

The Lazarus Project Aleksandar Hemon

Meticulously researched and controversial in scope and imagination, "And So It Was Written" travels to a time when a Third Temple is built and the Ark of the Covenant holding the Ten Commandments is found. As the Romans prepare to reclaim Israel, two sets of brothers—None Roman and one Jewish—find their friendships, hatreds, and lives intertwined. From one of Granta's Best of Young British Novelists, a stunning novel illuminating Somalia's tragic civil war. It is 1987 and Hargeisa waits. Whispers of revolution travel on the dry winds, but still the dictatorship remains secure. Soon, through the eyes of three women, we will see Somalia fall. Nine-year-old Deqo has left the vast refugee camp where she was born, lured to the city by the promise of her first pair of shoes. Kawsar, a solitary widow, is trapped in her little house with its garden clawed from the desert, confined to her bed after a savage beating in the local police station. Filsan, a young female soldier, has moved from Mogadishu to suppress the rebellion growing in the north. As the country is unraveled by a civil war that will shock the world, the fates of these three women are twisted irrevocably together. Nadifa Mohamed was born in Hargeisa and was exiled before the outbreak of war. In *The Orchard of Lost Souls*, she returns to Hargeisa in her imagination. Intimate, frank, brimming with beauty and fierce love, this novel is an unforgettable account of ordinary lives lived in extraordinary times.

A blistering novel about a writer's creative response to the daily onslaught of fake news, memory, and the ways in which truth gives over to fiction "An absorbing portrait of an inspired artist in the midst of our maddening cultural moment" —Ayad Akhtar, author of *Homeland Elegies* When Satya, a professor

and author, attends a prestigious artists' retreat to write, he finds the pressures of the outside world won't let up: the president rages online; a dangerous virus envelops the globe; and the twenty-four-hour news cycle throws fuel on every fire. For most of the retreat fellows, such stories are unbearable distractions, but for Satya, who sees them play out in both America and his native India, these Orwellian interruptions begin to crystallize into an idea for his new novel, *Enemies of the People*, about the lies we tell ourselves and one another. Satya scours his life for instances in which truth bends toward the imagined and misinformation is mistaken as fact. Mixing Satya's experiences—as a father, husband, and American immigrant—with newspaper clippings, the president's tweets, and observations on famous works of art, *A Time Outside This Time* captures a feverish political moment with intelligence, beauty, and an eye for the uncanny. It is a brilliant interrogation on life in a post-truth era and an attempt to imagine a time outside this one.

NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY CHICAGO TRIBUNE AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • NPR • Los Angeles Times • The Boston Globe • The Seattle Times • The Independent In such acclaimed novels as *Let the Great World Spin* and *TransAtlantic*, National Book Award-winning author Colum McCann has transfixed readers with his precision, tenderness, and authority. Now, in his first collection of short fiction in more than a decade, McCann charts the territory of chance, and the profound and intimate consequences of even our smallest moments. "As it was, it was like being set down in the best of poems, carried into a cold landscape, blindfolded, turned around, unblindfolded, forced, then, to invent new ways of seeing." In the exuberant title novella, a retired judge reflects on his life's work, unaware as he goes about his daily routines that this

particular morning will be his last. In “Sh’khol,” a mother spending Christmas alone with her son confronts the unthinkable when he disappears while swimming off the coast near their home in Ireland. In “Treaty,” an elderly nun catches a snippet of a news report in which it is revealed that the man who once kidnapped and brutalized her is alive, masquerading as an agent of peace. And in “What Time Is It Now, Where You Are?” a writer constructs a story about a Marine in Afghanistan calling home on New Year’s Eve. Deeply personal, subtly subversive, at times harrowing, and indeed funny, yet also full of comfort, *Thirteen Ways of Looking* is a striking achievement. With unsurpassed empathy for his characters and their inner lives, Colum McCann forges from their stories a profound tribute to our search for meaning and grace. The collection is a rumination on the power of storytelling in a world where language and memory can sometimes falter, but in the end do not fail us, and a contemplation of the healing power of literature. Praise for *Thirteen Ways of Looking* “Extraordinary . . . incandescent.”—Chicago Tribune “The irreducible mystery of human experience ties this small collection together, and in each of these stories McCann explores that theme in some strikingly effective ways. . . . [The first story] is as fascinating as it is poignant. . . . [The second] captures the mundane and mysterious aspects of shaping characters from the gray clay of words, placing them in realistic settings and breathing life into their lungs. . . . That he makes the story so emotionally compelling is a sign of his genius. . . . The most remarkable [piece] is *Sh’khol*. . . . Caught in the rushing currents of this drama, you know you’re reading a little masterpiece.”—The Washington Post “McCann is a writer of power and subtlety and beauty. . . . The powerful title story loiters in the mind long after you’ve read it.”—Sarah Lyall, *The New York Times* “[McCann] unspools complex and unforgettable stories in

