

# AND OTHER STORIES

2026

¶¶ I was the only man among nine women. ¶¶ And was it not on this very rooftop where it all began? ¶¶ “Hold on. What’s going on here?” ¶¶ The Madonna was not some little madam under the influence of alcohol and other beverages bereft of dosage instructions. ¶¶ The sound of hooves beating on the sandy ground comes first. ¶¶ And so, as Fritz is going home in one of those elderly Berlin trams they keep in the east, he stares from the window and is suddenly hit ¶¶ There’s an old saying that you can’t get away from the past ¶¶ I heard it for the first time in his office as a shaky twenty-four-year-old, unsure of what I was doing in the world ¶¶ ‘Sleep thief’ is what the interrogators called me ¶¶ I was planned but my twin wasn’t ¶¶ Five years ago I put on my detective hat and my existential black turtleneck in order to solve the mystery of his suicide. ¶¶ Every day, I have to spend a couple long, drawn-out hours at the kitchen table crying. ¶¶ I know there is another life. ¶¶

13 January 2026 (UK, Europe & North America)

# Landscape with Landscape

*Gerald Murnane*

*Landscape with Landscape* was Gerald Murnane's fourth book, after *The Plains*, and his first collection of short fiction. When it was first published, thirty years ago, it was cruelly reviewed. 'I feel sorry for my fourth-eldest, which of all my book-children was the most brutally treated in its early years,' Murnane writes in his foreword to this new edition. In hindsight it can be seen to contain some of his best writing, and to offer a wide-ranging exploration of the different landscapes which make up the imagination of this extraordinary Australian writer. Five of the six loosely connected stories also trace a journey through the suburbs of Melbourne in the 1960s, as the writer negotiates the conflicting demands of Catholicism and sex, self-consciousness and intimacy, alcohol and literature. The sixth story, 'The Battle of Acosta Nu', is remarkable for its depth of emotion, as it imagines a Paraguayan man imagining a country called Australia, while his son sickens and dies before his eyes.

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'This is some of his finest writing, and a major work by any measure.' **Michael LaPoint**, *Times Literary Supplement*

'Murnane writes in a curious and faintly otherworldly rhythm. His sentences are often flat and his paragraphs recursive, yet build up to moments of evocative and surprisingly lyrical insight and beauty.'

**Daniel Swift**, *The Spectator*

'A genius.' **Teju Cole**

## Landscape with Landscape

*Gerald Murnane*



¶ I was the only man among nine women. Together we formed a committee of ten. with myself as treasurer. I sat beside the president and the secretary while the seven others sat facing me. I was not comfortable. ¶ I knew none of the women, although all of them lived in my own suburb. The only name I knew was the president's. She had phoned me a few hours before this. the first meeting of the committee. and persuaded me to serve as treasurer.

**Gerald Murnane** is the award-winning author of such acclaimed works of fiction as *Border Districts*, *The Plains* and *Inland*, and equally acclaimed non-fiction such as *Last Letter to a Reader* and the essay collection *Invisible Yet Enduring Lilacs*. Murnane lives in Goroke, a remote village in western Victoria, Australia.

**Short Stories (368pp)**  
**B-format paperback with flaps**  
**ISBN:9781916751378**  
**eISBN: 9781916751385**  
**Territories: World English excl ANZ.**  
**Price: £14.99 | US \$19.95**

# The Roof Beneath Their Feet

*Geetanjali Shree*



¶ And was it not on this very rooftop where it all began? Where the children of the mohalla played, copycatting one another and bounding away from the reproofs of adults. Shouting 'times' for no reason, they would run to the skylight to peep, and start giggling nervously.  
*Translated by Rahul Soni*

Novel (192pp)

B-format paperback  
with flaps

ISBN: 9781916751392

eISBN: 9781916751408

Territories:

World English exl Indi-  
an sub-continent

Price: £14.99 | US  
\$19.95

**Geetanjali Shree's** *Tomb of Sand* won the 2022 International Booker Prize. Her work, six novels and five short story collections, known for innovative use of language and structure, is translated into many Indian and foreign languages, with further translations on their way. She lives in New Delhi.

**Rahul Soni** is a writer, editor and translator. He has edited *Home from a Distance*, an anthology of Hindi poetry in English translation, and has translated poetry (including *Magadh* by Shrikant Verma), prose (including Pankaj Kapur's novella *Dopehri*) and children's literature.

