



*fall* 2025

**OTHER PRESS**

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Judith Gurewich  
Publisher



**OTHER PRESS**

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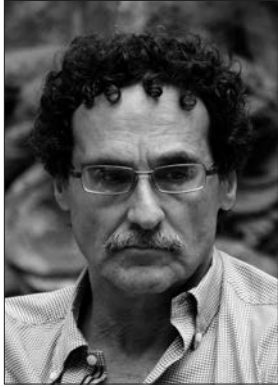
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**Fabio Morábito** was born in Egypt to an Italian family. When he was fifteen, his family relocated from Milan to Mexico City, and he has written all his work in Spanish ever since. He has published five books of poetry, five short-story collections, one book of essays, and two novels, and has translated into Spanish the work of many great Italian poets of the twentieth century, including Eugenio Montale and Patrizia Cavalli. Morábito has been awarded numerous prizes, most recently the Xavier Villaurrutia Prize, Mexico's highest literary award, for *Home Reading Service* (Other Press, 2021). His short story collection *Mothers and Dogs* was published by Other Press in 2023. He lives in Mexico City.

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

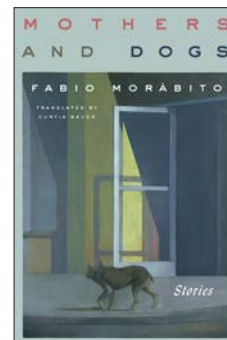
## FROM *THE SHADOW OF THE MAMMOTH*

I had just dropped out of an undergraduate program in sociology, despite my excellent record of academic performance. It was probably influenced by the fact that the university campus I was assigned to was an hour away by bus ride. I had to get up at five thirty every morning, when it was still dark outside, to get to class on time. The bus was full of bricklayers and construction workers nodding in and out of sleep. By the time I arrived at the school the sun was coming up. That lifestyle lasted a year, I got excellent grades, and suddenly I knew that I didn't care about anything I was learning. I couldn't think of anything else to do but start translating Italian poetry and hide the fact that I'd dropped out of college from my parents. They saw me getting up early to work in my room, and when they thought it was strange that I wasn't attending classes, I told them that the subjects I was taking that semester allowed me to do my work at home and, because I was such an excellent student, I only had to take the exams. Their blind faith in my intellectual aptitudes, which I'd had since childhood, was satisfied by such an explanation and they never questioned me again.

I got up at five thirty every morning, the same time as when I went to university, but now it was to translate Ungaretti, Saba, and Pavese, and I couldn't stop thinking about the construction workers and bricklayers, crowded together on the bus, who for an entire year had shared so many trips with me in the dark.



**Home Reading Service**  
PB | \$15.99/\$21.99C  
978-1-63542-072-2



**Mothers and Dogs**  
PB | \$15.99/\$21.99C  
978-1-63542-082-1

Fabio Morábito

# THE SHADOW OF THE MAMMOTH

STORIES

**A brilliant, unsettling collection of eighteen stories about deception, translation, loneliness, and connection, from one of Mexico's greatest modern writers.**

Why is grass in airports so important? Can you be an extraordinary copyist without knowing how to read or write? Are there successful musicians who only play a single note in their life? Book after book, Fabio Morábito's stories have become increasingly radical in their way of showing us that imagination is not a curious feature of the mind, but perhaps the only way to not feel excluded from the real world.

With prose free of unnecessary explanation and descriptive embellishments, *The Shadow of the Mammoth* insists once again on the guiding principle of Morábito's work: playing fair with the reader, who advances in reading these stories as the author did when writing them, open to any direction they could take. For this reason, these stories are as unexpected as they are different from each other, all united by that pleasure of storytelling that has always been Morábito's unmistakable hallmark.

## PRAISE FOR *HOME READING SERVICE*:

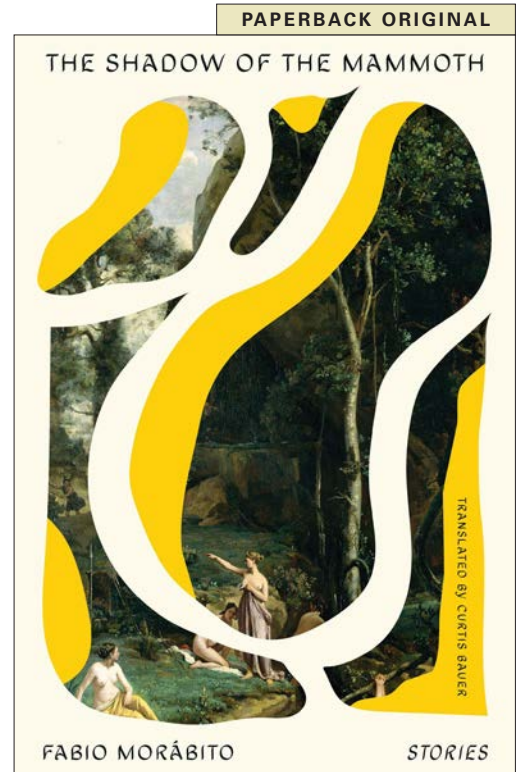
*"A satisfying fable, at once satiric and soulful, of a literary awakening in Mexico...this idiosyncratic performance will keep its audience rapt."*

— PUBLISHERS WEEKLY

*"First, the tempting promise of an almost existential discovery, then bewilderment, subtle humor, and then everything in this story that seemed small and simple strikes back with extraordinary resonance. What a pleasure it always is to read Morábito."*

— SAMANTA SCHWEBLIN,

author of *Fever Dream* and *Mouthful of Birds*



SEPTEMBER 2025 | on sale 9/2/2025

\$17.99 / \$23.99C

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

978-1-63542-532-1 | CQ 24

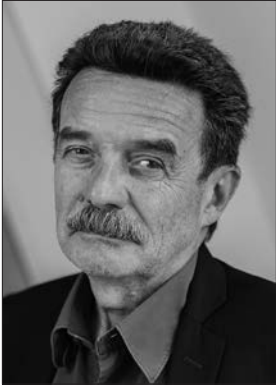
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FICTION

Rights: World (excl. Spanish)

Proprietor: Other Press

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Latinx, short story, psychological, translation, and literary interest media
- Author appearances by request
- Reading group guide
- Online and social media advertising
- DRCs available on Edelweiss



© Sébastien Calver, Mediapart

**Edwy Plenel** is an award-winning journalist, former Editorial Director of *Le Monde*, essayist, and cofounder of the independent journalism platform *Mediapart*. He is the author of *For the Muslims: Islamophobia in France*.

**Luke Leafgren** is an Assistant Dean of Harvard College. In addition to translating from French, he has translated seven novels from Arabic and has twice received the Saif Ghobash Banipal Prize for Arabic Literary Translation, in 2018 for Muhsin Al-Ramli's *The President's Gardens* and in 2023 for Najwa Barakat's *Mister N*.

FROM **THE GARDEN AND THE JUNGLE**

Europe, what have you made of your promise? The promise of a shared humanity and a universal law?

You profess it, and at the same time, you persist in undermining it. Ever since you proclaimed it, you've never ceased contradicting it. Yesterday, you extolled it in your own house, even while you vandalized it elsewhere. Today, more than ever, you brandish it whenever it serves to protect you from an aggressor, but then you renounce it when the West, that political reality born from your projection upon the world, becomes in turn the aggressor, and it attacks, invades, occupies, destroys, exterminates.

It is certainly a long and old history, a history of hypocrisy and supremacy, of predation and justification, of self-love and fear of the other. But enough with false pretenses! From now on, the whole world knows it and sees it clearly. And moving forward, it is all too easy for the various ruling powers, unjust though they may be, to turn that fraud to their own advantage. No people is fooled, not even your own, who more and more are surrendering to the siren calls of identity and of force, of rejecting equal rights and abandoning an interconnected world.

And this is how, Europe, that you race to your own demise, having ruined that which made your power true. Not the provisional and ephemeral power of wealth, both money and possessions, but the lasting and vital power of ideas, utopian dreams, and emancipations.

Edwy Plenel

# THE GARDEN AND THE JUNGLE

HOW THE WEST SEES THE WORLD

**An award-winning French journalist's far-ranging critique of Europe's betrayal of universal values and equal rights as war and right-wing populism spread worldwide, with a new introduction for U.S. readers.**

"Europe is a garden...It is the best combination of political freedom, economic prosperity, and social cohesion that humankind has been able to build...Most of the rest of the world is a jungle, and the jungle could invade the garden." This is how Josep Borrell, High Representative of the European Union for Foreign Affairs and Security Policy, characterized the situation in 2022, several months after Russia's invasion of Ukraine and one year before Israel's war against Gaza.

Europe has a singular image of itself and of the world. It persists in thinking of itself as the cradle of civilization, the incarnation of good and justice, threatened by a global environment where savagery, darkness, and evil reign. Clinging to this fantasy inherited from a colonial past, it is lost and misguided, turning its back on the values of humanism and equality to which it nevertheless claims to adhere. As long as Europe and, with it, the political West, have not renounced their desire for power, there will unite against them the resentment of all the peoples who have had the bitter experience of their domination over the last five centuries. Because the "jungle" is Europe's own creation, produced by the blindness of conquest and exploitation.

This powerful essay is an invitation to rebuild a Europe that is truly concerned about the fragility of the world and of life, with an acute awareness of the perils that threaten humanity.

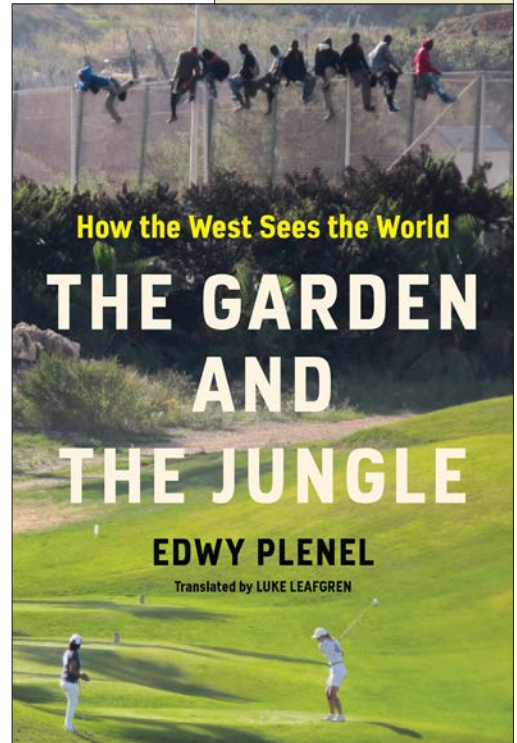
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## PRAISE FOR **FOR THE MUSLIMS:**

*"Thank goodness for this humane, civilized, and morally brave book. It speaks important truths which these days are much too rarely heard."*

— PETER OBORNE

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SEPTEMBER 2025 | on sale 9/9/2025

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 208 pages

978-1-63542-559-8 | CQ 24

E-book 978-1-63542-560-4

NONFICTION

Rights: World English

Proprietor: Éditions La Découverte, Delphine Ribouchon

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© Charlotte Force

**Souleymane Bachir Diagne** is

Professor of Philosophy and Francophone Studies, and Director of the Institute of African Studies at Columbia University.

His books include *The Ink of the Scholars: Reflections on Philosophy in Africa*,

*Open to Reason: Muslim Philosophers in*

*Conversation with the Western Tradition*,

*Postcolonial Bergson*, and *African Art as*

*Philosophy: Senghor, Bergson, and the Idea of Negritude* (Other Press, 2023).

**Dylan Temel** is a translator and English

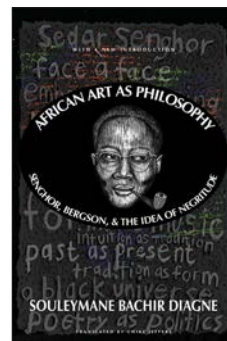
instructor at the University of Nanterre.

He currently lives in Paris.

## FROM *FROM LANGUAGE TO LANGUAGE*

Home was Chicago, where I was a full-time full professor in the Departments of Philosophy, Religion, and African Studies at Northwestern University. With Mariame, our eldest son aged thirteen, our twin boys aged eleven, and our daughter aged five, we now had to love our new life, integrate ourselves into the Windy City and its culture, come to terms with its endless winters and snowstorms, and, since we lived on the North Side, share with our fellow Chicagoans both the misery of always seeing the Cubs baseball team lose and the ability to keep faith in the future outcome of the following season.

Above all, we had to cherish and maintain our multilingualism now that the English language was going to be dominant in our lives. Luckily, we were able to enroll the children in a program called *Ecole Franco-Américaine de Chicago* (EFAC), housed at Lincoln Elementary School with an extension at Lincoln High School in the same Lincoln Park neighborhood. Thanks to this program, they were able to remain perfectly francophone. And even though our children quickly got used to speaking to one another in English, Mariame was adamant about maintaining Wolof at home. And there were also the family vacations in Senegal to anchor the use of the language, which did not have the support of school education. Then there were the Arabic script and language that our children were introduced to through the learning of the Quran. They had reasons to be proud of living between many languages.