this, his first collection in more than a decade.”—The Boston Globe “McCann is a passionate writer whose impulse is always toward a generous understanding of his diverse characters.”—The Wall Street Journal “Powerful, profound, and deeply empathetic, McCann’s beautifully wrought writing in *Thirteen Ways of Looking* glides off the page.”—BuzzFeed “McCann weaves the magic that made *Let the Great World Spin* so acclaimed.”—The Huffington Post

In 1937 Hollywood, gossip columnist Sheilah Graham’s star is on the rise, while literary wonder boy F. Scott Fitzgerald’s career is slowly drowning in booze. But the once-famous author, desperate to make money penning scripts for the silver screen, is charismatic enough to attract the gorgeous Miss Graham, a woman who exposes the secrets of others while carefully guarding her own. Like Fitzgerald’s hero Jay Gatsby, Graham has meticulously constructed a life far removed from the poverty of her childhood in London’s slums. And like Gatsby, the onetime guttersnipe learned early how to use her charms to become a hardworking success; she is feted and feared by both the movie studios and their luminaries. A notorious drunk famously married to the doomed Zelda, Fitzgerald fell hard for his “Shielah” (he never learned to spell her name), a shrewd yet softhearted woman—both a fool for love and nobody’s fool—who would stay with him and help revive his career until his tragic death three years later. Working from Sheilah’s memoirs, interviews, and letters, Sally Koslow revisits their scandalous love affair and Graham’s dramatic transformation in London, bringing Graham and Fitzgerald gloriously to life with the color, glitter, magic, and passion of 1930s Hollywood. Aleksandar Hemon’s lives begin in Sarajevo, a small, blissful city where a young boy’s life is consumed with street soccer with the neighborhood kids, resentment of his younger sister, and trips abroad with his engineer-cum-beekeeper father.

Here, a young man's life is about poking at the pretensions of the city's elders with American music, bad poetry, and slightly better journalism. And then, his life in Chicago: watching from afar as war breaks out in Sarajevo and the city comes under siege, no way to return home; his parents and sister fleeing Sarajevo with the family dog, leaving behind all else they had ever known; and Hemon himself starting a new life, his own family, in this new city. And yet this is not really a memoir.

The Book of My Lives, Hemon's first book of nonfiction, defies convention and expectation. It is a love song to two different cities; it is a heartbreaking paean to the bonds of family; it is a stirring exhortation to go out and play soccer—and not for the exercise. It is a book driven by passions but built on fierce intelligence, devastating experience, and sharp insight. And like the best narratives, it is a book that will leave you a different reader—a different person, with a new way of looking at the world—when you've finished. For fans of Hemon's fiction, The Book of My Lives is simply indispensable; for the uninitiated, it is the perfect introduction to one of the great writers of our time. A Kirkus Reviews Best Nonfiction Book of 2013

On 2 March 1908, Lazarus Averbuch, a young Russian Jewish immigrant to Chicago, tried to deliver a letter to the city's Chief of Police. He was shot dead. After the shooting, it was claimed he was an anarchist assassin and an agent of foreign operatives who wanted to bring the United States to its knees. His sister, Olga, was left alone and bereft in a city seething with tension. A century later, two friends become obsessed with the truth about Lazarus and decide to travel to his birthplace. As the stories intertwine, a world emerges in which everything and nothing has changed . . . 'Prose this powerful could wake the dead' Observer 'This is easily Hemon's best work to date, an intricately tessellated portrait of flight, emigration, and the meaning of home' Evening

Standard

A first full-length work by the MacArthur Award-winning author of the story collections *The Question of Bruno* and *Nowhere Man* finds the murder of Jewish immigrant Lazarus Averbuch triggering ethnic and political tensions in early twentieth-century Chicago, an event that is investigated a century later by a young writer from Eastern Europe.

