



OTHER PRESS

spring 2022

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OTHER PRESS publishes literature from America and around the world that represents writing at its best. We feel that the art of storytelling has become paramount today in challenging readers to see and think differently. We know that good stories are rare to come by: they should retain the emotional charge of the best classics while speaking to us about what matters at present, without complacency or self-indulgence. Our list is tailored and selective, and includes everything from top-shelf literary fiction to cutting-edge nonfiction—political, social, or cultural—as well as a small collection of groundbreaking professional titles.

Judith Gurewich
Publisher



OTHER PRESS

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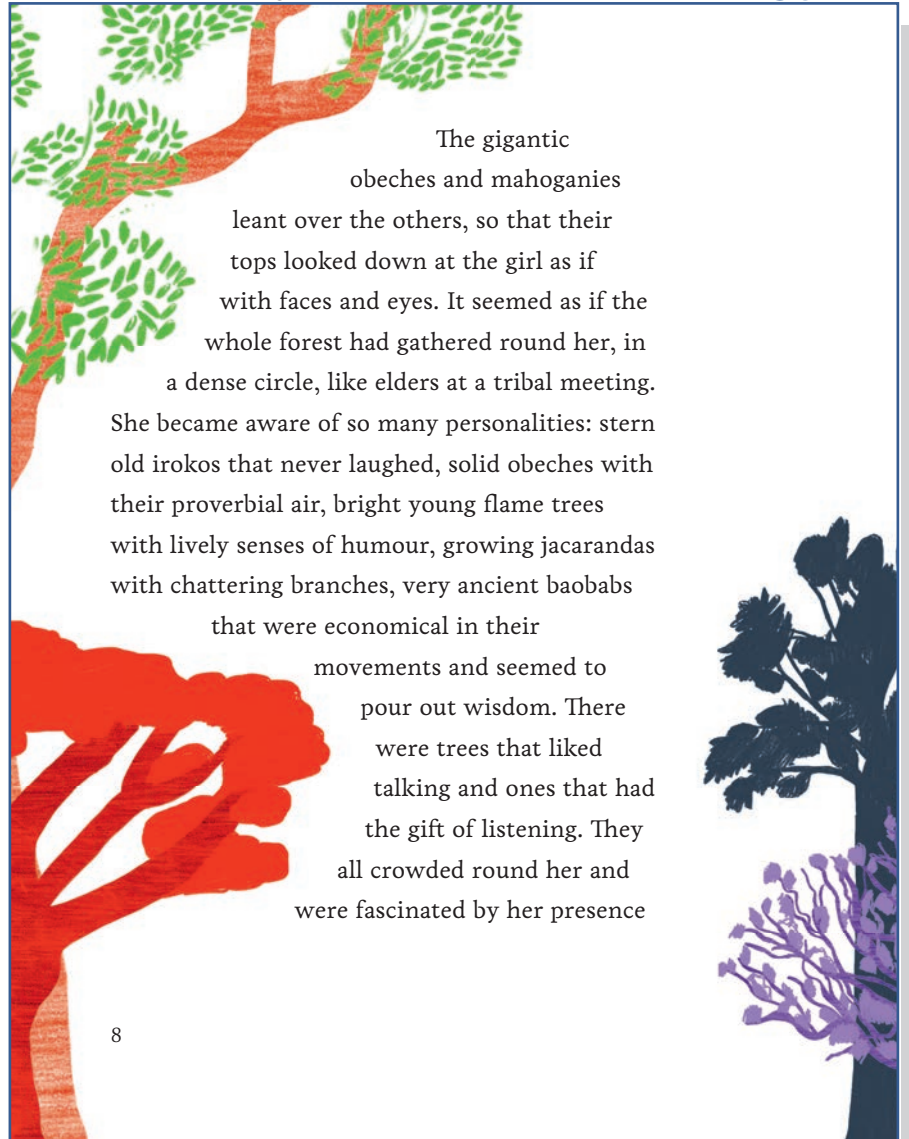


© Mar Bray

Ben Okri is a poet, novelist, essayist, short-story writer, anthologist, aphorist, and playwright. He has also written film scripts. His works have won numerous national and international prizes, including the Booker Prize for Fiction.

Diana Ejaita was born in Cremona, Italy, and now works as an illustrator and textile designer in Berlin. Through a combination of dramatically contrasting areas of black and white with soft patterns and textures, her illustrations betray the strength of femininity, while paying homage to her Nigerian ancestry.

FROM *EVERY LEAF A HALLELUJAH*



EVERY LEAF A HALLELUJAH

An environmental fairy tale that speaks eloquently to the most pressing issues of our times, from the Booker Prize–winning author of *The Famished Road*.

Mangoshi lives with her mom and dad in a village near the forest. When her mom becomes ill, Mangoshi knows only one thing can help her: a special flower that grows deep in the forest. The little girl needs all her courage when she sets out alone to find and bring back the flower, and all her kindness to overpower the dangers she encounters on the quest.

Ben Okri brings the power of his mystic vision to a timely story that weaves together wonder, adventure, and environmentalism.

PRAISE FOR *THE FAMISHED ROAD*:

"A dazzling achievement for any writer in any language."

—HENRY LOUIS GATES, JR., *New York Times Book Review*

"A masterpiece if ever one existed."

— *Boston Globe*

"Hypnotic...The Famished Road weaves the humblest detail with the most extravagant flight of fantasy to create an astonishing fictional tapestry."

— *San Francisco Chronicle*

"A mesmerizing vision of modern Nigeria."

— *Philadelphia Inquirer*



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FICTION

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(claire@headofzeus.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, environmental, futurism, fantasy/fairy tale, illustration, YA and black representation interest media
- Author appearances by request
- Major print and online advertising campaign
- Library, retailer, and reading group promotions



© Mar Bray

Ben Okri is a poet, novelist, essayist, short-story writer, anthologist, aphorist, and playwright. He has also written film scripts. His works have won numerous national and international prizes, including the Booker Prize for Fiction.

FROM ***ASTONISHING THE GODS***

It is better to be invisible. His life was better when he was invisible, but he didn't know it at the time.

He was born invisible. His mother was invisible too, and that was why she could see him. His people lived contented lives, working on the farms, under the familiar sunlight. Their lives stretched back into the invisible centuries, and all that had come down from those differently colored ages were legends and rich traditions, unwritten and therefore remembered. They were remembered because they were lived.

He grew up without contradiction in the sunlight of the unwritten ages, and as a boy he dreamt of becoming a shepherd. He was sent to school, where he learnt strange notions, odd alphabets, and where he discovered that time can be written down in words.

It was in books that he first learnt of his invisibility. He searched for himself and his people in all the history books he read and discovered to his youthful astonishment that he didn't exist. This troubled him so much that he resolved, as soon as he was old enough, to leave his land and find the people who did exist, to see what they looked like.

Ben Okri

ASTONISHING THE GODS

A NOVEL

One of the BBC's "100 Novels That Shaped Our World," a much-needed fable that could change how we see ourselves and our reality, from the renowned Booker Prize-winning author.

A young man finds himself among invisible beings who have built a world based on one principle: that we must repeat every experience until we live it fully for the first time. "Only then can we find what we didn't seek and go where we don't intend to go."

Ben Okri navigates the world at once as a writer, an artist, a musician, and a philosopher—in the process, he challenges our craving for the visual and the concrete. We read him not only with our eyes but also with our senses, our intuition. As his story unfolds we begin to inhabit the ineffable land that he creates, our imagination led to a place where what we once thought were fundamental truths are turned magically on their heads.

In the difficult times we live in, in an age decimated by injustice and inequality, Okri brings unexpected insights as meaningful as they are transformative.

"Maybe what seeks us is better than what we seek."

PRAISE FOR **ASTONISHING THE GODS:**

"Amazing. I think this is as close as you can get to reliving the experience of a bedtime story."

— **THE GUARDIAN**

"A modern-day classic."

— **EVENING STANDARD**

"Beautiful. A new creation myth."

— **DAILY TELEGRAPH**



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- National review and feature campaign including print, radio, and online coverage
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- Author appearances by request

FROM **ROSE ROYAL**



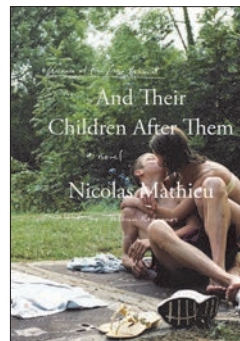
© Bertrand Jamot

Nicolas Mathieu was born in Épinal, France, in 1978. His first novel, *Aux animaux la guerre*, was published in 2014 and adapted for television by Alain Tasma in 2018. He received the Prix Goncourt, France's most prestigious literary award, in 2018 for his second novel, *And Their Children After Them* (Other Press, 2020). He lives in Nancy.

Sam Taylor is an award-winning literary translator and novelist. He has translated more than sixty books from French, including Laurent Binet's *HHhH* and Leïla Slimani's *The Perfect Nanny*, and his four novels have been translated into ten languages. He was born in England, spent ten years in France, and now lives in the United States.

Once, Luc had scared her. He'd hurt her. Now it was worse. He made her feel that she was dangling by a thread. Such was her dependence, so deep had she fallen into servitude, that a single word would be enough to send her spinning into the void.

For a long time she had not been able to put a name to this allusive violence. It was far from the obvious brutality of domestic abusers that you read about in the newspapers. There was no sobbing, there were no bruises. It was a violence of allusions, silences, absences. All it took was a single clash and Luc would disappear. She would be left alone for several days, with nobody to share her bed or her meals. Luc had taken her in like a stray dog. And he abandoned her like a dog too. If she ever asked him why, the wall of silence would only thicken and there was a risk that he would leave her again. After the hundredth time, unable to take it anymore, she'd pleaded: just talk to me! The only result was a slight ripple on the surface of his handsome vertical face. Several times she'd wanted to leave him but she couldn't escape; she was a prisoner in this cell of silence and comfort. All the same she wondered what could be brewing behind that face, inside this man incapable of words. She imagined storms, constricted hurricanes, a whirlwind in confinement. One day it would all have to come out. Like an idiot, she hoped it would.



And Their Children After Them
PB | \$17.99/\$23.99C
978-1-89274-677-1

Nicolas Mathieu

ROSE ROYAL

A LOVE STORY

From the Prix Goncourt-winning author of *And Their Children After Them*, a devilishly smart noir novella that finds uncomfortable truths in the everyday about romance, violence, and women's desire and desirability.

Nearing fifty, with a divorce and a string of other failed relationships behind her, Rose has given up on the idea of love, if not sex—though that always comes with risks. Determined not to let another man hurt her, she even ordered a .38 caliber handgun after an argument with her latest boyfriend almost turned violent. Now she carries it everywhere, just in case.

As if on autopilot, Rose spends her days at work and then at the Royal, a familiar haunt where she knocks back one drink after another, sometimes with her best friend Marie-Jeanne. And then a sudden accident brings Luc into the bar, and Rose decides to give love one last chance.

PRAISE FOR *AND THEIR CHILDREN AFTER THEM*:

"[A] page-turner...It is easy to see why this novel, which arrives just on time and contains the secret history of the current political upheaval, would find such critical acclaim...I couldn't put the book down. I didn't want it to end."

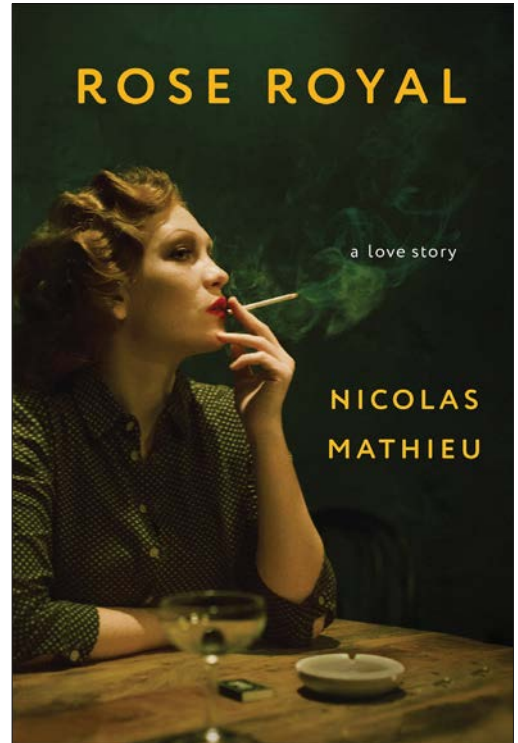
— NEW YORK TIMES BOOK REVIEW

"A novel that is delightfully detached and disabused, and yet knows when to let down its guard and be moving."

— LOS ANGELES REVIEW OF BOOKS

"A masterly, far-reaching exploration of a de-industrialized country which 'treated its families like a minor footnote to society.'"

— TIMES LITERARY SUPPLEMENT



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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, psychological, women's, and translation interest media
- Author appearances by request
- Library marketing
- Reading group promotions



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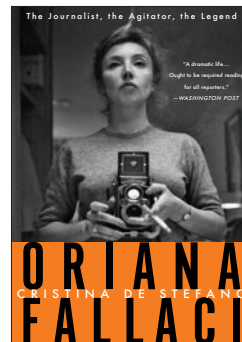
Cristina De Stefano is a journalist and writer. She lives and works in Paris as a literary scout for many publishing houses around the world. Her books *Belinda e il mostro: Vita segreta di Cristina Campo* (2002) and *Americane avventurose* (2007) have been translated into French, German, Spanish, and Polish. Her biography *Oriana Fallaci: The Journalist, the Agitator, the Legend* was published by Other Press in 2017.

