on was last seen in, and delivery boy Han Manu, who witnesses Hae-on in the passenger seat of Jeongjun's car just a few hours before her death. But when Jeongjun's alibi checks out, and no evidence can be pinned on Manu, the case goes cold.

Seventeen years pass without any resolution for those close to Hae-on, and the grief and uncertainty take a cruel toll on her younger sister, Da-on, in particular. Unable to move on with her life, Da-on tries in her own twisted way to recover some of what she's lost, ultimately setting out to find the truth of what happened.

Shifting between the perspectives of Da-on and two of Hae-on's classmates struck in different ways by her otherworldly beauty, *Lemon* ostensibly takes the shape of a crime novel. But identifying the perpetrator is not the main objective here: Kwon Yeo-sun uses this well-worn form to craft a searing, timely exploration of class, jealousy, trauma, and how we live with the wrongs we have endured and inflicted in turn.

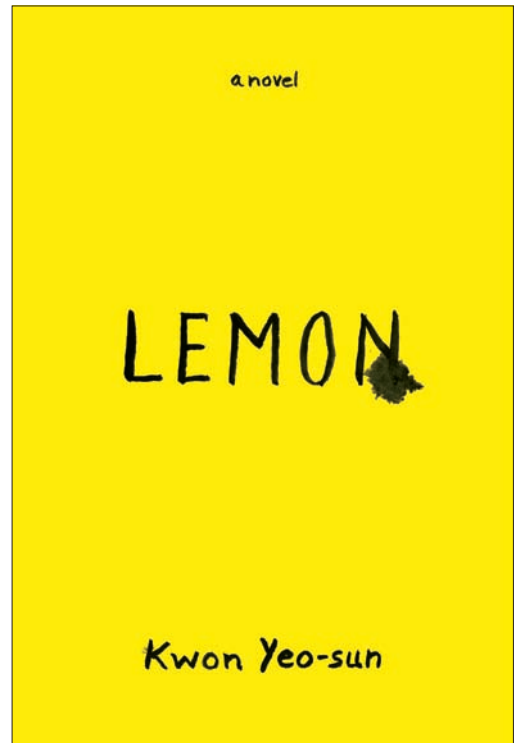
PRAISE FOR *LEMON*:

"With taut, steely prose, Kwon burrows into the details surrounding the shocking murder of a beautiful girl...[Lemon] will grip you all the way to the end...It jolts with its brilliance and tartness. It's simply electric."

— KYUNG-SOOK SHIN,
author of *Please Look After Mom* and *I'll Be Right There*

"[Lemon] delves into the grief of having lost a family member, while retaining all the essential elements of a page-turning whodunnit."

— CHOSUN ILBO



OCTOBER 2021 | on sale 10/12/2021

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Hardcover | 5 x 7 1/4" | 160 pages

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FICTION

Rights: US, Canada, and Open Market

Agent: Barbara Zitwer, Barbara J Zitwer Agency
(zitwer@gmail.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Korean, women's, psychological & domestic suspense, literary, and translation interest media
- Author appearances by request
- Print and online advertising campaign
- Reading group promotions
- DRCs available on Edelweiss



Franck Bouysse was born in France in 1965. He began his writing career in 2007 after working as a biology teacher. His first novel to be published in English, *Born of No Woman* has won numerous literary prizes in France, including the Elle Readers' Grand Prize, the Booksellers' Prize, and the Prix Babelio.

Lara Vergnaud's translations include Yamen Manai's *The Ardent Swarm* and Ahmed Bouanani's *The Hospital*, as well as texts by Joy Sorman, Zahia Rahmani, and Scholastique Mukasonga, among others. She is the recipient of two PEN/Heim Translation Grants and a French Voices Grand Prize, and has been long-listed for the National Translation Award.

FROM ***BORN OF NO WOMAN***

They were sitting at a table in the middle of a room full of customers. I was standing at the entrance, where I'd been told to wait, watching them talk, unable to hear what they were saying. The man was drinking less than my father, and from time to time he gave me a look that chilled me like a wind in winter. He was big and fat, clearly a little younger than my father, wearing clothes not like ours, not cut the same and not made from the same cloth, the kind that cost a lot more. I wondered how it was that my father knew someone like him. As the conversation went on, I could see it taking an odd turn. My father's face was tightening, and it eventually became as serious as the man's. I understood later that they were haggling, and that it wasn't easy to reach a deal, seeing as how nobody wanted to give in. I didn't know it yet, but they were haggling over me.

The fat man got annoyed. He tried to get up and leave, but my father grabbed his arm, though he didn't seem to like that and my father let go right away. The man sat back down anyway. My father nodded, they shook, and a purse changed hands on the sly, and a bindle too, in the opposite direction. The man seemed in a rush to be done with it. He grabbed the bindle with disgust, and my father stuffed the purse in his jacket. It didn't seem all that full to me. My father gave me a hard look. I couldn't tell if he was mad at me for something, or if he wanted to say sorry for something else.

Franck Bouysse

BORN OF NO WOMAN

A NOVEL

In this gothic tale reminiscent of Faulkner's *Light in August*, a young woman's journals divulge the horrible secrets of a wealthy family in late nineteenth-century rural France.

Before he is called to bless the body of a woman at the nearby asylum, Father Gabriel receives a strange, troubling confession: hidden under her dress he will find the notebooks that contain Rose's harrowing story.

At fourteen years old, Rose is sold to a rich man by her father, a farmer unable to support her and her three younger sisters. Traded for a handful of coins, she becomes the property of the master and is taken away without warning to her new home. This isolated manor that seems like a castle to Rose, with the master's formidable mother and his absent wife, immediately provokes a sense of unease. Rose soon becomes caught in their perverse web, unsure of how to escape and whom she can trust.

The English-language debut of critically acclaimed author Franck Bouysse, this exquisitely written novel is both a keen commentary on class and a chilling horror story. Deftly navigating the complexities of desire, abuse, compassion, and resilience, he has created a timeless portrait of human nature left to fester unseen.

PRAISE FOR *BORN OF NO WOMAN*:

"Here, everything is epiphanic, essential, surprising, whether it be the revelation of a secret or the painting of a detail...At once classic and phantasmagoric, Born of No Woman proves that fiction...can still amaze."

— *LE MONDE DES LIVRES*

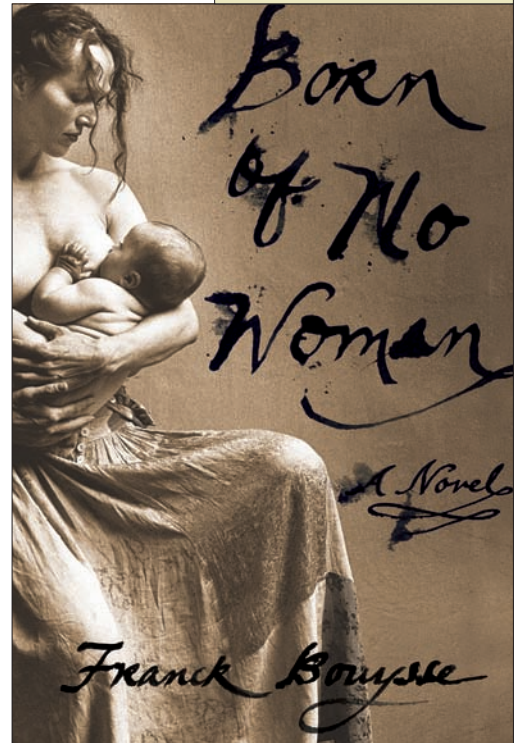
"A vivid, mesmerizing tale."

— *L'EXPRESS*

"Rare are those who, like Franck Bouysse, manage to write the indescribable, to touch the unspeakable, with so much subtlety and intensity. In spite of the severity and darkness of certain pages, Born of No Woman is a deeply moving and luminous book."

— *LA LIBRE*

PAPERBACK ORIGINAL



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\$17.99 / \$23.99C

Paperback Original | 5 1/4 x 8" | 336 pages

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Proprietor: La Manufacture de Livres, Marie-Pacifique Zeltner
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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Francophile, gothic, historical fiction, domestic suspense, translation, and women's interest media
- Author appearances by request
- Library marketing
- DRCs available on Edelweiss

FROM **BACK TO JAPAN**



© Jean-Hugues Berrou

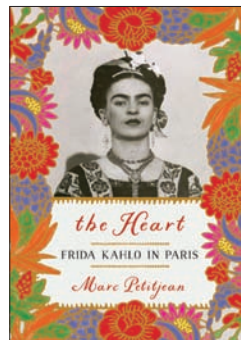
Marc Petitjean is a writer, filmmaker, and photographer. He is the author most recently of *The Heart: Frida Kahlo in Paris*. He has directed several documentaries, including *From Hiroshima to Fukushima*, on Dr. Shuntaro Hida, a survivor of the atomic bombing of Hiroshima; *Living Treasure*, about Japanese kimono painter Kunihiro Moriguchi; and *Zones grises*, on his own search for information about the life of his father, Michel Petitjean, after his death.

Adriana Hunter studied French and Drama at the University of London. She has translated nearly ninety books, including Véronique Olmi's *Bakhita* and Hervé Le Tellier's *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

As night fell the taxi dropped me by the entrance to the Okura, a luxury hotel in Tokyo's embassies neighborhood. A friend in Paris had put me in touch with his "Japanese brother." This was our first meeting. As I crossed the lobby to the bar, I was struck by the sense of harmony inherent to the spaces and materials in this building that dated from the 1960s: a combination of the modern and the traditional.

Cut-glass droplets of light hung from the ceiling, and armchairs were arranged like petals around circular tables on carpeting in a checkerboard of warm colors. The walls were clad in pale wood, and the views softened by paper screens. From a distance I watched the female staff elegantly going about their work in their pastel-colored kimonos. The Orchid Bar had an English-style muted feel. Kunihiro Moriguchi came to greet me with a broad smile, "Ah, Marc!" We settled into black leather armchairs on either side of a beaten copper table and ordered whiskeys.