**African Art as Philosophy**  
PB | \$16.99/\$22.99C  
978-1-63542-321-1



# FROM LANGUAGE TO LANGUAGE

## THE HOSPITALITY OF TRANSLATION

**In this engaging humanist text, a renowned Senegalese philosopher explores the power of translation to bridge cultural divides.**

Informed by his own multicultural background—African, French, and American—Souleymane Bachir Diagne interrogates the practice of translation in this thoughtful text. Although translation often produces a relationship of profound inequality between dominant and dominated languages, it can also be a source of dialogue and exchange, including in situations of asymmetry, particularly regarding colonialism, where the interpreter becomes a true cultural mediator.

To praise translation, “the language of languages,” is to celebrate its plurality and equality, because to translate is to give hospitality in one language to what has been thought in another. It is to create reciprocity, a shared sense of humanity, and to imagine a positive version of the Tower of Babel.

## PRAISE FOR *AFRICAN ART AS PHILOSOPHY*:

*"It perfectly articulates all of the answers to the questions one asks oneself when in contact with modern, postmodern, and contemporary Western arts, as well as non-Western traditional arts."*

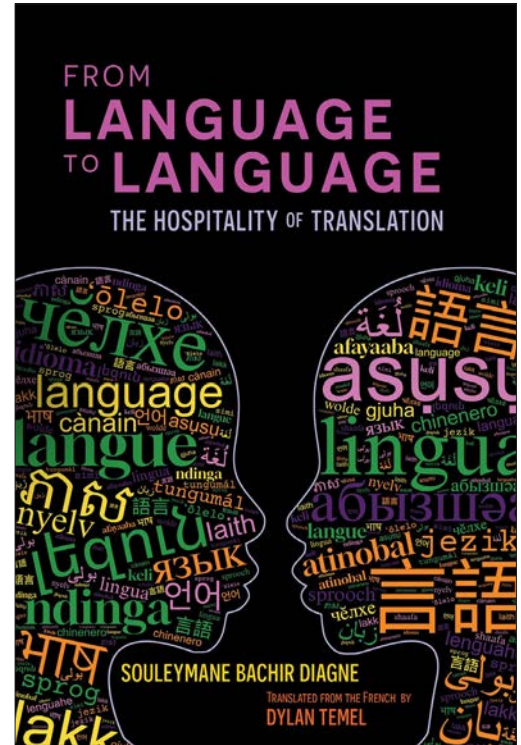
— *NEW YORK TIMES BOOK REVIEW*

*"Diagne has further entrenched his reputation as a clear-sighted thinker."*

– AFRICAN STUDIES REVIEW

*"An inspiring read...African Art as Philosophy makes an important contribution to African studies from a multidisciplinary perspective."*

—AFRICAN STUDIES QUARTERLY



SEPTEMBER 2025 | on sale 9/23/2025

**\$24.99 / \$33.99C**

**Hardcover | 5 ½ x 8 ¼" | 128 pages**

978-1-63542-393-8 | CQ 12

**E-book 978-1-63542-394-5**

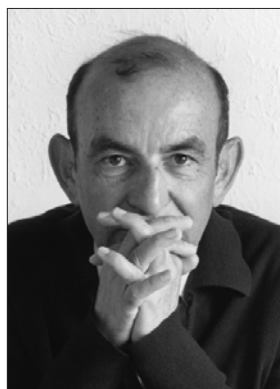
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© Mariana Cook

**Raja Shehadeh** is one of Palestine's leading writers. He is also a lawyer and the founder of the pioneering Palestinian human rights organization Al-Haq. Shehadeh is the author of several acclaimed books including *Palestinian Walks*, which won the prestigious Orwell Prize, *We Could Have Been Friends*, *My Father and I*, which was a finalist for the National Book Award and the Los Angeles Times Book Prize, *What Does Israel Fear from Palestine?* and *A Rift in Time: Travels with My Ottoman Uncle*.



© Raja Shehadeh

**Penny Johnson** is an academic at Birzeit University near Ramallah and has published articles and edited a number of important books on Palestine.

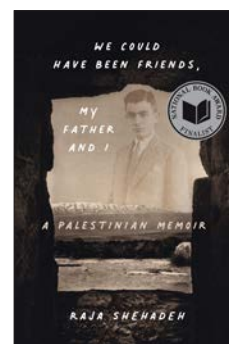
## FROM ***FORGOTTEN***

As a year of Israel's catastrophic, merciless assault on Gaza is accompanied by a horrific war in Lebanon, we return to our book and recall standing on a hill looking at the ancient route, Via Maris (the Way of the Sea), that took travelers from Damascus through Gaza to Egypt from the Bronze Age to the nineteenth century. Israel's blockade on Gaza since 2006 prevented us from travelling there, and now only Israeli tanks have free access as the almost unimaginable death toll of Gazans mounts to more than 42,000, including, by conservative estimates, 11,000 children. Israeli hostages continue to languish—or die—in Gaza's tunnels, when a ceasefire could have secured their release. Sadly, Israel's war on Gaza in its relentless destruction of Gaza's rich cultural heritage is not only a war on Gaza's present but also on its past. The loss is of a heritage for all humankind. We hope that our own explorations in this book of lost places and hidden memorials offers a glimmer of hope amid this darkness. As we continue to hear the plainsong ringing from the church so patiently restored by the former residents of the destroyed village of Kfar Bir'im, we find new meaning in the words on mosaic tiles nearby: 'Return is the Way.'



**What Does Israel Fear from Palestine?**

PB | \$15.99/\$21.99C  
978-1-63542-535-2



**We Could Have Been Friends, My Father and I**

PB\* | \$16.99/\$22.99C  
978-1-63542-523-9

Raja Shehadeh and Penny Johnson

# FORGOTTEN

SEARCHING FOR PALESTINE'S HIDDEN PLACES AND LOST MEMORIALS

**A profound meditation on memory and the preservation of Palestinian heritage, from the award-winning author of *We Could Have Been Friends, My Father and I*.**

*Forgotten* uncovers the hidden or neglected memorials and places in historic Palestine—now Israel and the Occupied Palestinian Territories—and what they might tell us about the land and the people who live on the small slip of earth between the Mediterranean Sea and the Jordan River.

From ancient city ruins to the Nabi Ukkasha mosque and tomb, acclaimed writers and researchers Raja Shehadeh and Penny Johnson ask: what has been memorialized, and what lies unseen, abandoned, or erased—and why? Whether standing on a high cliff overlooking Lebanon or at the lowest land-based elevation on earth at the Dead Sea, they explore lost connections in a fragmented land.

In elegiac, elegant prose, Shehadeh and Johnson grapple not only with questions of Israeli resistance to acknowledging the Nakba—the 1948 catastrophe for Palestinians—but also with the complicated history of Palestinian commemoration today.

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## PRAISE FOR RAJA SHEHADEH:

*"Palestine's greatest prose writer."*

— THE OBSERVER

*"Shehadeh is a great inquiring spirit with a tone that is vivid, ironic, melancholy, and wise."*

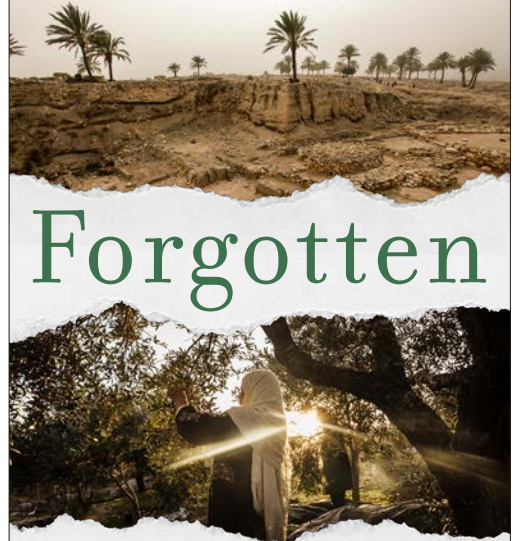
— COLM TÓIBÍN

*"Raja Shehadeh is a buoy in a sea of bleakness."*

— RACHEL KUSHNER

PAPERBACK ORIGINAL

SEARCHING FOR PALESTINE'S HIDDEN  
PLACES AND LOST MEMORIALS



RAJA SHEHADEH AND  
PENNY JOHNSON

SEPTEMBER 2025 | on sale 9/30/2025

\$17.99 / \$23.99C

Paperback Original | 5 1/4 x 8" | 240 pages

978-1-63542-474-4 | CQ 24

E-book 978-1-63542-475-1

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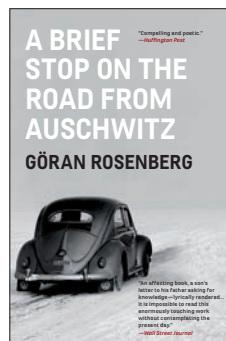
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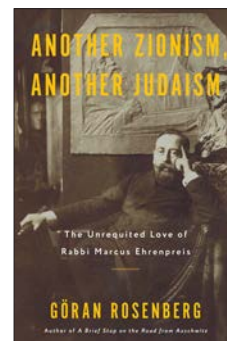
© Caro Lein

**Göran Rosenberg** was born in 1948 in Sweden, the son of Auschwitz survivors. He is the author of several books, including the highly acclaimed *Det förlorade landet* (the original Swedish edition of *Israel: A Personal History*), *A Brief Stop on the Road from Auschwitz* (Other Press, 2015), and *Another Zionism, Another Judaism* (Other Press, 2025).

We ascended to Israel at the end of April 1962, my mother, my sister and I. Ascension, *aliyah*, is the figurative expression for the emigration of Jews to the Promised Land. In our case, it meant we were not only heading for a loftier place, but also that we were departing from a low point in our life. My father had left us two summers earlier at the age of thirty-seven, overtaken by the disaster he had spent fifteen years trying to survive. On the outside he was handsome and cheerful, with fine features and a warm smile, but inside he was as fragile as glass. Just a few knocks, a disappointment or two, and everything would break. Dad was ill, they said, very ill. He tried hard not to show it, but at night I could hear him calling out unfamiliar names. A few months before he died, during a temporary release from a psychiatric hospital in Strängnäs, we stayed with good friends in a beautifully situated summer cottage on a bay of the Baltic Sea south of Södertälje. Perhaps the doctors had hoped that a hearty dose of bright spring would dispel the darkness. Early in the morning, while the rest of us were still asleep, he would quietly get up and row out on the bay. I asked to join him, but he never woke me up. After the third or fourth time, he returned with a large pikeperch that was left to swim in a bucket all morning—as the rapidly fading memory of a morning's forgetfulness. After lunch the pikeperch turned belly up and a few days later Dad was taken back to the hospital. We never saw each other again.



**A Brief Stop on the Road from Auschwitz**  
PB\* | \$15.95/\$20.95C  
978-1-59051-840-3



**Another Zionism, Another Judaism**  
HC | \$39.99/\$53.99C  
978-1-63542-354-9



Göran Rosenberg

# ISRAEL

A PERSONAL HISTORY

**Combining poignant memoir and historical research, a son of Holocaust survivors grapples with the dream of Zionism and its consequences.**

*Israel: A Personal History* takes off where Göran Rosenberg's internationally acclaimed and award-winning childhood memoir, *A Brief Stop on the Road from Auschwitz*, ends. After his father's suicide in 1960 in a small industrial town in Sweden, the remainder of the family, a single mother with two children, emigrate to Israel. At first fully absorbed into the world of pioneer Zionism, enchanted by its visions, formed by its ethos, Rosenberg would eventually embark on a journey of discovery among betrayed ideals, buried stories, false promises, and erased villages.

The result is a deeply personal, painstakingly researched, and beautifully written exploration of the contradictory visions that went into the Zionist project, as well as of the ethnic violence, oppression, discrimination, and dispossession caused by its realization. This book is both an exciting history of ideas, as well as the political autobiography of a Jewish European intellectual, a child of dreams and disillusionments, an astute observer of our times.

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## PRAISE FOR *A BRIEF STOP ON THE ROAD FROM AUSCHWITZ*:

*"An affecting book...It is impossible to read this enormously touching work without contemplating the present day."*

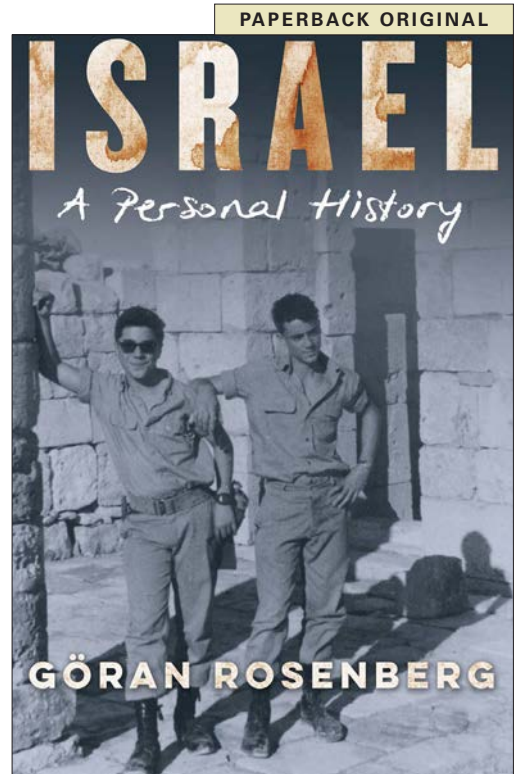
— WALL STREET JOURNAL

*"Beautifully wrought...powerful."*

— NEW YORK TIMES

*"A towering and wondrous work about memory and experience, exquisitely crafted, beautifully written, humane, generous, devastating, yet somehow also hopeful."*

— FINANCIAL TIMES



OCTOBER 2025 | on sale 10/7/2025

\$19.99 / \$26.99C

Paperback Original | 5 ½ x 8 ¼" | 368 pages

978-1-63542-577-2 | CQ 24

E-book 978-1-63542-578-9

NONFICTION

Rights: World English

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**Mathieu Belezi** is the author of more than a dozen novels. His writing career began with *Le petit roi*, which won the Marguerite-Audoux Prize in 1999. His novel *Attacking Earth and Sun* has won the Prix Livre Inter and Le Monde Literary Prize. Having traveled widely and even taught in Louisiana, he now divides his time between France and Italy.