Rarely does a debut novel attract the sweeping critical acclaim of Ceridwen Dovey's *Blood Kin*. Shortlisted for two prestigious awards, this tale centers around a military coup in an unnamed country, with characters who have no names or any identifying physical characteristics. Known simply as the ex-President's chef, barber, and portrait painter, these three men perform their mundane tasks and appear unaware of the atrocities of their employer's regime. But when the President is deposed, the trio are revealed as less than innocent. A deeply chilling yet sensual novel, *Blood Kin* illustrates Lord Acton's famous quip, "Absolute power corrupts absolutely," and marks the beginning of an illustrious literary career.

Two books in one in a flip dos-à-dos format: The story of Aleksandar Hemon's parents' immigration from Sarajevo to Canada and a book of short memories of the author's family, friends, and childhood in Sarajevo. In *My Parents*, Aleksandar Hemon tells the story of his parents' immigration to Canada—of the lives that were upended by the war in Bosnia and siege of Sarajevo and the new lives his parents were forced to build. As ever with his work, he portrays both the perfect, intimate details (his mother's lonely upbringing, his father's fanatical beekeeping) and a sweeping, heartbreaking history of his native country. It is a story full of many Hemons, of course—his parents, sister, uncles, cousins—and also of German occupying forces, Yugoslav partisans, royalist Serb collaborators, singing Ukrainians, and a few befuddled Canadians. *My Parents* is Hemon at his very best, grounded

in stories lovingly polished by retelling, but making them exhilarating and fresh in writing, summoning unexpected laughs in the midst of the heartbreaking narratives. *This Does Not Belong to You*, meanwhile, is the exhilarating, freewheeling, unabashedly personal companion to *My Parents*—a perfect dose of Hemon at his most dazzling and untempered in a series of beautifully distilled memories and observations and explosive, hilarious, poignant miniatures. Presented dos-à-dos with *My Parents*, it complements and completes a major work from a major writer. In the words of Colum McCann, “Aleksandar Hemon is, quite frankly, the greatest writer of our generation.” Hemon has never been better than here in these pages. And the moment has never been more ready for his voice, nor has the world ever been more in need of it.

Essays pay tribute to the two different cities of the author's youth--Sarajevo, until the city came under siege, and then Chicago, where he and his family started a new life, leaving behind everything they had ever known.

Now considered a dysfunctional mess, Chicago's public housing projects once had long waiting lists of would-be residents hoping to leave the slums behind. So what went wrong? To answer this complicated question, D. Bradford Hunt traces public housing's history in Chicago from its New Deal roots through current mayor Richard M. Daley's Plan for Transformation. In the process, he chronicles the Chicago Housing Authority's own transformation from the city's most progressive government agency to its largest slumlord. Challenging explanations that attribute the projects' decline primarily to racial discrimination and real estate interests, Hunt argues that well-intentioned but misguided policy decisions—ranging from design choices to maintenance contracts—also paved the road to failure. Moreover, administrators who fully understood the potential drawbacks

did not try to halt such deeply flawed projects as Cabrini-Green and the Robert Taylor Homes. These massive high-rise complexes housed unprecedented numbers of children but relatively few adults, engendering disorder that pushed out the working class and, consequently, the rents needed to maintain the buildings. The resulting combination of fiscal crisis, managerial incompetence, and social unrest plunged the CHA into a quagmire from which it is still struggling to emerge. *Blueprint for Disaster*, then, is an urgent reminder of the havoc poorly conceived policy can wreak on our most vulnerable citizens.

A beautifully rendered reevaluation of a previously misunderstood chapter in the history of immigration to America--which is to say, in the history of America itself--Hemon's work describes and defines what it means to be a new citizen in this land--"Miami Herald."