Gregory Conti has translated numerous works of fiction, nonfiction, and poetry from Italian including works by Emilio Lussu, Rosetta Loy, Elisa Biagini, and Paolo Rumiz. His translations of Stefano Mancuso's *The Incredible Journey of Plants* and *The Nation of Plants* were published by Other Press in 2020 and 2021. He is a regular contributor to the literary quarterly *Raritan*.

FROM **THE CHILD IS THE TEACHER**

As soon as the name Maria Montessori is mentioned, most of the adults present rush to say that her ideas cannot be applied in schools for the masses, that they work only with the children of the rich, who attend private schools. The fact is that much of the hostility elicited by Maria Montessori stems from the radicality of her message. This woman born in the 1800s says things that are still disturbing today, even though many of her ideas have—fortunately—become part of the common wisdom. Maria Montessori asks adults to give up the position of strength and superiority with respect to children, in which they have positioned themselves, consciously or not, since the beginning of time.

She does not speak only of education; she speaks about human relationships. You don't have to be a teacher to be troubled on reading her books. Personally, I know that I now look at children differently. I especially remember one day, while I was on the train that was taking me to Rome to consult an archive. Next to me was a very small child who was opening and closing the jar of baby food as his mother was trying to feed him, constantly taking it out of his hands. It seemed to me the demonstration of what Maria Montessori has been saying since as long ago as 1907. Children do not play, they work, often harder than we adults do, but we still do not hesitate to interrupt them.



Oriana Fallaci
PB* | \$17.99/\$23.99C
978-1-63542-053-1

Cristina De Stefano

THE CHILD IS THE TEACHER

A LIFE OF MARIA MONTESSORI

A fresh, comprehensive biography of the pioneering educator and activist who changed the way we look at children's minds, from the author of *Oriana Fallaci*.

Born in 1870 in Chiaravalle, Italy, Maria Montessori would grow up to embody almost every trait men of her era detested in the fairer sex. She was self-confident, strong-willed, and had a fiery temper at a time when women were supposed to be soft and pliable. She studied until she became a doctor, at a time when female graduates in Italy provoked outright scandal. She never wanted to marry or have children—the accepted destiny for all women of her milieu in late nineteenth-century bourgeois Rome—and when she became pregnant by a colleague of hers, she gave up her son to continue pursuing her career.

At around age thirty, Montessori was struck by the work being done with children from the slums of the San Lorenzo neighborhood, and realized what she wanted to do with her life: change the school, and therefore the world, through a new approach to the child's mind. In spite of the resistance she faced from all sides—scientists accused her of being too mystical, and the clergy of being too scientific—she would garner acclaim and establish the influential Montessori Method, which is now practiced throughout the world.

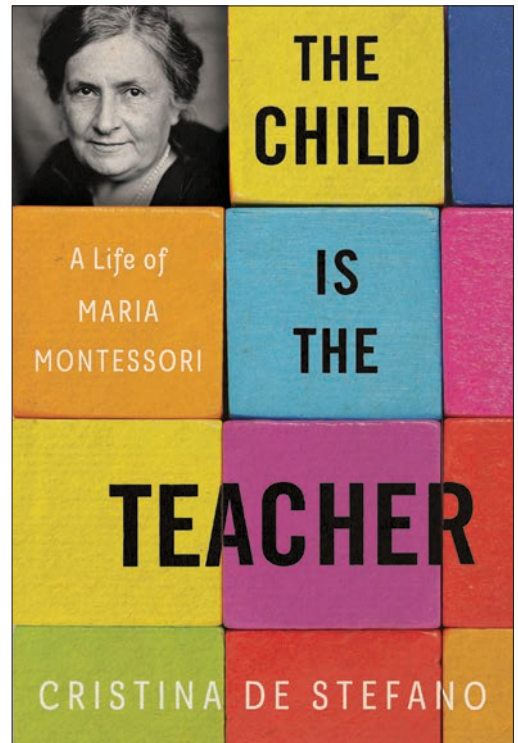
A thorough, nuanced portrait of this often controversial woman, *The Child Is the Teacher* is the first biographical work on Maria Montessori written by an author who is not a member of the Montessori movement, but who has been granted access to original letters, diaries, notes, and texts written by Montessori herself, including an array of previously unpublished material.

PRAISE FOR **ORIANA FALLACI**:

"Engrossing." — **THE NEW YORKER**

"The first authorized biography we have of Fallaci, with access to new personal records, and welcome for that reason...[Oriana Fallaci] is never dull."

— **NEW YORK TIMES**



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NONFICTION

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Agent: Marleen Seegers, 2 Seas Agency
(marleen.seegers@2seasagency.com)

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- **Targeted outreach to education, history, biography, Italian, and women's interest media**
- **Author appearances by request**
- **Library and academic marketing**

© Mario Llorca



Didier Fassin is a French anthropologist and sociologist. He is the James D. Wolfensohn Professor of Social Science at the Institute for Advanced Study in Princeton, and in 2019 was appointed to the Annual Chair in Public Health at the Collège de France, where he delivered the lecture "The Inequality of Lives." He's conducted research in Ecuador, Senegal, South Africa, and France, particularly on moral and political issues around health and humanitarianism as well as immigration and asylum as part of a European Research Council program. His previous books include *Prison Worlds*, *The Will to Punish*, and *Death of a Traveller*.

© Nicolas Guémin



Frédéric Debomy is a graphic-novel writer born in Fontenay-aux-Roses, France, in 1975. He has written book-length essays and nearly a dozen graphic novels, including several works on Myanmar. He is the former president of Info Birmanie, an organization dedicated to raising public awareness about the lack of democracy in Myanmar.

© Jake Raynal

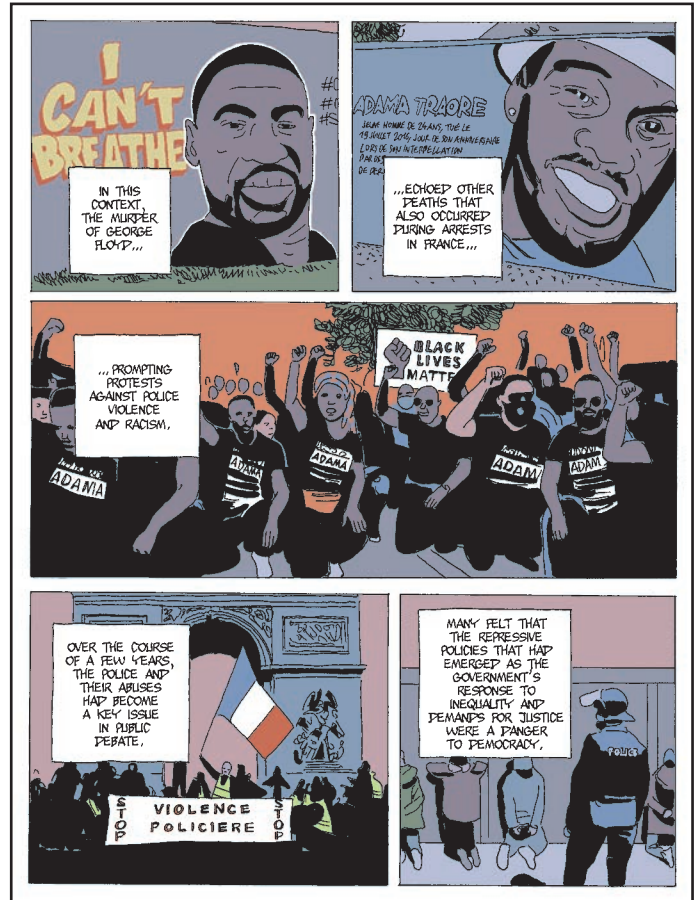


Jake Raynal studied applied arts at Paris's printing academy, the École Estienne, and has been making comics since 1994. He is the creator of a series of fantastical chronicles that was first published by the French-Belgian comics magazine *Fluide Glacial* and later turned into three books: *Combustion Spontanée*, *Esprit Frappeur*, and *Les Nouveaux Mystères*. He also collaborated with Claire Bouilhac on the Melody Bondage series and the Francis series. *Cambrioleurs*, his first foray into adventure comics, came out in 2013, followed in 2017 by a volume of the Little Comics Library of Knowledge devoted to *Les Situationnistes*.

© Sonia Sanchez Lopez - Pulp & Pitch



Rachel Gomme is a translator and artist based in London, England. She has translated many works of social science as well as art history and literary texts. As an interdisciplinary artist, she creates and writes about performance, presents work, and teaches in the United Kingdom and internationally.



Didier Fassin, Frédéric Debomy, and Jake Raynal (Illustrator)

POLICING THE CITY

AN ETHNO-GRAPHIC

Adapted from the landmark essay *Enforcing Order*, this striking graphic novel offers an accessible inside look at policing and how it leads to discrimination and violence.

What we know about the forces of law and order often comes from dramatic episodes that make the headlines, or from sensationalized versions for film and television. These gripping accounts can obscure a crucial aspect of police work: the tedium of everyday patrols and paperwork, under a constant pressure to meet numbers.

Around the time of the 2005 French riots, anthropologist and sociologist Didier Fassin spent fifteen months observing up close the daily life of an anti-crime squad in one of the largest precincts in the Paris region. His unprecedented study, which sparked intense discussion about policing in the largely working-class, immigrant suburbs, remains acutely relevant in light of all-too-common incidents of police brutality against minorities.

This new, powerfully illustrated adaptation clearly presents the insights of Fassin's investigation, and draws connections to the challenges we face today.

PRAISE FOR *ENFORCING ORDER*:

"Fascinating...Enforcing Order is an intriguing read, not least for what it reveals about the politics of law and order, and of policing, in France in recent times...a rich text."

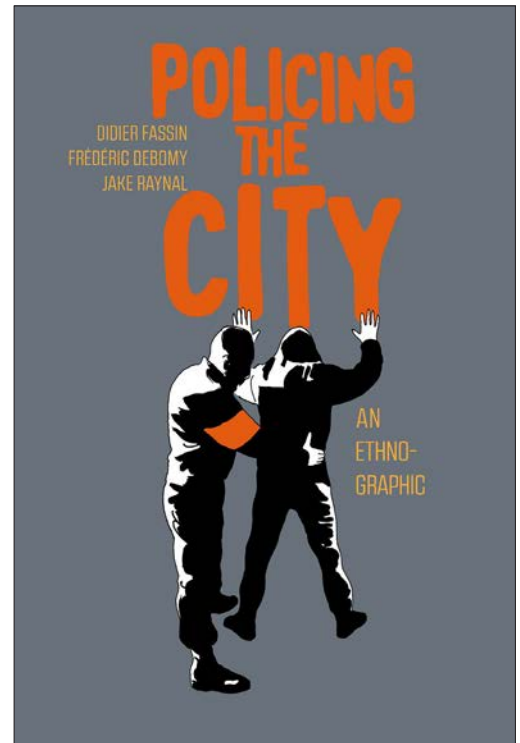
— *LSE REVIEW OF BOOKS*

"Powerful, distressing, and thought-provoking...an undertaking unprecedented in France and one that, as the difficulties of access Fassin encountered suggest, will not be conducted again for some time."

— *TIMES HIGHER EDUCATION*

"Fassin's book—the most significant contribution to the public anthropology of policing—has opened up space to discuss the unresolved tension underlying the contemporary state, that between providing security and protecting human rights."

— *SOCIAL ANTHROPOLOGY*



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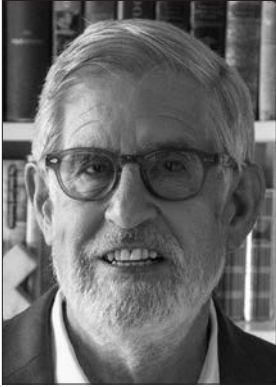
NONFICTION

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- **Targeted outreach to illustration, Francophile, political, social justice, immigration, and translation interest media**
- **Author appearances by request**
- **Library and academic marketing**



© Taroeh Esparza

Jonathan Galassi is the president of Farrar, Straus and Giroux. He is a former poetry editor for the *Paris Review*, a former chairman of the Academy of American Poets, and the recipient of a Guggenheim fellowship for poetry. His poems and essays have appeared in *The New Yorker*, *New York Review of Books*, *Threepenny Review*, and *The Nation*. He has published three books of poetry and translations of the poetry of Eugenio Montale, Giacomo Leopardi, and Primo Levi. His first novel, *Muse*, was published in 2015.

He'd spent more than half his life here. Four years of high school, back when it was still all boys: "where I got my education," he always said. Leverett is one of oldest, richest, and most academically distinguished high schools in the country. Classes took place in tutorial sessions of no more than ten or twelve. Students were encouraged, no, expected, to have ideas and defend them, which meant that Leverett boys—girls, too, for the past forty years—were famously articulate, at times insufferably so.