**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 France.

FROM **ATTACKING EARTH AND SUN**

I wept

I couldn't help but weep when we arrived and saw the land that  
would need working

holy Mary mother of God

days and days of travel, along the Seine and the Saône, and then  
the Rhône on boats flat as the palm of your hand and drawn by  
horses that took their sweet time, believe you me, while at every lock  
the men raced to the inns to gorge themselves on food and wine as us  
poor women used the pause to wash the linens not to mention the  
children, days and days I'm telling you, until at last we could make  
out the sea, the sea and its dazzling light that beckoned like a beacon  
over the port of Marseilles

holy Mary mother of God

then they crammed us and all the other naïve migrants in a lazaretto,  
we were a good five hundred in there, five hundred with eyes peeled  
for the frigate *Labrador*, which wasn't in port and wouldn't be for a  
good week, five hundred to quell our impatience by strolling the city  
streets, five hundred seated on café terraces with the mistral at our  
backs or noses pressed against novelty shop windows, until it was  
announced that the boat had arrived and we could board with our  
trunks and hodgepodge of furniture and household necessities

holy Mary mother of God

days and nights on that *Labrador* pitching like a cockleshell as we  
clutched our stomachs and emptied our guts before finally setting  
two feet on Algerian soil

Mathieu Bezezi

# ATTACKING EARTH AND SUN

A NOVEL

**This searing historical novel immerses us in the brutal early days of the nineteenth-century French colonization of Algeria.**

In search of a prosperous life, Séraphine and her family brave the dangerous journey to France's newly conquered Algerian territory, along with five hundred likeminded citizens. But the realities of the colony soon give the lie to the French government's promises: inadequate shelter, hostile weather, sickness, and a native population whose anger and desperation threaten to boil over into violence.

As the settlers gradually, painfully establish a community and a church in this foreign land, the French army wreaks devastation on the Algerian people and their villages. Through the eyes of a soldier—constantly reminded by his captain, "You're no angels!"—we witness the shocking cruelty with which they attempt to quell resistance.

With chiseled, haunting prose reminiscent of Faulkner, Mathieu Bezezi condenses years of historical research into a powerfully human account. Far from the pioneer dream sold by Western powers, *Attacking Earth and Sun* vividly exposes the hell that was colonization.

## PRAISE FOR **ATTACKING EARTH AND SUN**:

*"Mathieu Bezezi doesn't pull any punches: he puts forth his vision of French colonization in Algeria."*

— LEILA SLIMANI,

#1 *New York Times* bestselling author of *The Perfect Nanny*

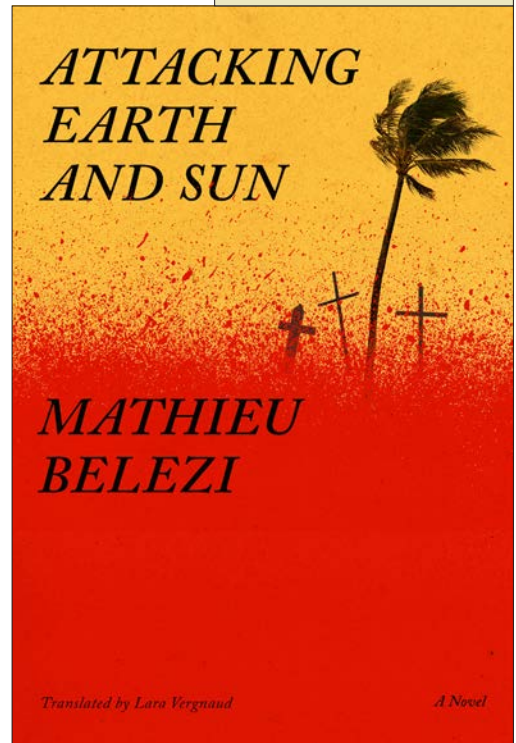
*"[Bezezi] captures the racism that underpinned colonization and the greed that led to land expropriation, but also the doubts that gnawed at settlers who fled France to escape poverty."*

— **NEW YORK TIMES**

*"[A] magnetic novel, with an impressive rhythmic power."*

— **LE MONDE**

PAPERBACK ORIGINAL



OCTOBER 2025 | on sale 10/14/2025

\$16.99 / \$22.99C

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

978-1-63542-515-4 | CQ 24

E-book 978-1-63542-516-1

FICTION

Rights: US, Canada, and Open Market

Agent: Sophie Langlais, Books And More Agency

(sophie@bamlitagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to historical fiction, colonialism, Algerian, translation, and literary interest media
- Author appearances by request
- Library marketing
- Featured title at regional trade shows
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- Print, online, and social media advertising
- DRCs available on Edelweiss



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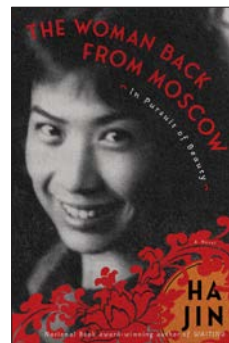
**Ha Jin** grew up in mainland China and served in the People's Liberation Army in his teens for five years. After leaving the army, he worked for three years at a railroad company in a remote northeastern city, Jiamusi, and then went to college in Harbin, majoring in English. He has published in English nine novels, four story collections, four volumes of poetry, a book of essays, and a biography of Li Bai. His novel *Waiting* won the National Book Award for Fiction, the PEN/Faulkner Award, and was a finalist for the Pulitzer Prize. Ha Jin is William Fairfield Warren Distinguished Professor in English and Creative Writing at Boston University, and he has been elected a fellow of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. His writing has been translated into more than thirty languages. Ha Jin's novel *The Woman Back from Moscow* was published by Other Press in 2023.

## FROM *LOOKING FOR TANK MAN*

In the fall of my sophomore year at Harvard, China's premier came to visit and give a speech. Urged by officials at the Chinese embassy in DC, we gathered in the central quad of our campus to welcome the delegation. We each held a tiny red flag printed with five stars, provided by the Chinese Students' Association of our school. Most of us felt obligated to join the welcoming crowd, because the delegates, even though we disliked them as officials, were from our motherland.

There were more than four hundred of us, all dressed formally. Young men were in suits and ties, and women in colorful clothes, since the official instructions had said we ought to treat the premier's visit as a festival occasion. I was wearing a long floral dress with a cloth belt cinched around my waist. Some in the crowd were from MIT, Boston University, Tufts, Brandeis, UMass, although to attend the premier's speech in the auditorium, one had to have a ticket, which was not given to a regular student like me. But I wasn't that interested anyway, having too much schoolwork to do.

A slender woman in her early forties, who sported a pageboy and looked like a visiting scholar, stood apart from us. She was alone and carried a placard that declared: "We Won't Forget the Tiananmen Square Massacre!" As the solitary protester, she began walking around among us, but no police stopped her despite hundreds of them being around.



**The Woman Back from Moscow**  
PB | \$21.99/\$28.99C  
978-1-63542-377-8



Ha Jin

# LOOKING FOR TANK MAN

A NOVEL

**A Harvard student from China discovers the fraught, hidden history of the Tiananmen Square massacre in this powerful novel of protest and suppression from the National Book Award-winning author.**

When the Chinese premier visits Harvard, international student Pei Lulu encounters a lone protester, who will drastically change her understanding of the People's Republic and her own place in the world. For the first time, Lulu learns of the 1989 protest movement and the government's violent response. Determined to find out more, she seeks answers from her family, who share surprising stories of their involvement, and from a formative university course based on powerful firsthand accounts.

At once a compelling coming-of-age tale and a poignant tribute to the courage of activists, *Looking for Tank Man* keeps this tragedy alive in the public memory and warns against the dangers of authoritarian regimes.

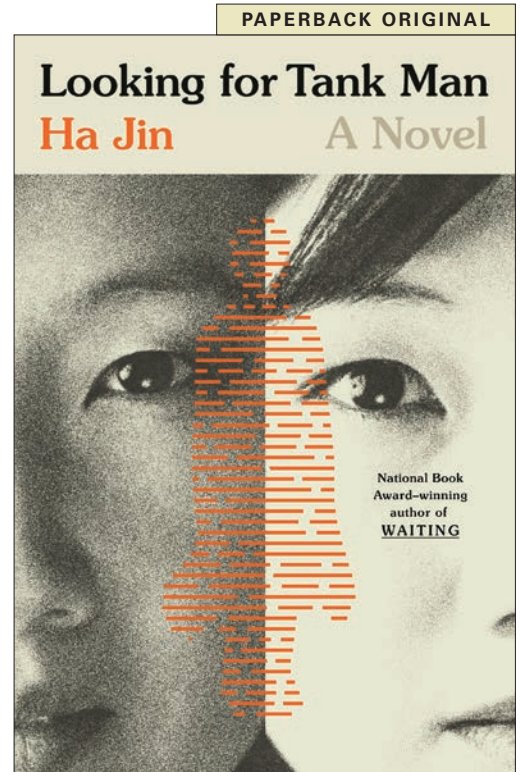
PRAISE FOR **THE WOMAN BACK FROM MOSCOW:**

*"[Ha Jin] conveys in supple prose what Beijing inevitably will regard as too much truth about the history of the [Chinese Communist Party]...with a deft pen fueled by reading, imagination, and empathy, he reveals mental life...the most extraordinary achievement of the novel is its brilliantly credible evocation of the ordinary."*

— NEW YORK REVIEW OF BOOKS

*"An epic historical novel of communist China, illuminated through the life of an extraordinary real-life woman... The redemption of a historical figure whose life ended in political disgrace."*

— KIRKUS REVIEWS



OCTOBER 2025 | on sale 10/21/2025

\$19.99 / \$26.99C

Paperback Original | 5 1/4 x 8" | 368 pages

978-1-63542-383-9 | CQ 24

E-book 978-1-63542-384-6

FICTION

Rights: World

Agent: Lane Zachary, Massie & McQuilkin

(lane@mmqlit.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to historical fiction, Chinese, translation, and literary interest media
- Author appearances by request
- Library marketing
- Featured title at regional trade shows
- Backlist promotions
- Print, online, and social media advertising
- DRCs available on Edelweiss



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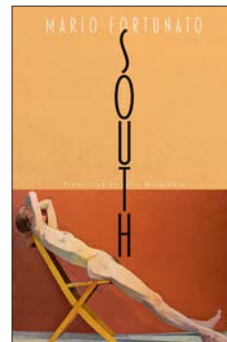
**Mario Fortunato** was born in Ciro, Calabria, Italy. For three decades he worked as a literary critic for the Italian current affairs magazine *L'Espresso* and continues to work as a columnist for the German daily paper *Süddeutsche Zeitung*. He has been a member of the Italian Cinema Commission of the Ministry of Culture and the International Advisory Board of the Christopher Isherwood Foundation, is a founder of the Napoli Teatro Festival Italia, and director of the Italian Cultural Institute in London. He is also a former director of the Antonio Ratti Foundation and a former columnist for *The Guardian* and *Le Monde*. In addition to writing novels such as *South* (Other Press, 2023), he has translated into Italian works by Evelyn Waugh, Virginia Woolf, and Henry James.

**Julia MacGibbon** has translated works of fiction, nonfiction, and poetry, including Marta Barone's *Sunken City* and Mario Fortunato's *South*. She lives near Rome.

FROM **THE INNOCENT DAYS OF WAR**

Stefano Portelli would remember that chaste and never-ending kiss for a very long time. He would remember the smell of wet earth and the immense silence all around, a silence broken only by the rapid thudding of the blood in their veins. He would remember the treetops moving slowly in the distance, and his own body flooding with a sudden drowsiness. That, above all. He will never forget it: the very sudden longing to sleep; and then, instead, running away, running back to the house, away from his wife, away from everything. Over time, that kiss will become familiar but unapproachable terrain: a mountain on the horizon buried in his heart.