In June, 2006, Picador launch *Picador Shots*, a new series of pocket-sized books priced at £1. The Shots aim to promote the short story as well as the work of some Picador's greatest authors. They will be contemporarily packaged but ultimately disposable books that are the ideal literary alternative to a magazine. Aleksandar Hemon's 'A Coin' and 'Exchange of Pleasant Words' from *The Question of Bruno* will be one of the first shots. In 'A Coin' the discomfiting reality of surviving in a war-zone is pieced together through fragments of letters from Aida, a resident of Sarajevo. Far away, someone endures the anguish of waiting to read what she has written and of wondering if she is even still alive. In 'Exchange of Pleasant Words' the history of the Hemon family is assembled from a tangle of literary references, family myths and memories. The result is a subtle exploration of the need to remember the past whether fabricated or truly frightening. Hemon's observations are both painfully funny and heartbreakingly sad. He writes with a wit, freshness and

true originality that proves him one of the most talented and skilled writers of his generation.

"The Cliff-Dwellers" by Henry Blake Fuller. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. American Migrant Fictions focuses on novels of five American migrant writers of the late twentieth and early twenty first centuries, who construct spatial paradigms within their narratives to explore linguistic diversity, identities and belongings.

Convinced that his wife has disappeared and left behind a duplicate of herself who fools everyone else, Dr. Leo Liebenstein embarks on a quixotic journey to reclaim his lost love, an effort during which he is aided by a deluded psychiatric patient and an enigmatic meteorologist.

Christian Library of Lancaster Collection.

For John Freeman—literary critic, essayist, editor, poet, “one of the preeminent book people of our time” (Dave Eggers)—it is the rare moment when words are not enough. But in the wake of the election of 2016, words felt useless, even indulgent. Action was the only reasonable response. He took to the streets in protest, and the sense of community and collective conviction felt right. But the assaults continued—on citizens’ rights and long-held compacts, on the core principles of our culture and civilization, and on our language itself. Words

seemed to be losing the meanings they once had and Freeman was compelled to return to their defense. The result is his Dictionary of the Undoing. From A to Z, "Agitate" to "Zygote," Freeman assembled the words that felt most essential, most potent, and began to build a case for their renewed power and authority, each word building on the last. The message that emerged was not to retreat behind books, but to emphatically engage in the public sphere, to redefine what it means to be a literary citizen. With an afterword by Valeria Luiselli, Dictionary of the Undoing is a necessary, resounding *cri de coeur* in defense of language, meaning, and our ability to imagine, describe, and build a better world. Like most men in their early thirties, Lazarus has plans that don't involve dying. He is busy organising his sisters, his business and his women. Life is mostly good, until far away in Galilee, without warning, his childhood best friend turns water into wine.

On 2 March 1908, nineteen-year-old Lazarus Averbuch, a Russian Jewish immigrant to Chicago, tried to deliver a letter to the home of the city's Chief of Police, George Shippy. Instead of taking the letter, Shippy shot Averbuch twice, killing him. Lazarus Averbuch, Shippy claimed, was an anarchist assassin and an agent of foreign operatives who wanted to bring the United States to its knees. His sister, Olga, was left alone and bereft in a city - and country - seething with political and ethnic tensions. In the twenty-first century, Brik, a young Bosnian writer in Chicago, becomes obsessed with finding out the truth of what happened to Lazarus. And so Brik and his friend Rora, a charming and unreliable

photographer, set off on a journey back to Lazarus Averbuch's birthplace, through a history of pogroms and poverty and a present of gangsters and prostitutes. 'Masterful . . . troubling, funny and redemptive ... ingenious ... Hemon is as much a writer of the senses as of the intellect. He can be very funny: the novel is full of jokes and linguistic riffs that justify comparisons to Nabokov' Washington Post 'The fearless and spirited expression of a turbulent literary talent ... For all Hemon's nods to other writers -- one catches glimpses not only of Nabokov and Sebald but of Bulgakov, Pamuk, Amis, Poe -- he is entirely his own man, an original who owes no debts to anyone' Patrick McGrath, Book Forum 'Profoundly moving ... A literary page-turner that combines narrative momentum with meditations on identity and mortality' Kirkus