The name evokes old globes in firelit libraries, striped silk ties, stiff ancestral portraits, athletes with cleated shoes and muddy thighs. The sons of presidents had gone here, if not presidents themselves, senators, secretaries of state, scions of the robber barons, and investment bankers who became what passed for an American aristocracy—though leavened more recently with the sons and daughters of aspirational professionals who wanted their children to hobnob with the Establishment. The school boasted relatively few artists or writers among its alumni, but it had always exuded an aura of meritocratic rather than purely plutocrat elitism. No one cares who you are when you come to Leverett, the saying went; it's who you become while you're here that counts. Meaning that you, too, if you kissed the rod, could be instilled with Leverett values, could dress, behave, think, and feel the Leverett way.

Jonathan Galassi

SCHOOL DAYS

A NOVEL

The new novel from the acclaimed poet and publisher asks fundamental questions about love and sex, friendship and rivalry, desire and power, and the age-old dance of benevolence and attraction between teacher and student.

Sam Brandt is a long-term denizen of Connecticut's renowned Leverett School. As an English teacher he has dedicated his life to providing his students with the same challenges, encouragement, and sense of possibility that helped him and his friends become themselves here half a lifetime ago.

Then Leverett's headmaster asks Sam to help investigate a charge brought by one of his classmates that he was abused by a teacher. Sam is flooded with memories, above all of his overwhelming love for his friend Eddie and the support and friendship of his most inspiring mentor, Theodore Gibson.

Sam's search for the truth becomes a quest to get at the heart of Leverett, then and now. The school has changed enormously over the years, but at its core lie assumptions about privilege and responsibility untested for more than a century. And Sam's assumptions about his own life are shaken, too, as he struggles to understand what really happened all those years ago.

PRAISE FOR *MUSE*:

"A bravura first novel...Compelling...Galassi propels his readers forward on a thought-provoking, often hilarious, bittersweet ride."

— LOS ANGELES REVIEW OF BOOKS

"Entertaining...Muse is many things: a satire of New York's social world, a portrait of publishing that is both love song and takedown, and an intriguing mystery."

— NEW YORK TIMES BOOK REVIEW

"A testament to the purity of the written word, and the turmoil that can be required to get it on paper."

— THE NEW YORKER



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- Big Mouth mailing
- Reading group guide and book club promotions
- Featured title at Winter Institute and regional trade shows



Courtesy of Financial Times

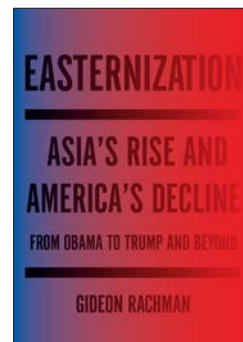
Gideon Rachman is chief foreign affairs commentator for the *Financial Times*. He joined the *FT* in 2006, after fifteen years at *The Economist*, where he served as a correspondent in Washington DC, Brussels, and Bangkok. In 2010 Rachman published his first book, *Zero-Sum World*, which predicted the rise in international political tensions and turmoil that followed the global financial crisis. In 2016 Rachman won the Orwell Prize, Britain's leading award for political writing. He was also named Commentator of the Year at the European Press Prize, known as the "European Pulitzers." Rachman's previous book, *Easternization: Asia's Rise and America's Decline from Obama to Trump and Beyond*, was published by Other Press in 2018.

FROM *THE AGE OF THE STRONGMAN*

Joe Biden has made the global promotion of democracy a central goal of his presidency. But he has come to power in the midst of the Age of the Strongman. Populist and authoritarian leaders are now shaping the direction of world politics. They are riding a tide of resurgent nationalism and cultural and territorial conflict that may be impervious to a reassertion of liberal values and American leadership.

Some Chinese nationalists are already describing Biden as an old, weak leader, presiding over an America that is facing irreversible decline. By contrast, China is portrayed as resurgent, under a strong and vigorous leader. In the emerging world order, the president of China soon hopes to claim the title routinely bestowed on the president of the United States: the "most powerful man in the world."

The central challenge for Biden as president will be to demonstrate the vitality of liberal democracy both at home and abroad. If he fails, the Biden presidency may prove just to be an interlude in the Age of the Strongman.



Easternization
PB* | \$17.95/\$23.95C
978-1-59051-968-4

Gideon Rachman

THE AGE OF THE STRONGMAN

How the Cult of the Leader Threatens Democracy Around the World

The author of *Easternization*, an award-winning journalist, offers an intimate look at the rise of strongman leaders around the globe, charting the most urgent political story of our era.

We are in a new era: authoritarian leaders have become a central feature of global politics. Since 2000, self-styled strongmen have risen to power in capitals as diverse as Moscow, Beijing, Delhi, Brasilia, Budapest, Ankara, Riyadh, and Washington. These leaders are nationalists and social conservatives, with little tolerance for minorities, dissent, or the interests of foreigners. At home, they claim to be standing up for ordinary people against globalist elites; abroad, they posture as the embodiments of their nations. And everywhere they go, they encourage a cult of personality. What's more, these leaders are operating not only in authoritarian political systems but have also begun to emerge in the heartlands of liberal democracy.

From Trump, Putin, and Bolsonaro to Erdoğan, Xi, and Modi, Gideon Rachman pays full attention to the strongman phenomenon around the world and uncovers the complex and often surprising interaction between these leaders. In the process, he finds the common themes in our local nightmares and offers a bold new paradigm for understanding our world, and finds global coherence in the chaos of the new nationalism, leadership cults, and hostility to liberal democracy.

While others have tried to understand the emergence of these new leaders individually, *Age of the Strongman* provides the first truly global treatment of the new nationalism, underpinned by an exceptional level of access to key actors in this drama: Gideon Rachman has been in the same room with most of these strongmen and reported from their countries over a long journalistic career.

PRAISE FOR *EASTERNIZATION*:

"A superb survey of global affairs."

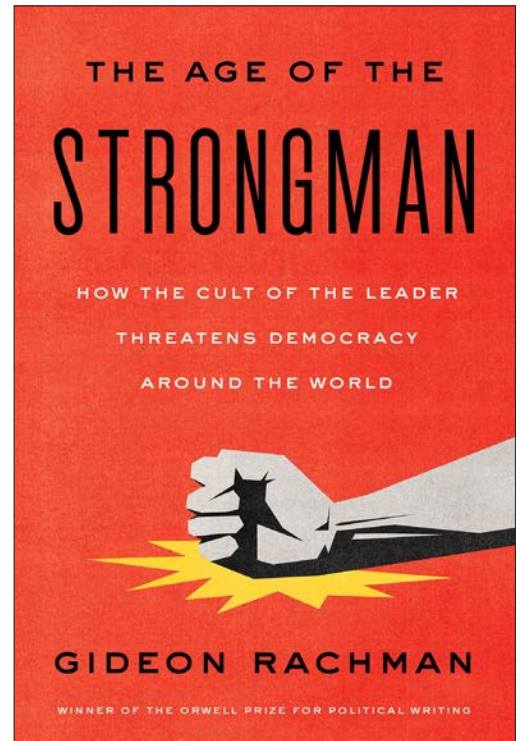
—FAREED ZAKARIA, CNN

"A fascinating story."

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© Catherine Hédie

Camille Laurens is an award-winning French novelist and essayist. She received the Prix Femina, one of France's most prestigious literary prizes, in 2000 for *Dans ces bras-là*, which was published in the United States as *In His Arms* in 2004. Her previous books include *Who You Think I Am* (Other Press, 2017) and *Little Dancer Aged Fourteen* (Other Press, 2018). She lives in Paris.

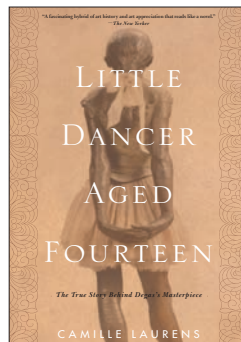
Adriana Hunter studied French and Drama at the University of London. She has translated more than ninety books, including Véronique Olmi's *Bakhita* and Hervé Le Tellier's *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM **GIRL**

"It's a girl."

Christian wasn't there for the five-month scan, I called him in China. I would have liked to keep my voice neutral, factual, but I failed. "Are you disappointed?" I asked. "Not at all," he said. "A girl's great too, I mean to say: a girl's equally great."

I went into the bedroom at the end of the corridor. All the clothes I'd bought or knitted for Tristan were put away in the bottom of the chest of drawers, I hadn't managed to decide whether I should throw them out. I knelt down (*hello there, my darling*) and took out the two little blue woolen bonnets, I'd made a pair of them back then, I don't know why, two pairs of socks and two baby vests, I'd made two of everything as if I'd been expecting twins. Before this latest scan I wondered whether a living baby could wear a dead one's clothes, or at least the clothes intended for a dead baby—was it dangerous, would I be passing on the grief, or the bad luck? like the names that melancholy children sometimes inherited from a dead brother, like Van Gogh, whose stillborn older brother was called Vincent—I remembered his feral blues, his yellows full of betrayed hopes, his end.



Little Dancer Aged Fourteen
PB* | \$15.99/\$21.99C
978-1-63542-051-7



Who You Think I Am
PB | \$14.95/\$19.50C
978-1-59051-832-8

Camille Laurens

GIRL

A NOVEL

From the acclaimed author of *Little Dancer Aged Fourteen*, a deeply personal and insightful account of being a girl, woman, and mother in a world that sees the feminine as less than.

Born in 1959 to a middle-class family, Laurence Barraqué grows up with her sister in the northern city of Rouen. Her father is a doctor, her mother a housewife. She understands from an early age, by way of language and her parents' example, that a girl's place in life is inferior to a boy's: Asked for the 1964 census whether he has any children, her father promptly responds, "No. I have two daughters." When Laurence becomes a mother herself in the 90s, she grapples with the question of what it means to be a girl, to have a girl, and what lessons she should try to pass down or undo.

Masterful in her analysis of the subtle and obvious ways women are undermined by a sexist society, Camille Laurens lays out her experiences of the past forty years in this poignant, powerful book. *Girl* is at once intimate and sweeping in its depiction of the great challenges we face, such as equalizing the education system and transmitting feminist values to the younger generations.

PRAISE FOR *LITTLE DANCER AGED FOURTEEN*:

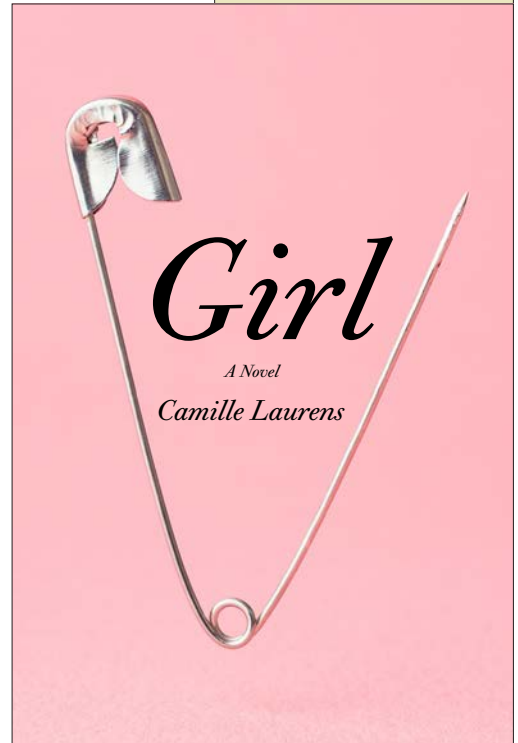
"An extended meditation on the tension between life and art, and the cost that the latter exacts from the former...the book insightfully examines themes of gender, class, power, and beauty...absorbing."

— THE NEW YORKER

"[Laurens's] curiosity is contagious, and after reading this elegant pas de deux between the author and her elusive subject, you will surely look at Degas's celebrated tutu-clad ballerina with fresh eyes...moving...Laurens's artful achievement is to make us see the person behind Degas's famous sculpture."

— NPR

PAPERBACK ORIGINAL



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Nicolas Delalande is an associate professor of history at the Centre d'Histoire de Sciences Po and editor in chief of *La Vie des Idées*, an online magazine. He is the author of *Les Batailles de l'impôt: Consentement et résistances de 1789 à nos jours* (2011) and a coeditor, with Patrick Boucheron, of *France in the World: A New Global History* (2019) and *Pour une histoire-monde* (2013) and, with Nicolas Barreyre, of *A World of Public Debts: A Political History* (2020).

Anthony Roberts is a freelance writer, journalist, poet, and prize-winning translator. He currently lives in France.

FROM **STRUGGLE AND MUTUAL SUPPORT**

Between 1860 and 1970, unionist, communist, anarchist, socialist, and worker movements—each with their own sensitivities—were the engines for a robust international project. The goal of their united project was not to close frontiers or restrict exchanges, but to assemble a global system of worker solidarity by sweeping aside barriers of nationality and language that had kept people apart for so long. They believed that the real defense of the popular classes was not to be forced by isolation, self-sufficiency, and rejection of foreigners, but squarely achieved with a vast, concerted international strategy of struggle and protest.

Few believed in this ambitious program while it was gathering way. It was often chaotic, conflictual, and contradictory. There were failures and gray areas aplenty. Nevertheless, it left an indelible mark on the late nineteenth century and the whole of the twentieth. In Europe and in the United States, workers and ordinary people were seen to win new rights, better protections, and decent living wages; but only when they mobilized to get them, and when they were backed by mass organizations and the internationalist horizon, which could give them direction. To put it another way, back then the world was no more impressed than it is today by the idea of sovereign nations and social progress, followed by a free-for-all of financial globalization, mass unemployment, and deregulation of the kind that emerged in the 1970s. Yet from their beginnings in the 1860s and 1870s, workers' movements strove to act *within* and *through* the phenomena of globalization, to protect the process from takeover by the rich and powerful.