He had met Eleonora Polidori at a party. He was born in 1912, she in '16. A year-long engagement and then the wedding. At which point Stefano was fresh out of law school. Law, like his father and his grandfather. He can't claim to be brilliant, but he is a serious and resolute young man. Law, as Stefano sees it, is not empty, artificial rhetoric; it doesn't mean knowing how to erect a tower of words, interpretations, or hypotheses over a void. For Stefano, justice has concrete, constructive foundations. It is a way of thinking, or an ideal, that is poured into everyday actions, into the honest toil of daily life. In his youthful imaginings, studying law represents the first step toward becoming a decent man, a just man, who will judge and defend his own actions and those of others.



**South**  
PB | \$18.99/\$24.99C  
978-1-63542-204-7

Mario Fortunato

# THE INNOCENT DAYS OF WAR

A NOVEL

**In this gripping coming-of-age novel, a group of young people's lives and passions collide in unexpected ways as World War II transforms Italy and England.**

Central Italy, on the eve of the Second World War. A group of young Italians find themselves in the midst of what will soon become a civil war. Among them is Stefano Portelli, a hopeful lawyer with a head full of utopias, in love with Eleonora. And there is his sister-in-law Nina, secretly linked to Sergio, a partisan leader.

Other lives run parallel to theirs: that of Alastair Ormiston, an English Royal Air Force pilot who adores Virginia Woolf's books and dreams of the ideal companion. And that of Edna, his best friend who, in a London bombed by the Nazis, discovers herself and her happiness. If their paths intersect in a shocking way, shuffling the cards of history, it will be through the work of a destiny greater than them, burning them in a bonfire where everything is consumed—joy and pain together.

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## PRAISE FOR **MARIO FORTUNATO**:

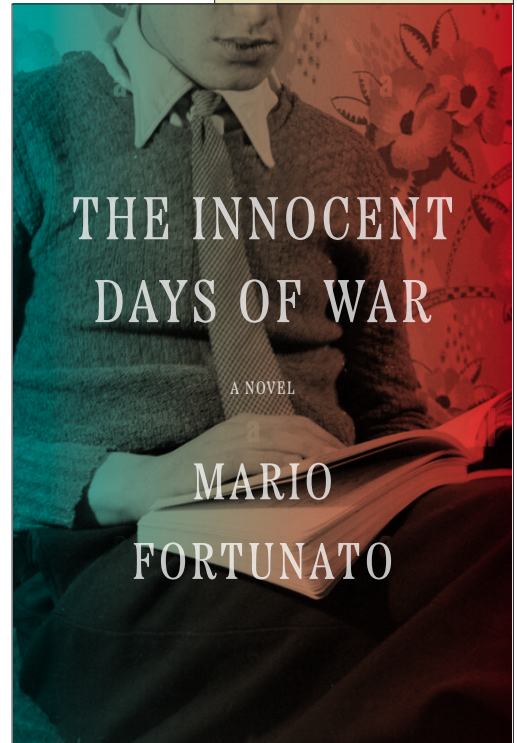
*"As I read Fortunato's writing, I have the impression of being faced with that kind of writer, rare in Italian literature, who, despite starting from a poetic state of mind, nevertheless manages to be a storyteller."*

— **ALBERTO MORAVIA**

*"Mario Fortunato is a natural storyteller."*

— **DORIS LESSING**

PAPERBACK ORIGINAL



OCTOBER 2025 | on sale 10/28/2025

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 240 pages

978-1-63542-414-0 | CQ 24

E-book 978-1-63542-415-7

**FICTION**

Rights: World (excl. Italian)

Proprietor: Bompiani, Giunti Editore, LeeAnn Bortolussi

(l.bortolussi@giunti.it)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Italian, WWII, historical fiction, translation, and literary interest media
- Author appearances by request
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- Backlist promotions
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- DRCs available on Edelweiss

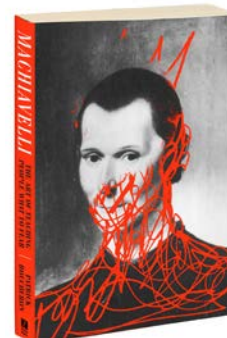
FROM **POLITICAL FICTIONS**



**Patrick Boucheron** is a renowned French historian. He previously taught medieval history at the École normale supérieure and the University of Paris, and is currently a professor of history at the Collège de France. He is the author of twelve books, including *Trace and Aura: The Recurring Lives of St. Ambrose of Milan* (Other Press, 2022) and *Machiavelli: The Art of Teaching People What to Fear* (Other Press, 2020), and the editor of five, including *France in the World* (Other Press, 2019), which became a bestseller in France.

**Willard Wood** grew up in France and has translated more than thirty works of fiction and nonfiction from the French. He has won the Lewis Galantière Award for Literary Translation and received a National Endowment for the Arts Fellowship in Translation. His recent translations include Giuliano da Empoli's *The Wizard of the Kremlin* (Other Press, 2023) and Patrick Boucheron's *Trace and Aura* (Other Press, 2022). He lives in Norfolk, Connecticut.

Let us look now at the tombs of the signors of Verona, the della Scalas, who took control of the Veneto in the 1260s and managed to convince its citizens of their intention to provide *buon governo*, notably by supporting artists and men of letters. It was to Cangrande della Scala that Dante dedicated his *Divine Comedy* in 1316, while still composing it. In the letter he addressed to his protector, the Tuscan exile distances himself from the generally skeptical opinion of the signoria (“But the people in their ignorance judge without discrimination”); this allows him to plead his own claim of creative sovereignty, addressing himself to what he recognizes as the similarly sovereign political authority of Cangrande. We’ll see all through this year that intellectuals are the first to concede to tyranny. Because it allows them, basically, to set themselves off from the people. I quote Dante’s “Letter to Cangrande”: “Truly those who draw their strength from intellect and reason, and who have received the divine gift of liberty, are not subject to any custom; nor should this surprise us, for they are not directed by laws but rather the laws are directed by them.” Acting along these lines, in 1319, Cangrande della Scala reformed Verona’s urban statutes, which provided him the legal grounds to undertake a series of municipal planning initiatives. He started with a politics of prestige, embellishing the city square with numerous monuments.



**Machiavelli**  
**PB** | \$17.99/\$23.99C  
978-1-59051-952-3



Patrick Boucheron

# POLITICAL FICTIONS

FROM THE MIDDLE AGES TO THE "POST-TRUTH" PRESENT

An acclaimed historian illuminates today's political situation by examining the relationship between governing and storytelling, from the Middle Ages to the "post-truth" present, in these engaging essays.

In the wake of Donald Trump's first election, renowned medievalist Patrick Boucheron delivered a powerful, probing series of lectures on "political fictions" in the context of rising authoritarianism and populism. Adapted here for the first time in English, they offer key insights into how we arrived at our current global moment and what history can teach us about moving forward.

Long before Trump parlayed his reality TV character into a presidential victory with the MAGA movement, aspiring rulers have used the art of storytelling and the power of fable to control others. Discussing seminal works from Machiavelli's *The Prince* and Hobbes's *Leviathan* to Orwell's *1984* and the writings of Nazi jurist Carl Schmitt, Boucheron explores the profound interconnectedness of political theory and fiction, and the tension between politics and the political.

## PRAISE FOR **MACHIAVELLI**:

*"This energetic little book...offers a knowing guide to Machiavelli's life and work...Boucheron makes a clever case."*

— **NEW YORK TIMES**

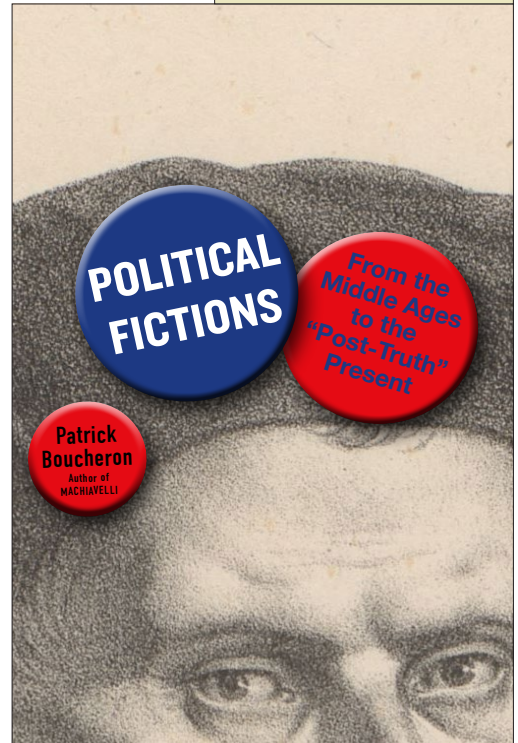
*"To reframe our understanding of Machiavelli, Mr. Boucheron asks, Who was he writing for?...If The Prince was meant to help ordinary people understand what their leaders were up to, then it is not a handbook for the power-crazed but a means of stopping them."*

— **WALL STREET JOURNAL**

*"Packed with insights into how Machiavelli has been construed and misconstrued down the ages and why his ideas still resonate so powerfully today."*

— **FINANCIAL TIMES**

PAPERBACK ORIGINAL



NOVEMBER 2025 | on sale 11/4/2025

\$23.99 / \$29.99C

Paperback Original | 5 ½ x 8 ¼" | 352 pages

978-1-63542-375-4 | CQ 24

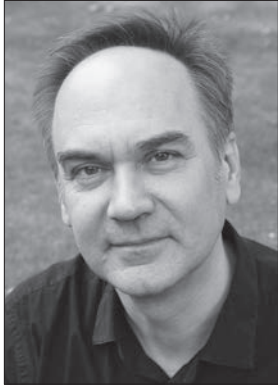
E-book 978-1-63542-376-1

NONFICTION

Rights: World (excl. French)

Proprietor: Other Press

- Campaign highlighting timely insights offered to political realities unfolding globally
- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to political, international relations, history, and current affairs interest media
- Author appearances by request
- Library and academic marketing, including conference promotions
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© Cathy Bisour

**Hervé Le Tellier** is a writer, journalist, mathematician, food critic, and teacher. He has been a member of the Oulipo group since 1992 and one of the “papous” of the famous France Culture radio show. He has published numerous books of stories, essays, memoir, and novels, including the Goncourt Prize–winning *The Anomaly*, which has sold more than one million copies worldwide, *All Happy Families*, *Eléctrico W*, and *Enough About Love*.

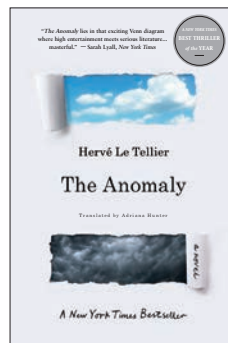
**Adriana Hunter** studied French and Drama at the University of London. She has translated more than ninety books, including Marc Petitjean’s *The Heart: Frida Kahlo in Paris* and Hervé Le Tellier’s *The Anomaly* and *Eléctrico W*, winner of the French-American Foundation’s 2013 Translation Prize in Fiction. She lives in Kent, England.

## FROM *THE NAME ON THE WALL*

The year 2024 is the centenary of André Chaix’s birth and is eighty years since he died. But looking at the world as it is now, it seems obvious that we still need to talk about the occupation, collaboration, fascism, racism, and othering to the point of complete destruction. So I didn’t want this book to skirt around the monster against which André Chaix fought, I didn’t want it to fail in giving a voice to the ideals for which he died, and I didn’t want it to miss an opportunity to question our innermost nature, our need to belong to something greater than ourselves, which brings out the best and the worst in us.

I won’t say that this book was an “obvious choice,” an “obligation,” or an “obsession.” Franz Kafka told his friend Oskar Pollak that “a book must be the axe for the frozen sea inside of us.” He’s referring to reading more than writing. Let’s just say that talking in simple terms about André Chaix became something I needed.

I can’t find a way to think about death, my death, I can’t tame the idea and finally give some meaning to a life that doesn’t have one. I must have hoped that a respectful, honest, and circumspect book about this young man and what I think I know about him—and about myself—would be a milestone along this route.



**The Anomaly**  
PB | \$16.99/\$22.99C  
978-1-63542-169-9



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

Hervé Le Tellier

# THE NAME ON THE WALL

A NOVEL

**This slim, poignant text unearths and honors the life of a young French Resistance fighter, cut short in 1944—from the *New York Times* bestselling author of *The Anomaly*.**

Struck by a name written on a facade of his new home, acclaimed author Hervé Le Tellier embarked on a quest to recover the history of André Chaix, a resistance fighter, a maquisard, killed at the age of twenty in August 1944. Deftly combining historical fragments into a vivid narrative, Le Tellier invites us on a journey through one of the most troubled times: the inexhaustible Second World War. While avoiding simplistic, romantic tropes, he evokes the courage of a young man taking up arms, like many others, in what is also the story of a magnificent love with an equally impressive young woman, Simone.

Made even more powerful and necessary by the current rise of fascism, *The Name on the Wall* gives voice to the ideals for which Chaix died and questions our deepest nature, this desire to belong to something greater than ourselves, which leads to the best and the worst.

