

Blindness 1 Jose Saramago

An unassuming family struggles to keep up with the ruthless pace of progress in “a genuinely brilliant novel” from a Nobel Prize winner (Chicago Tribune). A Los Angeles Times Best Book of the Year and a New York Times Notable Book Cipriano Algor, an elderly potter, lives with his daughter Marta and her husband Marçal in a small village on the outskirts of The Center, an imposing complex of shops, apartments, and offices. Marçal works there as a security guard, and Cipriano drives him to work each day before delivering his own humble pots and jugs. On one such trip, he is told not to make any more deliveries. People prefer plastic, apparently. Unwilling to give up his craft, Cipriano tries his hand at making ceramic dolls. Astonishingly, The Center places an order for hundreds, and Cipriano and Marta set to work—until the order is cancelled and the penniless trio must move from the village into The Center. When mysterious sounds of digging emerge from beneath their new apartment, Cipriano and Marçal investigate; what they find transforms the family’s life, in a novel that is both “irrepressibly funny” (The Christian Science Monitor) and a “triumph” (The Washington Post Book World). “The struggle of the individual against bureaucracy and anonymity is one of the great subjects of modern literature, and Saramago is often matched with Kafka as one of its premier exponents. Apt as the comparison is, it doesn’t convey the warmth and rueful human dimension of novels like *Blindness* and *All the Names*. Those qualities are particularly evident in his latest brilliant, dark allegory, which links the encroaching sterility of modern life to the parable of Plato’s cave . . . [a] remarkably generous and eloquent novel.” —Publishers Weekly Translated from the Portuguese by Margaret Jull Costa

A “wonderfully twisted meditation on identity and individuality” from a Nobel Prize–winning author who pushes fiction to its very limits (The Boston Globe). As this novel by the author of *Blindness* and *All the Names* begins, Tertuliano Máximo Afonso is a divorced, depressed history teacher. To lift his spirits, a colleague suggests he rent a certain video. Tertuliano watches the film, unimpressed. But during the night, when he is awakened by noise, he finds the VCR replaying the video and watches in astonishment as a man who looks exactly like him—or, more specifically, exactly like he did five years earlier, mustachioed and fuller in the face—appears on the screen. Against his own better judgment, Tertuliano decides to pursue his double. As he roots out the man’s identity, what begins as a whimsical chase becomes a probing investigation into what makes us human. Can we be reduced to our outward appearance, rather than the sum of our experiences? The inspiration for the film *Enemy* starring Jake Gyllenhaal and directed by Denis Villeneuve, *The Double* is a timeless novel from a writer John Updike described in *The New Yorker* as “like Faulkner, so confident of his resources and ultimate destination that he can bring any impossibility to life by hurling words at it.” “It’s tempting to think of [The Double] as his masterpiece.” —The New York Times Translated from the Portuguese by Margaret Jull Costa

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 91-page guide for “Blindness” by Jose Saramago includes detailed chapter summaries and analysis covering 17 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like Physical Versus Metaphorical Blindness and The Fragility of Society.

The Nobel Prize–winning author of *Blindness* recalls the days of his youth in Lisbon and the Portuguese countryside in this charming memoir. José Saramago was eighteen months old when he moved from the village of Azinhaga with his father and mother to live in Lisbon. But he would return to the village throughout his childhood and adolescence to stay with his maternal grandparents, illiterate peasants in the eyes of the outside world, but a fount of knowledge, affection, and authority to young José. *Small Memories* traces the formation of a

man who emerged, against all odds, as one of the world's most respected writers. Shifting between childhood and his teenage years, between Azinhaga and Lisbon, this mosaic of memories looks back into the author's boyhood: the tragic death of his older brother at the age of four; his mother pawning the family's blankets every spring and buying them back in time for winter; his grandparents bringing the weaker piglets into their bed on cold nights; and Saramago's early encounters with literature, from teaching himself to read to poring over a Portuguese-French conversation guide, not realizing that he was in fact reading a play by Molière.

Dominick Birdsey, a forty-year-old housepainter living in Three Rivers, Connecticut, finds his subdued life greatly disturbed when his identical twin brother Thomas, a paranoid schizophrenic, commits a shocking act of self-mutilation

The Translator's Dialogue: Giovanni Pontiero is a tribute to an outstanding translator of literary works from Portuguese, Luso-Brasilian, Italian and Spanish into English. The translator introduced authors such as Carlos Drummond de Andrade, Manuel Bandeira, Clarice Lispector and José Saramago to the English reading world. Pontiero's essays shed light on the process of literary translation and its impact on cultural perception. This process is exemplified by Pontiero the translator and analyst, some of the authors he collaborated with, publishers' editors and literary critics and, finally, by an unpublished translation of a short story by José Saramago, Coisas.