He was slighter than I had imagined, spry with a warm smile and a handsome face. He spoke impeccable French, learned in Paris in the 1960s but, to his regret, he hadn't had occasion to improve it since. We drank to our mutual friend and to our reciprocal attraction: his to France and mine to Japan.



The Heart: Frida Kahlo in Paris
HC | \$25.00/\$34.00C
978-1-59051-990-5

Marc Petitjean

BACK TO JAPAN

THE LIFE AND ART OF MASTER KIMONO PAINTER KUNIHICO MORIGUCHI

From the critically acclaimed author of *The Heart: Frida Kahlo in Paris*, a fascinating, intimate portrait of one of Japan's most influential and respected textile artists.

Writer, filmmaker, and photographer Marc Petitjean finds himself in Kyoto one fine morning with his camera, to film a man who will become his friend: Kunihiko Moriguchi, a master kimono painter and Living National Treasure—like his father before him.

As a young decorative arts student in the 1960s, Moriguchi rubbed shoulders with the cultural elite of Paris and befriended Balthus, who would profoundly influence his artistic career. Discouraged by Balthus from pursuing design in Europe, he returned to Japan to take up his father's vocation. Once back in this world of tradition he had tried to escape, Moriguchi contemporized the craft of Yūzen (resist dyeing) through his innovative use of abstraction in patterns.

With a documentarian's keen eye, Petitjean retraces Moriguchi's remarkable life, from his childhood during the turbulent 1940s and 50s marked by war, to his prime as an artist with works exhibited in the most prestigious museums in the world.

PRAISE FOR *THE HEART: FRIDA KAHLO IN PARIS*:

"Compelling...[Petitjean] captures the pop and fizz of artistic circles in Paris during the interwar years...The Heart is a distinctively intimate undertaking, which is no small feat considering its well-known cast of characters...an unconventional and deeply personal biography."

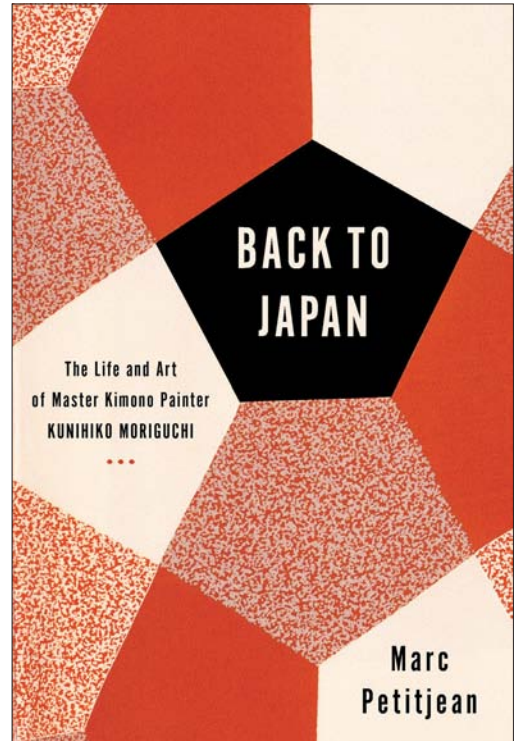
— WASHINGTON POST

"An intimate portrait of the artist and her time in the lively 1930s surrealist scene."

— NEW YORK TIMES BOOK REVIEW

"This crisp, concise, radiant gem of a book is a delight all the way through, whether you see it as a yarn of multigenerational heartbreak and longing, a beautiful and unlikely father-son chronicle, a classic artist-muse love story, or a cautionary tale about the most obsessively rendered city on earth."

— BOOKFORUM



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Hardcover | 5 x 7 1/4" | 176 pages

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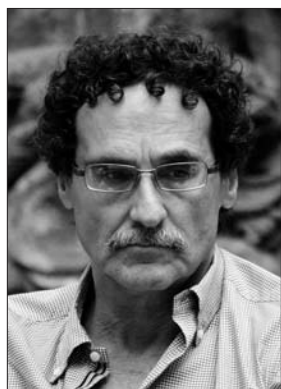
NONFICTION

Rights: World English

Proprietor: Arléa, Elena Akar

(elena.akar@arlea.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Japanese, Francophile, history, fashion, and art-centric media
- Author appearances by request
- Library and academic marketing
- Special markets promotions and museum outreach
- DRCs available on Edelweiss



© Pascual Borzelli Iglesias

Fabio Morábito is a writer, translator, and professor at the Institute of Philological Research at the Universidad Nacional Autónoma de México. Born in Egypt, Morábito grew up in Italy and relocated to Mexico when he was fifteen. He has published four books of poetry, four short-story collections, one book of essays, and two novels, and has translated into Spanish the work of many great Italian poets of the twentieth century, including Eugenio Montale and Patrizia Cavalli. Morábito has been awarded numerous prizes, most recently the Xavier Villaurrutia Prize, Mexico's highest literary award, for *Home Reading Service* (2019). His work has been translated into several languages. He lives in Mexico City.

Curtis Bauer is a poet and translator of prose and poetry from Spanish. He is the recipient of a PEN/Heim Translation Fund Grant and a Banff International Literary Translation Centre fellowship. His translation of Jeannette Clariond's *Image of Absence* won the International Latino Book Award for Best Nonfiction Book Translation from Spanish to English. Bauer teaches creative writing and comparative literature at Texas Tech University.

FROM *HOME READING SERVICE*

When I finished reading, I took out the paperwork they needed to sign to document my visit. It confirmed that I was completing a specified number of community service hours. It was the only time Luis came out of his trance-like state because, as some sort of concession, Carlos allowed him to sign the form; Luis looked proud as his trembling hand traced his crude scribble; meanwhile Carlos studied me as if he wanted to know what crime I'd committed.

They'd chosen Dostoyevsky's *Crime and Punishment* for me to read, and it was in the middle of our third session when Luis unexpectedly opened his mouth to tell me: "I've realized that you're not paying any attention to what you're reading."

I raised my head suddenly, because it was the first time I'd heard his voice.

"What did you say?" I asked him. After three reading sessions, in which I hadn't heard him speak a single word, I would have sworn he was not only a dimwit but mute as well.

"You don't pay any attention to what you're reading," the old man repeated, not looking at me, but at the window.

"Luis, stop that, will you?" his brother scolded, but Luis continued, without taking his eyes off the window, as if speaking to it and not to me. "You come to our house, you sit on our sofa, open your briefcase, and with that magnificent voice of yours you read without understanding anything, as if we weren't worthy of your attention."

Fabio Morábito

HOME READING SERVICE

A NOVEL

In this poignant novel that oscillates between modernism and magical realism, a man guilty of a minor offense finds purpose unexpectedly by way of his punishment—reading to others.

After an accident—or “the misfortune,” as his cancer-ridden father’s caretaker, Celeste, calls it—Eduardo is sentenced to a year of community service reading to the elderly and disabled. Stripped of his driver’s license and feeling impotent as he nears thirty-five, he leads a dull, lonely life, chatting occasionally with the waitresses of a local restaurant or walking the streets of Cuernavaca. Once a quiet town known for its lush gardens and swimming pools, the “City of Eternal Spring” is now plagued by robberies, kidnappings, and the other myriad forms of violence bred by drug trafficking.

At first, Eduardo seems unable to connect. He movingly reads the words of Dostoyevsky, Henry James, Daphne du Maurier, and more, but doesn’t truly understand them. His eccentric listeners—including two brothers, one mute, who moves his lips while the other acts as ventriloquist; deaf parents raising children they don’t know are hearing; and a beautiful, wheelchair-bound mezzo soprano—sense his detachment. Then Eduardo comes across a poem his father had copied by the Mexican poet Isabel Fraire, and it affects him as no literature has before.

Through these fascinating characters, like the practical, quick-witted Celeste, who intuitively grasps poetry even though she never learned to read, Fabio Morábito shows how art can help us rediscover meaning in a corrupt, unequal society.

PRAISE FOR *HOME READING SERVICE*:

“The fascinating story of a man lost in his own thoughts who nevertheless transforms the lives of the people he interacts with. A great novel.”

— SIN EMBARGO

“[A] magnificent novel...Morábito uncovers mysteries of everyday life.”

— CRITERIO HIDALGO

PAPERBACK ORIGINAL



NOVEMBER 2021 | on sale 11/2/2021

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FICTION

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(claudia@agencialiterariacbo.com)

- National review and feature coverage including print, radio, and online coverage
- Targeted outreach to Mexican, bibliophile, literary, and translated fiction interest media
- Author appearances by request
- Reading group promotions
- Indie bookseller buzz campaign
- Online and social media advertising
- DRCs available on Edelweiss

FROM **THE LAST ONE**



© Olivier Rollet

Fatima Daas was born in 1995 and grew up in Clichy-sous-Bois, France, where her parents settled after arriving from Algeria. In high school Daas participated in writing workshops led by Tanguy Viel. Influenced by Marguerite Duras and Virginie Despentes, she defines herself as an intersectional feminist. Her debut novel, *The Last One*, has sold more than ten thousand copies in France and has been translated into several languages.

Lara Vergnaud's translations include Yamen Manai's *The Ardent Swarm* and Ahmed Bouanani's *The Hospital*, as well as texts by Joy Sorman, Zahia Rahmani, and Scholastique Mukasonga, among others. She is the recipient of two PEN/Heim Translation Grants and a French Voices Grand Prize, and has been long-listed for the National Translation Award.

My name is Fatima.

I'm Muslim.

Sometimes, during my commute, I try to recite the *dhikr* but all the mixed-together voices trickle in. I melt instead into the noise of the train cars, into Parisian conversations, into the smells of sweat, alcohol, and perfume.

