

Frog Mo Yan

Jintong, his mother, and his eight sisters struggle to survive through the major crises of twentieth century China, which include civil war, invasion by the Japanese, the cultural revolution, and communist rule in the new China.

Li Xuelian, married to Qin Yuhe, is pregnant with their second child. Happy news? Not in China, with its one-child policy. It is a crime. What is she to do? Her only option is divorcing before the second child is born. "Once the baby has entered into the household registry, we'll marry again. The baby will be born after the divorce, so we'll each have one child when we marry again. No law says couples with one child can't marry." Perfect! Except that after the divorce, Qin marries . . . another woman who is expecting a baby. Mad with rage, Li runs to the judge begging him to declare the divorce a sham so she may remarry and truly divorce the fool! Liu's politically charged plot reads like an absurd and hilarious comedy, softening what moves from a harsh indictment of China's one-child law to a head-on critique of China's corrupt system. *I Did Not Kill My Husband* is storytelling and satire of the highest order, sharp-edged and ironic. Skyhorse Publishing, as well as our Arcade, Yucca, and Good Books imprints, are proud to publish a broad range of books for readers interested in fiction—novels, novellas, political and medical thrillers, comedy, satire, historical fiction, romance, erotic and love stories, mystery, classic literature, folklore and mythology, literary classics including Shakespeare, Dumas, Wilde, Cather, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Japanese edition of *Wa[Frog]* by Mo Yan, the author of *Red Sorghum*. This book is the winner of the 8th (2011) biannual Mao Dun Literature Prize. It is interwoven with four long letters from a Chinese playwright to a Japanese writer, and a play. The playwright's aunt was an obstetrician in 1960's China when the country initiated the one-child policy to control population growth. Through her experience working under the State's iron fist, the novel conveys the emotionally wrenching story hinting the overpowering shame felt by the intellectuals. In Japanese. Distributed by Tsai Fong Books, Inc.

"In *Change*, China's foremost novelist Mo Yan personalizes the social and political changes in his country over the past few decades in a novella disguised as autobiography (or vice versa). Unlike most historical narratives from China, which are pegged to political events, *Change* is a representative of 'people's history', a bottom-up rather than top-down view of a country in flux. By moving back and forth in time and focusing on small events and everyday people, the author breathes life into history by describing the effects of larger-than-life events on the average citizen."--

Explosions and Other Stories

Blood Letters

The Boat to Redemption

Wa [Frog]

Wolf Totem

"Lily Daw is young, pretty, perhaps more than a little peculiar, and in love! However, the well-meaning ladies of the Helping Hand Society are determined to see Lily off to the State Home for the Feeble-Minded. They just don't believe her when she says she's planning to be married this very day. The ladies certainly do have grounds for concern. Lily has always had an odd imagination, and the man she's describing now is a 'show fellow.' One thing is clear to the ladies, the faster they can get Lily committed, the better. They urgently try to get her consent. As they're winning her over, a 'show fellow' appears and actually wants to marry Lily."--From publisher's website.

During China's collectivist era in the late 1950s, a rural work team building an important floodgate receives a strange new recruit: Hei-hai, a skinny, silent and almost feral boy. Assigned to assist the blacksmith at the worksite forge, Hei-hai proves superhumanly indifferent to pain or suffering and yet, eerily sensitive to the natural world. As the worksite becomes a backdrop to jealousy and strife, Hei-hai's eyes search for wonders that only he understands. One day, he finds all that he has been seeking embodied in the most mundane and unexpected way: a radish.

A tragicomic novel of a father and son coping with China's Cultural Revolution, from "a true literary talent" (Anchee Min, author of *Empress Orchid*). Winner of the Man Asian Literary Prize In a peaceful village, it has been officially proven that Ku is not, as was once believed, the son of a revolutionary martyr, but the issue of a river pirate and a prostitute. Mocked by his neighbors, Ku leaves the shore for a new life among the boat people. But refusing to renounce his high status, he—along with his teenage son—keeps his distance from the gossipy lowlifes who surround him. Then one day a feral girl, Huixian, arrives looking for her mother. The boat people, and especially Ku's son, take her into their hearts. But Huixian sows conflict wherever she goes, and soon the boy is in the grip of an obsession. Raw, emotional, and unerringly funny, this is a story of a people caught in the stranglehold not only of their own desires and needs, but also of a Party that sees everything and forgives nothing.