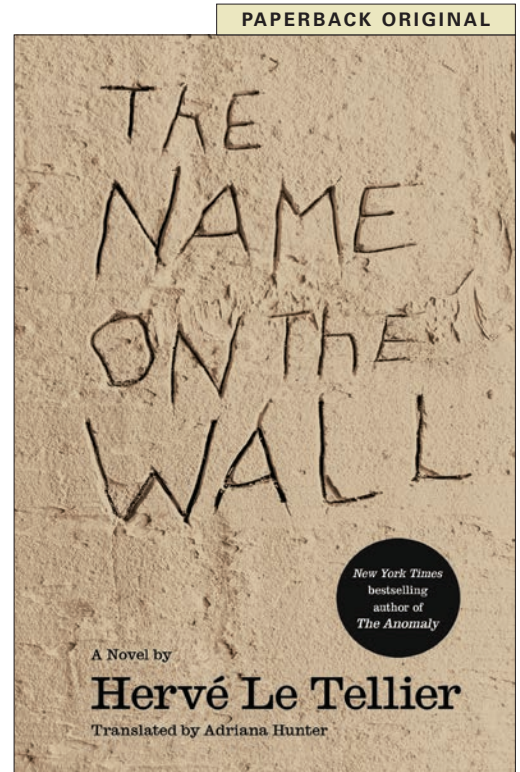
## PRAISE FOR *THE ANOMALY*:

*"Enthralling...a profoundly affecting examination of free will, fate, reality, and the meaning of existence, cloaked in a high-concept plot that could have come from The Twilight Zone or Black Mirror...exists in that most excellent of Venn diagrams, where high entertainment meets serious literature."*

— *NEW YORK TIMES*, Best Thrillers of the Year

*"With its elegant mix of science fiction and metaphysical mystery, Le Tellier's thriller is...a flight of imagination you'll be rolling over in your mind long after deplaning."*

— *WASHINGTON POST*



NOVEMBER 2025 | on sale 11/11/2025

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 176 pages

978-1-63542-545-1 | CQ 24

E-book 978-1-63542-546-8

FICTION

Rights: World English

Proprietor: Éditions Gallimard, Margot Miriel

(margot.miriel@gallimard.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to historical fiction, biography, WWII, translation, and literary interest media
- Author appearances by request
- Library marketing
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- DRCs available on Edelweiss



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**Gabriella Zalapi** is a visual artist of English, Italian, and Swiss origin who lives in Paris. Trained at the Haute école d'art et de design in Geneva, she draws her material from her own family history, taking photographs, archives, and memories and combining them in a disturbing interplay between history and fiction. Her debut novel, *Antonia*, won the Grand prix de l'héroïne Madame Figaro and the Prix Bibliomedia.

**Adriana Hunter** studied French and Drama at the University of London. She has translated more than ninety books, including Marc Petitjean's *The Heart: Frida Kahlo in Paris* and Hervé Le Tellier's *The Anomaly* and *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM ***ILARIA, OR THE CONQUEST OF DISOBEDIENCE***

Aged eight, I like feeling my upper body dangling free, the contact of my knees hooked over metal. I like the moment when I close my eyes tight, let go of the bar with my hands and feel the giddiness thrill through me. When my hands are flat on the black asphalt that means I've overcome my fear. And that's when I picture my favorite gymnast, Nadia Comăneci. She has her arms spread wide. Victory.

I adopt this hanging position whenever we have recess or I'm waiting for Ana, my sister. When she left me this morning she said, See you back here and on time, right? Or I'll go home alone. "Here" is at the foot of the steps, near the metal rail that separates the parking lot from the schoolyard.

Ilaria! Get down from there! We're going to Chez Léon. Come on, move it!

I recognize Dad's voice. Surprised, I lift the bottom of my dress that's blocking my view. Those are definitely the tops of his socks, that's definitely his impatient voice. I swivel around the bar, land on my feet, and smooth down my dress.

Ana's about to show up.

No, no. Change of plan. Mom's picking her up from school and we're meeting at Chez Léon. Come on!

I take his hand, it's clammy.



Gabriella Zalapì

# ILARIA, OR THE CONQUEST OF DISOBEDIENCE

A NOVEL

**Kidnapped by her troubled father, a young girl navigates life on a road trip across 1980s Italy in this stunning, cinematic English-language debut.**

One day in May 1980, eight-year-old Ilaria gets into her father's car after school. As they stop at a series of highway hotels, traversing the north of Italy, the child thinks of her mother and promises herself not to cry anymore. She learns to drive and to lie, discovers Trieste, Bologna, a boarding school in Rome, a sunny rural life in Sicily.

Thanks to the games they play, the hit songs they sing at the tops of their voices on the road, and the kind people Ilaria meets along the way, the kidnapping almost seems like a normal childhood. But her father drinks too much, nervous in a cloud of cigarette smoke. If he takes her by the hand, she thinks it's better not to pull it away. Ilaria observes and feels everything.

In gripping, precise prose, this poignant novel takes us inside the mind of a little girl who must grow up on her own.

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## PRAISE FOR *ILARIA, OR THE CONQUEST OF DISOBEDIENCE*:

*"The story captivates the reader with a precision as minimalist as it is disarming."*

— *VOGUE* (FRANCE)

*"A deeply moving novel about family love and its contradictions, the end of innocence, and the disobedience of a young girl looking for freedom."*

— *ELLE* (FRANCE)

*"A story tinged with dread but, above all, bursting with sensitivity."*

— *LE MONDE*



NOVEMBER 2025 | on sale 11/25/2025

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 176 pages

978-1-63542-563-5 | CQ 24

E-book 978-1-63542-564-2

FICTION

Rights: US, Canada, and Open Market

Agent: Jérôme Bouchaud, Astier-Pécher Literary Agency

(jerome@astier-pecher.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to autofiction, Italian, translation, and literary interest media
- Author appearances by request
- Featured title at regional trade shows
- Reading group guide
- Online and social media advertising
- DRCs available on Edelweiss



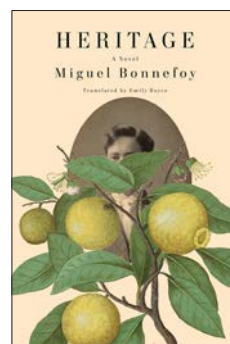
© Solal Duchêne

**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. His novel *Heritage* (Other Press, 2022) received widespread critical acclaim in France, including being short-listed for the Prix Femina, the Grand Prix de l'Académie française, and the Goncourt Prize.

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

FROM **THE DREAM OF THE JAGUAR**

On the third day of his life, Antonio Borjas Romero was abandoned on the steps of a church in a street that today bears his name. No one could be sure of the precise date on which he was found. All that is known is that every morning, a destitute woman would sit there, always in the same spot, put down a gourd bowl and hold out her fragile hand to the passersby on the parvis. When she first caught sight of the infant, she pushed him away in disgust. But her attention was suddenly caught by a little shiny box hidden in the folds of his blanket, which someone had left with him as an offering: a tin rectangle, its silvery surface engraved with fine arabesques. It was a cigarette-rolling machine. She filched it, put it into the pocket of her dress, then lost interest in the baby. But she noticed during the morning that the infant's timid wailing, his hesitant cries were endearing to the churchgoers, who thought the two of them were together, and in turn soon filled the bottom of her bowl with copper coins. When evening came, she took the baby to a farmyard, stuck his mouth to the teat of a black goat whose udder was covered in flies, and kneeled under its belly to make him suckle the thick warm milk. The next day, she wrapped him in a kitchen towel and hung him at her hip. After a week, she started saying that the child was hers.



**Heritage**  
PB | \$15.99/\$21.99C  
978-1-63542-182-8

Miguel Bonnefoy

# THE DREAM OF THE JAGUAR

A NOVEL

**An enchanting family saga in the vein of *One Hundred Years of Solitude*, this prize-winning novel illuminates Venezuela's history through the lives of its extraordinary, memorable characters.**

When a mute beggar from Maracaibo, Venezuela, takes in a newborn on the steps of a church, she has no idea of the extraordinary destiny that awaits the orphan. Raised in poverty, Antonio will be a cigarette seller, a porter on the docks, a servant in a brothel before becoming, thanks to his effusive energy, one of the most illustrious surgeons in his country.

An exceptional partner will inspire him. Ana Maria will distinguish herself as the first female doctor in the region. They will give birth to a daughter whom they will name after their own country: Venezuela. Connected by her first name as much as by her origins to South America, she only has eyes for Paris. But we never truly leave our own people. It is in the notebook of Cristóbal, the last link of their family, that the stories of this astonishing lineage will finally take shape.

In this vibrant saga full of unforgettable characters, Miguel Bonnefoy paints a picture, inspired by his own ancestors, of a remarkable family whose fate is intertwined with that of Venezuela.

## PRAISE FOR *HERITAGE*:

*"Bonnefoy packs an entire century into Heritage, despite its slender size...this tale of a French immigrant and his Franco-Chilean descendants casts a sometimes playful, sometimes tragic spell that will be familiar to devotees of Gabriel García Márquez."*

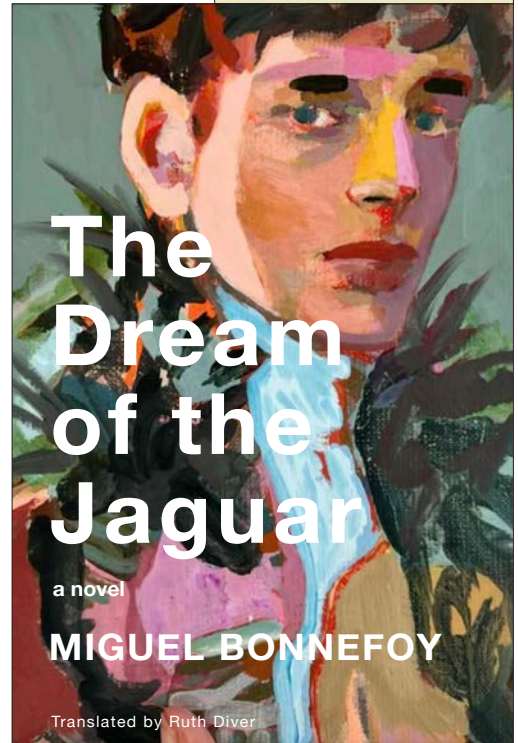
— NEW YORK TIMES BOOK REVIEW

*"Rich, evocative, charming, and quite simply stunning. In these poetically written pages following a single family, Miguel Bonnefoy's Heritage manages to speak volumes about history, courage, and home."*

— MEG WAITE CLAYTON,

*New York Times* bestselling author of *The Last Train to London*

PAPERBACK ORIGINAL



DECEMBER 2025 | on sale 12/2/2025

\$18.99 / \$24.99C

Paperback Original | 5 1/4 x 8" | 304 pages

978-1-63542-550-5 | CQ 24

E-book 978-1-63542-551-2

FICTION

Rights: World English

Proprietor: Éditions Payot & Rivages, Marie-Martine Serrano  
(mm.serrano@payotrivages.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Latin American, immigration, translation, and literary interest media
- Author appearances by request
- Featured title at regional trade shows
- Reading group guide
- Online and social media advertising
- DRCs available on Edelweiss

FROM **THE EMOTIONS**



© Madeleine Samandrea

**Jean-Philippe Toussaint** is a Belgian novelist, photographer, and filmmaker. He is the author of eighteen books, which have been translated into more than twenty languages and won numerous literary prizes, including the 2005 Prix Médicis for *Fuir* (Running away) and the 2009 Prix Décembre for *La Vérité sur Marie* (The truth about Marie). In 2012 Toussaint created an exhibition at the Louvre Museum that combined photographs, videos, installation art, and performance pieces to convey books without using writing.

**Mark Polizzotti** has translated more than fifty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. His translation of *Kibogo* by Scholastique Mukasonga was short-listed for the National Book Award in 2022, and his translation of Éric Vuillard's *The War of the Poor* was short-listed for the International Booker Prize in 2021.

It had been sweltering in Brussels that day. Diana and I were in the final hours of our life together. We hadn't spoken in weeks. Our marriage, which had lasted ten years, was ending in coldness and resentment. It was June 23, 2016, the day of the Brexit referendum in the UK. That evening, a violent storm broke out over the city, bringing torrential rains. I can still see myself in the living room of the apartment on Rue de Belle-Vue, watching the deluge fall outside the bay windows. The willow branches twisted in the wind. Sometimes a bolt of lightning zigzagged across the sky, and you could hear the rumble of thunder in the distance, past the Ixelles Ponds. Diane was sitting behind me in the darkened living room, leafing silently through a magazine on the sofa. She got up, and I heard her move down the hall toward the bedroom. It was our last night together in that apartment—I had already decided to move into a new place after the summer.

I heard the results of the British referendum only the next day, on the radio. I had a meeting at the European Commission first thing in the morning. Afterward, walking out of the Berlaymont, I crossed Rue de la Loi with a few colleagues to go to the Justus Lipsius Building across the way. At the time, the Justus Lipsius was the only headquarters of the Council of the European Union; the new Europa building by Philippe Samyn—the famous hollowed-out glass cube that shines at night in the heart of the European Quarter—wouldn't be put into service until early the following year. There was much more animation than usual in the lobby of the Justus Lipsius. We saw TV crews and dozens of reporters hurrying toward the press room. I can still recall the entrance of the European Council president that day. Preceded by a ferment of counselors and security agents, his resolute silhouette marched forward on the red carpet, past the row of European flags.