Excuse me, I'd like to get off. Shit! I can't find my ticket. That child is the god-awful worst. He won't let up. I'm getting off at the next stop. Hey girl, looking good. Can you open the window, please? I'm getting crushed here. Just forget it, I'm hanging up, you're starting to piss me off. We're almost at the Gare du Nord, relax, everyone's gonna get off. Why is he staring at me like that? Pervert! Mom, how many stations left? I'm suffocating here. Morning folks, I'm sorry to bother you during your ride, but the thing is I've been living on the streets for ten years now. I'll take anything you can give me, meal tickets, change. Thank you, have a nice day.

A woman rolls her scarf up to her nostrils.

The sound of yellow coins in a cup.

Red lipstick, halfway rubbed off.

A man, in profile, with a Yamaha hat, grumbles.

Someone stole his seat.

I give him mine.

He says thank you without a glance.

Fatima Daas

THE LAST ONE

A NOVEL

Drawn from the author's experiences growing up in a Paris *banlieue*, a powerful, lyric debut that explores the diverse, often conflicting facets of her identity—French, Algerian, Muslim, lesbian.

The youngest daughter of Algerian immigrants, Fatima Daas is raised in a home where love and sexuality are considered taboo, and signs of affection avoided. Living in the majority-Muslim suburb of Clichy-sous-Bois, she often spends more than three hours a day on public transportation to and from the city, where she feels like a tourist observing Parisian manners. She goes from unstable student to maladjusted adult, doing four years of therapy—her longest relationship. But as she gains distance from her family and comes into her own, she grapples more directly with her attraction to women and how it fits with her religion, which she continues to practice. When Nina comes into her life, she doesn't know exactly what she needs but feels that something crucial has been missing.

This extraordinary first novel, anchored and buoyed by the refrain "My name is Fatima," is a vital portrait of a young woman finding herself in a modern world full of contradictions. Daas's journey to living her sexuality in spite of expectations about who she should be offers a powerful perspective on the queer experience.

PRAISE FOR *THE LAST ONE*:

"Fatima Daas's monologue is constructed by fragments, as though she were updating Barthes and Mauriac for Clichy-sous-Bois. She carves out a portrait, like a patient, attentive sculptor...or like a mine searcher, aware that each word could make everything explode, and you have to choose them with infinite care."

—VIRGINIE DESPENTES

"A rhythm that pulses, sentences that crack, chapters like a chant... The furiously contemporary voice that we were hoping for."

—LES INROCKUPTIBLES

"The Last One is a bombshell that examines the question of identity with subtlety and passion."

—ELLE (FRANCE)

PAPERBACK ORIGINAL



NOVEMBER 2021 | on sale 11/9/2021

\$15.99 / \$21.99C

Paperback Original | 5 1/4 x 8" | 192 pages

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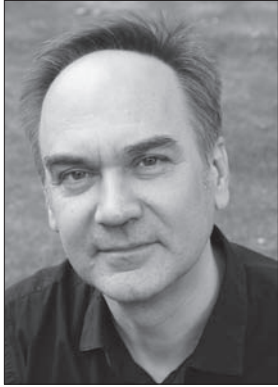
FICTION

Rights: World English

Proprietor: Les Éditions Noir sur Blanc, Christine Bonnard Legrand
(christine.bonnardlegrand@libella.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Francophile, Muslim and religious identity, women's, translation, and literary interest media
- Author appearances by request
- Reading group promotions
- DRCs available on Edelweiss
- LGBTQ+ outreach campaign

FROM **THE ANOMALY**



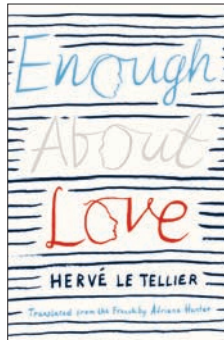
© Cathy Bisour

Hervé Le Tellier is a writer, journalist, mathematician, food critic, and teacher. He has been a member of the Oulipo group since 1992 and one of the “papous” of the famous France Culture radio show. His books include *A Thousand Pearls (for a Thousand Pennies)*, *Enough About Love*, *Eléctrico W*, and *All Happy Families*.

Adriana Hunter studied French and Drama at the University of London. She has translated nearly ninety books, including Véronique Olmi’s *Bakhita* and Hervé Le Tellier’s *Eléctrico W*, winner of the French-American Foundation’s 2013 Translation Prize in Fiction. She lives in Kent, England.

Inside the hangar, soldiers have set up showers, portable toilets, hundreds of tents, and some long tables. They serve hot meals, some of the passengers try to rest on the mattresses provided in the tents, but everything reverberates under the steel vault, children shriek, arguments break out. Dozens of soldiers patrol the building, filter every move; in the northern corner, a medical team has the use of a laboratory in a sterile tent, and a team of twelve nurses takes saliva samples from all of the passengers; in prefabricated units in the eastern corner, the newly arrived PsyOp psychologists start their one-on-one interrogations, following a questionnaire hastily put together by Miller and Wang. Protocol 42 has been substantially elaborated in the last few hours.

On the western side, the hangar is dominated by a huge metal platform five meters above the ground. The Task Force team has moved into one of the rooms overlooking the hangar, and through its floor-to-ceiling windows they can watch the noisy, chaotic hive of activity. Their tablets constantly display new information. The NSA has geolocated most of the passengers and crew members from the Paris-New York flight of March 10. Around one hundred of them are already under house arrest with police surveillance. Biologists compare their DNA with that of their counterparts being held in the hangar: they are absolutely identical. The plane grounded at McGuire is an exact replica of the one that landed just under four months earlier.



Enough About Love
PB | \$15.95/\$21.95C
978-1-59051-399-6



All Happy Families: A Memoir
PB | \$15.99/\$21.99C
978-1-59051-937-0

Hervé Le Tellier

THE ANOMALY

A NOVEL

Winner of the Prix Goncourt, this dizzying literary page-turner ingeniously blends crime, fantasy, science fiction, and thriller as it plumbs the mysteries surrounding a Paris–New York flight.

In June 2021, a senseless event upends the lives of hundreds of men and women, all passengers on a flight from Paris to New York. Among them: Blake, a respectable family man, though he works as a contract killer; Slimboy, a Nigerian pop star tired of living a lie; Joanna, a formidable lawyer whose flaws have caught up with her; and Victor Miesel, a critically acclaimed yet commercially unsuccessful writer who suddenly becomes a cult hit.

All of them believed they had double lives. None imagined just how true that was.

A virtuoso novel where logic confronts magic, *The Anomaly* explores the part of ourselves that eludes us. This witty variation on the doppelgänger theme, which takes us on a journey from Lagos and Mumbai to the White House, proves to be Hervé Le Tellier's most ambitious work yet.

PRAISE FOR *THE ANOMALY*:

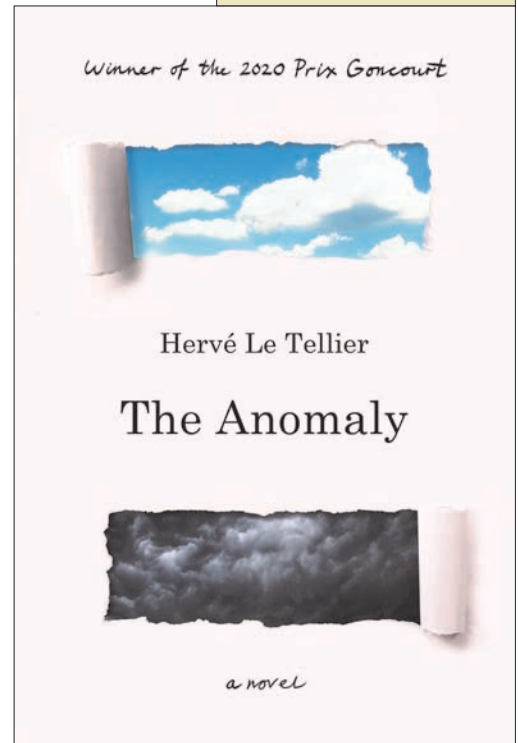
"An exquisite, insane surprise. Quite simply astounding."

— *LE JOURNAL DU DIMANCHE*

"The Anomaly is the only book that is nominated for the Goncourt, Renaudot, Médicis, and Décembre prizes. For all the judges who cannot stand one another to come to an agreement is in itself an impossible feat, but it is merited here, for Hervé Le Tellier has written an impossible novel. It's a thriller but also a fantasy. A choral novel, which is also surrealist. An adventure, a page-turner, soon to be a bestseller, but also an experimental, highly literary work, a stylistic exercise in the vein of Life: A User's Manual by Georges Perec (if you were to replace the building with a Boeing jet)."

— *LE FIGARO MAGAZINE*

PAPERBACK ORIGINAL



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FICTION

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(Anne-Solange.Noble@gallimard.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to sci-fi/fantasy, Francophile, thriller, translation, and literary interest media
- Author appearances by request
- Major print and online advertising campaign
- Library marketing
- Reading group promotions
- DRCs available on Edelweiss



© Barbara San Martín

Carla Guelfenbein is the author of six novels and several short stories, which have appeared in magazines and anthologies. Her work has been translated into fourteen languages, and regularly tops bestseller lists in her native Chile. In 2015 her novel *In the Distance with You* won the prestigious Alfaguara Prize. Before becoming a writer, Guelfenbein studied biology at Essex University and graphic design at St. Martin's School of Art in London. She has also worked as an art director for BBDO and as a fashion editor at *Elle*.

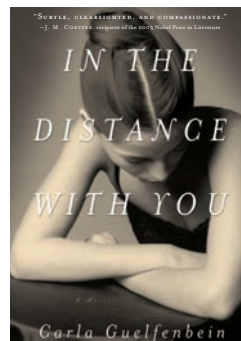
Neil Davidson is a newspaper columnist, essayist, and translator. He has published collections of his columns as well as *El ceño radiante*, a biographical study of Gerard Manley Hopkins with new translations of his poems. Originally from the United Kingdom, Davidson now lives in Chile.