Nicolas Delalande

STRUGGLE AND MUTUAL SUPPORT

THE AGE OF WORKER SOLIDARITY

A dynamic historian revisits the workers' internationals, whose scope and significance have been previously overlooked.

In current debates about globalization, open and borderless elites are often set in opposition to the immobile and protectionist working classes. This vision obscures a major historical fact: for around a century—from the 1860s to the 1970s—worker movements were at the cutting edge of internationalism.

The creation in London of the International Workingmen's Association in 1864 was a turning point. What would later be called the "First International" aspired to bring together European and American workers across languages, nationalities, and trades. It was a major undertaking in a context marked by opening borders, moving capital, and exploding inequalities.

In this urgent, engaging work, historian Nicolas Delalande explores how international worker solidarity developed, what it accomplished in the nineteenth and twentieth centuries, and why it collapsed over the past forty years, to the point of disappearing from our memories.

PRAISE FOR *A WORLD OF PUBLIC DEBTS*:

"A fascinating and illuminating book...[It] sets the standards for what future historical research should look like: a fine mixture of political, ideological, and socioeconomic history...A must-read."

—THOMAS PIKETTY,

author of *Capital in the Twenty-First Century* and *Capital and Ideology*

"The essays in this volume reveal how public debt goes to the core of the entangled relationship between government and money... a stunning collection."

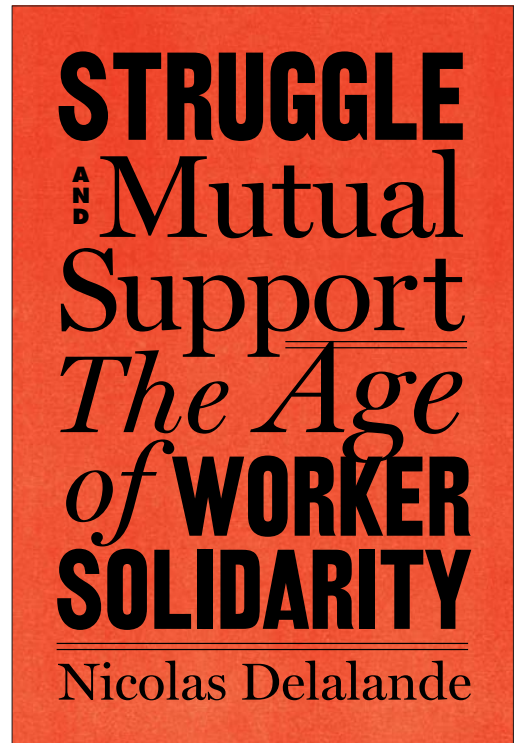
—JEREMY ADELMAN,

author of *Republic of Capital* and *Worlds Together, Worlds Apart*

"A brilliant work of historical scholarship."

—EMMA ROTHSCHILD,

author of *Economic Sentiments* and *The Inner Life of Empires*



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© Sebastián Freire

Camila Sosa Villada was born in 1982 in La Falda (Córdoba, Argentina). She is a writer, actress, and singer, and previously earned a living as a sex worker, street vendor, and hourly maid. She holds degrees in communication and theater from the National University of Córdoba. Her play *Carnes tolendas, retrato escénico de un travesti* was selected for the 2010 National Theater Festival held in La Plata. Her first novel, *Bad Girls*, won the Premio Sor Juana Inés de la Cruz and the Grand Prix de l'Héroïne Madame Figaro and will be translated into six languages.

Kit Maude is a translator based in Buenos Aires. He has translated dozens of classic and contemporary Latin American writers such as Armonía Somers, Jorge Luis Borges, Lolita Copacabana, and Ariel Magnus for a wide array of publications, and writes reviews and criticism for several different outlets in Spanish and English including the *Times Literary Supplement*, *Revista Ñ*, and *Otra Parte*.

FROM **BAD GIRLS**

Bereft of Angie and Auntie Encarna, the Park had been losing its allure for a while, but it was ruined entirely when they flooded it with light. It was decided that the underground world in which we plied our trade, the beautiful shadows, needed to come to an end. We aren't creatures of light, we're beasts of the dark, furtive in our movements, which are practically frictionless, like our resistance. Light exposes us, it drives us away. We couldn't live with the new life that had begun to populate the Park.

And so the exodus of the queens began. We left, driven out of paradise, like refugees from a bombing campaign. We saw the city differently from other people, we had to find another promised land where we could work our charms once more. The Park was given over to athletes, families, art schools, and a new police station that claimed to be fighting the war against drugs with their trucks and sirens.

Off go the *travestis* in their high heels, rotten legs for useless tables. Dragging themselves along, away from the dark land of dappled green beauty.

Deprived of our refuge, harassed by the light, we decided to rethink our business, reassessing our corners, choosing to work from our apartments and to take advantage of every opportunity that came along. Again, we were banished into solitude, our ties cut off. We couldn't reach one another. Our bond was based on seeing each other regularly, but without a place to gather it grew weak. Society wouldn't countenance us being all together so it had driven us from the Park. We had always been in death's antechamber, on the shores of Lethe, but now we were being forced to try the waters.

Camila Sosa Villada

BAD GIRLS

A NOVEL

Gritty and unflinching, yet also tender, fantastical, and funny, a trans woman's coming-of-age tale about finding a community among fellow outcasts.

Born in the small Argentine town of Mina Clavero, Camila is designated male but begins to identify from an early age as a girl. She is well aware that she's different from other children and reacts to her oppressive, poverty-stricken home life, with a cowed mother and abusive, alcoholic father, by acting out—with swift consequences. Deeply intelligent, she eventually leaves for the city to attend university, slipping into prostitution to make ends meet. And in Sarmiento Park, in the heart of Córdoba, she discovers the strange, wonderful world of the trans sex workers who dwell there.

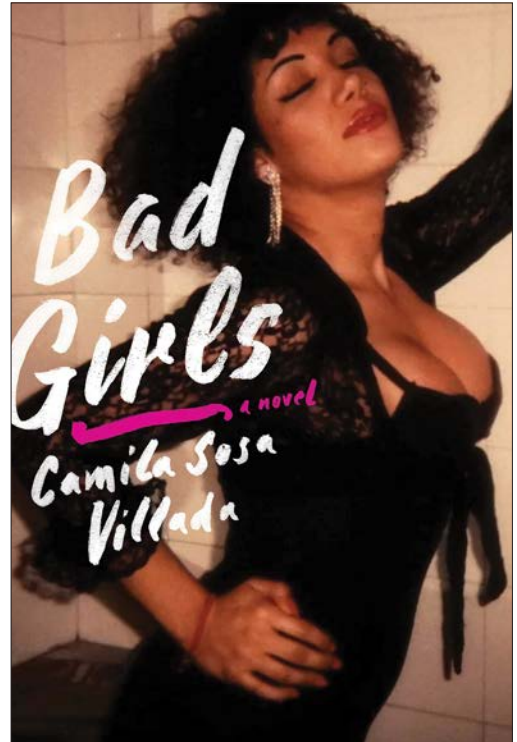
Taken under the wing of Auntie Encarna, the 178-year-old eternal whose house shelters this unconventional extended family, Camila becomes a part of their stories—of a Headless Man who fled his country's wars, a mute young woman who transforms into a bird, an abandoned baby boy who brings a twinkle to your eye.

Camila Sosa Villada's extraordinary first novel is a rich, nuanced portrait of a marginalized community: their romantic relationships, friendships and squabbles, difficulties at work, aspirations and disappointments. It bears witness to these lives constantly haunted by the specter of death—by disease or more violent means at the hands of customers, boyfriends, or the police—yet full of passion, empathy, and insight.

PRAISE FOR **BAD GIRLS**:

"In Bad Girls, the experience that Camila takes as a starting point becomes poetry...[She] constructs a language that seems to come from dreams, fairy tales, and adventure novels. For anyone who reads Bad Girls, it's clear that we're in the presence of a literary sensation...the publication of Camila by a multinational house is a historic event."

—ROLLING STONE (ARGENTINA)



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© Bénédicte Roscot

Camille Kouchner was born in 1975 in Paris. She is the daughter of the late French writer and political scientist Évelyne Pisier and Bernard Kouchner, a cofounder of Doctors Without Borders. She is a lawyer and senior lecturer at the University of Paris with a specialization in labor, contract, and health law. *La Familia Grande* is her English debut.

Adriana Hunter studied French and Drama at the University of London. She has translated more than 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.

FROM **LA FAMILIA GRANDE**

Coming closer. My mother's friends. A crowd. People who mostly, at least for a while, were parents to me: Luc, Zazie, Janine Geneviève, Jean...my father. They look busy, kissing and hugging one another, but stay apart from us, to one side.

For me personally, no one. My friends, nowhere to be seen. I haven't had time to tell them. To tell them about my pain and my terror, about the fire in my heart and the ice in my bones. About the vertiginous feelings I'll have, the nightmare of walking along this pathway in the cemetery and looking these people in the eye, people I once so loved but who have distanced themselves. How was I supposed to know? You bury your mother only once.

At the entrance to the cemetery, I'm suddenly lost in four square meters of space. My eyes register a jumbled mass of bodies. I bump into one and look up. I kiss Luc, who is surprised and perhaps touched. Luc met my mother at university. Philosophy and political science. Luc's known me a long time. He gives me a "There you are, my little poppet," which, for the briefest moment, does me so much good. I put my arms around him, to try to comfort him too.

I cast about for what to do. Cast about for my brothers. I'm terrified. As if I screwed up organizing the concert and all these people are here waiting for me with rotten tomatoes and jeers. People step aside around me. The crowd opts to give me space in a dull, hostile silence. Nothing I can do about it. I'm suffocating, just like my mother.

Camille Kouchner

LA FAMILIA GRANDE

A MEMOIR

An eloquent, powerful reckoning with incest and trauma, this memoir—with its denunciation of a prominent public intellectual and the literary and political elite that enabled his abuse—has had a profound impact in France.

In February 2017, Camille Kouchner gathered with family in Sanary-sur-Mer to bury her mother, who died with none of her five children present. Her passing would stir up old emotions, ultimately leading Camille to publicly confront a long-held and corrosive secret: her stepfather sexually abused her twin brother when they were adolescents. This violation of the parent-child relationship was compounded by the complicity of their mother, who learned of her husband's actions and stood by him, shifting blame to Camille and her twin.

La Familia Grande poignantly explores the family dynamics of abuse, and the questions of guilt and shame surrounding it. Camille grapples with her own sense of responsibility—for not having stopped her stepfather at the time, and for agreeing to keep silent as her brother asked—and also considers the wider societal forces that have allowed influential men to commit such crimes and avoid the consequences for so long.

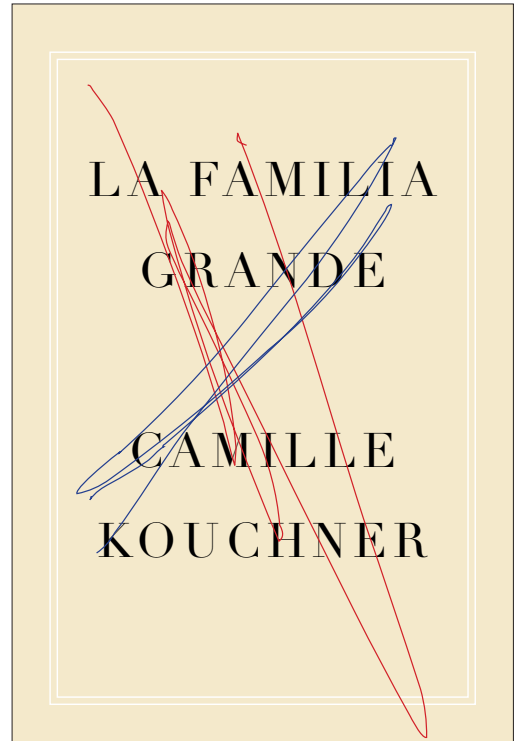
PRAISE FOR **LA FAMILIA GRANDE:**

"A book whose tale of incest and abuse is also the unsparing portrait of a prominent French family...breathtaking...powerful."

— **NEW YORK TIMES**

"A lucid, universal account of the unspeakable...extraordinarily powerful and emotional."

— **ELLE (FRANCE)**



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Miguel Bonnefoy was born in France in 1986 to a Venezuelan mother and a Chilean father. His two previous novels, *Octavio's Journey* and *Black Sugar*, have sold more than thirty thousand copies each in France and have been translated into several languages. In 2013 Bonnefoy was awarded the Prix du Jeune Écrivain. *Heritage* has received widespread critical acclaim in France, including being short-listed for the Prix Femina, Grand Prix de l'Académie française, and Prix Goncourt.

Emily Boyce is an editor and translator based in London. Her translations include works by Antoine Laurain, Pascal Garnier, and Laurent Gaudé, and two previous novels by Miguel Bonnefoy. She was short-listed for the 2016 French-American Foundation Translation Prize for her translation of Éric Faye's *Nagasaki*.