'In *The Roof Beneath Their Feet*, Geetanjali Shree has created a dazzling, multifaceted narrative that plays around with shifting time and perception, leading the reader on a wild journey as only she can.' **Jeremy Tiang**

'One of the finest Hindi writers, Geetanjali has created for herself a thoughtful, lyrical and contemporary fictional world, which is free from moral posturing and political hectoring.' **Alok Bhalla**

3 February 2026 (UK, Europe & North America)

## The Roof Beneath Their Feet

*Geetanjali Shree*

*Translated by Rahul Soni*

**First publication (outside of India) for this playful and moving masterpiece of psychological intrigue and feminist space-making by the International Booker winner**

In this modern Indian classic, roofs are a special place; they are meant for wild things, for romance and for play. They are realms of freedom – freedom from the male gaze, sexual freedom and freedom from society. Chachcho and Lalna use their roofs to build a friendship that transcends time and memory. Suddenly one day, Lalna has to leave, to return only after Chachcho's passing. Amidst rumours and gossip in the neighbourhood, Chachcho's nephew tries to piece together his memories of the two women, one of whom is his mother. The truth he is searching for could destroy him forever, but to not find out is no longer an option.

Now finally published outside of India, *The Roof Beneath Their Feet* is a contemporary novel that promises to be read for generations to come.

3 March 2026 (UK & Europe)

# Half-Bads in White Regalia

*Cody Caetano*

**Winner of a 2023 Indigenous Voices Award for Unpublished Prose**

The Caetanos move into a doomed house in the highway village of Happyland before an inevitable divorce pulls Cody's parents in separate directions. His mom, Mindimooye, having discovered her Anishinaabe birth family and Sixties Scoop origin story, embarks on a series of fraught relationships and fresh starts. His dad, O Touro, a Portuguese immigrant and drifter, falls back into "big do, little think" behaviour, despite his best intentions.

Capturing the chaos and wonder of a precarious childhood, Cody Caetano delivers a fever dream coming-of-age garnished with a slang all his own. *Half-Bads in White Regalia* is an unforgettable debut that unspools a tangled family history with warmth, humour, and deep generosity.

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'Caetano's voice leaps off the page with a rhythmic, hip-hop style right from the first page. . . . [It] gives this memoir energy and descriptive heft.'

**Toronto Star**

'This book hurtles towards difficult understandings about love and violence and family. At times I didn't know whether I should laugh or cry, but Caetano fills each moment with such character and humanity that it's impossible not to fall in love.' **Jordan Abel**

**Cody Caetano** is a writer of Anishinaabe and Portuguese descent and an off-reserve member of Pinaymootang First Nation. He has an MA in Creative Writing from the University of Toronto, where he wrote this memoir under the mentorship of Lee Maracle. Excerpts of *Half-Bads in White Regalia* earned him a 2020 Indigenous Voices Award for Unpublished Prose.

## Half-Bads in White Regalia

*Cody Caetano*



¶ Ask any half-bad to tell you the story about how their bad half came to be and they'll probably begin with the buckle. ¶ The buckle is a rumble that hijacks the interior faculties to make one think and act without compunction. The buckle attacks the locus of focus and apes the half-bad's best intentions, only to play them like a chump chimp.

**Memoir (288pp)**  
**B-format paperback with flaps**  
**ISBN: 9781916751439**  
**eISBN: 9781916751446**  
**Exclusive Territories: UK, Europe, Commonwealth (excl. Canada)**  
**Price: £14.99**

# Taiwan Travelogue

*Yáng Shuāng-zǐ*



¶ “Hold on. What’s going on here?” ¶  
I couldn’t help but voice the thought  
out loud. ¶ For, in that moment, I  
seemed to have been transported  
back into the midst of Shōkyokusai  
Tenkatsu’s Magic Troupe. ¶ I’d  
crossed paths with Tenkatsu’s  
troupe long ago, before I’d started  
high school. They had been on tour,  
and on the day they arrived in Na-  
gasaki, my aunt Kikuko and I hap-  
pened upon the opening parade.  
*Translated by Lin King*

Novel (320pp)  
B-format paperback  
with flaps  
ISBN: 9781916751651  
eISBN: 9781916751668  
Exclusive Territories:  
UK, Europe, Common-  
wealth (excl. Canada)  
Price: £14.99

**Yáng Shuāng-zǐ** is a writer of fiction, essays, manga and video game scripts, and literary criticism. Her works have been translated into Japanese and French.

**Lin King**’s writing and translations have appeared in *Boston Review*, *Joyland*, *Asymptote*, and *Columbia Journal*.

5 March 2026 (UK & Europe)

## Taiwan Travelogue

*Yáng Shuāng-zǐ*

*Translated by Lin King*

**Shortlisted for the 2026 International Booker Prize**

**Winner of the 2024 National Book Award for Translated Fiction**

Disguised as a translation of a rediscovered text by a Japanese writer, *Taiwan Travelogue* is a bittersweet story of love between two women, nested in an artful exploration of language, history and power. Set in May 1938, the young novelist Aoyama Chizuko sails from her home in Nagasaki, Japan to Taiwan upon the invite of the Japanese government ruling the island. She has no interest in official banquets or imperialist agenda but instead finds – with the help and companionship of her Taiwanese interpreter, Chizuru – a desire to experience real island life and to taste as much of its authentic cuisine as her famously monstrous appetite can bear. Chizuko grows infatuated with her companion and intent on drawing her closer. But something causes Chizuru to keep her distance. It’s only after a heartbreaking separation that Chizuko begins to grasp what the ‘something’ is.