This "blistering satire" of modern China was a finalist for the Man Booker International Prize and a New York Times Editor's Choice novel (Publishers Weekly, starred review).

Lenin's Kisses is set in modern day China, in the village of Liven. Nestled within the Balou Mountains, the people have enough food and leisure to be content—until their crops and livelihood are obliterated by a snowstorm in the middle of summer. Then a county official arrives with a peculiar plan. He wants to use the villagers to start a traveling performance troupe. Next, he'll take the profits and buy Lenin's embalmed corpse from Russia and install it in a mausoleum to attract tourism. But the success of the Shuanghuai County Special-Skills Performance Troupe comes at a serious price. Named a finalist for the 2013 Man Booker International Prize, **Lenin's Kisses** is "a satirical masterpiece" (Kirkus) that was on Best Book of 2012 lists from the *New Yorker*, *MacLeans*, and Kirkus, and was also a *New York Times* Editors' Choice.

In Literature and Science

The Dark Road

Mo Yan Speaks

Nobel Laureate and Global Storyteller

Five Spice Street

The author of *The Republic of Wine* presents a new collection of innovative short stories, which range from the tragic to the comic and reflect the author's own disdain for bureaucracy and repression, that includes the title story, which is being made into a major film by acclaimed Chinese director Zhang Yimou. Reprint.

A novel of epic proportions, gargantuan appetites, & surrealistic fantasies, *The Republic of Wine* is as daring as it is controversial.

This powerful novel by Mo Yan—one of contemporary China's most famous and prolific writers—is both a stirring love story and an unsparing critique of political corruption during the final years of the Qing Dynasty, China's last imperial epoch. *Sandalwood Death* is set during the Boxer Rebellion (1898–1901)—an anti-imperialist struggle waged by North China's farmers and craftsmen in opposition to Western influence. Against a broad historical canvas, the novel centers on the interplay between its female protagonist, Sun Meiniang, and the three paternal figures in her life. One of these men is her biological father, Sun Bing, an opera virtuoso and a leader of the Boxer Rebellion. As the bitter events surrounding the revolt unfold, we watch Sun Bing march toward his cruel fate, the gruesome "sandalwood punishment," whose purpose, as in crucifixions, is to keep the condemned individual alive in mind-numbing pain as long as possible. Filled with the sensual imagery and lacerating expressions for which Mo Yan is so celebrated, *Sandalwood Death* brilliantly exhibits a range of artistic styles, from stylized arias and poetry to the antiquated idiom of late Imperial China to contemporary prose. Its starkly beautiful language is here masterfully rendered into English by renowned translator Howard Goldblatt.

the worldwide bestselling novel by the winner of the 2000 Nobel Prize for Literature. *Soul Mountain* is a picaresque novel of immense wisdom and sparse beauty, bursting with knowledge and experience and portraying a culture as vast and fascinating as the history of humankind itself. In China in the early eighties, the book's central character embarks on a cross-country journey in search of the mysterious 'Mountain'. Along the way he collects stories, lovers, spiritual wisdom and undergoes myriad experiences that are sometimes violent, sometimes frightening, sometimes funny, but always enriching. He researches the origins of humankind and Chinese culture, and explores philosophical issues such as truth, knowledge and how one's childhood affects later life. At the end of the book, he realises that all along what was important was not finding the elusive Soul Mountain, but rather the journey itself. Part love story, part fable, part philosophical treatise and part travel journal, this is one of the most challenging, rewarding and inventive works of fiction since *Ulysses*.

A Novel of China

Pow!

The Paralysis Of Saudi Banking

Radish

Enigma of China

The acclaimed novel of love and resistance during late 1930s China by Mo Yan, winner of the 2012 Nobel Prize in Literature. Spanning three generations, this novel of family and myth is told through a series of flashbacks that depict events of staggering horror set against a landscape of gemlike beauty, as the Chinese battle both Japanese invaders and each other in the turbulent 1930s. A legend in China, where it won major literary awards and inspired an Oscar-nominated film directed by Zhang Yimou, *Red Sorghum* is a book in which fable and history collide to produce fiction that is entirely new—and unforgettable.