FROM **HERITAGE**

Their children, who hadn't a drop of Latin American blood in their veins, were Frencher than the French. Lazare Lonsonier was the first of three boys born in bedrooms with red sheets, smelling of *aguardiente* and snake oil. Despite growing up surrounded by old women speaking Mapuche, their mother tongue was French. Their parents had not wanted to refuse them the heritage they had clung to through migration, saved from exile. The French language was a kind of secret refuge, a code they shared, at once a relic and a badge of victory from a former life. On the afternoon of Lazare's birth, after his baptism under the lemon trees at the front of the house, they all processed into the garden and, dressed in white ponchos, celebrated by planting out the vine stock that Lonsonier the elder had kept with a handful of earth inside a hat.

"Now," he said, packing down the earth around the trunk, "we have properly put down roots."

From then on, never having set foot there, young Lazare Lonsonier imagined France as fancifully as the chroniclers of the Indies must have pictured the New World. He spent his youth in a world of magical, faraway stories, sheltered from wars and political upheaval, dreaming of a France depicted like a siren. In France, he saw an empire that had so perfected the art of refinement that no voyager's tale could surpass the empire itself. Distance, time, and the lifting of roots had embellished the place his parents had left bitterly, so that he missed France without ever having seen it.

Miguel Bonnefoy

HERITAGE

A NOVEL

A dazzling family saga, brimming with poetry and passion, that skillfully weaves together the private lives of individuals and major historical events in South America and Europe.

The house on Calle Santo Domingo in Santiago de Chile, screened from view by three lush lemon trees, has sheltered three generations of the Lonsonier family. Having arrived from the harsh hills of France's Jura region with a single grape vine in one pocket and a handful of change in the other, the patriarch put down roots there in the late nineteenth century. His son, Lazare, back from World War I's hellish trenches, would live there with his wife, Thérèse, and build in their garden the most beautiful aviary in the Andes.

That's where their daughter Margot, a pioneering aviator, would first dream of flying, and where she would pair up with a mysterious soldier to give birth to the revolutionary Ilario Da. Many years later, a cruel tragedy would strike the Lonsoniers. Caught in the eye of the storm, they will fly off together to meet their fate, carrying the legend of a vanished uncle as their sole legacy.

In this captivating saga that unfolds on both sides of the Atlantic, Miguel Bonnefoy paints the portrait of several generations of an endearing, uprooted family whose terrible dilemmas, caused by the blows of history, reveal their deep humanity.

PRAISE FOR *HERITAGE*:

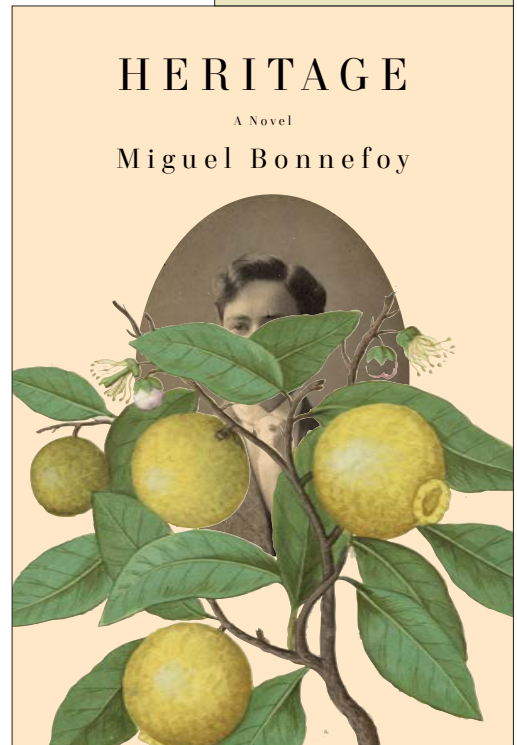
"In this bold and gripping saga, Miguel Bonnefoy intertwines his colorful characters' fates with those of their homelands, from Europe to the Americas. Mapuche traditions become laced with a legacy that is specific to the uprooted and a visceral attachment to a land that is at times welcoming, and at others, deadly, and whose sap is the blood of its inhabitants."

— LIRE

"[Miguel Bonnefoy,] whose storytelling talent is consistently impressive, is a veritable prodigy...Heritage is already turning into one of the highlights of the fall season."

— L'EXPRESS

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© Rebecca Nichols

Richard Boothby is Professor of Philosophy at Loyola College in Baltimore. He is the author of *Sex on the Couch: What Freud Still Has to Teach Us About Sex and Gender, Death and Desire: Psychoanalytic Theory in Lacan's Return to Freud*, and *Freud as Philosopher: Metapsychology after Lacan*.

It wasn't fear of killing myself that led me to a psychoanalyst, but the burning need to know. To know something about Oliver, and about his suicide. Also and maybe above all to know something about myself. About my part in the whole catastrophe.

The moment felt all the weirder for the fact that I was no stranger to analysis, if only theoretically. It was reading Freud as an undergraduate that prompted me to set aside the dream of becoming a doctor in favor of a major in philosophy. The intersection between psychoanalytic theory and contemporary philosophy has remained the focus of my career as a college professor. But this was no academic exercise. In the aftermath of Oliver's death, I was bleeding to death myself.

This book is about a father's attempt to staunch the bleeding of the greatest possible wound with some measure of understanding. Putting down the phone that night, my world no longer made sense to me. I had lost the primary thing, the one thing I would unhesitatingly have given my life for. In fact, I felt like I was already dead. Just still walking around.

It was that desperate need for understanding that drove me into the terrible silence of an analyst's consulting room. It was the beginning of a long period of nausea, in which the only thing greater than the pain of talking was the torment of saying nothing.

Richard Boothby

BLOWN AWAY

REFINDING LIFE AFTER MY SON'S SUICIDE

This powerful memoir follows a father's journey to make sense of his world after losing his son to addiction and suicide.

Fifteen years ago, Richard Boothby received a fateful call from his ex-wife that their twenty-three-year-old son, Oliver, was dead. Although he had been dreading this news, given Oliver's prolonged struggle with drug dependency, nothing could have prepared him for the devastating shock. He became obsessed with uncovering the truth of why Oliver shot himself—had he been self-medicating an undiagnosed mental illness?—and what they could have done to prevent it.

In an attempt to stem the pain, Boothby turned to psychoanalysis. He was no stranger to the concept—as a professor of philosophy, he had focused his career on the intersection between psychoanalytic theory and contemporary philosophy—but this was far from an academic exercise. Through his time in talk therapy, as well as psychedelic experiences in a research study on psilocybin, he would gradually find a sense of acceptance of the unknown, and a renewed appreciation for life.

Exploring the epidemics of substance abuse and gun violence from an intimate perspective, Boothby's poignant account of grief shows how the death of a loved one can in some ways bring us closer to them and ourselves.

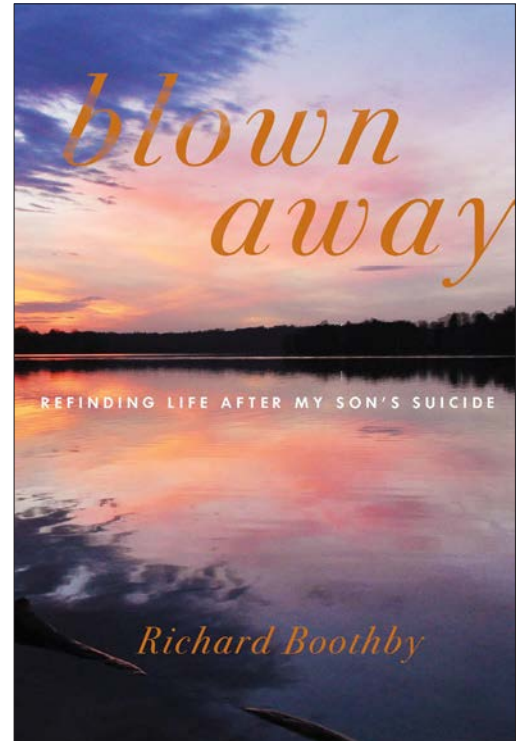
PRAISE FOR *FREUD AS PHILOSOPHER*:

"Many have tried to uncover the philosophical underpinnings of Freudian psychoanalysis, but none has succeeded so convincingly as does Richard Boothby... This remarkably insightful thesis is brilliantly and lucidly argued in a book that will make a permanent difference in all future readings of Freud and Lacan."

—EDWARD CASEY, State University of New York at Stony Brook

"A book all those seriously interested in Sigmund Freud and Jacques Lacan were waiting for... It is in books like this that we should look for the renaissance of American thought! If the term 'classic' has any meaning today, Freud as Philosopher is it!"

—SLAVOJ ŽIŽEK



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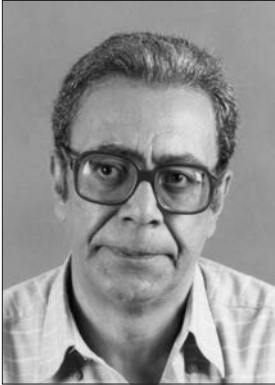
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- Author appearances by request
- Targeted outreach and ARC mailings to mental health organizations and support groups



Mohamed Leftah was a novelist and journalist born in Settat, Morocco, in 1946. He attended engineering school in Paris and then returned in 1972 to Morocco, where he became a literary critic for *Le Matin du Sahara* and *Le Temps du Maroc*. His career as a novelist began with the publication of the critically acclaimed *Demoiselles de Numidie* in 1992, followed by ten more novels over the next nineteen years. *Captain Ni'mat's Last Battle* is his first novel to be published in English. He died of cancer in 2008.

Lara Vergnaud is a translator of prose, creative nonfiction, and scholarly works from the French. She is the recipient of two PEN/Heim Translation Fund Grants and a French Voices Grand Prize, and has been nominated for the National Translation Award. She lives in Washington, DC.

FROM **CAPTAIN NI'MAT'S LAST BATTLE**

Since this sweltering month of August began, the adults-only swimming pool at the Ma'adi club has transformed into the theater of a new, sly, and cruel confrontation. Every afternoon, with their own pool undergoing renovations, the boys on the club's youth swim team come to train in this one.

As soon as the adults, mostly of retirement age, hear the rise of juvenile voices, shouts, and laughter, and even before their previously peaceful and muted world is overrun, they begin to leave the pool one after another, like soldiers of an army defeated even before it has waged battle.

What remains of the water is then just a slack, flat, silent surface, as if in wait. The young invaders who dive in, like swordfish, after putting on their swimsuits in the changing room, and taking a running start, split its shimmering blue dress all the way down, decorating it with white foam.

Then, in motion again, lively, churned and crisscrossed in every direction by skin sometimes as white and delicate as halibut flesh, it becomes like a miniature sea. Better, like the original, primordial sea, when emerging, trembling life first began to twitch and take form, so fragile then but already fated for a splendor and lushness such that over time, geological time, it would spread across the entire terrestrial globe.

To see the adults who have regained firm ground, abandoning the aquatic element to the young bodies that slipped into the pool, moving with magnificent ease, this unprecedented confrontation doesn't appear as merely the opposition of two ages in life, but almost of two stages of evolution.

Mohamed Leftah

CAPTAIN NI'MAT'S LAST BATTLE

A NOVEL

First published after the author's death in 2008, this provocative novel charts the late-in-life sexual awakening of a retired army officer who embarks on a dangerous affair with a male servant.

Captain Ni'mat, a reservist from the Egyptian army defeated by the Israelis in 1967, finds himself aging and idle, spending his days at a luxurious private club in Cairo with former comrades. One night, Captain Ni'mat has an exquisite, chilling dream: he sees pure beauty in the form of his Nubian valet. Awakened by these searing images, he slips into the cabin where the young man sleeps. The vision of his naked body so deeply disturbs Captain Ni'mat that his monotonous existence is suddenly turned upside down.

Unbeknownst to his wife, he comes to know physical love with his valet. In a country where religious fundamentalism grows increasingly prevalent every day, this forbidden passion will lead him to the height of happiness, at least for a time.

PRAISE FOR *CAPTAIN NI'MAT'S LAST BATTLE*:

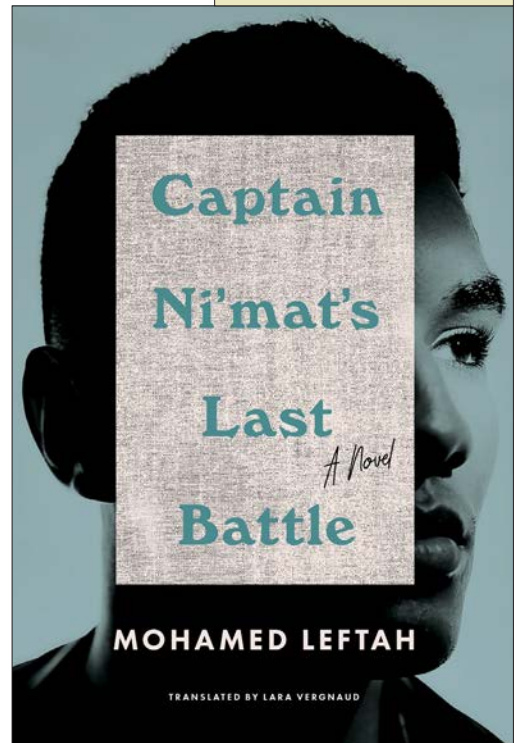
"Leftah is highly regarded in the francophone literary world ('An observer of the abyss. A champion of delight')...[Captain Ni'mat's Last Battle is] a stylish and intelligent read...a landmark statement in Egypt's exciting national conversation."