‘Yáng Shuāng-zǐ’s *Taiwan Travelogue*, a National Book Award winner, is a nesting-doll narrative about colonial power in its many forms.’ **Shahnaz Habib, New York Times Book Review**

‘Reading the book is like peeling an onion: the smell is at first undetectable; but with each layer you peel, the smell gets more intoxicating, pungent, intense, and at the very end, it brings tears to your eyes.’ **Christina Ng**

‘A witty, rapturous hymn to Taiwanese food and a stinging critique of Japanese colonialism. . . A delicious read.’ **Fuchsia Dunlop**

2 April 2026 (UK & Europe)

# The Villain's Dance

*Fiston Mwanza Mujila*

*Translated by Roland Glasser*

**Finalist for the 2024 National Book Award for Translated Literature**

Full of wit, music, and a rollicking cast of characters, *The Villain's Dance* shows Fiston Mwanza Mujila is back with a bang.

Zaire. Late nineties. Mobutu's thirty-year reign is tottering. In Lubumbashi, the stubbornly homeless Sanza has fallen in with a trio of veteran street kids led by the devious Ngungi. A chance encounter with the mysterious Monsieur Guillaume seems to offer a way out . . . Meanwhile in Angola, Molakisi has joined thousands of fellow Zairians hoping to make their fortunes hunting diamonds, while Austrian Franz finds himself roped into writing the memoirs of the charismatic Tshiamuena, the 'Madonna of the Cafunfo Mines'. Things are drawing to a head, but at the Mambo de la Fête, they still dance the Villain's Dance from dusk till dawn. generosity.

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'Mujila's virtuosic narrative shifts, feverish magical realism, and dizzying chronological leaps make for an intoxicating reading experience. This complex tale bears exquisite fruit.' **Publishers Weekly**

'Poetic and inventive, Fiston Mwanza Mujila's *The Villain's Dance* sees – and mourns – the Angola that could have been.' **Eric Mayrhofer, Independent Book Review**

**Fiston Mwanza Mujila** was born in the Democratic Republic of Congo in 1981 and lives today in Austria. His writing – including the International Booker longlisted *Tram 83* – responds to political turbulence in his native country and frequently foregrounds its debt to jazz.

**Roland Glasser** has published over 25 translations from French (fiction, art, travel, and trade non-fiction) alongside literary editing and theatre lighting design.

## The Villain's Dance

*Fiston Mwanza Mujila*



¶ The Madonna was not some little madam under the influence of alcohol and other beverages bereft of dosage instructions. She was no prophetess of misfortune and tall tales derived from some unknown gutter. Not even a vendor of dreams, questionable expectations, chimeras . . . well, you're quite cognizant of where such trinkets lead as they stream into your ears without cease.  
*Translated by Roland Glasser*

**Novel (288pp)**  
**B-format paperback with flaps**  
**ISBN: 9781916751675**  
**eISBN: 9781916751682**  
**Exclusive Territories: UK, Europe, Commonwealth (excl. Canada)**  
**Price: £14.99**

# Autobiography of Cotton

*Cristina Rivera Garza*



¶ The sound of hooves beating on the sandy ground comes first. Then the breathing, strained and short-winded. Panting. A snort. The white ground splits to allow the emergence of twisted acacias, with their rounded crowns and roots embedded deeply in the earth, and the thorny branches of mesquites, from which hang long, narrow pods and, now that it's almost spring, these yellow flowers. The galloping doesn't stop.

*Translated by Christina MacSweeney*

5 May 2026 (UK & Europe)

## Autobiography of Cotton

*Cristina Rivera Garza*

*Translated by Christina MacSweeney*

**A novel about how cotton workers transformed the Mexico-US borderlands, by a Pulitzer Prize-winning author**

In 1934, a young José Revueltas traveled to Tamaulipas to support the cotton workers' strike in Estación Camarón, which became the basis of his landmark novel *Human Mourning*. In her own groundbreaking novel, *Autobiography of Cotton*, Cristina Rivera Garza recounts her grandparents' journey from mining towns to those same cotton fields as it intersects with Revueltas's life in a vivid and evocative history of cotton cultivation along the Mexico-US border.

Through archival research and personal narrative, Rivera Garza crafts a new kind of border novel that tells how a brittle land radically altered her grandparents' lives and the territories they helped develop.

Fiction (288pp)

B-format paperback  
with flaps

ISBN: 9781916751637

eISBN: 9781916751644

Exclusive Territories:

UK, Europe, Commonwealth (excl. Canada)

Price: £14.99

**Cristina Rivera Garza** is the Pulitzer Prize-winning author of *Liliana's Invincible Summer*. A MacArthur Fellow, she is the Hugh Roy and Lillie Cranz Cullen Distinguished Chair and founder of the University of Houston's PhD in Creative Writing in Spanish. With *And Other Stories* she has published *The Iliac Crest* (2018) and *The Taiga Syndrome* (2019).