A landmark literary anthology of poems, stories, and essays, *Choice Words* collects essential voices that renew our courage in the struggle to defend reproductive rights. Twenty years in the making, the book spans continents and centuries. This collection magnifies the voices of people reclaiming the sole authorship of their abortion experiences. These essays, poems, and prose are a testament to the profound political power of defying shame. Contributors include Ai, Amy Tan, Anne Sexton, Audre Lorde, Bobbie Louise Hawkins, Camonghne Felix, Carol Muske-Dukes, Diane di Prima, Dorothy Parker, Gloria Naylor, Gloria Steinem, Gwendolyn Brooks, Jean Rhys, Joyce Carol Oates, Judith Arcana, Kathy Acker, Langston Hughes, Leslie Marmon Silko, Lindy West, Lucille Clifton, Mahogany L. Browne, Margaret Atwood, Molly Peacock, Ntozake Shange, Ruth Praver Jhabvala, Sharon Doubiago, Sharon Olds, Shirley Geok-lin Lim, Sholeh Wolpe, Ursula Le Guin, and Vi Khi Nao.

China's runaway bestseller and winner of the inaugural Man Asian Literary Prize. Published in China in 2004, *Wolf Totem* has broken all sales records, selling millions of copies (along with millions more on the black market). Part period epic, part fable for modern days, *Wolf Totem* depicts the dying culture of the Mongols—the ancestors of the Mongol hordes who at one time terrorized the world—and the parallel extinction of the animal they believe to be sacred: the fierce and otherworldly Mongolian wolf. Beautifully translated by Howard Goldblatt, the foremost translator of Chinese fiction, this extraordinary novel is finally available in English.

From one of world literature's most courageous voices, a novel about the human cost of China's one-child policy through the lens of one rural family on the run from its reach. Far away from the Chinese economic miracle, from the bright lights of Beijing and Shanghai, is a vast rural hinterland, where life goes on much as it has for generations, with one extraordinary difference: "normal" parents are permitted by the state to have only a single child. *The Dark Road* is the story of one such "normal" family—Meili, a young peasant woman; her husband, Kongzi, a village schoolteacher; and their daughter, Nannan. Kongzi is, according to family myth, a direct lineal descendant of Confucius, and he is haunted by the imperative to carry on the family name by having a son. And so Meili becomes pregnant again without state permission, and when local family planning officials launch a new wave of crackdowns, the family makes the radical decision to leave its village and set out on a small, rickety houseboat down the Yangtze River. Theirs is a dark road, and tragedy awaits them, and horror, but also the fierce beauty born of courageous resistance to injustice and inhumanity. *The Dark Road* is a haunting and indelible portrait of the tragedies befalling women and families at the hands of China's one-child policy and of the human spirit's capacity to endure even the most brutal cruelty. While Ma Jian wrote *The Dark Road*, he traveled through the rural backwaters of southwestern China to see how the state enforced the one-child

policy far from the outside world's prying eyes. He met local women who had been seized from their homes and forced to undergo abortions or sterilization in the policy's name; and on the Yangtze River, he lived among fugitive couples who had gone on the run so they could have more children, that most fundamental of human rights. Like all of Ma Jian's novels, *The Dark Road* is also a celebration of the life force, of the often comically stubborn resilience of man's most basic instincts.

The Garlic Ballads

Fixed by Camel

Shifu, You'll Do Anything for a Laugh

Red Sorghum

Penguin Specials

Before the Cultural Revolution, narrator Tadpole's feisty Aunt Gugu is revered as an obstetrician in her home township in rural China. Renowned for her sure hands and uncanny ability to calm anxious mothers, Gugu speeds around town on her bicycle to usher thousands of babies into life. When famine lifts and the population booms, Gugu becomes the unlikely yet passionate enforcer of China's new family-planning policy. She is unrelenting in her mission, invoking hatred in her wake. In her dramatic fall from deity to demon, she becomes the living incarnation of a reviled social policy violently at odds with deep-rooted cultural values. As China moves towards the millennium, a new breed of entrepreneur emerges with a perverse interpretation of the decades-old law. Tadpole finds himself again caught up in the one-child policy and its unpredictable repercussions on the human price of capital. *Frog* is an extraordinary and riveting mix of the real and the absurd, the comic and the tragic. It presents a searing portrait of China's recent history, in Mo Yan's unique and luminous prose. Translated from the original Chinese edition by Howard Goldblatt 'One of China's leading writers . . . his work rings with refreshing authenticity.' *Time* 'His idiom has the spiralling invention and mytho-maniacal quality of much world literature of a high order, from Vargas Llosa to Rushdie.' *The Observer* 'Harrowing, haunting, poignant . . . Mo Yan proves himself a novelist of the highest calibre.' *Financial Times* 'Heavy with symbolism and regret . . . both heartbreaking and absurd.' *Adelaide Advertiser*