— THE SPECTATOR

"Hidden behind this novel, with its refined erotic writing style, is above all a highly subversive work."

— TÉLÉRAMA

PAPERBACK ORIGINAL



JUNE 2022 | on sale 6/7/2022

\$14.99 / \$19.99C

Paperback Original | 5 1/4 x 8" | 160 pages

978-1-63542-064-7 | CQ 24

E-book 978-1-63542-065-4

FICTION

Rights: World English

Agent: Pierre Astier, Astier-Pécher Film & Literary Agency
(pierre@pierreastier.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to translation, Moroccan, LGBTQIA+, historical, and literary fiction interest media
- Library marketing
- Reading group guide and book club outreach



© Cem Talih

Zülfü Livaneli is Turkey's best-selling author and a political activist. Widely considered one of the most important Turkish cultural figures of our time, he is known for his novels that interweave diverse social and historical backgrounds, figures, and incidents, including the critically acclaimed *Bliss* (winner of the Barnes & Noble Discover Great New Writers Award), *Serenade for Nadia* (Other Press, 2020), *Disquiet* (Other Press, 2021), *Leyla's House*, and *My Brother's Story*, which have been translated into thirty-seven languages, won numerous international literary prizes, and been turned into movies, stage plays, and operas.

Ayşe A. Şahin is a Turkish-American bilingual translator and language educator based in Istanbul.

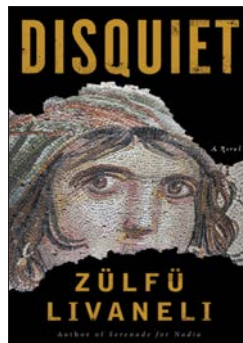
FROM **THE LAST ISLAND**

That evening, another notice arrived at our houses. We were all being summoned to gather on the public square at eight in the morning in preparation to fight the seagulls. We had never imagined that we would one day receive orders to mobilize for war on that peaceful island of ours, yet that was exactly what we were facing at this moment.

The notice also stated that shotguns would be handed out to us, along with instructions for the men and women alike to be sure to wear pants and shoes. Since we wouldn't be returning home for some time, we could bring along water and, on the condition that it not be an excessive amount, a parcel of food. Wearing hats and sunglasses was also suggested.

At night in bed, Lara cried silently, her tears once again dampening my cheeks. Then, in a voice of utter hopelessness, she suggested we leave the island. "Let's get out of here!" she said. "This isn't an island. It's a concentration camp!"

"But where can we go?" I said. "It's a concentration camp everywhere. Besides, while it's the seagulls that are being killed here, it's people that are being killed over there. Do you actually think that the conditions in the city we came from are any better than here?"



Disquiet
PB | \$14.99/\$19.99C
978-1-63542-032-6



Serenade for Nadia
PB | \$17.99/\$23.99C
978-1-63542-016-6

Zülfü Livaneli

THE LAST ISLAND

A NOVEL

From the internationally bestselling author of *Disquiet*, a brilliant political allegory that vividly illustrates how capitalism and authoritarianism harm us and the environment.

A retired general—the leader of the latest military takeover—moves to a peaceful island and decides to rid it of what he sees as its last remaining “anarchic” components. The island, described by its people as a utopia, the last peaceful resort for humankind, morphs into dystopia when the General, in the hope of bringing order to island life, begins to act more and more like a dictator. The first ones to revolt against the General are the seagulls.

Originally written in 2008 as a condemnation of the authoritarian Turkish regime, *The Last Island* has only grown more relevant, foreshadowing the events and aftermath of Istanbul’s bloody Gezi Park/Taksim Square political protests of 2013, as well as the protest movements of our time.

PRAISE FOR *DISQUIET*:

“[A] compact, entirely captivating novel.”

— *NEW YORK TIMES BOOK REVIEW*

“A tale of identities colliding from a writer who’s held five passports... [Disquiet] unfolds in a border town caught between its ancient past and tumultuous present.”

— *NPR, ALL THINGS CONSIDERED*

“A somber, pensive novel, by one of Turkey’s greatest modern writers...[An] intensely emotional, memorable story.”

— *KIRKUS REVIEWS* (starred review)



JUNE 2022 | on sale 6/21/2022

\$16.99 / \$22.99C

Paperback Original with Flaps | 5 1/4 x 8" | 224 pages

978-1-63542-222-1 | CQ 24

E-book 978-1-63542-223-8

NONFICTION

Rights: World

Proprietor: Other Press

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Middle Eastern/Turkish, literary, cultural, and satirical interest media
- Author appearances by request
- Print and online advertising campaign
- Backlist promotions



© Håkan Sundbring

Lina Wolff was born in Lund, Sweden, and lived for several years in Spain and Italy, where she worked as a translator. She arrived on the literary stage in 2009 with the publication of *Många människor dör som du*, a collection of novellas set in Spain and in the south of Sweden. In 2012 her debut novel, *Bret Easton Ellis and the Other Dogs*, won the prestigious *Vi Magazine's* Literature Award. In 2016 her novel *The Polyglot Lovers* won Sweden's highest literary award, the August Prize for Fiction, and has been translated into seventeen languages. *Carnality* was awarded the prestigious Aftonbladet Literature Prize in 2019.

Frank Perry's translations of Sweden's leading writers have won prizes from the Swedish Academy and the Writer's Guild of Sweden. His translation of Lina Wolff's *Bret Easton Ellis and the Other Dogs* was the 2017 winner of the Oxford-Weidenfeld Prize and was awarded the triennial Bernard Shaw Prize for best literary translation from Swedish.

FROM **CARNALITY**

As both figures began to take shape, the first thing to occur to me was that they looked completely different in real life to how they did on-screen. Mister Blue was fine-boned and could have been taken for a woman in that moment, while Miss Pink was chunkier than I had expected. They weren't at all how I had imagined them. They were standing side by side, what's more, with their eyes locked on mine, which made me think of the twin sisters in Stanley Kubrick's *The Shining* just before the blood erupts from the wall behind them. I wanted to turn around and walk back out that rusting door, which is what I should have done, of course. And just forget the whole thing. What a stupid idea to imagine this would solve anything. Like I said, the show isn't freely available. There are all these codes you need to log in, the cryptocurrency and the amounts debited from your account every month until I filled in the form and got accepted, which meant a free pass. So Soledad had already been here and told them her side of the story. What was her version like? You couldn't watch that episode from my computer. All I had been told was where and when I should turn up. I wanted to laugh. An abrupt edgy laugh that would help channel some of the nervous tension I was feeling, but I was all too aware of what kind of situation I was entering and so I stifled the laugh, or rather I didn't have to stifle it, all I had to do was meet their eyes for any desire to laugh to vanish abruptly.

"Welcome to *Carnality*," Miss Pink said.

Lina Wolff

CARNALITY

A NOVEL

In this latest novel from the award-winning author of *The Polyglot Lovers*, a writer searching for inspiration in Spain goes on a darkly comic, delightfully absurd journey through an underground society.

Awarded a three-month stipend to travel and work, a Swedish writer flies to Madrid, where in a bar she meets a man with an extraordinary story to tell. In exchange for somewhere to sleep and to hide out for a few days, he is willing to tell her the whole astonishing tale. What follows is an account of fantastic proportions and ingredients: the existence of a shadowy Internet TV show with a certain morality clause, a threat to the storyteller's life, a diabolical nun, and the story of a girl with a missing left thumb. The tale is also the precursor to a meeting between the writer and the infernal miracle worker, Lucia—a meeting that ultimately forces the writer to make a fateful decision about her own inner essence.

Carnality is a novel about the universal need for spirituality and truth—not to mention a good story—set in the seemingly unspiritual grimy underbelly of society.

PRaise FOR *THE POLYGLOT LOVERS*:

"Wolff's prose has a quality of 'otherness' entirely in keeping with the surreal atmosphere of the novel. This strange, provocative debut sits well alongside the work of Roxane Gay, Katherine Angel, Maggie Nelson, Zoe Pilger, and Miranda July...a cool, clever, and fierce addition to the canon of modern feminist literature."

— THE GUARDIAN

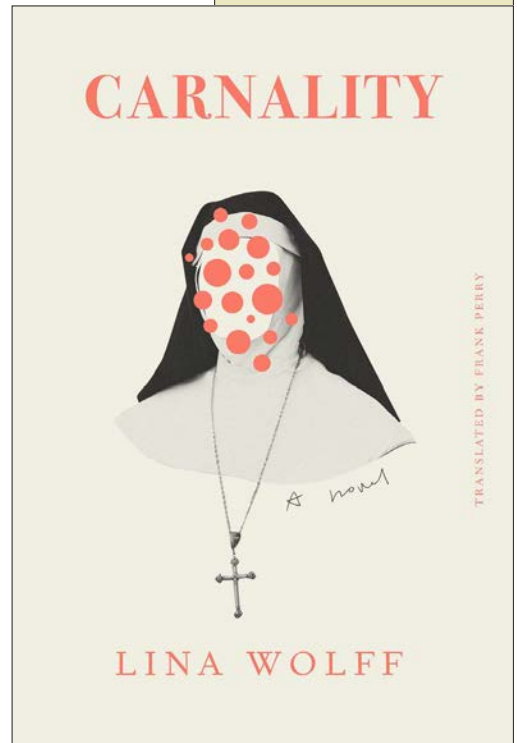
"A quiet rapture—unsparing, startling, mesmeric, and told with the soberest of grins."

— TIMES LITERARY SUPPLEMENT

"The edifice of male genius is annihilated in this galvanizing novel... Firing on all cylinders from beginning to end, this story pulses with intellect and vitality unmatched by the literary barons it deposes."

— PUBLISHERS WEEKLY (starred review)

PAPERBACK ORIGINAL



JULY 2022 | on sale 7/12/2022

\$16.99 / \$22.99C

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

978-1-63542-074-6 | CQ 24

E-book 978-1-63542-075-3

FICTION

Rights: World English

Agent: Federico Ambrosini, Salomonsson Agency
(federico@salomonssonagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, translation, women's, and psychological interest media
- Author appearances by request
- Reading group guide and book club outreach
- Library marketing
- Targeted indie bookseller ARC mailing



© Francesco Godi

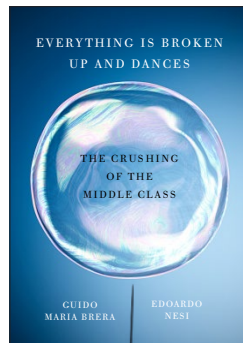
Edoardo Nesi is a writer, filmmaker, and translator. His memoir, *Story of My People* (Other Press, 2013), won the 2011 Strega Prize, Italy's highest literary honor. He began his career translating the work of such authors as Bruce Chatwin, Malcolm Lowry, Stephen King, and Quentin Tarantino. He has written six novels, one of which, *L'età dell'oro*, was a finalist for the 2005 Strega Prize and a winner of the Bruno Cavallini Prize. He wrote and directed the film *Fughe da fermo*, based on his novel of the same name, and has translated David Foster Wallace's *Infinite Jest* into Italian. In 2013 he was elected as a member of the Italian Parliament's Chamber of Deputies.

Antony Shugaar is the author of a number of books and has translated hundreds of others, including *Everything Is Broken Up and Dances* by Edoardo Nesi and Guido Maria Brera, *Notes on a Shipwreck* by Davide Enia, and *The Piranhas* and *Savage Kiss* by Roberto Saviano. His translation of Gianni Rodari's *Telephone Tales* received the American Library Association's 2021 Batchelder Award.

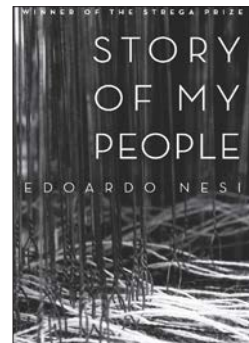
FROM **SENTIMENTAL ECONOMY**

How do you go on living without the non-necessary and the non-crucial and the non-indispensable? Hadn't we always said that those were what made life worth living, ennobling our existence, the pillars of what makes Italian style what it is, the things we stamp "Made in Italy," the flowers in our nation's buttonhole, symbols of the wonderful history of the special communion between art and craft and artisanry and industry and culture and environment and food and wine and tourism, this story that we told to an enthralled world, a world that had believed it, decreeing Italy to be the land of style and fine taste, the best country you could ever hope to live in?

Ah, this must be the ache of the phantom limb, because it's hurting as if I still owned it, our old factory, instead of having sold it fifteen years ago; as if my father were still here, still alive, and tomorrow morning I was going to have to work up the courage to pick up the phone and call him to work out which of the two of us would be the one to go down and padlock the front gate of our wool mill, the Lanificio T.O. Nesi & Figli, because things are never really entirely gone, not even after they're over and done with, and neither are people, not even when they're dead, and Faulkner was right when he said that the past isn't dead and buried, and it's not even past.