**Christina MacSweeney** is the award-winning literary translator of works by Julián Herbert, Valeria Luiselli, and Karla Suárez. She was granted a 2024 Sundial Literary Translation Award for her translation of Verónica Gerber Bicecci's *The Company* and she won the 2025 Cercador Prize for her translation of Jazmina Barrera's *The Queen of Swords*.

'This book is one of restless movement and passionate hope.'  
**Sam Sacks, Wall Street Journal**

'A sumptuous work of autofiction that plumbs the mirage-like landscapes of the border region and the frictions that simmer between neighbouring nations.'  
**Hamilton Cain, Time**

9 June 2026 (UK & Europe)

# Kieron Smith, boy

James Kelman

**Saltire Society Book of the Year 2008**

Rejected by his brother and largely ignored by his parents, Kieron Smith finds comfort – and endless stories – in the home of his much-loved grandparents. But when his family move to a new housing scheme on the outskirts of Glasgow, a world away from the close community of the tenements, Kieron struggles to find a way to adapt to his new life.

*Kieron Smith, boy* is a brilliant evocation of an urban childhood. Capturing the joys, frustrations, injustices, excitements, revels, battles, games, uncertainties, questions, lies, discoveries and sheer of wonder of boyhood, it is a story of one boy and every boy. It is James Kelman at his very best, and the first in a number of books by the influential Scottish writer that *And Other Stories* will be bringing back into print.

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'By forcing us to rethink childhood, (and therefore adulthood), *Kieron Smith, boy* is a magnificent and important novel, and might just be Kelman's greatest achievement to date..' **Irvine Welsh**, *Financial Times*

'James Kelman's best novel so far, *Kieron Smith, boy* . . . is Kelman's tender evocation of his own childhood.' **James Wood**, *The New Yorker*

'The greatest living British novelist.' **Amit Chaudhuri**, *Frieze Magazine*

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# Kieron Smith, boy

*James Kelman*



¶ In the old place the river was not far from our street. There was a park and all different things in between. The park had a great pond with paddleboats and people sailed model yachts. Ye caught fish in it too. Ye caught them with poles that had wee nets tied at the end. But most people did not have these. Ye just caught them with yer hands. Ye laid down on yer front close into the edge on the ground.

**James Kelman** is a Scottish novelist, short story writer, playwright. He was born in Glasgow in 1946 and left school in 1961. He started writing at the age of twenty-one: ramblings, musings, sundry phantasmagoria, stories, whatever.

Kelman's literary awards include the Cheltenham Prize for Literature (1987), James Tait Black Memorial Prize (1989) and the Booker Prize (1994).

**Novel (432pp)**  
**B-format paperback with flaps**  
ISBN: 9781916751491  
eISBN: 9781916751507  
**Exclusive Territories: UK, Europe, Commonwealth (excl. Canada)**  
**Price: £16.99**

# Is Beauty Good

*Rosalind Belben*



¶ And so, as Fritz is going home in one of those elderly Berlin trams they keep in the east, he stares from the window and is suddenly hit, he thinks, by paradox: if what is ugly didn't strike me as ugly, he thinks. I shouldn't mind staring at it. I shouldn't feel pained by my journey home: if I were indifferent, if each building, old and new, struck me indifferently, my journey home would be not a matter of seeing but of being jolted and dreaming of coffee and biscuits and sometimes cake...

*Introduced by Esther Kinsky*

Novel (160pp)

B-format paperback  
with flaps

ISBN:9781916751576

eISBN 9781916751583

Exclusive Territories:

World English excl.

North America

Price: £14.99

**Rosalind Belben** was born and brought up in Dorset and, after a nomadic life, has again made it her home. A new edition of *Dreaming of Dead People* has been published by And Other Stories (with *Choosing Spectacles* forthcoming in the same series). Among her other novels are *The Limit*, *Hound Music* and *Our Horses in Egypt*, which won the James Tait Black Prize for Fiction in 2007.

14 July 2026 (UK & Europe)

## Is Beauty Good

*Rosalind Belben*

**Questions around beauty and longing recur in this exhilarating masterpiece, finally available again in a new edition, in which Belben channels a multitude of voices**

'That the music may be polyphonic is no grounds for not listening,' scribbles a man for his stone-deaf friend. In *Is Beauty Good* there are many such voices. People talk to various listeners, even to silent ones. They talk to themselves, they resort to handwriting. The inanimate too may be granted a whimsical presence: a child's tricycle, an antique chest. But the novel speaks with one voice of the things that speak to us . . . and of some that don't: 'I drank carrot juice, beetroot juice. Disgusting. It seemed undignified, to be so desperate as to drink beetroot juice. Yet people do it without a second thought.' It begins in Berlin by the Wall. It ends in Berlin – still before 1989 – in the Tiergarten Zoo, to the boom and roar and moan of animals. More often we find ourselves in mountains or an English garden, in the natural world, the loss of which *Is Beauty Good* so memorably laments.