Jean-Philippe Toussaint

# THE EMOTIONS

A NOVEL

**An analyst at the heart of the European Union revisits his past and anticipates the future after his father's death, in this brilliant, nuanced novel of love, politics, masculinity, and memory.**

A European civil servant specializing in strategic foresight, Jean Detrez works on the future with scientific rigor. However, the unexpected seems to invade his life, both professional and personal. The Brexit referendum, the election of Trump, the separation from his partner, the death of his father, but also a night inexplicably spent with a stranger. Questioning what to do with time, the one passing and the one to come, leads him from professional life where anticipation is a scientific discipline, to private life where the past troubles the future.

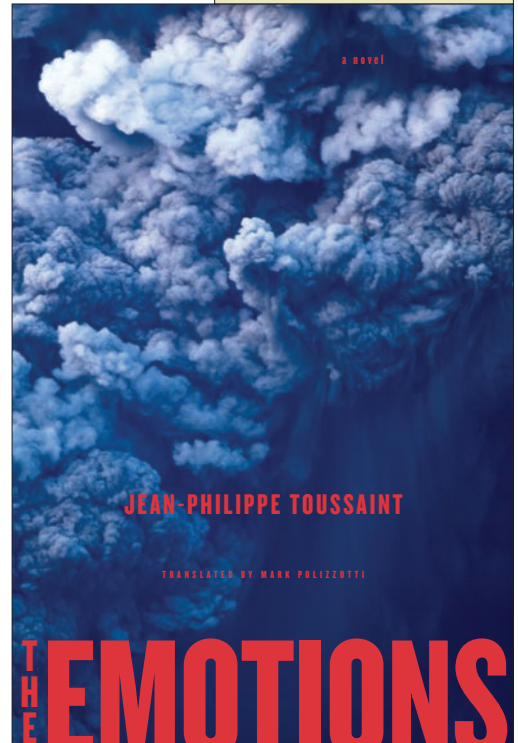
Do we want to know what the next few days or weeks have in store for us? Do we want to know if we are going to experience a new romantic or sexual adventure in the hours to come? Or how close death really is? This novel is an experiment in the ways in which fiction disrupts our representation of reality. Jean Deprez foresees events that do not occur, does not imagine those that will crush him, does not always perceive what he is experiencing, and is never certain that his reconstruction of the past is faithful to what happened.

## PRAISE FOR *THE EMOTIONS*:

*"[Toussaint] delicately draws attention to the subtle, intimate moments of emotion—glimpsed through glances, gestures, atmospheres...In his quietude, Toussaint is reasserting the human through the banal, through the quotidian, articulating a near-silent resistance in the face of the current predicaments facing Europe and the rest of the world."*

— *TIMES LITERARY SUPPLEMENT*

PAPERBACK ORIGINAL



DECEMBER 2025 | on sale 12/9/2025

\$17.99 / \$23.99C

Paperback Original | 5 1/4 x 8" | 240 pages

978-1-63542-216-0 | CQ 24

E-book 978-1-63542-217-7

FICTION

Rights: World English

Agent: Georges Borchardt, Georges Borchardt Inc.

(georges@gbagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to European, psychological fiction, translation, and literary interest media
- Author appearances by request
- Library and academic marketing, including conference promotions
- Online and social media advertising
- DRCs available on Edelweiss



© Sigrid Rothe

**Jan-Philipp Sendker**, born in Hamburg in 1960, was the American correspondent for *Stern* from 1990 to 1995, and its Asian correspondent from 1995 to 1999. In 2000 he published *Cracks in the Wall*, a nonfiction book about China. *The Art of Hearing Heartbeats*, his first novel, became an international bestseller, and was followed by two sequels, *A Well-Tempered Heart* and *The Heart Remembers*. He lives in Potsdam with his family.

**Daniel Bowles** is Associate Professor of German Studies at Boston College. His translation of *Imperium* by Christian Kracht won the Goethe-Institut's Helen & Kurt Wolff Translator's Prize in 2016.

FROM **AKIKO'S QUIET HAPPINESS**

I recognized the composition by its first notes: Chopin, a nocturne, the eighth. At the piano: an unassuming woman the age of my mother, to her left and right two shopping bags bulging at their seams. With her eyes closed, she played so well that passersby began stopping in their tracks. Although the piece was much too subdued for a public piano in a noisy shopping arcade, more and more listeners came under her spell all the same. Soon, not a footstep could be heard, not a cough, not a whisper.

The woman took her time.

Her upper body swayed slowly to the rhythm of the music. I couldn't believe how much this stranger was revealing of herself in public, couldn't believe the tones she elicited from the instrument.

Each one of them pierced my heart.

Right where it hurt the most, where no one else could reach.

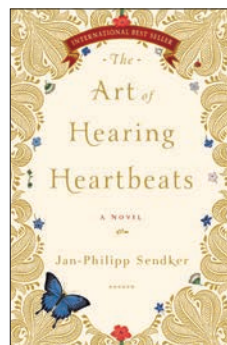
Of all the compositions, it had to be my mother's favorite.

I hadn't listened to it since the day she was cremated.

I swallowed the lump in my throat and bit my lip.

After the final note, the woman let her arms fall to her sides and remained motionless for a moment.

Silence hung in the air. No one moved.



**The Art of Hearing Heartbeats**  
PB | \$19.99/\$26.99C  
978-1-59051-463-4

Jan-Philipp Sendker

# AKIKO'S QUIET HAPPINESS

THE JAPAN TRILOGY, VOL. 1

**Two lonely former classmates reconnect in Tokyo and unravel a family secret in this touching new novel from the internationally bestselling author of *The Art of Hearing Heartbeats*.**

Still grieving the death of her mother, twenty-nine-year-old Akiko is single and lives in self-imposed isolation in Tokyo. One evening, she unexpectedly runs into Kento, her first love from school. Kento now leads a reclusive life as a hikikomori, only venturing out at night.

At the same time, Akiko discovers evidence that her mother had been lying to her about their family, causing her to doubt everything. She has to admit to herself that she doesn't know who she is.

With Kento's help, Akiko embarks on a journey into her own history, which takes her life in surprising directions and leads her to questions she had never dared to ask herself before: How do I want to live? And do I have the courage to love?

PRAISE FOR *THE ART OF HEARING HEARTBEATS*:

*"A lush tale of romance and family set in mid-twentieth-century Burma...beautiful...bound to enchant readers."*

— BOOKLIST

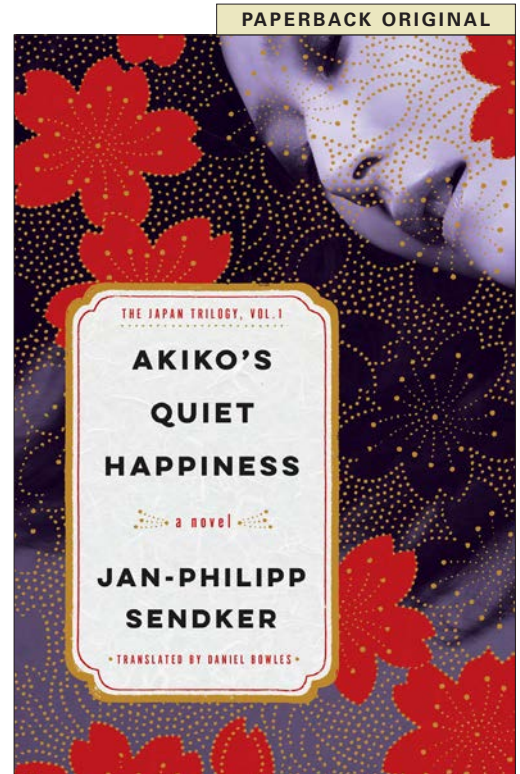
*"Magical...It's stories like The Art of Hearing Heartbeats that show how our very existence is important...What a gift that is."*

— HUFFINGTON POST

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

— CAROLINE LEAVITT,

*New York Times* bestselling author of *Pictures of You*



JANUARY 2026 | on sale 1/13/2026

\$19.99 / \$26.99C

Paperback Original | 5 1/4 x 8" | 416 pages

978-1-63542-552-9 | CQ 24

E-book 978-1-63542-553-6

FICTION

Rights: World English

Proprietor: Penguin Random House Verlagsgruppe GmbH,

Gesche Wendebourg

(gesche.wendebourg@penguinrandomhouse.de)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to commercial fiction, translation, and literary interest media
- Author appearances by request
- Library marketing
- Featured title at regional trade shows
- Dedicated outreach to indie bookstores and sellers
- Reading group guide
- Print, online, and social media advertising
- DRCs available on Edelweiss

FROM **LEYLA'S HOUSE**



© Cem Talih

**Zülfü Livaneli** is Turkey's bestselling author and a political activist. His novels include the critically acclaimed *Bliss* (winner of the Barnes & Noble Discover Great New Writers Award), *Serenade for Nadia* (Other Press, 2020), *Disquiet* (Other Press, 2021), *The Last Island* (Other Press, 2022), *The Fisherman and His Son* (Other Press, 2023), *On the Back of the Tiger* (Other Press, 2024), 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.

**Brendan Freely** was born in Princeton in 1959 and studied psychology at Yale University. His translations include *Two Girls* by Perihan Mağden, *The Gaze* by Elif Shafak, and, with Yelda Türedi, *Like a Sword Wound* by Ahmet Altan.

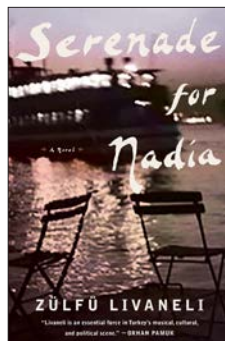
**Yelda Türedi** was born in Mersin, Turkey, in 1970 and studied chemical engineering at Boğaziçi University. Türedi has translated, with Brendan Freely, Ahmet Altan's *Like a Sword Wound* and *Love in the Days of Rebellion*.

The tradesmen, who had only ever entered the mansion on rare and special occasions, could never forget the magnificent ceiling moldings, the Ottoman ornaments on the walls, or the elegant portico. The new owners, who clearly didn't like the ornaments, were dumping these beautiful antiques into the garden. The trucks that were taking loads of rubble out of the mansion's gates were evidence of this. The trucks were taking the rubble, dumping it far away, and coming back for more.

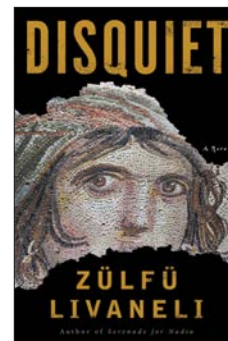
When night fell, everyone dispersed; The Great Lady, who had ignored the entreaties of the tradesmen who wanted to take her to their homes, spent her first night in the Bosphorus damp sitting on her suitcase. In the morning, the grocer brought her tea and hot bread that had just come out of the oven. The Great Lady, who had grown quite pale, accepted them happily.

It was the kind of June morning on the Bosphorus that fills people with joy. From the woods just behind the road came the beautiful chirping of birds and the smells of jasmine, laurel, and magnolia.

The Great Lady couldn't bring herself to believe that she'd been thrown out of the house she'd lived in for seventy-six years, and had never left for even a single day. It had to be a mistake, so she sat there on her suitcase, waiting for this to be set right. Because this was not the jungle, but a nation that lived according to the rule of law. No one could come and throw someone out of a house to which they had a deed. She resisted, and wouldn't leave the front of the house because she was certain that this mistake would be rectified.



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



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



Zülfü Livaneli

# LEYLA'S HOUSE

A NOVEL

**A colorful, nuanced novel about old and new money, the Ottoman Empire and modern Turkey, from the internationally bestselling author of *Disquiet*.**

The last living member of a great Ottoman family, the refined yet sheltered Leyla finds herself homeless and vulnerable when her house is sold by the bank to a business tycoon and his ambitious wife. Forced out of this historic mansion on the bank of the Bosphorus, Leyla is rescued and taken in by Yusuf, the son of her family's former gardener, who has become a journalist. She follows him to a modern, cosmopolitan district of Istanbul, where she discovers a world of artists and outcasts alongside Yusuf's partner, Roxy, real name Rukiye, a hip-hop singer. Despite initial hostility, a real friendship gradually develops between these two very different women.

When Leyla's former home is emptied of its furniture, a hidden family history resurfaces thanks to the discovery of a photo revealing the old lady's uncanny resemblance to a British officer. Could Leyla be the product of an illegitimate union between an Ottoman woman and an Englishman?

With a marked sense of romance, this vibrant novel displays all the layers of a society where social classes as diverse as the former Ottoman aristocracy, the nouveau riche, and the Turks who returned after immigrating to Europe coexist.