FROM *ONE IN ME I NEVER LOVED*

The spring outside is reluctant to show its kind face, but Doris can still smell Aline's body between the sheets. Her fragrant perspiration. Rosemary, rose, lavender? She badly needs a slug of Wild Turkey. Then she will open Gabriela's letter. Her headache comes in waves, seeming to intensify with each surge. Gabriela is waiting in the house a rancher lent her in Jalapa, Mexico, the land she loves, and Doris promised to be there a week ago. But she can't set out. She can't because she doesn't want to. And Gabriela is groaning in her empty house, in her body emptied of Doris.

A few days ago Doris telephoned her. She imagined her voice would calm her. But Gabriela is hard of hearing, and these conversations fragmented by distance just make her more desperate. Try as she might, Doris could not hide her feelings. *You have a broken voice I've never heard in you, beloved, a voice like an injured bird's*, Gabriela said.

She tried to tell her a dream. She knows Gabriela likes it when she tells her dreams, because it lets her touch something of hers that would otherwise be out of reach. But the thing was that while she talked, while she told her the half-real, half-invented dream, Doris was suffocating. She was suffocating because she was picturing Gabriela in that agony that overwhelms her whenever she runs away.



In the Distance with You
PB | \$17.95/\$23.95C
978-1-59051-870-0

Carla Guelfenbein

ONE IN ME I NEVER LOVED

A NOVEL

A poignant collage of stories of women young and old, this novel from an Alfaguara Prize-winning author explores both the need to be seen and the need to disappear.

In present-day New York, Margarita grapples with insecurities on her fifty-sixth birthday. She feels neglected by her husband, and suspects he's having an affair with one of his students. Mysteries surrounding two friends offer both a distraction and unexpected insight:

Anne, the concierge of her apartment building, has suddenly vanished without a trace, leaving Anne's mother to confront a long-held secret.

Juliana, now in her eighties, is eager to find the woman who changed the course of her life more than sixty years ago.

With a seamless blend of reality and fiction, Carla Guelfenbein takes us back to the 1940s to provide answers, drawing on the intimate letters that Chilean poet Gabriela Mistral wrote to her lover and executor, Doris Dana, in the years after their first meeting at Barnard College. Struggling under the weight of Gabriela's intense attachment, the much younger Doris enjoys a passionate night of sex and alcohol with a childhood friend while they're apart.

Far from the chaste, self-sacrificing image imposed on Mistral after her death, the characters of *One in Me I Never Loved* reflect womanhood in all its complexities, challenging the limits on their freedom and sexuality.

PRAISE FOR *IN THE DISTANCE WITH YOU*:

"A marvelous, multifaceted feat of storytelling."

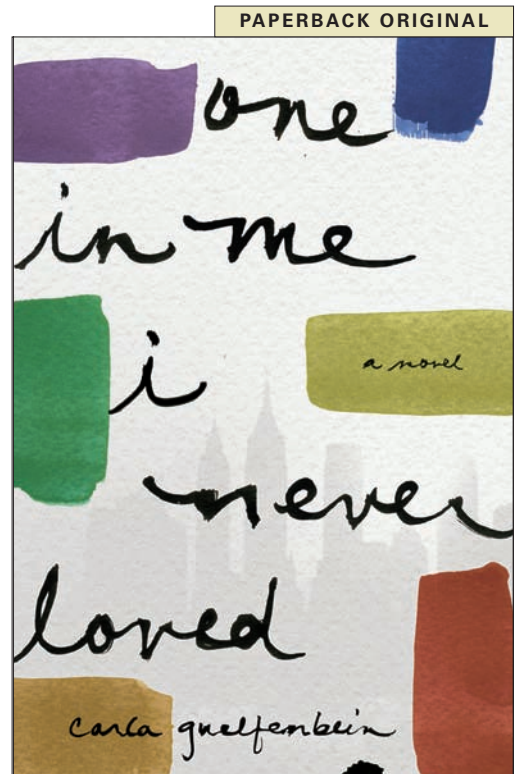
— BBC CULTURE

"A stunningly constructed narrative...As absorbing as any mystery."

— LIBRARY JOURNAL, Best Books of the Year

"This luminous and eloquent novel will appeal in particular to readers with an interest in Latin American literature."

— BOOKLIST (starred review)



NOVEMBER 2021 | on sale 11/30/2021

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Paperback Original | 5 x 7 1/2" | 144 pages

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FICTION

Rights: US and Canada

Agent: Austin Mueller, The Wylie Agency

(amueller@wylieagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Chilean, relationship, women's, literary fiction, and translation interest media
- Author appearances by request
- Online and social media advertising
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© Anita Affentranger

Peter Stamm is the author of the novels *The Sweet Indifference of the World*, *To the Back of Beyond*, *All Days Are Night*, *Seven Years*, *On a Day Like This*, *Unformed Landscape*, and *Agnes*, and the short-story collections *We're Flying* and *In Strange Gardens and Other Stories*. His award-winning books have been translated into more than thirty languages. For his entire body of work and his accomplishments in fiction, he was short-listed for the Man Booker International Prize in 2013, and in 2014 he won the prestigious Friedrich Hölderlin Prize. He lives in Switzerland.

Michael Hofmann has translated the work of Gottfried Benn, Hans Fallada, Franz Kafka, Joseph Roth, and many others. In 2012 he was awarded the Thornton Wilder Prize for Translation by the American Academy of Arts and Letters. His *Selected Poems* was published in 2009, *Where Have You Been?* *Selected Essays* in 2014, and *One Lark, One Horse: Poems* in 2019. He lives in Florida and London.

FROM *IT'S GETTING DARK*

We were lying in her bed. The blanket was thin, and I pressed against her, less to be close to her as simply not to be cold. "I don't make a habit of this, you know," she said, and suddenly started laughing. "You don't care, do you? But I really don't. Christmas is the saddest day in the calendar, and I've got no money and I didn't want to go to bed hungry."

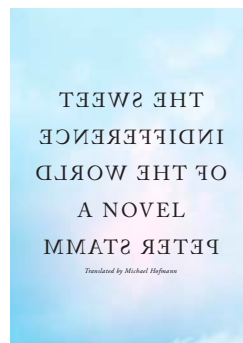
The whiskey had loosened her tongue and made her sentimental. She talked about her family in Vermont, whom she hadn't seen for years, and her brother, her little disabled brother, as she said.

"You don't mean that, do you?" I said. "That sounds like one of those awful Christmas sob stories. You sleep with me to get money to pay for his prescription drugs. And at the end, we all of us sit together around a scrawny Christmas tree and sing carols, you and I, your parents, and your little disabled brother."

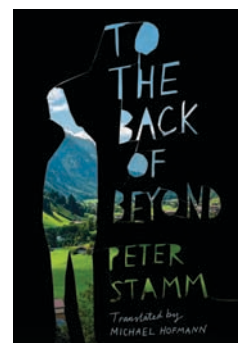
"My little brother's been dead for a long time," she said, "and my father's stinking rich, and I have no intention of introducing you to him."

For a while neither of us spoke. "Is your name really Marcia?" I asked. "I thought it was just people on TV who were called things like that."

"Why wouldn't it be?" she said. Again, no one spoke, then Marcia asked me what my most unusual Christmas was. I sensed she had had a fair few herself and was only asking me to get a chance to tell me about them. "Marcia from Vermont," I said. "You're probably my strangest Christmas present."



The Sweet Indifference of the World
PB | \$14.99/\$19.99C
978-1-59051-979-0



To the Back of Beyond
PB | \$15.95/\$21.95C
978-1-59051-828-1

Peter Stamm

IT'S GETTING DARK

STORIES

A new story collection from “one of Europe’s most exciting writers” (*New York Times Book Review*) deftly evokes and explores the shifts that occur when the world grows dark.

Georg is on the verge of retirement. No one notices him anymore at the office, and there is no dinner waiting for him at home. He seems to dissolve slowly and a nameless horror seizes him.

Sabrina is flattered when an artist approaches her. But when she sees herself as a work of art for the first time, she shudders.

David wants to rob a bank. He already has a mask for the purpose, but he won’t be using it today. He’s heard that bank robbers often study the scene for weeks before they strike. So he’s started to lurk.

We think we know our world, but then the familiar suddenly turns strange, and even frightening. In these powerfully affecting, minutely constructed stories, Peter Stamm illustrates how fragile our reality really is, how susceptible to tricks of the heart and mind.

PRAISE FOR PETER STAMM:

“Stamm’s prose (beautifully translated by Michael Hofmann) is plain but not so simple...A subtle but deadly style.”

—ZADIE SMITH

“Peter Stamm is an extraordinary author who can make the ordinary absolutely electrifying...Hard to recommend too highly.”

—TIM PARKS

“A master writer...His prose...is as sharply illuminating as a surgical light.”

—THE ECONOMIST



DECEMBER 2021 | on sale 12/7/2021

\$22.99 / \$29.99C

Hardcover | 5 x 7 ½" | 208 pages

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FICTION

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Agent: Marc Koralnik, The Liepman Agency

(marc.koralnik@liepmanagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to short story, holiday gift guide/reading, literary & translation interest media
- Author appearances by request
- Holiday catalog and online advertising
- Backlist promotions
- DRCs available on Edelweiss

FROM **SON OF SVEA**



© Ulla Montan

Lena Andersson is a columnist for *Dagens Nyheter*, Sweden's largest morning paper. Considered one of the country's sharpest contemporary analysts, she writes about politics, society, culture, religion, and other topics. Her fifth novel and English-language debut, *Willful Disregard*, was awarded the 2013 August Prize, Sweden's highest literary honor.

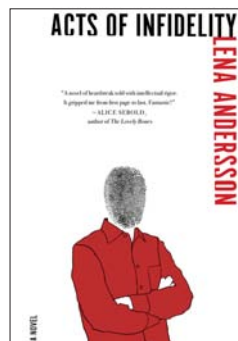
Sarah Death has translated nearly forty books, including Lena Andersson's earlier novel *Willful Disregard*. She has twice won the George Bernard Shaw Prize for translation from Swedish, and in 2014 she was inducted into the Royal Order of the Polar Star for services to Swedish literature.