'A beautiful work . . . it says a great deal about the world we live in . . . more life-like and more alive than most fiction.' **Michael Hamburger**

'I read *Is Beauty Good* with incredulous delight and sadness, delectable sadness, and with a sense that if the world included Rosalind Belben and her words it cannot be considered an altogether regrettable place to be.' **Harry Mathews**

'Spare, lucid prose, reminiscent of Woolf's *The Waves*.' **Chistina Koning, The Guardian**

21 July 2026 (UK, North America & Europe)

# The Past Pursues Us Like Detectives, Debt Collectors, Thieves

*Juan Pablo Villalobos*

*Translated by Daniel Hahn*

**A comic thriller where, too many craft beers and one crappy punch later, a dutiful trip back home to family spirals into a baffling whirlwind of murder, pills and fraud.**

JP has come home to Mexico. His mother needs help getting medical treatment and he's determined to be a good son. Soon, however, his old childhood friend Everardo is plying him with craft beers at the bar, and JP is throwing his first-ever punch (it was crappy), and what's supposed to be a dutiful family visit is rapidly spiralling into a madcap whirlwind of murder, pills, and fraud. In his latest fast-paced and funny whodunit, tender and hilarious as ever, Juan Pablo Villalobos lovingly turns his attention to the stories we tell ourselves about home: about what changes, what doesn't, and what should. what changes, what doesn't, and what should.

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'The Past Pursues Us is a masterful example of how to push autobiography to the extremes of fiction, allowing the imagination to explore themes rooted in the author's life. Themes that, when taken to their limits, reveal a sharp glimpse of an inexorable truth.' **Nicolás Giacobone, screenwriter of Birdman**

'What an achievement. What seems like a light narrative becomes a reflection on how arriving home is already a form of leaving.' **El Periódico**

## The Past Pursues Us Like Detectives, Debt Collectors, Thieves

*Juan Pablo Villalobos*



¶ There's an old saying that you can't get away from the past, and even though I'd persuaded myself that the days I was spending in Mexico would be a break, a pause in my real life abroad, the whole night was actually turning into a pretty bad omen, threatening to plunge me back into some dark times I'd struggled hard to escape.  
*Translated by Daniel Hahn*

**Juan Pablo Villalobos** is a Mexican living in Barcelona. His books include his Guardian First Book Award-shortlisted debut *Down the Rabbit Hole* and *I Don't Expect Anyone to Believe Me*.

**Daniel Hahn** lives in the UK. His translations have won the Independent Foreign Fiction Prize and the International Dublin Literary Award.

**Novel (224pp)**  
**B-format paperback**  
**with flaps**  
**ISBN: 9781916751453**  
**eISBN: 9781916751460**  
**Exclusive Territories:**  
**World English**  
**Price: £14.99 | \$19.95**

# The Body of the Thing

*Karishma Jobanputra*



¶ I heard it for the first time in his office as a shaky twenty-four-year-old, unsure of what I was doing in the world, playing with the poisonous snake that was freedom. He had come out into the waiting room and said, Hello, and I'll be right with you, something delicious hanging from his voice.

**Short Stories (240pp)**  
**B-format paperback with flaps**  
**ISBN: 9781916751514**  
**eISBN 9781916751521**  
**Exclusive Territories: World English**  
**Price: £14.99 | \$19.95**

**Karishma Jobanputra** is a British Indian writer who has lived in London and New York and is a graduate of Columbia University's MFA Fiction programme. Listed for the Brick Lane Short Story Prize 2024 and for the Disquiet Literary Prize for Fiction in 2021 and 2023, her work has been published in *No Tokens Journal*, *The Rumpus*, *Wildness Journal*, and *Columbia Journal*, amongst other places.

11 August 2026 (UK, Europe),  
15 September 2026 (North America)

## The Body of the Thing

*Karishma Jobanputra*

**Debut story collection exploring how the female body is valued, from girlhood through sexual awakenings to motherhood, middle age and death.**

A lyrical and visceral short story collection, *The Body of the Thing* unpicks the hierarchies that thrum under our relationships, from first loves and lusts to motherhood and miscarriages, from sexual awakenings to final confrontations with death. Moving from bougie neighbourhoods in Manhattan to the sun-drenched piazzas of Italy, from coastal Maine to the bustle of London, these stories chase the fallout when women's bodies are valued for their beauty and youth, dismissed and discarded when ill, or made useful as parents and caregivers. Fluid, sensual, and fearless, *The Body of the Thing* explores motherhood, body dysmorphia and eating disorders, and celebrates female desire in all its complicated wonder.