## PRAISE FOR *DISQUIET*:

*"Entirely captivating."*

— *NEW YORK TIMES BOOK REVIEW*

*"[An] arresting novel."*

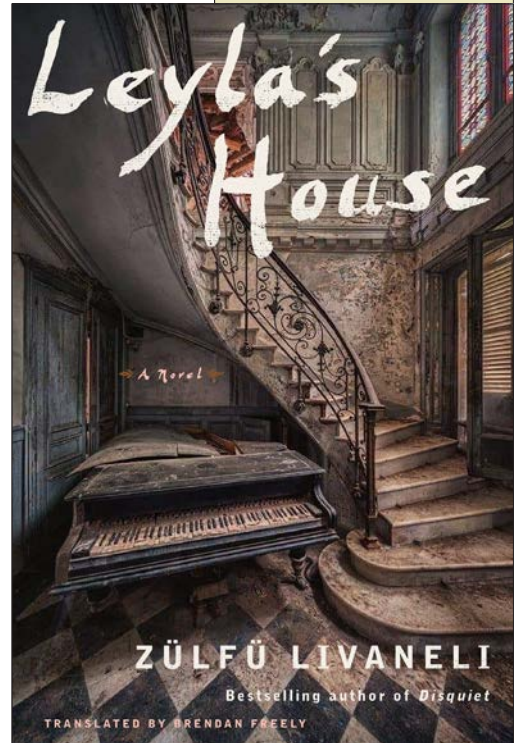
— *THE NEW YORKER*

*"A somber, pensive novel, by one of Turkey's greatest modern writers...Livaneli's slender narrative contains multitudes..."*

*[An] intensely emotional, memorable story."*

— *KIRKUS REVIEWS* (starred review)

PAPERBACK ORIGINAL



JANUARY 2026 | on sale 1/20/2026

\$17.99 / \$23.99C

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

978-1-63542-206-1 | CQ 24

E-book 978-1-63542-207-8

FICTION

Rights: World (excl. Turkey)

Proprietor: Other Press

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Turkish, cultural heritage, translation, and literary interest media
- Author appearances by request
- Library marketing
- Reading group guide
- Backlist promotions
- Online and social media advertising
- DRCs available on Edelweiss



© Leon Bornstein

**Patricia Albers** is a California-based writer, editor, and art historian. She is the author of *Joan Mitchell, Lady Painter: A Life*, the acclaimed first biography of the abstract painter. Her previous books include *Shadows, Fire, Snow: The Life of Tina Modotti* and *Tina Modotti and the Mexican Renaissance*. Albers's essays, art reviews, and features have appeared in numerous museum catalogs and publications, including *SquareCylinder*, *San Francisco Magazine*, the *San Jose Mercury News*, and the *New York Times*. She has served as a panelist for the National Endowment for the Humanities and a juror for the Biographers International Plutarch Award.

## FROM *EVERYTHING IS PHOTOGRAPH*

*Self-Portrait, Paris* is conjured from practically nothing: parts of a door and a wall, the shadow of the photographer gripping the tripod attached to his camera. A shadow within a shadow, actually, because of the two light sources, one yielding an ordinary profile, the other, an oafish umbra. Tucked into the picture's upper-left corner is the only material object: the box lock on the door. The lock resembles a camera, its covered keyhole as the lens, complete with focusing ring. What's behind that keyhole? The image offers no clues. *Self-Portrait, Paris* is a scene from a shadow play. A meditation on photography, seeing, and self. A nod to the negative-positive process—described by one of its inventors as “the art of fixing a shadow.”

Behind the real camera that winter night in 1927 stood a tall, scrawny thirty-two-year-old transplant to Paris. André Kertész had arrived from his native Hungary sixteen months earlier on a train ticket purchased with a loan from a cousin. Paris represented his best hope to establish himself as a photographer. Whatever that meant. Photographers made their livings from studio portraits, jobs as reporters, or commercial work like supplying pictures for postcards. All that bored André. He wanted a more direct contact with life. But he did need to eat.



*Melancholic tulip, 1939*



*Flowers for Elizabeth, 1976*

Patricia Albers

# EVERYTHING IS PHOTOGRAPH

A LIFE OF ANDRÉ KERTÉSZ

**The first full biography of the innovative “father of modern photography” vividly depicts his life and works across the twentieth century.**

Born in Budapest in 1894, André Kertész soared to star status in Jazz Age Paris, tumbled into poverty and obscurity in wartime New York, slogged through fourteen years shooting for *House & Garden*, then improbably reemerged into the spotlight with a 1964 retrospective at New York’s Museum of Modern Art. By the time of his death in 1985, he had exhibited around the world, taken more than 100,000 images, and steered the medium in new and vital directions.

Drawing on interviews, previous scholarship, and deep archival research, Patricia Albers retrieves aspects of Kertész’s life that he and his pictures gloss over, among them the ordeals of trench warfare, the impact of the Holocaust, and the tale of his tangled romances. From Condé Nast’s postwar media empire to the “photo boom” of the 1970s, she revisits Kertész’s relationships with other photographers, among them his “frenemy” Brassai and protégé Robert Capa. She breathes life into a gentle, generous, and unassuming man endowed with Old World charm but also sputtering with grievance and rage and inclined to indulge in deception.

*Everything Is Photograph* immerses readers in the heyday of a now lost version of photography. Formally vigorous and emotionally rich, Kertész’s images speak of the medium as a tool for connection, self-invention, and inquiry about the world.

## PRAISE FOR **JOAN MITCHELL**:

*“Patricia Albers has written a book about Mitchell that I cannot imagine will ever be improved upon, so graceful and incisive is her account of the artist’s hellbent life and lyric art.”*

— **NEW YORK TIMES**

*“Like Mitchell’s vast canvases, Albers’s impressive book ought to be experienced in the morning, ‘for it can animate the entire day.’”*

— **THE NEW YORKER**

PAPERBACK ORIGINAL

## EVERYTHING IS PHOTOGRAPH



## A LIFE OF ANDRÉ KERTÉSZ

PATRICIA ALBERS

**JANUARY 2026 | On sale 1/27/2025**

**\$39.99 / \$53.99C**

**Hardcover | 6 x 9" | 592 pages**

**978-1-59051-509-9 | CQ 12**

**E-book 978-1-59051-510-5**

**NONFICTION**

Rights: World

Proprietor: Other Press

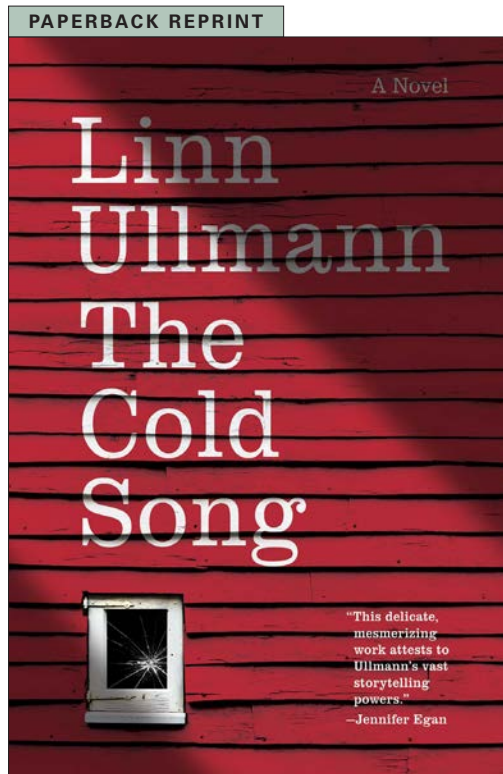
- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to biography, photography, history, and art interest media**
- **Author appearances by request**
- **Library marketing**
- **Online and social media advertising**
- **DRCs available on Edelweiss**

Linn Ullmann

translated from the Norwegian by **Barbara J. Haveland**

# THE COLD SONG

A NOVEL



AUGUST 2025 | on sale 8/5/2025

\$18.99 / \$24.99C

Paperback Reprint | 5 1/4 x 8" | 352 pages

978-1-63542-509-3 | CQ 24

E-book 978-1-59051-668-3

FICTION

Rights: North America

Agent: Andrew Wylie, The Wylie Agency

(awylie@wylieagency.com)

**Linn Ullmann** is an award-winning author, journalist, and literary critic. She has published five other novels in thirty-three languages, all of them critically acclaimed international bestsellers: *Before You Sleep*, *Stella Descending*, *Grace*, *A Blessed Child*, and *Unquiet*. Ullmann is a cofounder and former artistic director of the international artist residency foundation of The Bergman Estate on Fårö. She lives in Oslo with her husband and children.

**A *New York Times Book Review* Notable Book of the Year, this subtle psychological thriller explores the gray areas between innocence and guilt, truth and lies.**

Siri Brodal, a chef and restaurant owner, is married to Jon Dreyer, a famous novelist plagued by writer's block. Siri and Jon have two daughters, and together they spend their summers on the coast of Norway, in a mansion belonging to Jenny Brodal, Siri's stylish and unforgiving mother.

Siri and Jon's marriage is loving but difficult, and troubled by painful secrets. They have a strained relationship with their elder daughter, Alma, who struggles to find her place in the family constellation. When Milla is hired as a nanny to allow Siri to work her long hours at the restaurant and Jon to supposedly meet the deadline on his book, life in the idyllic summer community takes a dire turn. One rainy July night, Milla disappears without a trace. After her remains are discovered and a suspect is identified, everyone who had any connection with her feels implicated in her tragedy and haunted by what they could have done to prevent it.

More than an absorbing mystery, *The Cold Song* is a story about telling stories and about how life is continually invented and reinvented.

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## PRAISE FOR **THE COLD SONG**:

*"Ullmann's voice on the page is a lean, tough-minded thing, scrubbed and scoured of sentimentality straight through to the final, Carveresque pages, in which she pulls off an 11th-hour radiance, a tonal shift from minor to major key. The novel's charm lies in these idiosyncratic glints, these glimmers of queer wit, uncensored scorn or sudden, unstinting sympathy."*

— **NEW YORK TIMES BOOK REVIEW**

*"This delicate, mesmerizing work attests to Ullmann's vast storytelling powers."*

— **JENNIFER EGAN**



# THE ARTIFICIAL SILK GIRL

A NOVEL

**This enthralling tale of a “material girl” in 1930s Berlin is the masterpiece of a literary icon, rediscovered and restored to the same heights as such luminaries as Isherwood and Brecht.**

In 1931 a young woman writer living in Germany penned her answer to Anita Loos's *Gentlemen Prefer Blondes* and the era of cinematic glamour: *The Artificial Silk Girl*. Though a Nazi censorship board banned Keun's work in 1933 and destroyed all existing copies, the novel survived, as fresh and relevant today as the day it was written.

*The Artificial Silk Girl* is the story of Doris, beautiful and striving, who vows to write down all that happens to her as the star of her own life story. But instead of scripting what she hopes will be a quick rise to fame and fortune as either an actress or the mistress/wife of a wealthy man, she describes a slow descent into near prostitution and homelessness. Prewar Berlin is not the dazzling and exciting city of promise it seems; Doris unwittingly reveals a bleak, seamy urban landscape.

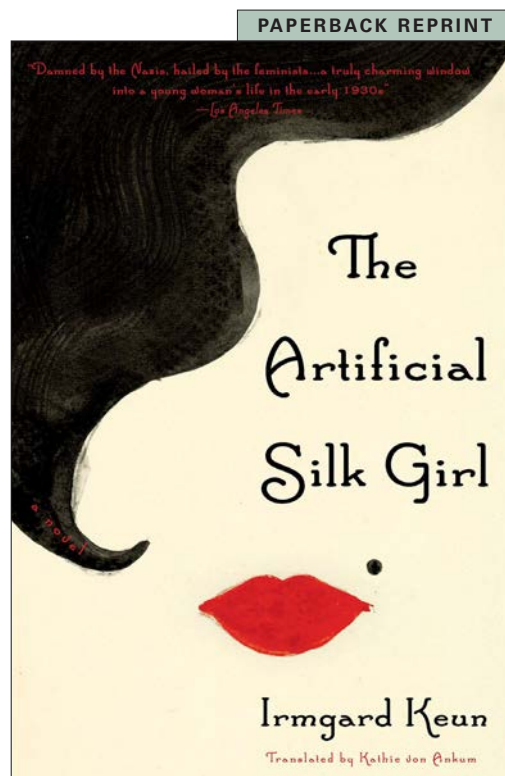
## PRAISE FOR *THE ARTIFICIAL SILK GIRL*:

*“A highly original, extremely stylish novel...The narrator is a young woman whose irreverent and funny voice you will not easily forget.”*

— DANIEL KEHLMANN, *NEW YORK TIMES BOOK REVIEW*

*“Damned by the Nazis, hailed by the feminists...a truly charming window into a young woman's life in the early 1930s.”*

— LOS ANGELES TIMES



AUGUST 2025 | on sale 8/5/2025

\$19.99 / \$25.99C

Paperback Reprint | 5 1/4 x 8" | 224 pages

978-1-63542-508-6 | CQ 24

E-book 978-1-59051-453-5

FICTION

Rights: World English

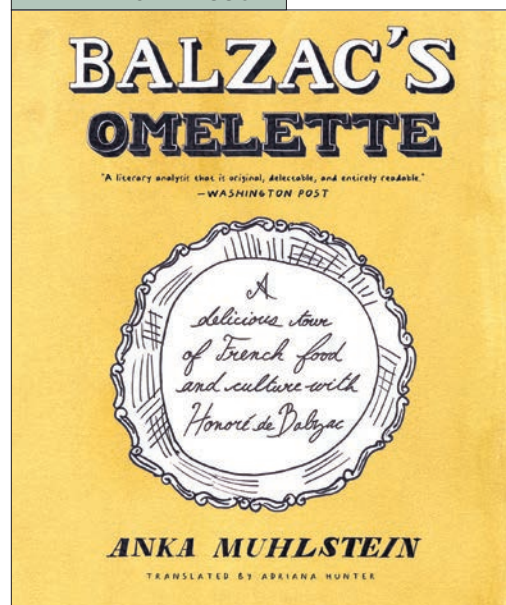
Proprietor: Ullstein Buchverlage, Annemarie Blumenhagen  
(annemarie.blumenhagen@ullstein.de)

**Irmgard Keun** was born in Berlin in 1905. She published her first novel, *Gilgi, One of Us*, in 1931. Her second novel, *The Artificial Silk Girl*, became an instant bestseller in 1932, but was then blacklisted by the Nazis. Eventually sentenced to death, Keun fled the country and staged her own suicide before sneaking back into Germany, where she lived undercover for the duration of the war. She later resumed writing under the name of Charlotte Tralow, enjoying only modest success until her early works were rediscovered and reissued in the late 1970s. She died in Cologne in 1982.