Everything Is Broken Up and Dances
HC | \$20.95/\$27.95C
978-1-59051-931-8



Story of My People
PB | \$14.95/\$17.95C
978-1-59051-677-5

Edoardo Nesi

SENTIMENTAL ECONOMY

From the Strega Prize-winning author of *Story of My People*, an astute, multifaceted essay on the seismic shifts of 2020 and how he and people from all walks of life are adapting.

Attempting to make sense of the incredible upheaval of 2020—from the devastating impact of COVID-19 to the sudden loss of his father—Edoardo Nesi considers the changing global economy and its effect on our lives. He shares the stories of Alberto Magelli, a small textile entrepreneur; Livia Firth, a prominent advocate for sustainability; Elisa Martelli, a young Sangiovese winemaker; Enrico Giovannini, a leading economist and statistician; Rino Pratesi, a proud butcher from the heart of Tuscany; and more.

From the overworked to the unemployed, we're all grappling with difficult questions about our current disorienting world: Will we ever feel healthy again, and what will it take to regain "normality"? What does progress mean today? Have science and technology let us down? What will the increased prevalence of remote working mean for our cities, and for our lifestyles generally? Deftly weaving together the personal and the economic, Nesi takes us on a fascinating journey to understanding.

PRAISE FOR *STORY OF MY PEOPLE*:

"A short memoir of great charm, for all its sadness a pleasure to read...Nesi's musings are as finely woven as his textiles."

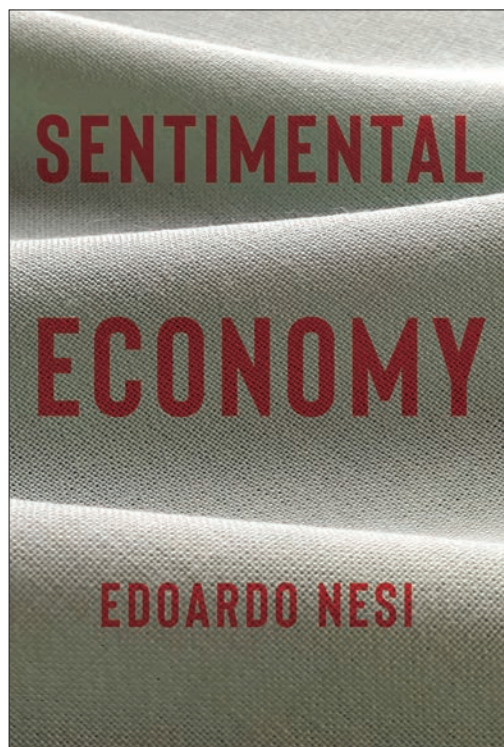
— **NEW YORK TIMES**

"An intimate account of a homespun world, 'glistening and weightless like silk,' destroyed by rapid globalization...In gleefully biting prose, Nesi excoriates Italy's politicians, its arrogant economists, and the 'titanic foreign multinationals.'"

— **THE NEW YORKER**

"At once a memoir, a requiem, and a work of social and literary criticism...beautifully written."

— **BOOKFORUM**



AUGUST 2022 | on sale 8/2/2022

\$21.99 / \$28.99C

Hardcover | 5 x 7 1/2" | 160 pages

978-1-63542-214-6 | CQ 12

E-book 978-1-63542-215-3

NONFICTION

Rights: World English

Proprietor: La nave di Teseo, Elisabetta Sgarbi

(elisabetta.sgarbi@lanavediteseo.eu)

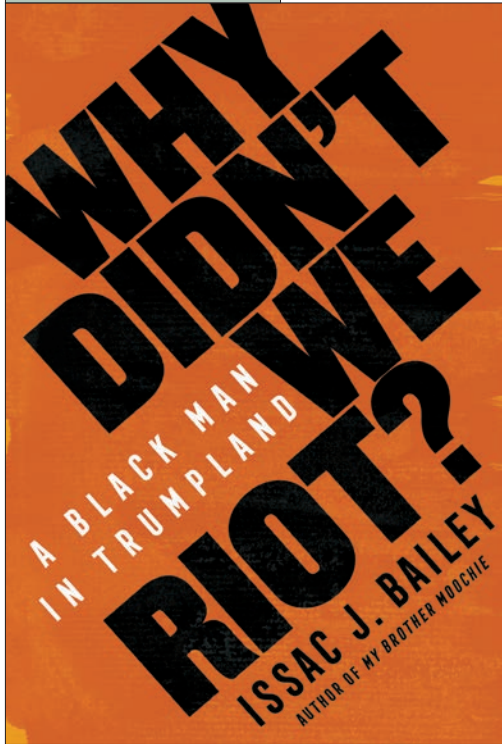
- National review and feature publicity campaign including radio, print, and online
- Targeted outreach to econ, political, cultural, current affairs, and translation interest media
- Author appearances by request
- Library and academic marketing
- Backlist promotions

Issac J. Bailey

WHY DIDN'T WE RIOT?

A BLACK MAN IN TRUMLAND

PAPERBACK REISSUE



FEBRUARY 2022 | on sale 2/1/2022

\$15.99 / \$21.99C

Paperback Reprint | 5 x 7 1/2" | 192 pages

978-1-63542-221-4 | CQ 24

E-book 978-1-63542-029-6

NONFICTION

Rights: World

Agent: Leah Spiro, Riverside Creative Management

(lspiro@riversidecreative.com)

Issac J. Bailey is an award-winning journalist and the James K. Batten Professor of Communication Studies at Davidson College. He has been published in the *Washington Post*, *Charlotte Observer*, *Politico Magazine*, *Time*, and many more, and has appeared on NPR, CNN, and MSNBC. Bailey was a Nieman Fellow at Harvard University and has taught journalism and applied ethics at Coastal Carolina University. His memoir, *My Brother Moochie: Regaining Dignity in the Face of Crime, Poverty, and Racism in the American South*, was published by Other Press in 2018. He currently lives in Myrtle Beach with his wife and two children.

In these impassioned, powerful essays, an award-winning journalist deals forthrightly with what it means to be Black in an America that still supports Trump.

South Carolina-based journalist Issac J. Bailey reflects on a wide range of complex, divisive topics—from police brutality and Confederate symbols to respectability politics and white discomfort—which have taken on a fresh urgency with the protest movement sparked by George Floyd's killing. Bailey has been honing his views on these issues for the past quarter of a century in his professional and private life, which included an eighteen-year stint as a member of a mostly white Evangelical Christian church.

Why Didn't We Riot? speaks to and for the millions of Black and brown people throughout the United States who were effectively pushed back to the back of the bus in the Trump era by a media that prioritized the concerns and feelings of the white working class and an administration that made white supremacists giddy, and explains why the country's fate is largely in their hands. It will be an invaluable resource for the everyday reader, as well as political analysts, college professors and students, and political consultants and campaigns vying for high office.

PRAISE FOR *WHY DIDN'T WE RIOT?*:

"A powerful lesson in history and truth...Through a combination of poignant memoir and social and cultural analysis, Bailey tackles a range of hot topics as well as his own prior complacency. A masterful storyteller...Bailey pulls no punches...Brilliant, searing, and surprisingly vulnerable."

— **KIRKUS REVIEWS** (starred review)

"[A] much-needed book...Powerful...illuminating."

— **LIBRARY JOURNAL** (starred review)

"[Bailey's essays] are incisive as they confront the realities of systemic racism in America...essential reading."

— **FOREWORD REVIEWS**

Éric Vuillard

translated from the French by Mark Polizzotti

THE WAR OF THE POOR

From the award-winning author of *The Order of the Day*, a powerful account of the German Peasants' War (1524–25) that shows striking parallels to class conflicts of our time.

In the sixteenth century, the Protestant Reformation launched an attack on privilege and the Catholic Church, but it rapidly became an established, bourgeois authority itself. Rural laborers and the urban poor, who were still being promised equality in heaven, began to question why they shouldn't have equality here and now on earth.

There ensued a furious struggle between the powerful—the comfortable Protestants—and the others, the wretched. They were led by a number of theologians, one of whom has left his mark on history through his determination and sheer energy. His name was Thomas Müntzer, and he set Germany on fire. *The War of the Poor* recounts his story—that of an insurrection through the Word.

In his characteristically bold, cinematic style, Éric Vuillard draws insights from this revolt from nearly five hundred years ago, which remains shockingly relevant to the dire inequalities we face today.

PRAISE FOR *THE WAR OF THE POOR*:

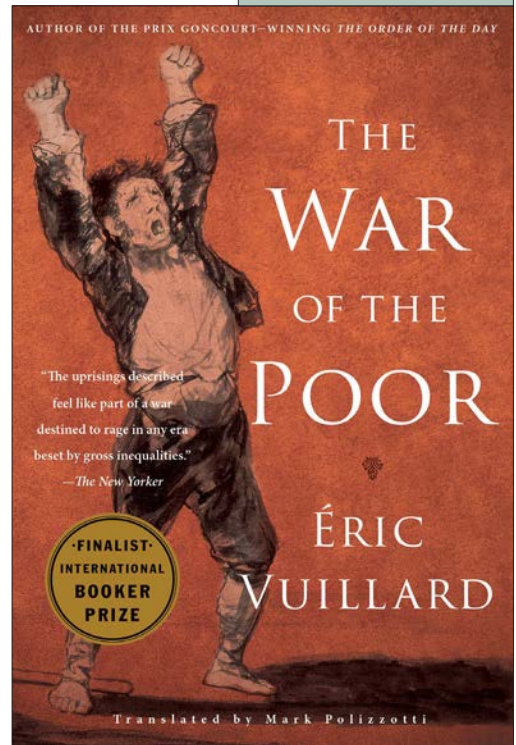
"Artful...cinematic...[Vuillard] knit[s] things together with a muscular, angry commentary on 'the great sophisms of power.' He never forces analogies with the present, but the uprisings he describes feel like part of a war destined to rage in any era beset by gross inequalities."

— THE NEW YORKER

"A slender, vivid history of a 16th-century populist revolt that holds relevance for current times...[A] powerful, moving book... in which every word is important, one that deserves to be read multiple times."

— KIRKUS REVIEWS (starred review)

PAPERBACK REISSUE



FEBRUARY 2022 | on sale 2/15/2022

\$14.99 / \$19.99C

Paperback Reprint | 5 x 7 1/2" | 112 pages

978-1-63542-257-3 | CQ 24

E-book 978-1-59051-009-8

NONFICTION

Rights: US, its territories and dependencies, the Philippine Islands and Canada

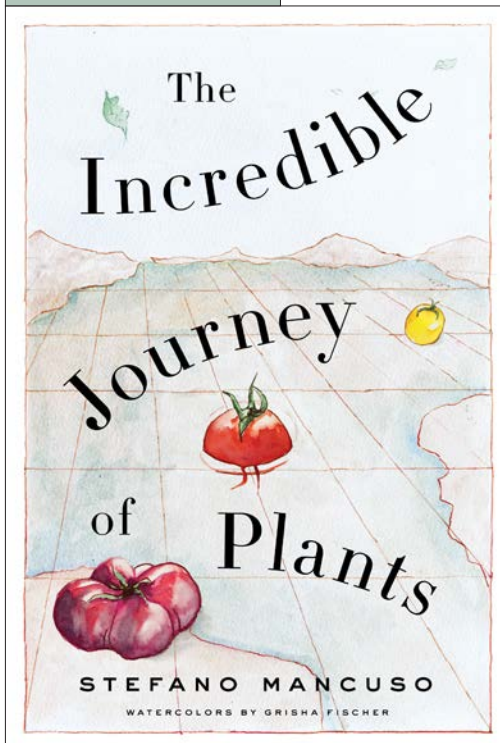
Agent: Marleen Seegers, 2 Seas Agency
(marleen.seegers@2seasagency.com)

Éric Vuillard is an award-winning author and filmmaker who has written ten books, including *Conquistadors* (winner of the 2010 Prix Ignatius J. Reilly), and *La bataille d'Occident* and *Congo* (both of which received the 2012 Prix Franz-Hessel and the 2013 Prix Valéry-Larbaud). He won the 2017 Prix Goncourt, France's most prestigious literary prize, for *The Order of the Day* (Other Press, 2018). Born in Lyon in 1968, he now lives in Rennes, France.

THE INCREDIBLE JOURNEY OF PLANTS

watercolors by Grisha Fischer

PAPERBACK REISSUE



MARCH 2022 | on sale 3/22/2022

\$16.99 / \$22.99C

Paperback Reprint | 6 x 9" | 176 pages

978-1-63542-191-0 | CQ 24

E-book 978-1-63542-992-3

NONFICTION

Rights: World English

Proprietor: Editori Laterza, Agnese Gualdrini

(gualdrini@laterza.it)

Stefano Mancuso is one of the world's leading authorities in the field of plant neurobiology, which explores signaling and communication at all levels of biological organization. He is a professor at the University of Florence and has published more than 250 scientific papers in international journals. His previous books include *The Nation of Plants* (Other Press, 2021), *The Revolutionary Genius of Plants: A New Understanding of Plant Intelligence and Behavior*, and *Brilliant Green: The Surprising History and Science of Plant Intelligence*.

In this richly illustrated volume, a leading neurobiologist presents fascinating stories of plant migration that reveal unexpected connections between nature and culture.

When we talk about migrations, we should study plants to understand that these phenomena are unstoppable. In the many different ways plants move, we can see the incessant action and drive to spread life that has led plants to colonize every possible environment on earth. The history of this relentless expansion is unknown to most people, but we can begin our exploration with these surprising tales, engagingly told by Stefano Mancuso.