'Reading Karishma Jobanputra's *The Body of the Thing* feels like driving on a highway by the ocean, with the windows down and the salt wind coming through: visceral, electric, alive, full of the full-throated song and hurtling velocity of youth itself, in all its frenzy and surrender and ache and mistakes and yearning.' **Leslie Jamison**

'Arresting, beautiful, humorous, observant, serious, all at the same time.' **Paul Beatty**

25 August 2026 (UK & Europe),  
22 September 2026 (North America)

# The Sleep Thief

*Ibtisam Azem*

*Translated by Sinan Antoon*

**From Booker-longlisted Ibtisam Azem, a haunting odyssey where rest must be stolen at high price, and 'Palestine' is a honeyed defiance on the tongue.**

'Sleep thief is what the interrogator called me. I'll never forget that. I would steal a few seconds of sleep so I could remain steadfast before them. The name stuck; I even dreamt about it, the same dream, night after night. I woke up not knowing what to do and drenched in sweat.'

The experimental first novel from Palestinian author Ibtisam Azem, *The Sleep Thief* follows the life of Gharib ("the Stranger") Haifawi as he comes of age, is drawn into resistance, makes friends, meets lovers, pushes back against traditional values, longs to be free of the labels and expectations that burden him, rails against the commodification of suffering, and dreams of a Palestinian identity that will transcend sorrow.

**On International Booker Prize-longlisted *The Book of Disappearance*:**

'Speculative and meditative, haunting and deeply humane, Azem's second novel is an exceptional exercise in memory-making, history, and psycho-geography.' **The International Booker Prize judging panel**

'Seductively bold . . . This rich, potent novel reminds us that there are no easy answers.' **John Self, *The Guardian***

## The Sleep Thief

*Ibtisam Azem*



¶ 'Sleep thief' is what the interrogator called me. I'll never forget that. I would steal a few seconds of sleep so I could remain steadfast before them. The name stuck; I even dreamt about it, the same dream, night after night. I would wake up not knowing what to do and drenched in sweat. ¶  
*Translated by Sinan Antoon*

**Ibtisam Azem** is a Palestinian novelist and journalist living in New York. She has published two novels in Arabic: Sariq al-Nawm (*The Sleep Thief*, 2011) and Sifir al-Ikhtifaa (*The Book of Disappearance*, 2014).

**Sinan Antoon** is an Iraqi poet, novelist, scholar, and literary translator. He is an associate professor of Arabic literature at New York University.

**Novel (112pp)**  
**B-format paperback with flaps**  
**ISBN: 9781916751538**  
**eISBN: 9781916751545**  
**Exclusive Territories: World English**  
**Price: £14.99 | \$18.95**

# Fetch

Colin Bramwell



¶ I was planned but my twin wasn't.  
¶ My father got home from work ¶  
and said 'Honey, ¶ let's try for a poet.'

8 September 2026 (UK & Europe),  
13 October (North America)

## Fetch

Colin Bramwell

**Fetch is a tour-de-force debut from one of Britain's most exciting new poets, in which reverence and irreverence, religion and faithlessness, the living and the dead, nearly rhyme.**

In Celtic folklore a fetch is a shadowy doppelganger that appears from the Otherworld, portending the beholder's fate. Your fetch 'fetches' you to the afterlife, willingly or otherwise. Bramwell's poetry uses the fetch as a model to explore a number of overlapping binaries - between the reader and the poem, most of all. *Fetch* also meditates on the differences between music and speech, the sacred and the profane, the written and the real, humanity and nature, Scots and English. Incorporating multitudes of modes, forms, registers and subjects, Bramwell converses with the Anglo-Celtic lyric tradition in our own time and in his own distinctively amiable fashion. In other words, this poet takes poetry seriously - but not too seriously.

Poetry (112pp)  
B-format paperback  
with flaps  
ISBN: 9781916751699  
eISBN: 9781916751705  
Exclusive Territories:  
World English  
Price: £14.99 | \$19.95

Colin Bramwell's poetry has been published widely in major poetry magazines and in his pamphlet *The Highland Citizenship Test*. He was the runner-up for the 2020 Edwin Morgan Prize, and his translations have won the John Dryden Translation Competition and the Lucien Stryk Asian Translation Prize. From the Black Isle, he now lives in Edinburgh.

'Colin Bramwell manages to combine meticulous attention to craft with a love of language and a delightfully irreverent humour.'  
**John Glenday and Kathleen Jamie, Edwin Morgan Poetry Award 2020**

### On *Fower Pessaos*:

'*Fower Pessaos* is a revelation, and shows just how strong Scots poetry can be. . . The chutzpah is amazing.' **Stuart Kelly, *The Scotsman***

22 September 2026 (UK & Europe)

# Afternoon Hours of a Hermit

*Patrick Cottrell*

**In this uncanny auto-noir, a trans novelist turns detective to stake out the dead identities shadowing his past.**

When Korean adoptee Dan Moran receives a photo of his deceased brother in the mail, the mysterious letter – addressed to his deadname – drags him back to Milwaukee’s airless suburbs. There, armed with an eye for inquiry and his favourite existential turtleneck, Dan navigates estrangement and mistaken identity, urgently trying to decode the three names his brother left scrawled in marker on his fingertips. The much-anticipated second novel from Patrick Cottrell, *Afternoon Hours of a Hermit* is a heartbreaking and Bernhardian investigation into memory, identity, and the act of writing itself.