One day at primary school, Ragnar's teacher Miss Aronsson chose him to look after her lunchbox and the thin pancakes inside it while she left the classroom to see to something. Uncomfortable and full of foreboding, he put the lunchbox on one of the radiators beneath the tall windows. It had a rounded top and the lunchbox fell to the floor, the lid flew off and the pancakes landed among the dirt and dust. He stood there, petrified; his face felt hot and his body went numb and prickly. As he scrabbled to pick up the pitiful remnants, he tried to think, and had the idea of dashing home to mother Svea to ask her to make some fresh pancakes. But Miss Aronsson wouldn't be gone that long, of course.

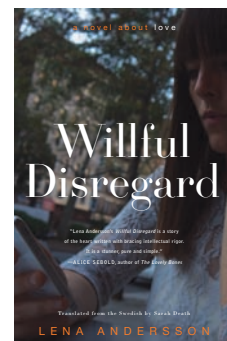
He heard the other boys' coarse laughter. In their faces there was no sympathy, only pleasure in a break from the monotony and relief that it was someone else's fault.

Miss Aronsson should have understood the blow that being chosen inflicts, thought Ragnar, and he would never stop thinking that. She had raised him above the crowd and told him he was worthy of guarding her pancakes.

It wasn't fair that you had to pay for your sense of order with shame and dread, but that was the way it was. Distinguishing yourself was too costly; you were entrusted with things that were too much for you. And he thought that as long as you were normal and blended in, you wouldn't make any mistakes.



Acts of Infidelity
PB | \$16.99/NCR
978-1-59051-903-5



Willful Disregard
PB | \$15.95/NCR
978-1-59051-761-1

Lena Andersson

SON OF SVEA

A TALE OF THE PEOPLE'S HOME

From one of Sweden's most astute cultural critics, a razor-sharp comedy of the progress and ruin of the industrial welfare state, told through the story of a single family.

Ragnar Johansson is born in 1932, a transformative moment in Swedish history. He has Swedish social democracy flowing through his veins—convinced it lifted humankind out of the dark ages and into modernity, he cherishes it. At times Ragnar despises his mother, Svea, whose perpetual baking, scrubbing, and canning represent the poverty of the peasantry. Ragnar, for his part, hails the efficiency of washing machines and prefab food. Once he has children himself, he raises them in accordance with his values, standing in the ski track supporting his daughter Elsa as she works hard to become one of the best skiers in the country. While Svea is a relic of the past, Elsa represents hope for the future. In time, however, Ragnar realizes that the world is changing. Is his golden age coming to an end?

In *Son of Svea*, Lena Andersson offers a characteristically funny, wise, and moving family chronicle about the social transformations that unite and divide us, and about finding the courage to be true to oneself.

PRAISE FOR LENA ANDERSSON:

"Every word packs a punch; every other sentence is so wise and funny that it begs to be quoted. Andersson's gift for conjuring atmosphere and emotion out of small quotidian mishaps is extraordinary."

— THE GUARDIAN

"An electrifying writer."

— TIMES LITERARY SUPPLEMENT

"Dry wit and sharp insight...If [Andersson] sees an intellectual pretension, she pricks it."

— THE ECONOMIST

PAPERBACK ORIGINAL



JANUARY 2022 | on sale 1/11/2022

\$16.99 / \$22.99C

Paperback Original with Flaps | 5 1/4 x 8" | 256 pages

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(siri@hedlundagency.se)

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- Author appearances by request
- Library marketing
- DRCs available on Edelweiss

FROM **TRACE AND AURA**



© Ulf Andersen

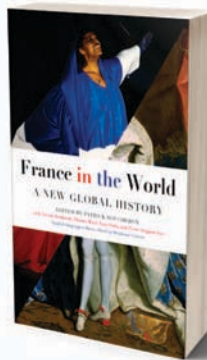
Patrick Boucheron is a renowned French historian. He previously taught medieval history at the École normale supérieure and the University of Paris, and is currently a professor of history at the Collège de France. He is the author of twelve books, including *Machiavelli: The Art of Teaching People What to Fear*, and the editor of five, including *France in the World*, which became a best-seller in France.

Lara Vergnaud's translations include Yamen Manai's *The Ardent Swarm* and Ahmed Bouanani's *The Hospital*, as well as texts by Joy Sorman, Zahia Rahmani, and Scholastique Mukasonga, among others. She is the recipient of two PEN/Heim Translation Grants and a French Voices Grand Prize, and has been long-listed for the National Translation Award.

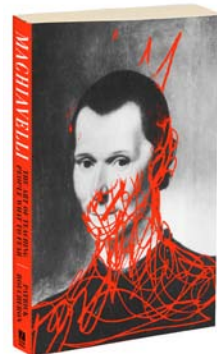
Willard Wood has translated more than twenty-five books from the French. He is a recipient of the Lewis Galantière Award for Literary Translation and a National Endowment for the Arts Fellowship in Translation.

Ambrose doesn't realize that his steps are taking him back to his starting point, undoubtedly because he doesn't want to believe that every road leads to the *porta Romana*, the equivalent of Paris' *voie triomphale* in the imperial capital that was Milan in the fourth century. But all paths converge: Ambrose is unable to leave the city. He is obstinately brought back. By whom? God, of course. So here we have the history of a man who cannot escape the force of his name nor the place that force assigns him. Ambrose will be bishop of Milan, Milan will become Ambrose's city, and the people of Milan, still today, will call themselves Ambrosians.

For nearly fifteen years, I have obsessively explored the history of the "memorative gravitation" of a name around a city, of a city around a name, murmuring lines from Baudelaire: "I have more memories than if I'd lived a thousand years." What a strange idea, when you think about it, to take an interest in these old refrains and, more seriously, to pretend they could be of interest to anyone. Yet here's the thing: you can think, or dream really, all you want, but we don't choose the ghosts that haunt us. Menacing or mocking, they remain the faithful companions of our obsessions. And so, here, once again, we will read a ghost story for consenting adults.



**France in the World:
A New Global History**
PB | \$38.99/\$51.99C
978-1-59051-941-7



**Machiavelli: The Art of
Teaching People What to Fear**
PB | \$14.99/\$19.99C
978-1-59051-952-3

Patrick Boucheron

TRACE AND AURA

THE RECURRING LIVES OF ST. AMBROSE OF MILAN

From one of the foremost medievalists of our time, a groundbreaking work on history and memory that goes well beyond the life of this influential saint.

Elected bishop of Milan by popular acclaim in 374, Ambrose went on to become one of the four original Doctors of the Church. There is much more to this book, however, than the compelling story of the bishop who baptized Saint Augustine in the fourth century. *Trace and Aura* investigates how a crucial figure from the past can return in different guises over and over again, in a city that he inspired and shaped through his beliefs and political convictions. His recurring lives actually span more than ten centuries, from the fourth to the fourteenth.

In the process of following Ambrose's various reincarnations, Patrick Boucheron draws compelling connections between religion, government, tyranny, the Italian commune, Milan's yearning for autonomy, and many other aspects of this fascinating relationship between a city and its spiritual mentor who strangely seems to resist being manipulated by the needs and ambitions of those in power.

PRAISE FOR *MACHIAVELLI*:

"[Boucheron] makes a case for Machiavelli as a misunderstood and villainized figure with political insights that can be applied to modern times."

— NEW YORK TIMES BOOK REVIEW

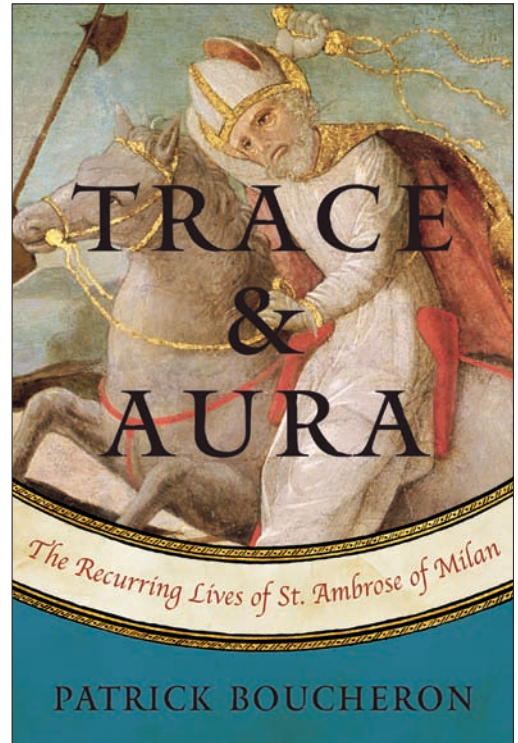
"To reframe our understanding of Machiavelli, Mr. Boucheron asks, Who was he writing for?...If The Prince was meant to help ordinary people understand what their leaders were up to, then it is not a handbook for the power-crazed but a means of stopping them."

— WALL STREET JOURNAL

"This wise, witty, razor-sharp anatomy of Machiavelli demonstrates why the most notorious thinker of the Renaissance is the perfect companion for our own time."

—STEPHEN GREENBLATT,

author of *The Swerve: How the World Became Modern*



JANUARY 2022 | on sale 1/18/2022

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(JennieDorny@seuil.com)

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- Targeted outreach to biography, history, Catholic Church/Christianity, Italian, and translation interest media
- Author appearances by request
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- DRCs available on Edelweiss



Francesca Manovani, © Éditions Gallimard

Agnès Riva lives in the suburbs of Paris, where she draws inspiration from its urban landscape. She is the author of the short story "New Life," which was published in the anniversary issue of the *New French Review*. Her debut novel, *Geography of an Adultery*, received a Discovery Grant from the Prince Pierre de Monaco Foundation and was a finalist for the Prix Goncourt and Grand Prix RTL-Lire.