In this accessible, absorbing overview, Mancuso considers how plants convince animals to transport them around the world, and how some plants need particular animals to spread; how they have been able to grow in places so inaccessible and inhospitable as to remain isolated; how they resisted the atomic bomb and the Chernobyl disaster; how they are able to bring life to sterile islands; how they can travel through the ages, as they sail around the world.

PRAISE FOR *THE INCREDIBLE JOURNEY OF PLANTS*:

"Well-crafted stories that are embellished by the sweetly decorative watercolors of Grisha Fischer. [Mancuso] effortlessly interweaves science with history, philosophy, and humor and introduces fascinating characters, very much including the plants themselves, which take on human, even heroic, traits."

— WALL STREET JOURNAL

"A gripping series of evolutionary history vignettes about plants that have coexisted either in spite of or due to human intervention... a new perspective on that hazy term, 'nature.'"

— SALON

Claudio Lomnitz

OUR AMERICA, NUESTRA AMÉRICA, UNSERE AMERIKA

MY FAMILY IN THE VERTIGO OF TRANSLATION

A riveting study of the intersections between Jewish and Latin American culture, this immigrant family memoir recounts history with psychological insight and the immediacy of a thriller.

Eminent anthropologist and historian Claudio Lomnitz traces his grandparents' exile from Eastern Europe to South America. In the process, he explains and analyzes the worldview, culture, and spirit of countries such as Peru, Colombia, and Chile, from the perspective of educated Jewish emigrants imbued with the hope and determination typical of those who escaped Europe in the 1920s.

Lomnitz's grandparents, who were both trained to defy ghetto life with the pioneering spirit of the early Zionist movement, became intensely involved in the Peruvian leftist intellectual milieu and its practice of connecting Peru's indigenous past to an emancipatory internationalism that included Jewish culture and thought. After being thrown into prison supposedly for their socialist leanings, Lomnitz's grandparents were exiled to Colombia, where they were subject to its scandals, its class system, its political life. Through this lens, Lomnitz explores the almost negligible attention and esteem that South America holds in US public opinion. The story then continues to Chile during World War II, Israel in the 1950s, and finally to Claudio's youth, living with his parents in Berkeley, California, and Mexico City.

PRAISE FOR **OUR AMERICA, NUESTRA AMÉRICA, UNSERE AMERIKA:**

*"Lomnitz's fluent integration of memoir and reportage—reminiscent of Daniel Mendelsohn's *The Lost*—carries forward this intellectual tradition of emancipatory political vision: In diaspora we come together."*

— NEW YORK TIMES BOOK REVIEW

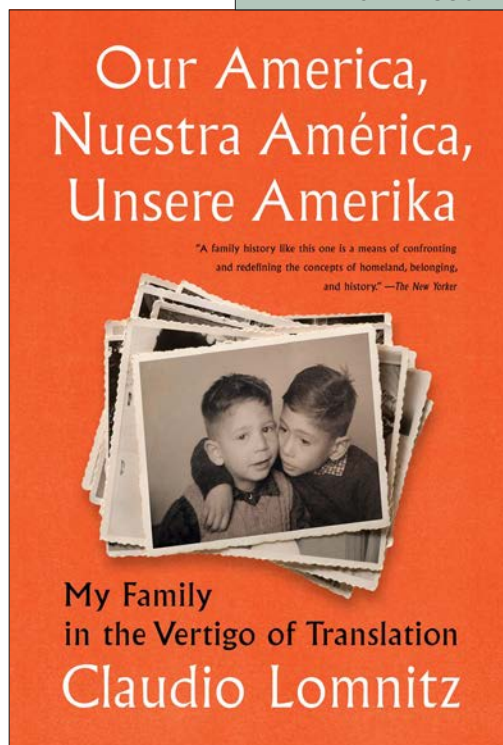
"Remarkable...a gripping family history...Lomnitz does a masterful job."

— NEW YORK REVIEW OF BOOKS

"An autobiography in which we Latin Americans all recognize ourselves."

— MARIO VARGAS LLOSA

PAPERBACK REISSUE



JUNE 2022 | on sale 6/7/2022

\$17.99 / \$23.99C

Paperback Reprint | 5 1/4 x 8" | 464 pages

978-1-63542-220-7 | CQ 24

E-book 978-1-63542-071-5

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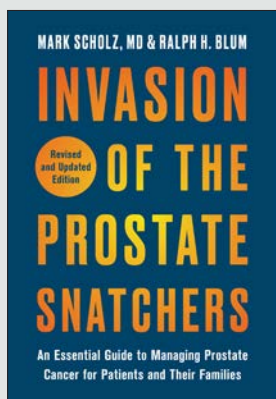
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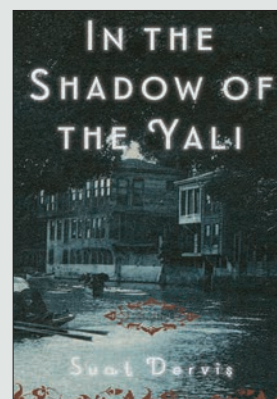
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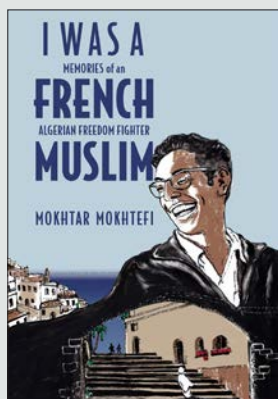
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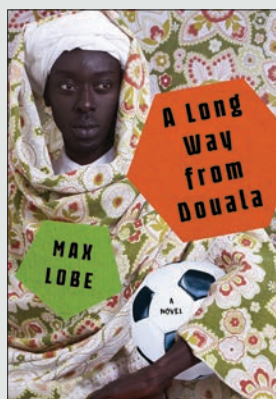
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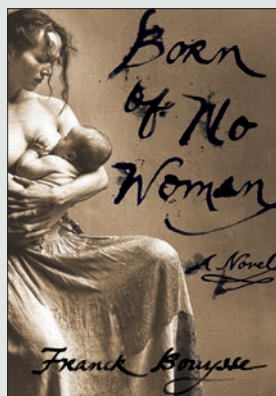
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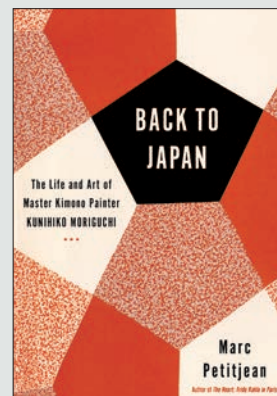
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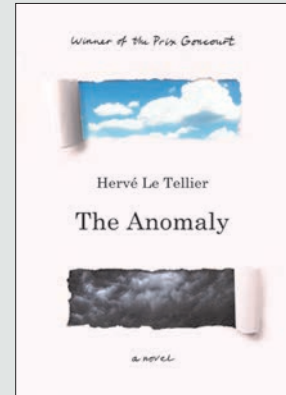
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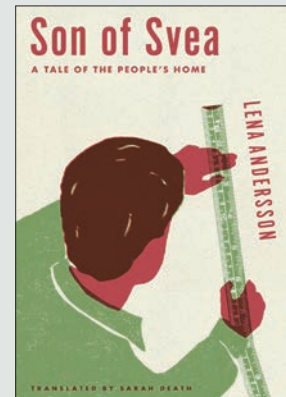
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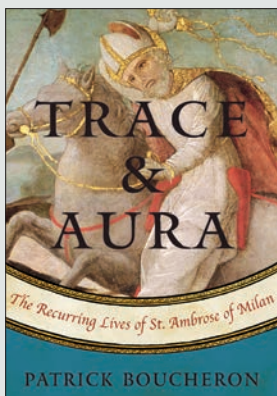
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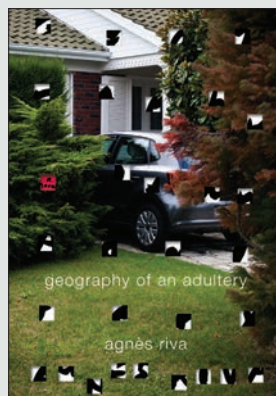
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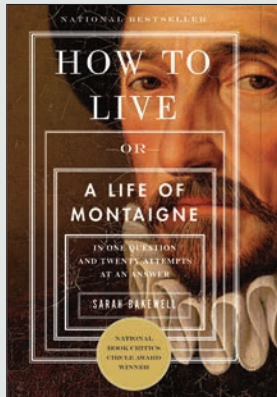
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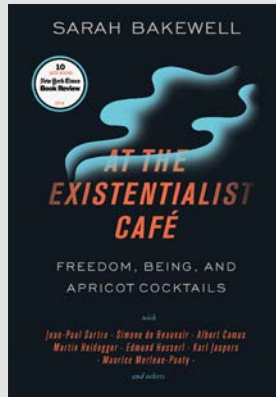
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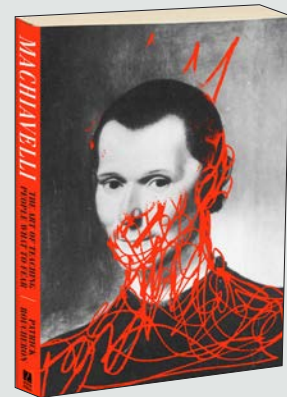
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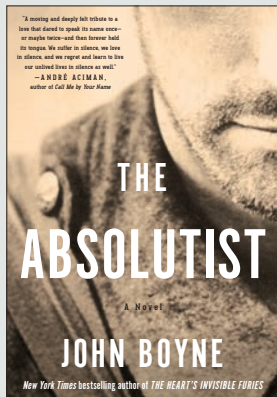
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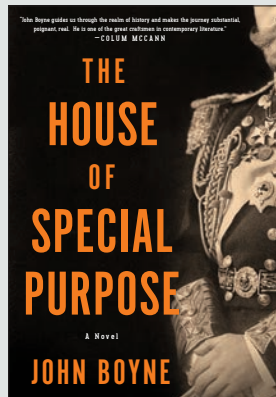
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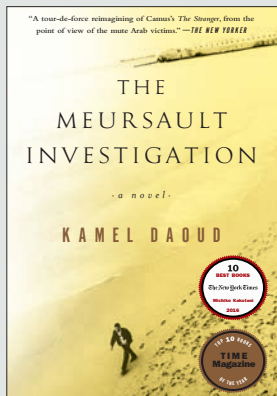
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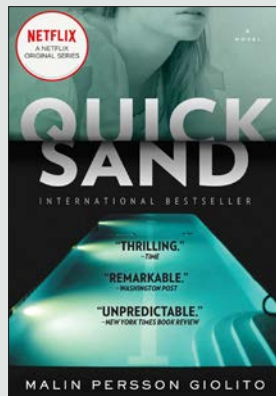
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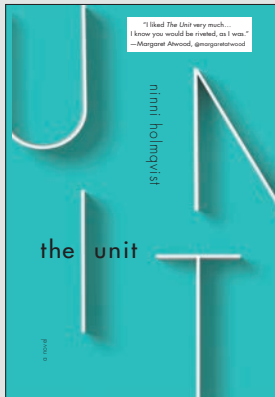
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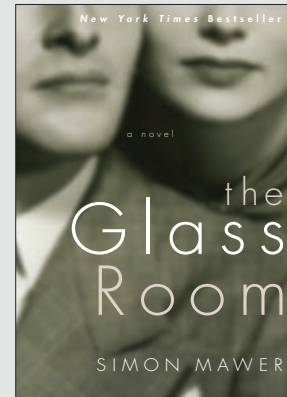
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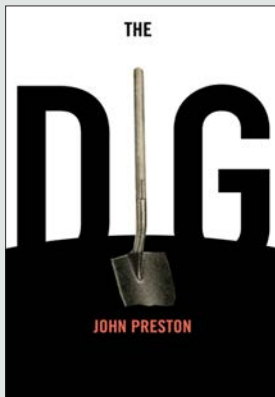
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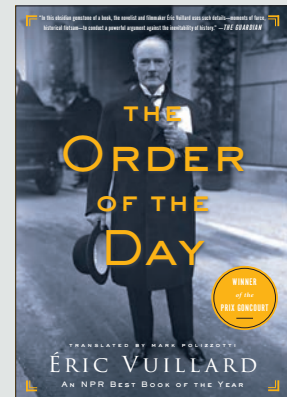
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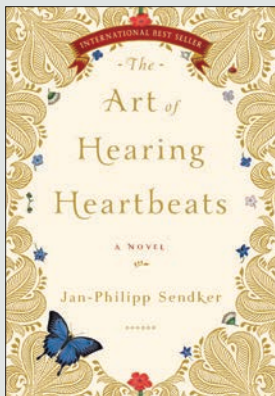


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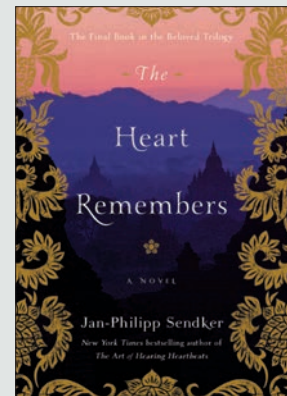
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