NATIONAL BOOK AWARD WINNER • “Altogether gripping, shocking, and brilliantly told, not just a tour de force in its stylistic range, but a great American novel, as powerful a reading experience as nearly any in our literature.”—Michael Dirda, *The New York Review of Books* *Killing Mister Watson*, *Lost Man’s River*, and *Bone by Bone*—Peter Matthiessen’s great American epic about Everglades sugar planter and notorious outlaw E. J. Watson on the wild Florida frontier at the turn of the twentieth century—were originally conceived as one vast, mysterious novel. Now, in this bold new rendering, Matthiessen has marvelously distilled a monumental work while deepening the insights and motivations of his characters with brilliant rewriting throughout. Praise for *Shadow Country* “Magnificent . . . breathtaking . . .

Finally now we have [this three-part saga] welded like a bell, and with Watson's song the last sound, all the elements fuse and resonate."—Los Angeles Times
"Peter Matthiessen has done great things with the Watson trilogy. It's the story of our continent, both land and people, and his writing does every justice to the blood fury of his themes."—Don DeLillo
"The fiction of Peter Matthiessen is the reason a lot of people in my generation decided to be writers. No doubt about it. Shadow Country lives up to anyone's highest expectations for great writing." —Richard Ford
"Shadow Country, Matthiessen's distillation of the earlier Watson saga, represents his original vision. It is the quintessence of his lifelong concerns, and a great legacy."—W. S. Merwin
"[An] epic masterpiece . . . a great American novel."—The Miami Herald

A NEW YORK TIMES NOTABLE BOOK ONE OF THE NEW YORKER'S BEST BOOKS OF THE YEAR

Carrying a single suitcase, Kailash arrives in post-Reagan America from India to attend graduate school. As he begins to settle into American existence, Kailash comes under the indelible influence of a charismatic professor, and also finds his life reshaped by a series of very different women with whom he recklessly falls in and out of love. Looking back on the formative period of his youth, Kailash's wry, vivid perception of the world he is in, but never quite of, unfurls in a brilliant melding of anecdote and annotation, picture and text. Building a case for himself, both as a good man in spite of his flaws and as an American in defiance of his place of birth, Kailash weaves a story that is at its core an

incandescent investigation of love—despite, beyond, and across dividing lines.

ONE OF THE MOST LOVED NOVELS OF THE DECADE. A long-lost book reappears, mysteriously connecting an old man searching for his son and a girl seeking a cure for her widowed mother's loneliness. Leo Gursky taps his radiator each evening to let his upstairs neighbor know he's still alive. But it wasn't always like this: in the Polish village of his youth, he fell in love and wrote a book...Sixty years later and half a world away, fourteen-year-old Alma, who was named after a character in that book, undertakes an adventure to find her namesake and save her family. With virtuosic skill and soaring imaginative power, Nicole Krauss gradually draws these stories together toward a climax of "extraordinary depth and beauty" (Newsday).

With a new introduction by Aleksandar Hemon In *The Tenants* (1971), Bernard Malamud brought his unerring sense of modern urban life to bear on the conflict between blacks and Jews then inflaming his native Brooklyn. The sole tenant in a rundown tenement, Henry Lesser is struggling to finish a novel, but his solitary pursuit of the sublime grows complicated when Willie Spearmint, a black writer ambivalent toward Jews, moves into the building. Henry and Willie are artistic rivals and unwilling neighbors, and their uneasy peace is disturbed by the presence of Willie's white girlfriend Irene and the landlord Levenspiel's attempts to evict both men and demolish the building. This novel's conflict, current then, is perennial now; it reveals the slippery nature of the human condition, and the human capacity for violence and undoing. "Kis is one of the handful of incontestably major writers of the second half of the century . . . Danilo Kis preserves the honor