John Cullen is the translator of many books from Spanish, French, German, and Italian, including Susanna Tamaro's *Follow Your Heart*, Philippe Claudel's *Brodeck*, Carla Guelfenbein's *In the Distance with You*, Juli Zeh's *Empty Hearts*, Patrick Modiano's *Villa Triste*, and Kamel Daoud's *The Meursault Investigation*. He lives on the Shoreline in southern Connecticut.

FROM **GEOGRAPHY OF AN ADULTERY**

The sound of the car doors closing them in brings their first relief, the satisfaction of finally being at some distance from the outside world. The atmosphere changes instantaneously, as if the banging of the doors were a signal.

Nevertheless, Paul doesn't drop his guard, he stays on the alert, inspecting the street and the pedestrians through the windows. "Our relationship must be absolutely clandestine," he often repeats to Ema, his tone a little stern, perhaps briefly congratulating himself on the young woman's reasonableness, a character trait he's taken for granted ever since they first started seeing each other.

Most of the time, they park the car in town, not far from the labor court but always in an isolated spot. If they find they must settle for a place on the same street as the court, they're careful to pick one as far away as possible, beyond the traffic circle.

Once they've withdrawn into the shadows, they can observe the scene at a distance—the members of the court exchanging a few words before they disperse, the neighborhood emptying out as dusk comes down.

The positions they retreat to offer a different perspective on the social game and lessen a little the usual pressure to play it, especially as far as Ema's concerned, for as a general rule she's eager to get to gathering places, as if she were always afraid of missing an opportunity to connect with other people.

After they break up, this distance will be what the young woman misses most, what makes her fearful of having to experience events up close again.

Agnès Riva

GEOGRAPHY OF AN ADULTERY

A NOVEL

Dissecting a midlife affair, this perceptive, slyly comical debut explores how the spaces that limit our movements can be more exciting than the person we think we want.

Ema and Paul are lovers. Like so many others before them, they met through work. Both are married with children, and they arrange hurried meetings away from prying eyes. Paul's car, a corner of Ema's house, a hotel room... But their relationship soon suffers from this too-restricted sphere, and Ema decides to put them both in danger, at the risk of losing everything.

Cleverly attaching itself to the locations where passion plays out—whether domestic or professional, safe or transgressive—*Geography of an Adultery* casts a radical eye on anticipation and desire. With her deceptively cool, clinically precise style, Agnès Riva unravels the inner workings of a private life.

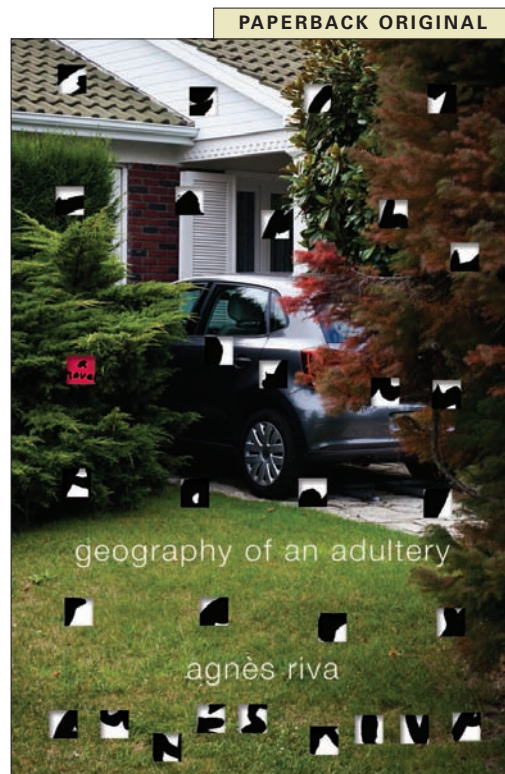
PRAISE FOR ***GEOGRAPHY OF AN ADULTERY***:

"A powerful, gorgeous first novel."

— **DIACRITIK**

"[Riva's prose] borrows from the Nouveau Roman as well as forensic pathology...remarkable."

— **L'OBS**



JANUARY 2022 | on sale 1/25/2022

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(Anne-Solange.Noble@gallimard.fr)

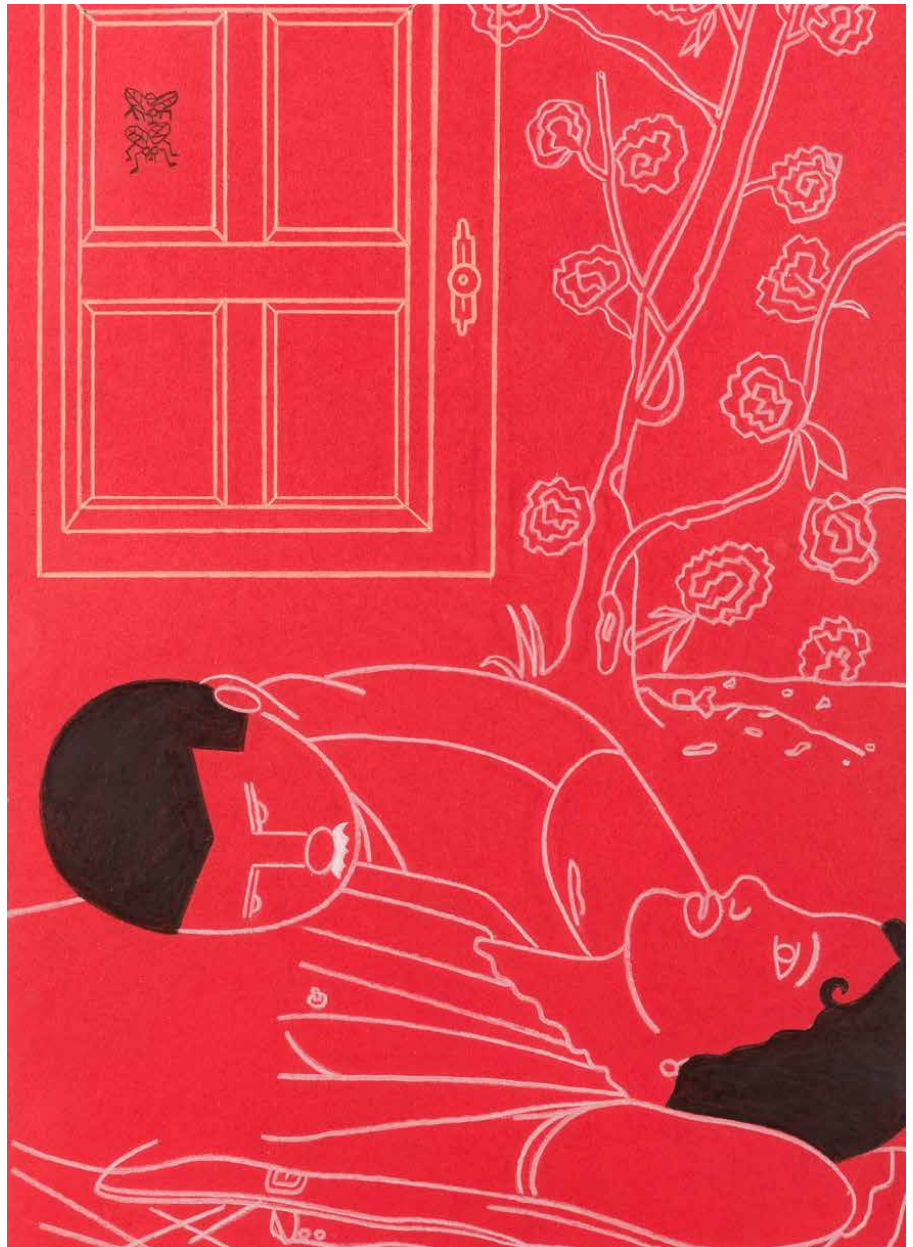
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James Joyce lithograph by Eduardo Arroyo, 1992
© Adrián Vázquez González

James Joyce, born in Dublin in 1882, is one of the most influential authors of the twentieth century. His most well-known works include *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*. He died in Zurich in 1941.

Eduardo Arroyo, born in Madrid in 1937, was a painter, graphic artist, author, and set designer. In 1982 he received Spain's National Award for Plastic Arts. His paintings are showcased at the Museo de Arte Contemporáneo in Madrid. He died in 2018.



James Joyce

ULYSSES

AN ILLUSTRATED EDITION

This strikingly illustrated edition presents Joyce's masterpiece in a new, more accessible light, while showcasing the incredible talent of a leading Spanish artist.

The neo-figurative artist Eduardo Arroyo (1937–2018), regarded today as one of the greatest Spanish painters of his generation, dreamed of illustrating James Joyce's *Ulysses*. Although he began work on the project in 1989, it was never published during his lifetime due to copy-right restrictions.

Now available for the first time in English, this unique edition of the classic novel features three hundred images created by Arroyo—vibrant, eclectic drawings, paintings, and collages that reflect and amplify the energy of Joyce's writing. These works act as landmarks on the journey through Joyce's famously complex epic, as Arroyo simultaneously guides and shares in our puzzlement.

PRAISE FOR *ULYSSES*:

"Aside from being one of the most important Spanish painters of the last fifty years, Eduardo Arroyo has also been a devoted reader and a magnificent writer...[Ulysses is] without a doubt his most ambitious book project."

— EL PAÍS

"A very special edition of Leopold Bloom's adventures."