# BALZAC'S OMELETTE

A DELICIOUS TOUR OF FRENCH FOOD AND CULTURE WITH HONORÉ DE BALZAC

PAPERBACK REISSUE



AUGUST 2025 | on sale 8/12/2025

\$17.99 / \$23.99C

Paperback Reprint | 5 1/4 x 6 7/8" | 256 pages

978-1-63542-510-9 | CQ 24

E-book 978-1-59051-474-0

NONFICTION

Rights: North America

Agent: Georges Borchardt, Georges Borchardt Inc.  
(georges@gbagency.com)

**Anka Muhlstein** is the author of biographies of Queen Victoria, James de Rothschild, and Cavalier de La Salle; studies on Catherine de Médicis, Marie de Médicis, and Anne of Austria; a double biography, *Elizabeth I and Mary Stuart*; *Monsieur Proust's Library* (Other Press, 2015), *The Pen and the Brush* (Other Press, 2017), and *Camille Pissarro* (Other Press, 2023). She won the Goncourt Prize for her biography of Astolphe de Custine, and has received two prizes from the Académie française. She and her husband, Louis Begley, are the authors of *Venice for Lovers*. They live in New York City.

The acclaimed biographer offers a fresh, insightful view of Balzac's life, time, and works through the lens of food.

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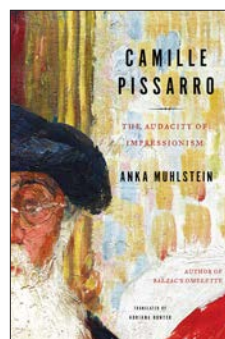
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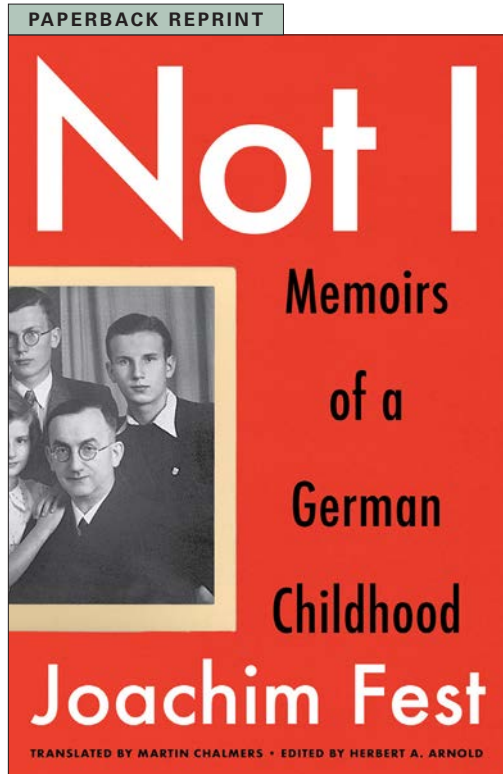
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**Jean Hatzfeld**, an international reporter for *Libération* since 1973, is the author of many books, including two on the war in Croatia and Bosnia and *Machete Season: The Killers in Rwanda Speak*, winner of the Prix Joseph Kessel. He lives in Paris.

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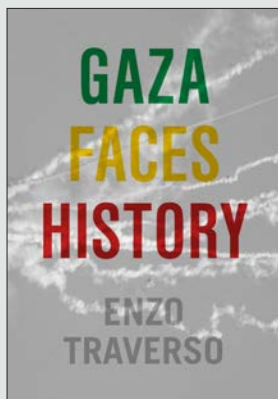
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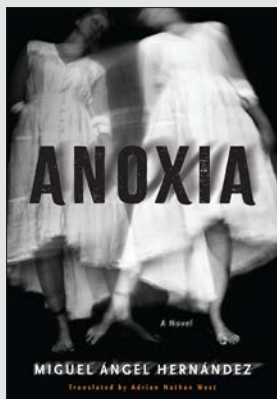
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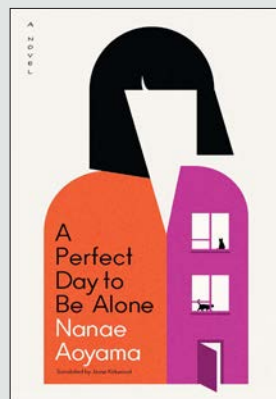




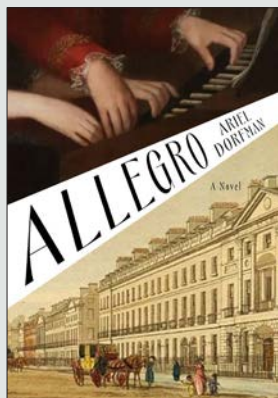
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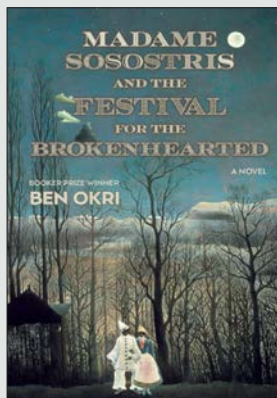
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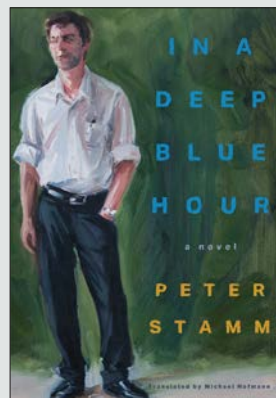
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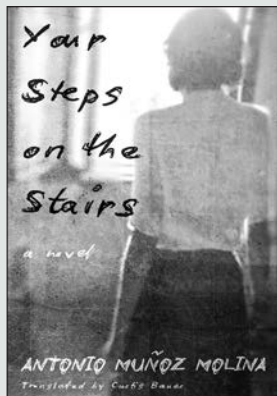
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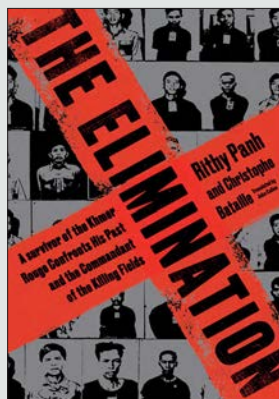
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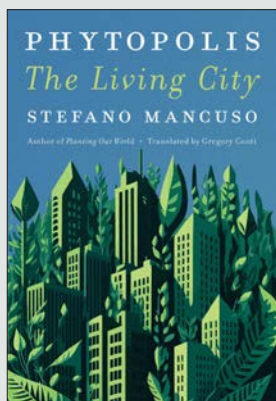
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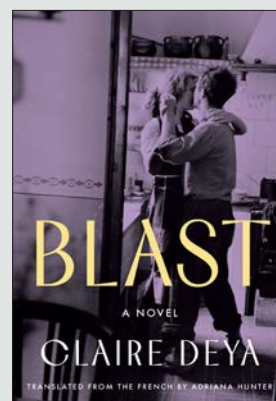
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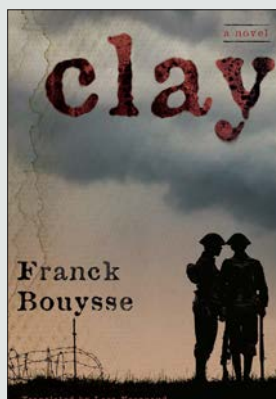
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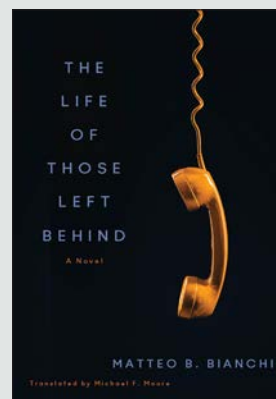
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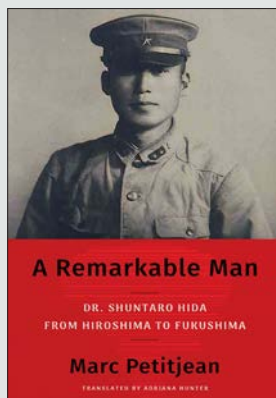
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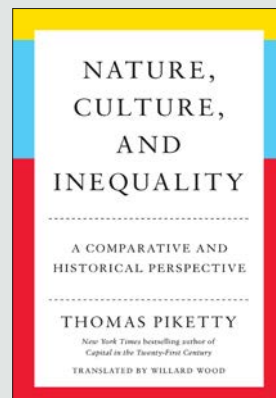
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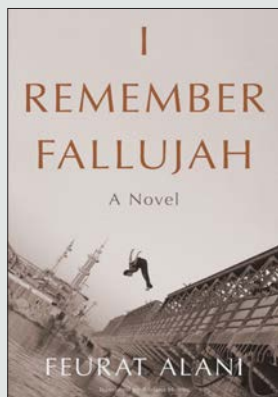
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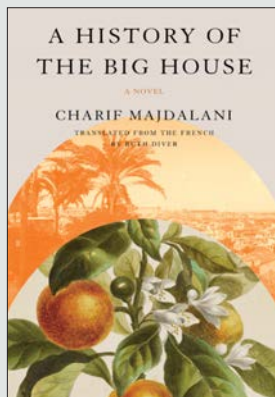
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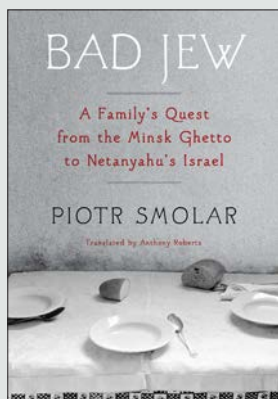
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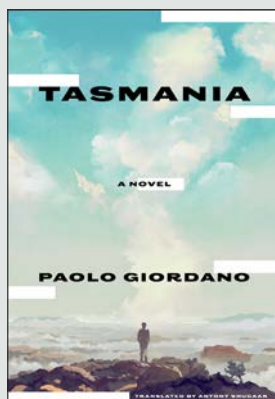
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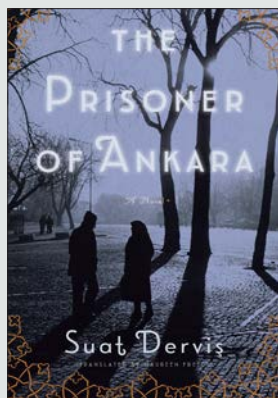
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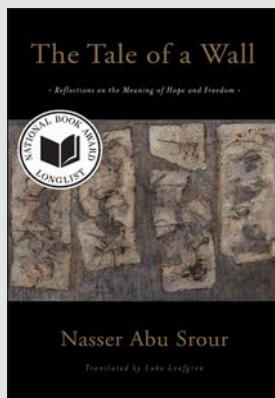
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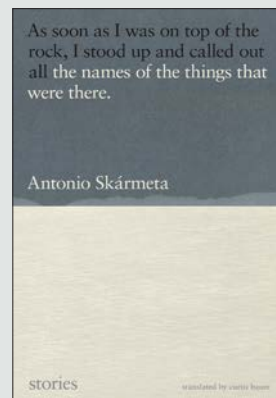
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*DISPLACEMENT TO RAFAH, 2024*

*Natural pigments (turmeric, red pepper extract, iodine), black pen on paper*

She knocked on the door of a wealthy house, but it seemed as though no one was there. So she sat on the doorstep, her heart crushed by memories. She was in her town of Hamama, her homeland, where she once lived with dignity and prosperity. Her father was a notable man in the village, her husband the mukhtar, and their house was built of stone, surrounded by grapevines and orange groves.

She knocked again, hoping someone would give her a loaf of bread, a sip of water—or perhaps someone who could mend her broken heart. She wept, sighed, and then died on that doorstep, leaving behind her young children. She was my grandmother, Maryam Al-Zahar, who was displaced from her land in 1948.

Memories of my grandmother's suffering overwhelm me.

Grandmother, here I am in Rafah, in 2023, forced to flee by the occupation. I have pitched my tent with my children, the sand our mattress. We are looking up at the sky, but there are no stars shining—only warplanes bombing and slaughtering.

Grandmother, the earth has become too narrow for us, despite its vastness.

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