of literature." Partisan Review

In this stylistically adventurous, brilliantly funny tour de force—the most highly acclaimed debut since Nathan Englander's—Aleksandar Hemon writes of love and war, Sarajevo and America, with a skill and imagination that are breathtaking. A love affair is experienced in the blink of an eye as the Archduke Ferdinand watches his wife succumb to an assassin's bullet. An exiled writer, working in a sandwich shop in Chicago, adjusts to the absurdities of his life. Love letters from war-torn Sarajevo navigate the art of getting from point A to point B without being shot. With a surefooted sense of detail and life-saving humor, Aleksandar Hemon examines the overwhelming events of history and the effect they have on individual lives. These heartrending stories bear the unmistakable mark of an important new international writer. In her poetry, fiction, essays, and public statements, Laura Riding, the author of twenty-three books, tackled feminism, communism, sexuality, Freud, language and belief, and the coming-of-age of the American dream. In her personal relationships she was often at the center of a circle of friends and artists whose activities she inspired and sometimes controlled. Her extraordinary range of associates included writers as diverse as Hart Crane, Gertrude Stein, Edmund Wilson, Malcolm Cowley, Allen Tate, and Robert Penn Warren. During a long and "scandalous" affair with Robert Graves, she watched over his most productive period and guided much of his best work. Together they launched the New Criticism.

When Aleksandar Hemon and Velibor Božovic became friends as teenagers in Sarajevo, it was, in Hemon's words, "pretty clear that our friendship was for life, even if we could have no notion of what lay ahead of us." In the coming years, it became clear that their future was going to be entirely unlike anything they might have imagined. Their beloved city

was ripped to shreds by ethnic violence, its citizens suffering the longest siege in the history of modern warfare. Hemon was trapped abroad, in Chicago, when the siege began, and unable to return home, he watched in despair, alone and helpless, as the war unfolded in headlines and TV dispatches. Božovic, meanwhile, was trapped in Sarajevo with his family. As the conflict accelerated, he was conscripted into the Bosnian Army—even as his father, who had served in the Yugoslav People's Army since long before their country split apart, was being held in a Bosnian POW camp. In his essay "My Prisoner," Hemon tells Božovic's story of life in Sarajevo during the siege. His account revolves around one particular incident in the middle of the war when Božovic was offered the chance to visit his father in the POW camp—though not, of course, without an onerous quid pro quo. Almost twenty years later, in 2012, Hemon and Božovic are still friends for life. Hemon is now a writer in Chicago; Božovic is a photographer in Montreal. Hemon has traveled to Canada with his daughter to see his friend's art installation, *My Prisoner*, about that wartime reunion with his father. In this special ebook edition, both versions of "My Prisoner" are presented together. The result is a unique and extraordinary literary and artistic experience. Note: Hemon's essay appears in the Picador paperback and ebook editions of *The Book of My Lives*. Božovic's *My Prisoner* appears only in this enhanced ebook.

The Lazarus Project Riverhead Trade (Paperbacks)

The late poet and memoirist Czeslaw Milosz wrote, "I am enchanted. This book is graceful and profound." Since its publication in 1989, many other readers across the world have been enchanted by *Lost in Translation: A Life in a New Language*, a classic of exile and immigrant literature, as well as a girl's coming-of-age memoir. *Lost in Translation* moves from Hoffman's childhood in Cracow, Poland to her

adolescence in Vancouver, British Columbia to her university years in Texas and Massachusetts to New York City, where she becomes a writer and an editor at the New York Times Book Review. Its multi-layered narrative encompasses many themes: the defining power of language; the costs and benefits of changing cultures, the construction of personal identity, and the profound consequences, for a generation of post-war Jews like Hoffman, of Nazism and Communism. *Lost in Translation* is, as *Publisher's Weekly* wrote, "a penetrating, lyrical memoir that casts a wide net," challenges its reader to reconsider their own language, autobiography, cultures, and childhoods. *Lost in Translation* was first published in the United States in 1989. Hoffman's subsequent books of literary non-fiction include *Exit into History*, *Shtetl*, *After Such Knowledge*, *Time* and two novels, *The Secret* and *Appassionata*. "Nothing, after all, has been lost; poetry this time has been made in and by translation." — Peter Conrad, *The New York Times* "Handsomely written and judiciously reflective, it is testimony to the human capacity not merely to adapt but to reinvent: to find new lives for ourselves without forfeiting the dignity and meaning of our old ones." — Jonathan Yardley, *Washington Post* "As a childhood memoir, *Lost in Translation* has the colors and nuance of Nabokov's *Invitation of a Spring*, *Invitation of a Summer*, *Invitation of an Autumn*, and *Invitation of a Winter*. As an account of a young mind wandering into great books, it recalls Sartre's *Words*. ... As an anthropology of Eastern European émigré life, American academe and the Upper West Side of Manhattan, it's every bit as deep and wicked as anything by Cynthia Ozick. ... A brilliant, polyphonic book that is itself an act of faith, a Bach Fugue." — John Leonard, *Harper's Magazine*