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‘*Afternoon Hours of a Hermit* is a brilliant, comedy-laden meditation on the liquid, hard-to-capture qualities of grief.’ **Rita Bullwinkel**

‘*Afternoon Hours of a Hermit* is a book very much in love with the world – attuned to its horrors and wonders – a novel I will return to again and again.’ **Bryan Washington**

‘While reading *Afternoon Hours of a Hermit*, I was rapt, jolted, thrilled, and astonished. I lost count of how often I laughed.’ **R. O. Kwon**

# Afternoon Hours of a Hermit

*Patrick Cottrell*



¶ Five years ago I put on my detective hat and my existential black turtleneck in order to solve the mystery of his suicide. I mean the reasons my youngest brother killed himself and his thoughts leading up to his plan.

**Patrick Cottrell** is the author of *Sorry to Disrupt the Peace*, winner of a Whiting Award in Fiction and a Barnes and Noble Discover Award. His work has appeared in *Granta*, the *Pets* anthology (NY Tyrant), and other places. He lives in Florida.

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# The Mystery of What Befell in the Ditch

*Thure Erik Lund*



¶ Tomas Olsen Myrbråten: Every day. I have to spend a couple long, drawn-out hours at the kitchen table crying. Nothing more than this utterly miserable business: to sit slumped across the table, crying over the awfulness of the world.  
*Translated by David M. Smith*

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**Thure Erik Lund** (b. 1959) is one of Norway's most innovative and highly acclaimed authors. He made his debut with *Tanger* in 1992, for which he was awarded the Tarjei Vesaas' Debutant Prize. He has since won the Norwegian Critic's Award, The Scandinavian Award for best contemporary novel, and The Natt og Dag Book of the Year Award.

**David M. Smith** translates Norwegian fiction into English. He has a Master of Fine Arts in Literary Translation from the University of Iowa. His thesis at Iowa was a translated excerpt from Dag Solstad's *Novel* 1987.

20 October 2026 (UK, Europe & North America)

## The Mystery of What Befell in the Ditch

*Thure Erik Lund*

*Translated by David M. Smith*

The 'greatest Norwegian contemporary writer' (Knausgård) finally in English: An exhilarating, hallucinatory exploration of language, isolation, and the search for an authentic life.

Deep in the Norwegian wilderness, Tomas Olsen Myrbråten is a man at war with the modern world. After a bureaucratic cultural assignment spirals into a public scandal and his desperate flight, Tomas attempts to shed civilisation to become a 'man of the forest'.

Long acclaimed in Norway, but considered untranslatable, Thure Erik Lund is now available in English for the first time in David M. Smith's radically brilliant translation. *The Mystery of What Befell in the Ditch* is a profound, hallucinatory exploration of language and isolation, particularly about how we make a language our own, how we distinguish our own thoughts from those that have been fed into us. This cornerstone of contemporary Norwegian literature is an exhilarating journey into the dark heart of the life of the mind.

'For me, Thure Erik Lund is the greatest Norwegian contemporary writer. He is so innovative, his prose is so alive, he is the most vital writer I know.' **Karl Ove Knausgård, *Vagant***

'Lund will be remembered as one of the great authors of our time, and one of those who took the novel genre the furthest.'  
**Tom Egil Hverven**

27 October 2026 (UK & Europe )

## Three Wild Bodies

Permafrost, Boulder, Mammoth

*Eva Baltasar*

*Translated by Julia Sanches*

**Three interlocking masterpieces of Baltasar's singular vision of modern female queerness are finally united in the giftable – tactile and foiled – And Other Stories series design.**

These powerhouse novels from Catalan superstar Eva Baltasar tell wild, delirious tales of queer women blazing new trails through sexuality, motherhood, and friendship. The roving narrator of *Permafrost* trades one home for another – moving around Europe in pursuit of liberation, sex, self, and autonomy. In the International Booker-shortlisted *Boulder* a woman gives up her job as a Chilean fishing boat's cook to move to Reykjavik with Samsa, the woman she loves. But when Samsa decides she wants to have a baby, she must decide whether this domestic idyll is what she is really looking for. In *Mammoth*, a young, disenchanted lesbian is looking to rearrange her life. She seduces a string of random men in an attempt to get pregnant and moves to a remote farmhouse to take care of sheep, battle stray cats, dabble in sex work – all in search of a more powerful, deeply felt life.

'Boulder is a sensual, sexy and intense book. Eva Baltasar condenses the sensations and experiences of a dozen novels into just over a hundred pages of vibrant prose. An incisive story of queer love and motherhood, it dissects the dilemmas of trading independence for intimacy.' **Leïla Slimani, member and president of the 2023 International Booker Prize Jury'**

'Exquisite, dark and unconventional, Eva Baltasar turns intimacy into a wild adventure.' **Fernanda Melchor**

An acclaimed poet, **Eva Baltasar's** novels have been a critical and commercial success in both Catalan and English, including *Boulder's* shortlisting for the 2023 International Booker Prize. She lives in a Catalonian village near the mountains.