A Study Guide for Jose Saramago's "Blindness," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

A modern classic by Nobel Laureate J.M. Coetzee. His latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. For decades the Magistrate has been a loyal servant of the Empire, running the affairs of a tiny frontier settlement and ignoring the impending war with the barbarians. When interrogation experts arrive, however, he witnesses the Empire's cruel and unjust treatment of prisoners of war. Jolted into sympathy for their victims, he commits a quixotic act of rebellion that brands him an enemy of the state. J. M. Coetzee's prize-winning novel is a startling allegory of the war between oppressor and oppressed. The Magistrate is not simply a man living through a crisis of conscience in an obscure place in remote times; his situation is that of all men living in unbearable complicity with regimes that ignore justice and decency. Mark Rylance (*Wolf Hall*, *Bridge of Spies*), *Ciro Guerra* and producer *Michael Fitzgerald* are teaming up to bring J.M. Coetzee's *Waiting for the Barbarians* to the big screen.

Married for twenty years to Edward Berry, Lyddie is used to the trials of being a whaler's wife in the Cape Cod village of Satucket, Massachusetts—running their house herself during her husband's long absences at sea, living with the daily uncertainty that Edward will simply not return. And when her worst fear is realized, she finds herself doubly cursed. She is overwhelmed by grief, and her property and rights are now legally in the hands of her nearest male relative: her daughter's overbearing husband, whom Lyddie cannot abide. Lyddie decides to challenge both law and custom for control of her destiny, but she soon discovers the price of her bold "war" for personal freedom to be heartbreakingly dear.

Includes the fascinating "story behind the story" of *The Widow's War*, a map of colonial Brewster, and a driving tour of the village of Satucket.

When confronting twentieth-century political oppression and violence, writers and artists in Portugal and South America have often emphasized the complex

relationship between freedom and tyranny. In *Seeing Politics Otherwise*, Patricia Vieira uses an interdisciplinary approach to explore the interrelation of politics and representations of vision and blindness in Latin American and Iberian literature, film, and art. Vieira's discussion focuses on three literary works: Graciliano Ramos's *Memoirs of Prison*, Ariel Dorfman's *Death and the Maiden*, and José Saramago's *Blindness*, with supplemental analyses of sculpture and film by Ana Maria Pacheco, Bruno Barreto, and Marco Bechis. These artists use metaphors of blindness to denounce the totalizing gaze of dictatorial regimes. Rather than equating blindness with deprivation, Vieira argues that shadows, blindfolds, and blindness are necessary elements for re-imagining the political world and re-acquiring a political voice. *Seeing Politics Otherwise* offers a compelling analysis of vision and its forcible deprivation in the context of art and political protest.

No food, no water, no government, no obligation, no order. Discover a chillingly powerful and prescient dystopian vision from one of Europe's greatest writers. A driver waiting at the traffic lights goes blind. An ophthalmologist tries to diagnose his distinctive white blindness, but is affected before he can read the textbooks. It becomes a contagion, spreading throughout the city. Trying to stem the epidemic, the authorities herd the afflicted into a mental asylum where the wards are terrorised by blind thugs. And when fire destroys the asylum, the inmates burst forth and the last links with a supposedly civilised society are snapped. This is not anarchy, this is blindness. 'Saramago repeatedly undertakes to unite the pressing demands of the present with an unfolding vision of the future. This is his most apocalyptic, and most optimistic, version of that project yet' Independent

The denizens of a rundown building in 1940s Lisbon come to sparkling life in this lost early novel by the Nobel Prize-winning author of *Blindness*. The renowned Portuguese author Jose Saramago was at the beginning of his career when he submitted his novel *Skylight* for publication in 1953. It then sat lost among stacks of manuscripts for thirty-six years. Published posthumously according to Saramago's wishes, the world can finally enjoy this "fascinating and startlingly mature work" set in 1940's Lisbon (*Boston Globe*). The inhabitants of a faded apartment building are struggling to make ends meet: Silvio the cobbler and his wife take in a disaffected young lodger; Dona Lídia, a retired prostitute, is kept by a businessman with a roving eye. Humble salesman Emilio's Spanish wife is in a permanent rage; beautiful Claudinha's boss lusts for her; Justina and her womanizer husband live at war with each other. Happy marriages, abusive relationships, jealousy, gossip, love—*Skylight* is a portrait of ordinary people painted by the master of the quotidian, a great observer of the immense beauty and profound hardship of the modern world. "There is no shortage of wonders to be found in [*Skylight*]." —*Washington Post*