On the last day of 1999, a survivor grandmother in Tel Aviv shares with her granddaughter her tragic life story as a child hidden in a pit, with only a rat for company. The granddaughter tells the legend of "Girl and Rat" to her

teacher; in 2009 those who heard it through her classmates establish an internet website with poems. From now on this memory is spread all over the world and becomes a myth. A future anthropologist, researching its mysterious roots in 2099, discovers Father Stanislaw's personal journal documenting his rescue of that little Jewish girl, and so the chain of remembearers moves from the present to the future and back to the past.

Winner of the 2014 Viva La Novella Prize With the death of her mother, eleven-year-old Abigail must learn to fend for herself against the cruel stewardship of her father. At war with the local Aboriginals and intent on staking his claim on the land at any cost, what occurs between the two is a stunning powerplay that exposes the limits of the human imagination. Inhabiting the speculative peripheries of the historical record, *Blood and Bone* is an uncompromising exploration of Australia's dark history and its legacy. Following on from 2013's successful winner, *Midnight Blue and Endlessly Tall* by Jane Jervis-Read, *Seizure's* Viva La Novella competition is back! This initiative is unique in its support of writers and editors alike. Four talented editors each selected a manuscript to work on from of a pool of over 150 entries. The winning authors were announced at the Emerging Writer's Festival in Melbourne in June 2014.

"A virtuosic debut [and] a wry look at immigrant life in the global age." —Vogue Having left Odessa for Brighton Beach, Brooklyn, with a sense of finality,

the Nasmertov family has discovered that the divide between the old world and the new is not nearly as clear-cut as they had imagined. With the collapse of the Soviet Union, returning is just a matter of a plane ticket, and the Russian-owned shops in their adopted neighborhood stock even the most obscure comforts of home. Pursuing the American Dream once meant giving up everything, but does the dream still work if the past refuses to grow distant and mythical, remaining alarmingly within reach? If the Nasmertov parents can afford only to look forward, learning the rules of aspiration, the family's youngest, Frida, can't help looking back—and asking far too many questions. Yelena Akhtiorskaya's exceptional debut has been hailed not only as the great novel of Brighton Beach but as a “breath of fresh air ... [and] a testament to Akhtiorskaya's wit, generosity, and immense talent as a young American author” (NPR).

In 1974, the Sellers family is transplanted from London to Sheffield in northern England. On the day they move in, the Glover household across the street is in upheaval: convinced that his wife is having an affair, Malcolm Glover has suddenly disappeared. The reverberations of this rupture will echo through the years to come as the connection between the families deepens. But it will be the particular crises of ten-year-old Tim Glover—set off by two seemingly inconsequential but ultimately indelible acts of

cruelty—that will erupt, full-blown, two decades later in a shocking conclusion. Expansive and deeply felt, *The Northern Clemency* shows Philip Hensher to be one of our most masterly chroniclers of modern life, and a storyteller of virtuosic gifts.

Presents a collection of contemporary short stories from countries in Europe, including Hungary, France, and Norway, with additional information about the writers and translators.