**Julia Sanches** translates from Portuguese, Spanish and Catalan, including the PEN/Heim winning *Slash and Burn* by Claudia Hernández and the 2023 International Booker Prize shortlisted *Boulder* by Eva Baltasar.

## Three Wild Bodies

Permafrost, Boulder, Mammoth

*Eva Baltasar*



¶ It's nice, up here. Finally. That's the thing about heights: a hundred meters of vertical glass. The air is air at a higher degree of purity and so also seems harder, at times almost solid. There is a hovering smell of metal. A layer of noise hangs down below, soot-heavy and latent, like a fine, crisp eye of oil, a sort of shiny, black gift.  
*Translated by Julia Sanches*

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# Out There

*William Keohane*



¶ I know there is another life. I've heard about the ones who leave, who venture into unknown space and claim new words, but I can't understand how they could choose to live that way. I think I might even hate them. For leaving. It isn't fair. Why do they get to escape? Why can't they stay here, safe in pain, like me? ¶

**Memoir (224pp)**  
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**William Keohane** is a writer from Limerick. His essays have been published in *The Stinging Fly*, *The Tangerine*, and *The Dublin Review*, among others. *Boxing Day*, a poetry performance, has toured internationally and was nominated for an award at the Dublin Fringe Festival. William holds an MA in Creative Writing from the University of Limerick, and is currently completing a PhD in poetry at the Seamus Heaney Centre in Queen's University Belfast.

10 November 2026 (UK, Europe & North America)

# Out There

*William Keohane*

**At once a coming-of-age story and a coming-of-artistry narrative, *Out There* is a striking individual history that is alive with community, and told with the kind of clarity, precision, generosity and hope that belies the youth of the teller.**

The memoir runs across differing landscapes and bodies of water as both body and environment fluctuate and change. Moving from Will's childhood, to teenage years and the beginning of gender transition, into early adulthood, *Out There* is a journey through the process of becoming recognised in the world as a man, and assured as a writer. Through friendship, love and loss, as well as bodily changes, hormonal and surgical, this book seeks to address the kinds of transition we all experience. Though the narrative is Will's, it is not one of loneliness – transition doesn't happen in isolation – but one full of friends and family, doctors and nurses. While rejection does occur, supportive relationships prove not just important but fundamental.

'A stark, hopeful weave through transition, via names, bodies and identity. Of being a child, a man, a son . . . as a portrait of unconditional love, it's one of the most moving pieces of writing about parental love; and of how we should strive to offer support and acceptance to others.' **Sinéad Gleeson**

'A spacious story, in many senses of the term, both expansive and intimate and with so much space in-between the two that lets the air in. And out. Breathe deep. It's a trip.'

**Diarmuid Hester**

17 November 2026 (UK & Europe)

# Freely Frayed

*Don Mee Choi*

**The National Book Award-winning poet's radical new poems and essays explore the intersections of memory, language, translation and anti-colonial identity**

*Freely Frayed* gathers early poems, recent essays and translation notes by National Book Award winning poet Don Mee Choi. Featuring Choi's radical modes of writing back to empire, the collection offers both the underpinnings of her acclaimed KOR-US Trilogy (*Hardly War*, *DMZ Colony*, and *Mirror Nation*) and the intersecting points of personal experience and memory that have evolved during the time of writing the books. *Freely Frayed* grapples with the politics of distance and language in exploration of anti-colonial logic and identity, illustrating memory's enactment of translation and a notion of salvage that creates a dialogue between forms. Simultaneously restless and playful, these poems and essays move us to inspect our own sense of place and language, and in turn to ask what history is built from this record.

## **Praise for Don Mee Choi:**

'A dark and upsetting but also funny-angry scrapbook . . . Choi has inherited her father's journalistic sense for the right detail. She knows when to get out of the way and let the material speak for itself.' **Kathleen Rooney, *New York Times***

'While imperial history relishes mythmaking and triumphalism at the expense of the human and psychological costs of war, Choi revels in history's untold spaces.' **Lizzie Tribone, *BOMB***

# Freely Frayed

*Don Mee Choi*



¶ Dandelions may not be weeds. They are related to chrysanthemums. Girls should. May all weeds dislocate themselves. Girls should. I clench my fist and watch the morning news. Dandelion leaves are bitter yet tender. Girls should. Chrysanthemums are admired. Beware. The early morning news is exciting. ¶

**Don Mee Choi** is a highly innovative poet and a translator. Her work slips between forms, mixing poetry, lyric essay, memoir, and visual image. Her book *DMZ Colony* won the 2020 National Book Award for Poetry while her translations of Kim Hyesoon's *Phantom Pain* won the 2024 National Book Critics Circle Award for Poetry. She lives in Berlin.

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