Frog Penguin Books

In 2012 the Swedish Academy announced that Mo Yan had received the Nobel Prize in Literature for his work that "with hallucinatory realism merges folk tales, history, and the contemporary." The announcement marked the first time a resident of mainland China had ever received the award. This is the first English-language study of the Chinese writer's work and influence, featuring essays from scholars in a range of disciplines, from both China and the United States. Its introduction, twelve articles, and epilogue aim to deepen and widen critical discussions of both a specific literary author and the globalization of Chinese literature more generally. The book takes the "root-seeking" movement with which Mo Yan's works are associated as a metaphor for its organizational structure. The four articles of "Part I: Leaves" focus on Mo Yan's works as world literature, exploring the long shadow his works have cast globally. Howard Goldblatt, Mo Yan's English translator, explores the difficulties and rewards of interpreting his work, while subsequent articles cover issues such as censorship and the "performativity" associated with being a global author. "Part II: Trunk" explores the nativist core of Mo Yan's works. Through careful comparative treatment of related historical events, the five articles in this section show how specific literary works intermingle with China's national and international politics, its mid-twentieth-century visual culture, and its rich religious and literary conventions, including humor. The three articles in "Part III: Roots" delve into the theoretical and practical extensions of Mo Yan's works, uncovering the vibrant critical and cultural systems that ground Eastern and Western literatures and cultures. *Mo Yan in Context* concludes with an epilogue by sociologist Fenggang Yang, offering a personal and globally aware reflection on the recognition Mo Yan's works have received at this historical juncture.

Stripped of his possessions and executed as a result of Mao's Land Reform Movement in 1948, benevolent landowner Ximen Nao finds himself endlessly tortured in Hell before he is systematically reborn on Earth as each of the animals in the Chinese zodiac.

Change

A Question Of Interest

Soul Mountain

Lenin's Kisses

Lectures and Speeches by the Nobel Laureate from China

Frogs is a richly complex new novel about China's one-child policy by Mo Yan, winner of the Nobel Prize for Literature 2012. A respected midwife, Gugu combines modern medical knowledge with a healer's touch to save the lives of village women and their babies. After a disastrous love affair with a defector leaves Gugu reeling, she throws herself into enforcing China's draconian new family planning policy by any means necessary. Her blind devotion to the party line spares no one, not her own family, not even herself. Spanning the pre-revolutionary era and the country's modern-day consumer society, Mo Yan's taut and engrossing examination of Chinese society will be read for generations to come. 'Mo Yan deserves a place in world literature. His voice will find its way into the heart of the reader, just as Kundera and Garcia Marquez have' Amy Tan 'One of China's leading writers . . . his work rings with refreshing authenticity' *Time* 'His idiom has the spiralling invention and mytho-maniacal quality of much world literature of a high order, from Vargas Llosa to Rushdie' *Observer* Mo Yan was born in 1955 in Gaomi County in Shandong province, China. He is the author of various novellas and short stories and numerous novels including *Red Sorghum*, *The Republic of Wine*, *Big Breasts and Wide Hips*, *Life and Death Are Wearing Me Out* and *The Garlic Ballads*. In 2012 he was awarded the

Nobel Prize for Literature. Howard Goldblatt is the award-winning translator of numerous works of contemporary Chinese into English. National Book Award Finalist, 1991

In line for the top politic position of the Shanghai Police Department, Chief Inspector Chen Cao is drawn into the investigation of a major party member's son, whose suspicious suicide in the face of corruption charges forces Chen to make a difficult choice. By the author of Years of Red Dust.