Winner of the Restless Books Prize for New Immigrant Writing, Priyanka Champaneri's transcendent debut novel brings us inside India's holy city of Banaras, where the manager of a death hostel shepherds the dying who seek the release of a good death, while his own past refuses to let him go. Banaras, Varanasi, Kashi: India's holy city on the banks of the Ganges has many names but holds one ultimate promise for Hindus. It is the place where pilgrims come for a good death, to be released from the cycle of reincarnation by purifying fire. As the dutiful manager of a death hostel in Kashi, Pramesh welcomes the dying and assists families bound for the funeral pyres that burn constantly on the ghats. The soul is gone, the body is burnt, the time is past, he tells them. Detach. After ten years in the timeless city, Pramesh can nearly persuade himself that here, there is no past or future. He lives contentedly at the death hostel with his wife, Shobha, their young daughter, Rani, the

hostel priests, his hapless but winning assistant, and the constant flow of families with their dying. But one day the past arrives in the lifeless form of a man pulled from the river—a man with an uncanny resemblance to Pramesh. Called “twins” in their childhood village, he and his cousin Sagar are inseparable until Pramesh leaves to see the outside world and Sagar stays to tend the land. After Pramesh marries Shobha, defying his family’s wishes, a rift opens up between the cousins that he has long since tried to forget. Do not look back. Detach. But for Shobha, Sagar’s reemergence casts a shadow over the life she’s built for her family. Soon, an unwelcome guest takes up residence in the death hostel, the dying mysteriously continue to live, and Pramesh is forced to confront his own ideas about death, rebirth, and redemption. Told in lush, vivid detail and with an unforgettable cast of characters, *The City of Good Death* is a remarkable debut novel of family and love, memory and ritual, and the ways in which we honor the living and the dead. PRAISE FOR THE CITY OF GOOD DEATH “In Champaneri’s ambitious, vivid debut, the dying come to the holy city of Kashi to die a good death that frees them from the burden of reincarnation.... In sharp prose, Champaneri explores the power of stories—those the characters tell themselves, those told about them, and those they believe. . . . This epic, magical story of death teems with life.”

—Publishers Weekly “Brimming with characters whose lives overlap and whose stories interweave, Champaneri’s exquisite debut delves into the consequences of the past, and how stories that are told can become reality even when they contain barely a shred of truth. As Pramesh discovers, the bitterness of past wounds can bring hope for redemption and life.” —Bridget Thoreson, Booklist “Lush prose evokes the thick, close atmosphere of Kashi and the intricate religious practices upon which life and death depend. Rumor and superstition hold sway over even the most level-headed people, twisting what’s explainable into something extraordinary—with tragic consequences. . . . The City of Good Death is a breathtaking, unforgettable novel about how remembering the past is just as important as moving on.” —Eileen Gonzalez, Foreword Reviews, Starred Review “Champaneri’s Kashi is teeming and vivid . . . the book frequently charms, and it’s as full of humor, warmth, and mystery as Kashi’s own marketplace.” —Kirkus Reviews “The City of Good Death is the debut novel of Priyanka Champaneri but it has the confidence of a master storyteller. Drawing on the rich literary traditions of Salman Rushdie and Arundhati Roy, Champaneri’s epic saga will satisfy armchair travelers thirsty for adventure, and sick of looking out their windows.” —Chicago Review of Books “In intricate detail and with remarkable skill, Champaneri

writes a powerful tale about the pull of the past and our aching need to understand the mysteries and misunderstandings that thwart our relationships. An atmospheric and immersive debut with a rich cast of characters you won't soon forget." —Marjan Kamali, author of *The Stationery Shop*

It was a bitter cold morning in March, 1908. A nineteen-year-old Jewish immigrant traversed the confusing and unfamiliar streets of Chicago—a one-and-a-half-hour-long journey—from his ghetto home on Washburne Avenue to the luxurious Lincoln Place residence of Police Chief George Shippy. He arrived at 9 a.m. Within minutes after knocking on the front door, Lazarus Averbuch lay dead on the hallway floor, shot no less than six times by the chief himself. Why Averbuch went to the police chief's house or exactly what happened after that is still not known. This is the most comprehensive account ever written about this episode that stunned Chicago and won the attention of the entire country. It does not "solve" the mystery as much as it places it in the context of a nation that was unsure how to absorb all of the immigrants flowing across its borders. It attempts to reconstruct the many different perspectives and concerns that comprised the drama surrounding the investigation of Averbuch's killing.

The unprovoked murder of a Russian Jewish immigrant ignites a dazzling novel of flight, emigration and the meaning of home

Read PDF The Lazarus Project Aleksandar Hemon

[Copyright: 6010256f79a6ad59de9bc6581ca9a130](#)