A wry, fictional account of the life of Christ by the 1998 Nobel laureate in literature "Illuminated by ferocious wit, gentle passion, and poetry." — *Los Angeles Times Book Review* For José Saramago, the life of Jesus Christ and the

story of his Passion were things of this earth: a child crying, a gust of wind, the caress of a woman half asleep, the bleat of a goat or the bark of a dog, a prayer uttered in the grayish morning light. The Holy Family reflects the real complexities of any family, but this is realism filled with vision, dream, and omen. Saramago's deft psychological portrait of a savior who is at once the Son of God and a young man of this earth is an expert interweaving of poetry and irony, spirituality and irreverence. The result is nothing less than a brilliant skeptic's wry inquest into the meaning of God and of human existence.

'Marxism and Literary Criticism is amazingly comprehensive for its brief format. Eagleton has been able to sum up the main areas of Marxist criticism in the West today.' | Times Literary Supplement

Despite the heavy rain, the officer at Polling Station 14 finds it odd that by midday on National Election day, only a handful of voters have turned out. Puzzlement swiftly escalates to shock when the final count reveals seventy per cent of the votes are blank. National law decrees the election should be repeated but the result is even worse. The authorities, seized with panic, decamp from the capital and declare a state of emergency. When apathy and disillusionment renders an entire democratic system useless what happens next?

A story by Nobel Prize-winning writer Jose Saramago, gorgeously illustrated in woodcuts by one of Brazil's most famous artists. When a lizard appears in the neighborhood of Chiado, in Lisbon, it surprises passers-by, and mobilizes firefighters and the army. With a clear and precise style, the fable offers a multitude of senses, reaching audiences of all ages. "The Lizard" is a short story included in *A Bagagem do Viajante* (1973), a volume that brought together the Saramago chronicles for the newspaper *A Capital* and the weekly *Jornal do Fundão* between 1971 and 1972. Translated by Nick Caistor and Lucia Caistor, *The Lizard*, is an illustrated version of the chronicle by J. Borges.

A city is hit by an epidemic of "white blindness" whose victims are confined to a vacant mental hospital, while a single eyewitness to the nightmare guides seven oddly assorted strangers through the barren urban landscape

A New York Times Book Review Notable Book of the Year "[A] tremendously moving memorial to a first-class historian and essayist . . . humane, fearless, unsparingly honest." —The Financial Times "[A] memorable collection from a memorable man."

—BookPage "It might be thought the height of poor taste to ascribe good fortune to a healthy man with a young family struck down at the age of sixty by an incurable degenerative disorder from which he must shortly die. But there is more than one sort of luck. To fall prey to a motor neuron disease is surely to have offended the Gods at some point, and there is nothing more to be said. But if you must suffer thus, better to have a well-stocked head." —Tony Judt *The Memory Chalet* is a memoir unlike any you have ever read before. Each essay charts some experience or remembrance of the past through the sieve of Tony Judt's prodigious mind. His youthful love of a particular London bus route evolves into a reflection on public civility and interwar urban planning. Memories of the 1968 student riots of Paris meander through the divergent sex politics of Europe, before concluding that his generation "was a revolutionary generation, but

missed the revolution." A series of road trips across America lead not just to an appreciation of American history, but to an eventual acquisition of citizenship. Foods and trains and long-lost smells all compete for Judt's attention; but for us, he has forged his reflections into an elegant arc of analysis. All as simply and beautifully arranged as a Swiss chalet—a reassuring refuge deep in the mountains of memory.