— LA RAZÓN



JANUARY 2022 | on sale 1/25/2022

\$75.00 / \$97.00C

Hardcover | 8 ¾ x 12 ¼" | 720 pages

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E-book 978-1-63542-027-2

FICTION

Rights: World English

Proprietor: Galaxia Gutenberg, Joan Tarrida

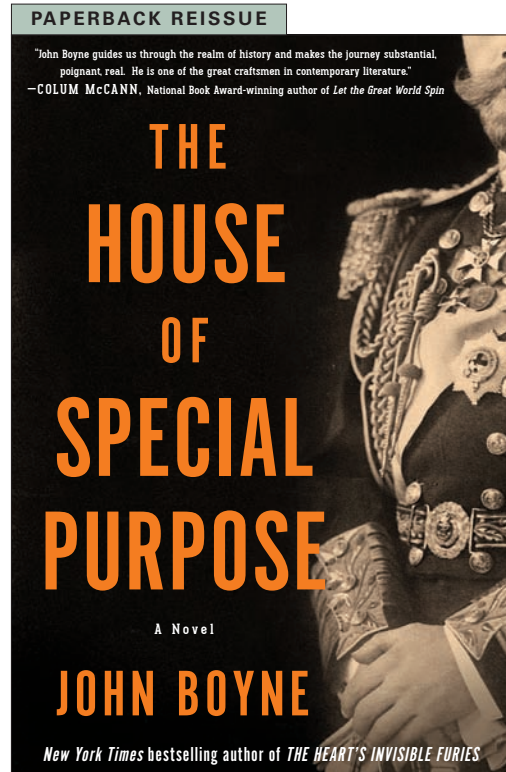
(jtarrida@galaxiagutenberg.com)

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- Targeted outreach to literary, history, and art interest media
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- Limited-edition broadsides
- BLADs available
- Indie bookstore promotions

John Boyne

THE HOUSE OF SPECIAL PURPOSE

A NOVEL



AUGUST 2021 | on sale 8/10/2021

\$18.99 / NCR

Paperback Reprint | 5 1/2 x 8 1/2" | 480 pages

978-1-63542-177-4 | CQ 24

E-book 978-1-59051-599-0

FICTION

Rights: US

Agent: Eric Simonoff, William Morris Endeavor

(es@wmeagency.com)

John Boyne was born in Ireland in 1971 and is the author of twelve novels for adults, most recently the *New York Times* best-seller *The Heart's Invisible Furies*, *A Ladder to the Sky*, and *A Traveler at the Gates of Wisdom* as well as six novels for teens and young adults including the #1 *New York Times* bestselling *The Boy in the Striped Pajamas*.

From the author of *The Absolutist*, a propulsive novel of the Russian Revolution and the fate of the Romanovs.

Part love story, part historical epic, part tragedy, *The House of Special Purpose* illuminates an empire at the end of its reign. Eighty-year-old Georgy Jachmenev is haunted by his past—a past of death, suffering, and scandal that will stay with him until the end of his days. Living in England with his beloved wife, Zoya, Georgy prepares to make one final journey back to the Russia he once knew and loved, the Russia that both destroyed and defined him. As Georgy remembers days gone by, we are transported to St. Petersburg, to the Winter Palace of the czar, in the early twentieth century—a time of change, threat, and bloody revolution. As Georgy overturns the most painful stone of all, we uncover the story of the house of special purpose.

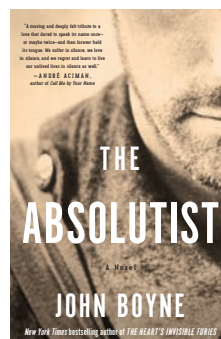
PRAISE FOR **THE HOUSE OF SPECIAL PURPOSE**:

"Narrator Georgy Daniilovich Jachmenev reviews his long life, from being a servant in the household of Czar Nicholas II to his post-retirement years in London...Boyne re-creates both Georgy's personal life and the life of pre-Revolutionary Russia with astonishing density and power."

—KIRKUS REVIEWS (starred review)

"[Boyne] skillfully evokes the wrenching pain of loss and exile while presenting a tribute to enduring love."

—BOOKLIST



The Absolutist
PB | \$16.99/\$22.99C
978-1-63542-166-8

Cristina De Stefano

translated from the Italian by Marina Harss

ORIANA FALLACI

THE JOURNALIST, THE AGITATOR, THE LEGEND

A landmark biography of the most famous Italian journalist of the twentieth century, an inspiring and often controversial woman who defied the codes of reportage and established the “La Fallaci” style of interview.

Oriana Fallaci is known for her uncompromising vision. To retrace Fallaci's life means to retrace the course of history from World War II to 9/11.

As a child, Fallaci enlisted herself in the Italian Resistance alongside her father. Her hatred of fascism and authoritarian regimes would accompany her throughout her life. Covering the entertainment industry early on in her career, she created an original, abrasive interview style, focusing on her subject's emotions, contradictions, and facial expressions more than their words. When she grew bored of interviewing movie stars and directors, she turned her attention to the greatest international figures of the time: Khomeini, Gaddafi, Indira Gandhi, and Kissinger, placing herself front and center in the story. Reporting from the front lines of the world's greatest conflicts, she provoked her own controversies wherever she was stationed, leaving behind epic collateral damage in her wake.

Thanks to unprecedented access to personal records, Cristina De Stefano brings back to life a remarkable woman whose groundbreaking work and torrid love affairs will not soon be forgotten. *Oriana Fallaci* allows a new generation to discover her story, and witness the passionate, persistent journalism that we urgently need in these times of upheaval and uncertainty.

PRAISE FOR *ORIANA FALLACI*:

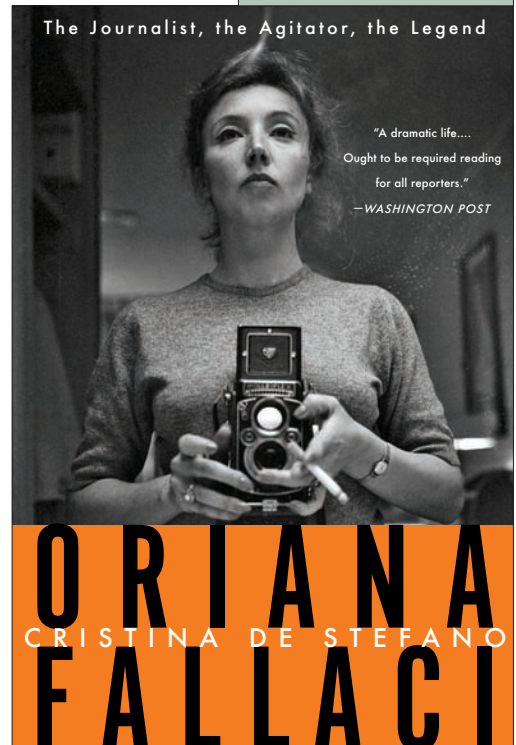
“Engrossing.”

— THE NEW YORKER

“It's the first authorized biography we have of Fallaci, with access to new personal records, and welcome for that reason...it gets her story onto the page and, thanks to its subject, is never dull.”

— NEW YORK TIMES

PAPERBACK REISSUE



AUGUST 2021 | on sale 8/17/2021

\$17.99 / \$23.99C

Paperback Reprint | 5 1/2 x 8 1/4" | 288 pages

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Agent: Anna Falavena, RCS Libri

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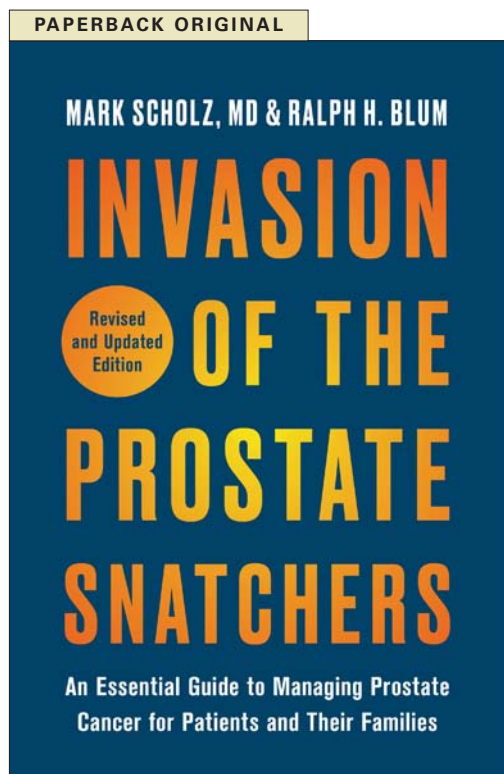
Cristina De Stefano is a journalist and writer. She lives and works in Paris as a literary scout for many publishing houses in the world. Her books *Belinda e il mostro: Vita segreta di Cristina Campo* (Adelphi 2002) and *Americane avventurose* (Adelphi 2007) have been translated in French, German, Spanish, and Polish.

Mark Scholz, MD, and Ralph H. Blum

INVASION OF THE PROSTATE SNATCHERS

AN ESSENTIAL GUIDE TO MANAGING PROSTATE CANCER FOR PATIENTS AND THEIR FAMILIES

Revised and Updated Edition



AUGUST 2021 | on sale 8/24/2021

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Mark Scholz, MD, a double board-certified medical oncologist, serves as medical director of Prostate Oncology Specialists Inc. in Marina del Rey, California, a medical practice exclusively focused on prostate cancer.

Ralph H. Blum was a cultural anthropologist and author who published three novels and five nonfiction books on the oracular tradition, beginning with *The Book of Runes*. He survived for more than twenty years, without radical intervention, after being diagnosed with prostate cancer.

An indispensable roadmap to the medical minefield of prostate cancer, revised and updated with the latest developments in treatment options.

Every year almost a quarter of a million confused and frightened American men are tossed into a prostate cancer cauldron stirred by salespeople representing a multibillion-dollar industry. Patients are too often rushed into a radical prostatectomy, a major operation that rarely prolongs life and more than half the time leaves them impotent. *Invasion of the Prostate Snatchers* argues that close monitoring—active surveillance rather than surgery or radiation—should be the initial treatment approach for many men at the low- and intermediate-risk stages.