Is anger eternal? Righteous? Reflections on the causes and consequences of an phenomenon critical to our intimate and public lives. From Aristotle to Martha Nussbaum, philosophers have explored the moral status of anger. We get angry for a reason: we feel wronged. That reason can be eternal, some argue, because not even an apology or promise that it won't happen again can change the fact of the original harm. Although there are pragmatic reasons for ceasing to be angry and moving on, is eternal anger moral? Is anger righteous? In this collection, contributors consider these and other questions about the causes and consequences of anger. Leading off the debate, philosopher Agnes Callard argues that anger is not righteous rage; it is not an effort to solve a problem. Instead, it reflects a cry for help—a recognition that something shared is broken. And only in acknowledging the value of that shared project, she argues, can we begin together to repair it. Anger, then, is a starting point. But could there ever be the end of anger? Bringing together today's leading thinkers on anger, this volume raises questions critical to our intimate and public lives. Contributors Rachel Achs, Paul Bloom, Elizabeth Bruenig, Judith Butler, Agnes Callard, Daryl Cameron, Myisha Cherry, Barbara Herman, Desmond Jagmohan, David Konstan, Oded Na'aman, Martha C. Nussbaum, Amy Olberding, Whitney Phillips, Jesse Prinz, Victoria Spring, Brandon M. Terry

A SPECTATOR AND EVENING STANDARD BOOK OF THE YEAR 2020 'A joy. Each chapter instantly became my favourite' David Mitchell, author of Cloud Atlas 'Wonderful' Lucy Mangan 'The right book has a neverendingness, and so does the right bookshop.' This is the story of our love affair with books, whether we arrange them on our shelves, inhale their smell, scrawl in their margins or just curl up with them in bed. Taking us on a journey through comfort reads, street book stalls, mythical libraries, itinerant pedlars, radical pamphleteers, extraordinary bookshop customers and fanatical collectors, Canterbury bookseller Martin Latham uncovers the curious history of our book obsession - and his own. Part cultural history, part literary love letter and part reluctant memoir, this is the tale of one bookseller and many, many books. 'If ferreting through bookshops is your idea of heaven, you'll get the same pleasure from this treasure trove of a book' Jake Kerridge, Sunday Express

From singer-songwriter Josh Ritter, a lyrical, sweeping novel about a young boy's coming-of-age during the last days of the lumberjacks. In the tiny timber town of Cordelia, Idaho, ninety-nine year old Weldon Applegate recounts his life in all its glory, filled with tall tales writ large with murder, mayhem, avalanches and bootlegging. It's the story of dark pine forests brewing with ancient magic, and Weldon's struggle as a boy to keep his father's inherited timber claim, the Lost Lot, from the ravenous clutches of Linden Laughlin. Ever since young Weldon stepped foot in the deep Cordelia woods as a child, he dreamed of joining the rowdy ranks of his ancestors in their epic axe-swinging adventures. Local legend says their family line boasts some of the greatest lumberjacks to ever roam the American West, but at the beginning of the twentieth century, the jacks are dying out, and it's up to Weldon to defend his family legacy.

Braided with haunting saloon tunes and just the right dose of magic, *The Great Glorious Goddamn of It All* is a novel bursting with heart, humor and an utterly transporting adventure that is sure to sweep you away into the beauty of the tall snowy mountain timber.

From the winner of the 2013 Nobel Prize in Literature—and one of our most beloved writers—a new selection of her peerless short fiction, gathered from the collections of the last two decades, a companion volume to *Selected Stories* (1968-1994). *Family Furnishings* brings us twenty-four of Alice Munro's most accomplished, most powerfully affecting stories, many of them set in the territory she has so brilliantly made her own: the small towns and flatlands of southwestern Ontario. Subtly honed with her hallmark precision, grace, and compassion, these stories illuminate the quotidian yet extraordinary particularity in the lives of men and women, parents and children, friends and lovers as they discover sex, fall in love, part, quarrel, suffer defeat, set off into the unknown, or find a way to be in the world. Peopled with characters as real to us as we are to ourselves, Munro's stories encompass the fullness of human experience—from the wild exhilaration of first love, in "Passion," to the lengths a once-straying husband will go to make his wife happy as her memory fades, in "The Bear Came Over the Mountain." Other stories suggest the punishing consequences of leaving home ("Runaway") or leaving a marriage ("The Children Stay"). The part romantic love plays in one's existence is explored in "Too Much Happiness," based on the life of the noted nineteenth-century mathematician, Sophia Kovalevsky. And in stories that Munro has described as "closer to the truth than usual"—"Dear Life," "Working for a Living," and "Home" among them—we glimpse the author's own life. As the Nobel Prize presentation speech says in part: "Reading one of Alice Munro's texts is like watching a cat walk across a laid dinner table. A brief short story can often cover decades, summarizing a life, as she moves deftly between different periods. No wonder Alice Munro is often able to say more in thirty pages than an ordinary novelist is capable of in three hundred. She is a virtuoso of the elliptical and the master of the contemporary short story."

A stunningly powerful novel of humanity's will to survive against all odds during an epidemic by a winner of the Nobel Prize for Literature. An International Bestseller • "This is a shattering work by a literary master."—*Boston Globe* A city is hit by an epidemic of "white blindness" which spares no one. Authorities confine the blind to an empty mental hospital, but there the criminal element holds everyone captive, stealing food rations and raping women. There is one eyewitness to this nightmare who guides seven strangers—among them a boy with no mother, a girl with dark glasses, a dog of tears—through the barren streets, and the procession becomes as uncanny as the surroundings are harrowing. A magnificent parable of loss and disorientation, *Blindness* has swept the reading public with its powerful portrayal of our worst appetites and weaknesses—and humanity's ultimately exhilarating spirit. "This is a an important book, one that is unafraid to face all of the horror of the century."—*Washington Post* A *New York Times* Notable Book of the Year A *Los Angeles Times* Best Book of the Year "A romance and an adventure, a rumination on royalty and religion in 18th-century Portugal and a bitterly ironic comment on the uses of power." —*The New York Times* Portugal, 1711. The Portuguese king promises the greedy prelates of the Church an expansive new convent, should they intercede with God to give him an heir. A lonely

priest works in maniacal solitude on his Passarola, a heretical flying machine he hopes will allow him to soar far from the madness surrounding him. A young couple, brought together by chance, live out a sweet, if tormented, romance. Meanwhile, amid the fires and horrors of the Inquisition, angry crowds and abused peasants rejoice in spectacles of cruelty, from bullfighting to auto-da-fe; disgraced priests openly flout God's laws; and chaos reigns over a society on the brink of disaster. Weaving together multiple storylines to present both breathtaking fiction and incisive commentary, renowned Portuguese writer and winner of the 1998 Nobel Prize in Literature, José Saramago spins an epic and captivating yarn, equal parts historical fiction, political satire, religious criticism, and whimsical romance. Hailed by USA Today as "an unexpected gem," *Baltasar and Blimunda* is a captivating literary tour de force, full of magic and adventure, exquisite historical detail, and the power of both human folly and human will. Thought-provoking and lyrical, *The Notebook* records the last year in the life of José Saramago. In these pages, beginning on the eve of the 2008 US presidential election, he evokes life in his beloved city of Lisbon, revisits conversations with friends, and meditates on his favorite authors. Precise observations and moments of arresting significance are rendered with pointillist detail, and together demonstrate an acute understanding of our times. Characteristically critical and uncompromising, Saramago dissects the financial crisis, deplores Israel's punishment of Gaza, and reflects on the rise of Barack Obama. *The Notebook* is a unique journey into the personal and political world of one of the greatest writers of our time.

The "perilously beautiful" (Boston Globe) first story collection by the author of the acclaimed Pulitzer Prize-winning #1 New York Times bestseller *All The Light We Cannot See* and *Cloud Cuckoo Land*. The exquisitely crafted stories in Anthony Doerr's debut collection take readers from the African Coast to the pine forests of Montana to the damp moors of Lapland, charting a vast physical and emotional landscape. Doerr explores the human condition in all its varieties—metamorphosis, grief, fractured relationships, and slowly mending hearts—conjuring nature in both its beautiful abundance and crushing power. Some of the characters in these stories contend with hardships; some discover unique gifts; all are united by their ultimate deference to the ravishing universe outside themselves.

Twenty-five-year-old Steven faces a bleak life with a sadistic mother and a job at a slaughterhouse where he is confronted with extreme violence and death.

From a Nobel Prize winner: "A psychological, even metaphysical thriller that will keep you turning the pages . . . with growing alarm and alacrity." —The Seattle Times
A Washington Post Book World Favorite Book of the Year *Senhor José* is a low-grade clerk in the city's Central Registry, where the living and the dead share the same shelf space. A middle-aged bachelor, he has no interest in anything beyond the certificates of birth, marriage, divorce, and death that are his daily routine. But one day, when he comes across the records of an anonymous young woman, something happens to him. Obsessed, Senhor José sets off to follow the thread that may lead him to the woman—but as he gets closer, he discovers more about her, and about himself, than he would ever have wished. The loneliness of people's lives, the effects of chance, the discovery of love—all coalesce in this extraordinary novel that displays the power and art of José Saramago in brilliant form.