In a unique collaboration, doctor and patient provide a wholly new perspective on managing this disease. Ralph Blum's account of his personal struggle, together with Dr. Mark Scholz's presentation of new scientific advances, offers convincing evidence that this noninvasive approach can be crucial in preventing tens of thousands of men from being overtreated each year. This revised and updated second edition:

- Highlights the latest prostate cancer treatment options that preserve erectile and urinary function while prolonging lifespan
- Establishes updated protocol for how to accurately interpret high prostate-specific antigen (PSA) while avoiding the invasive, dangerous random biopsy
- Recounts true patient stories that accurately represent the hurdles today's patients face while navigating a prostate cancer diagnosis
- Introduces the latest evidence in the radiation vs. radical prostatectomy debate
- Presents the latest thinking on diet and exercise for men with prostate cancer

Gregor Hens

translated from the German by Jen Calleja

NICOTINE

A LOVE STORY UP IN SMOKE

By turns philosophical and darkly comic, an ex-smoker's meditation on the nature and consequences of his nearly lifelong addiction.

Written with the passion of an obsessive, *Nicotine* addresses a life-long addiction, from the thrill of the first drag to the perennial last last cigarette. Reflecting on his experiences as a smoker from a young age, Gregor Hens investigates the irreversible effects of nicotine on thought and patterns of behavior. He extends the conversation with other smokers to meditations on Mark Twain and Italo Svevo, the nature of habit, and the validity of hypnosis. With comic insight and meticulous precision, Hens deconstructs every facet of dependency, offering a brilliant analysis of the psychopathology of addiction.

This is a book about the physical, emotional, and psychological power of nicotine as not only an addictive drug, but also a gateway to memory, a long trail of streetlights in the rearview mirror of a smoker's life. Cigarettes are sometimes a solace, sometimes a weakness, but always a witness and companion.

This is a meditation, an ode, and a eulogy, one that will be passed hand-to-hand between close friends.

PRAISE FOR *NICOTINE*:

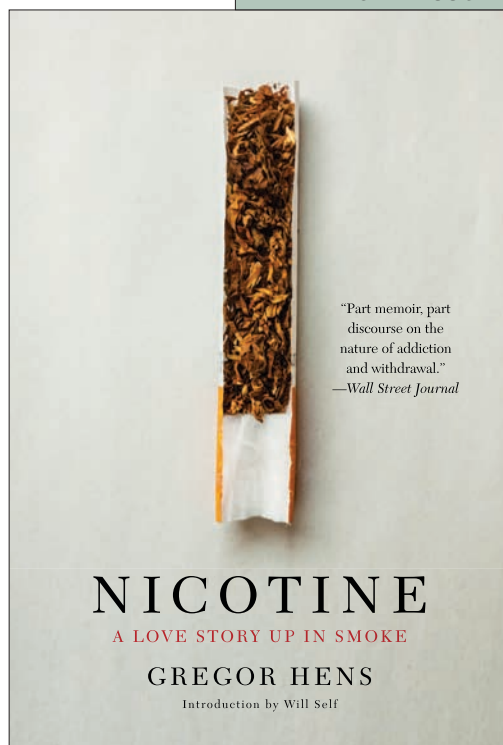
"Part memoir, part philosophical lament...dry, earthy, and combustible, like a Virginia tobacco blend, [Nicotine] has a lot to say and says it well...[Hens's] lapidary prose will sometimes put you in mind of the chain-smoking Norwegian writer Karl Ove Knausgaard's."

— **NEW YORK TIMES**

"This intelligent, literary volume plumbs Mark Twain, Italo Svevo, and Van Morrison. But make no mistake: Nicotine isn't a self-help book. It's not an anti-smoking screed. Nor is it a love sonnet to tobacco. It's an honest exposition of the emotional complexity of quitting."

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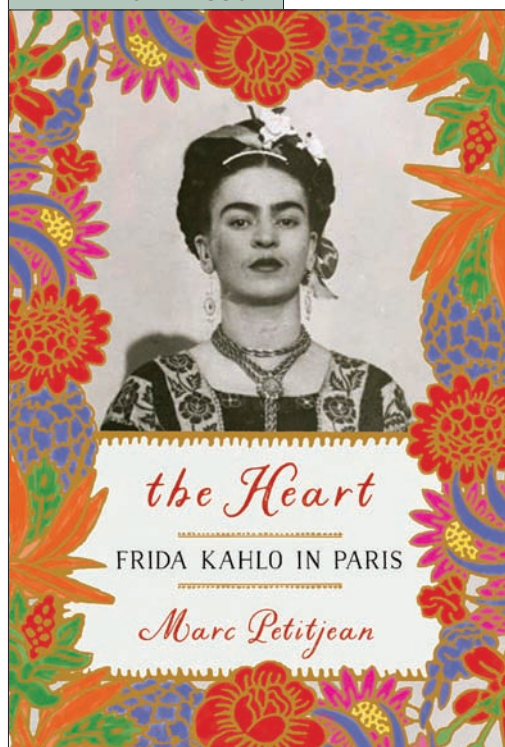
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Gregor Hens is a German writer and translator. He has translated Will Self, Jonathan Lethem, and George Packer into German.

THE HEART: FRIDA KAHLO IN PARIS

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Marc Petitjean is a writer, filmmaker, and photographer. He is the author of the forthcoming *Back to Japan: The Life and Art of Master Kimono Painter Kunihiro Moriguchi*. He has directed several documentaries, including *From Hiroshima to Fukushima*, on Dr. Shuntaro Hida, a survivor of the atomic bombing of Hiroshima; *Living Treasure*, about Moriguchi; and *Zones grises*, on his own search for information about the life of his father, Michel Petitjean, after his death.

This intimate account offers a new, unexpected understanding of the artist's work and of the vibrant 1930s surrealist scene.

In 1938, just as she was leaving Mexico for her first solo exhibition in New York, Frida Kahlo was devastated to learn from her husband, Diego Rivera, that he intended to divorce her. This latest blow followed a long series of betrayals, most painful of all his affair with her beloved younger sister, Cristina, in 1934. In early 1939, anxious and adrift, Kahlo traveled from the United States to France—her only trip to Europe, and the beginning of a unique period of her life when she was enjoying success on her own.

Now, for the first time, this previously overlooked part of her story is brought to light in exquisite detail. Marc Petitjean takes the reader to Paris, where Kahlo spends her days alongside luminaries such as Pablo Picasso, André Breton, Dora Maar, and Marcel Duchamp.

Using Kahlo's whirlwind romance with the author's father, Michel Petitjean, as a jumping-off point, *The Heart: Frida Kahlo in Paris* provides a striking portrait of the artist and an inside look at the history of one of her most powerful, enigmatic paintings.

PRAISE FOR **THE HEART: FRIDA KAHLO IN PARIS:**

"Compelling...[Petitjean] captures the pop and fizz of artistic circles in Paris during the interwar years...The Heart is a distinctively intimate undertaking, which is no small feat considering its well-known cast of characters...an unconventional and deeply personal biography."

— WASHINGTON POST

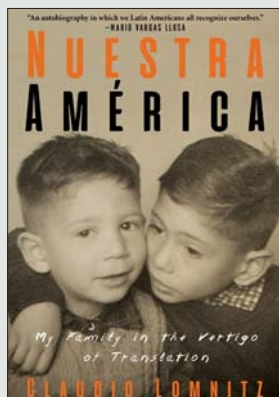
"An intimate portrait of the artist and her time in the lively 1930s surrealist scene."

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"This crisp, concise, radiant gem of a book is a delight all the way through, whether you see it as a yarn of multigenerational heart-break and longing, a beautiful and unlikely father-son chronicle, a classic artist-muse love story, or a cautionary tale about the most obsessively rendered city on earth."

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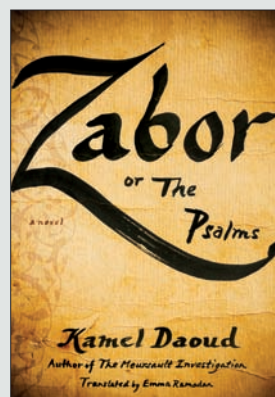
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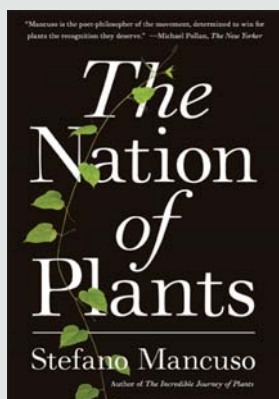
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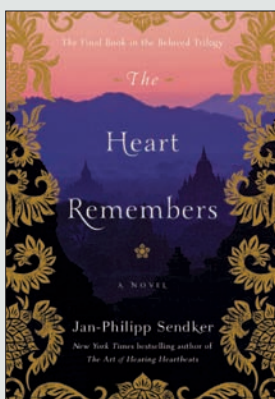
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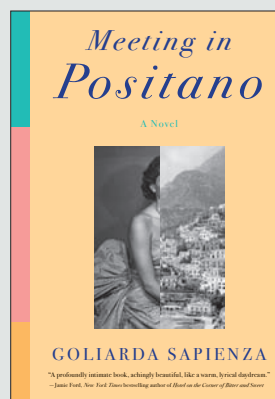
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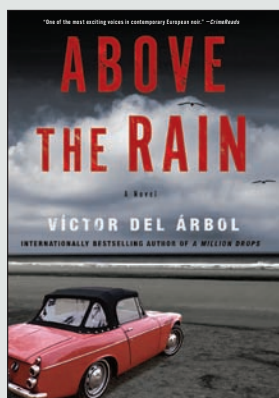
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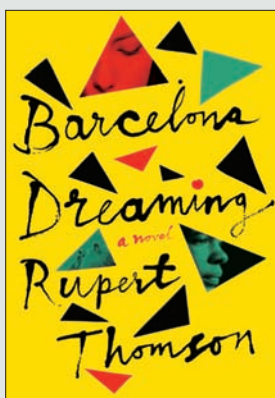
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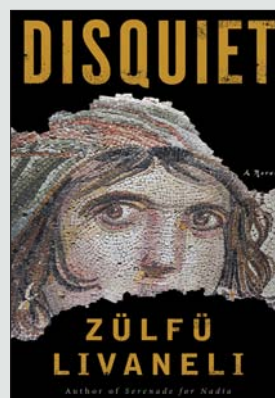
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