A "marvelously amusing" political fable in which part of the European continent breaks

off and drifts away on its own (Publishers Weekly, starred review). A Nobel Prize winner who has been called “the García Márquez of Portugal” (New Statesman) chronicles world events on a human scale in this exhilarating allegorical novel. One day, quite inexplicably, the Iberian Peninsula simply breaks free from the European continent and begins to drift as if it were a sort of stone raft. Panic ensues as residents and tourists attempt to escape, while crowds gather on cliffs to watch the newly formed island sail off into the sea. Meanwhile, five people on the island are drawn together—first by a string of surreal events and then by love. Taking to the road to explore the limits of their now finite land, they find themselves adrift in a world made new by this radical shift in perspective. As bureaucrats ponder what to do about their unusual predicament, the intertwined lives of these five strangers are clarified and forever changed by a physical, spiritual, and sexual voyage to an unknown destination. At once an epic adventure and a profound fable about the state of the European project, *The Stone Raft* is a “hauntingly lyrical narrative with political, social, and moral underpinnings” (Booklist) that “may be Saramago’s finest work” (Los Angeles Times). Translated from the Portuguese by Giovanni Pontiero

In an unnamed country, on the first day of the New Year, people stop dying. There is great celebration and people dance in the streets. They have achieved the great goal of humanity: eternal life. Soon, though, the residents begin to suffer. Undertakers face bankruptcy, the church is forced to reinvent its doctrine, and local ‘maphia’ smuggle those on the brink of death over the border where they can expire naturally. Death does return eventually, but with a new, courteous approach – delivering violet warning letters to her victims. But what can death do when a letter is unexpectedly returned?

From the beloved and award-winning author Junot Díaz, a spellbinding saga of a family’s journey through the New World. A coming-of-age story of unparalleled power, *Drown* introduced the world to Junot Díaz’s exhilarating talents. It also introduced an unforgettable narrator—Yunior, the haunted, brilliant young man who tracks his family’s precarious journey from the barrios of Santo Domingo to the tenements of industrial New Jersey, and their epic passage from hope to loss to something like love. Here is the soulful, unsparing book that made Díaz a literary sensation.

This collection, available exclusively in e-book form, brings together the twelve novels (and one novella) of the great Portuguese writer José Saramago, with an introductory essay by Ursula Le Guin. From Saramago’s early work, like the enchanting *Baltasar & Blimunda* and the controversial *Gospel According to Jesus Christ*, through his masterpiece *Blindness* and its sequel *Seeing*, to his later fables of politics, chance, history, and love, like *All the Names* and *Death with Interruptions*, this volume showcases the range and depth of Saramago’s career, his inimitable narrative voice, and his vast reserves of invention, humor, and understanding.

Paris, 1937. Andras Lévi, a Hungarian-Jewish architecture student, arrives from Budapest with a scholarship, a single suitcase, and a mysterious letter he promised to deliver. But when he falls into a complicated relationship with the letter’s recipient, he becomes privy to a secret that will alter the course of his—and his family’s—history. From the small Hungarian town of Konyár to the grand opera houses of Budapest and Paris, from the despair of Carpathian winter to an unimaginable life in labor camps, *The Invisible Bridge* tells the story of a family

shattered and remade in history's darkest hour.

Named a Best Book of 2020 by Time Magazine, The Los Angeles Times, NPR, Vulture, The New Yorker, and Kirkus Grappling with motherhood, economic anxiety, rage, and the limits of language, *Want* is a fiercely personal novel that vibrates with anger, insight, and love. Elizabeth is tired. Years after coming to New York to try to build a life, she has found herself with two kids, a husband, two jobs, a PhD—and now they're filing for bankruptcy. As she tries to balance her dream and the impossibility of striving toward it while her work and home lives feel poised to fall apart, she wakes at ungodly hours to run miles by the icy river, struggling to quiet her thoughts. When she reaches out to Sasha, her long-lost childhood friend, it feels almost harmless—one of those innocuous ruptures that exist online, in texts. But her timing is uncanny. Sasha is facing a crisis, too, and perhaps after years apart, their shared moments of crux can bring them back into each other's lives. In *Want*, Lynn Steger Strong explores the subtle violences enacted on a certain type of woman when she dares to want things—and all the various violences in which she implicates herself as she tries to survive.

IN THE CHILLING TRADITION of Daphne du Maurier and with the acuity of Kate Atkinson comes an atmospheric psychological thriller about an isolated British village and the sinister abandoned house that holds the key to its most shameful secrets. Alison is as close to anonymous as you can get: she has no ties and no home, and her only anchors are her boyfriend and her small backroom job in publishing. Which is exactly how she wants it. Because once, Alison was a teenager named Esme who lived in a remote, dilapidated house by a bleak estuary with her parents and three siblings. One night something terrible happened in the family's crooked house, leaving Alison the only survivor. In order to escape from the horror she witnessed, she moved away from the village, changed her name, and cut herself off from her past. But now her boyfriend has invited her to a wedding being held in her old hometown, which means returning there for the first time since that night. She decides that she's never going to overcome the trauma of what happened to her without confronting it, so she accepts his invitation. But soon Alison realizes that the events of that night left their awful mark not just on her but on the entire village, and she begins to suspect that everyone there might somehow be implicated in her family's murder. Christobel Kent's *The Crooked House* is a haunting thriller about one woman's search for the truth about her past through a closed community full of dark secrets.

A mixture of fact and fiction, this novella describes Lily's life as an adult and her struggle to deal with the memories of her childhood.

It was an epidemic. It was a plague that shocked both those who got it and those who did not. It was coined the white sickness. For inexplicable reasons, random citizens became blind, and the sickness was believed to be contagious. Instead of teaching people to manage their disability, the government rounded up the

newly-blind and caged them like animals. The quarantine facilities had no organization, no plumbing, no electricity, and no law and order. Both the blind and the seeing were terrified. When the crisis subsided, the officials in charge were tried for their role in the inhumane treatment of the citizens; they were acquitted. One vigilante group is not satisfied with the verdict. Calling themselves the Cellmates, they kidnap seven people and hold them hostage keeping them blinded so they can experience the same fears as those who were blinded in the plague. A blend of social commentary, criticism, parody, and polemic, author Christine Faltz Grassman offers an anti-sequel to *Blindness*, a psychological thriller written by Jos Saramago. *The Sight Sickness*, Grassmans personal response to the publics fear of blindness, works to show that with the right attitude, the right tools, and the right techniques, blindness is manageable. From the Nobel Prize-winning author: “A capacious, funny, threatening novel” of wandering souls and political upheaval in 1930s Portugal (The New York Times Book Review). The year is 1936, and the dictator António de Oliveira Salazar is establishing himself in Portugal, edging his country toward civil war. At the same time, Dr. Ricardo Reis has returned home to Lisbon after a long sojourn in Brazil. What’s brought him back is word that the great poet, Fernando Pessoa, has died. With no intention of resuming his practice, Reis now dabbles in his own poetry, wastes his days strolling the boulevards and back streets, engages in affairs with two different women—and is followed through each excursion by Pessoa’s ghost. As a fascist revolution roils, and as Reis’s path intersects with three relative strangers—two living, one dead—Reis may finally discover the reality of his own chimerical existence. “A rich story about human relationships and dreams.”—The New York Times Called “a magnificent tour-de-force, perhaps one of the best novels published in Europe since World War II” (The Bloomsbury Review) and “altogether remarkable” (The Wall Street Journal), *The Year of the Death of Ricardo Reis* is a PEN Award winner and stands among the finest works by the author of *Blindness*. Translated by Giovanni Pontiero

A proofreader realizes his power to edit the truth on a whim, in a “brilliantly original” novel by a Nobel Prize winner (Los Angeles Times Book Review). Raimundo Silva is a middle-aged, celibate clerk, proofing manuscripts for a respectable publishing house. Fluent in Portuguese, he has been assigned to work on a standard history of the country, and the twelfth-century king who laid siege to Lisbon. In a moment of subversive daring, Raimundo decides to change just one single word of text—a capricious revision that completely undoes the past. When discovered, his insolent disregard for facts appalls his employers—save for his new editor, Maria Sara. She suggests that Rainmundo take his transgressions even further. Through Rainmundo and Maria’s eyes, what transpires is an alternate view of history and a colorful reinvention of a debatable truth. It’s a serpentine journey through time where past and present converge, fact becomes myth, and fiction and reality blur—especially for Rainmundo and Maria themselves, who begin to find themselves erotically drawn

to each other. “Walter Mitty has nothing on Raimundo Silva . . . this hypnotic tale is a great comic romp through history, language and the imagination.”

—Publishers Weekly Translated by Giovanni Pontiero

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