A NEW YORK TIMES TOP BOOK OF 2015 WASHINGTON POST NOTABLE BOOK The author of Red Sorghum and China's most revered and controversial novelist returns with his first major publication since winning the Nobel Prize In 2012, the Nobel committee confirmed Mo Yan's position as one of the greatest and most important writers of our time. In his much-anticipated new novel, Mo Yan chronicles the sweeping history of modern China through the lens of the nation's controversial one-child policy. Frog opens with a playwright nicknamed Tadpole who plans to write about his aunt. In her youth, Gugu—the beautiful daughter of a famous doctor and staunch Communist—is revered for her skill as a midwife. But when her lover defects, Gugu's own loyalty to the Party is questioned. She decides to prove her allegiance by strictly enforcing the one-child policy, keeping tabs on the number of children in the village, and performing abortions on women as many as eight months pregnant. In sharply personal prose, Mo Yan depicts a world of desperate families, illegal surrogates, forced abortions, and the guilt of those who must enforce the policy. At once illuminating and devastating, it shines a light into the heart of communist China.

Radish: Penguin Specials

Tonight We Rule the World

Big Breasts and Wide Hips

A Novel

The first full-length novel by Chinese author Can Xue to appear in English Five Spice Street tells the story of a street in an unnamed city whose inhabitants speculate on the life of a mysterious Madam X. The novel interweaves their endless suppositions into a work that is at once political parable and surreal fantasia. Some think X is 50 years old; others that she is 22. Some believe she has occult powers and has thereby enslaved the young men of the street; others think she is a clever trickster playing mind games with the common people. Who is Madam X? How has she brought the good people of Five Spice Street to their knees either in worship or in exasperation? The unknown narrator takes no sides in the endless interplay of visions, arguments, and opinions. The investigation rages, as the street becomes a Walpurgisnacht of speculations, fantasies, and prejudices. Madam X is a vehicle whereby the people bare their souls, through whom they reveal themselves even as they try to penetrate the mystery of her extraordinary powers. Five Spice Street is one of the most astonishing novels of the past twenty years. Exploring the collective consciousness of this little street of ordinary people, Can Xue penetrates the deepest existential anxieties of the present day—whether in China or in the West—where the inevitable impermanence of identity struggles with the narrative within which identity must compose itself. From the critically acclaimed author of Deposing Nathan comes an explosive examination of identity, voice, and the indelible ways our stories are rewritten by others. In the beginning, Owen's story was blank . . . then he was befriended by Lily, the aspiring author who helped him find his voice. Together, the two have spent years navigating first love and amassing an inseparable friend group. But all of it is upended one day when his school's administration learns Owen's secret: that he was sexually assaulted by a classmate. In the ensuing investigation, everyone scrambles to hold their worlds together. Owen, still wrestling with his self-destructive thoughts and choices. His father, a mission-driven military vet ready to start a war to find his son's attacker. The school bureaucrats, who seem most concerned with kowtowing to the local media attention. And Lily, who can't learn that Owen is the mystery victim everyone is talking about . . . because once she does, it will set off a chain of events that will change their lives forever. Heartbreaking and hopeful, this is a coming-of-age story that explores how we rebuild after the world comes crumbling down.

The staggering story of the most important Chinese political dissident of the Mao era, a devout Christian who was imprisoned, tortured, and executed by the regime Blood Letters tells the astonishing tale of Lin Zhao, a poet and journalist arrested by the authorities in 1960 and executed eight years later, at the height of the Cultural Revolution. The only Chinese citizen known to have openly and steadfastly opposed communism under Mao, she rooted her dissent in her Christian faith -- and expressed it in long, prophetic writings done in her own blood, and at times on her clothes and on cloth torn from her bedsheets. Miraculously, Lin Zhao's prison writings survived, though they have only recently come to light. Drawing on these works and others from the years before her arrest, as well as interviews with her friends, her classmates, and other former political prisoners, Lian Xi paints an indelible portrait of courage and faith in the face of unrelenting evil.

Frog is a richly complex new novel about China's one-child policy by Mo Yan, winner of the Nobel Prize in Literature 2012. Gugu is beautiful, charismatic and of an unimpeachable political background. A respected midwife, she combines modern medical knowledge with a healer's touch to save the lives of village women and their babies. After a disastrous love affair with a defector leaves Gugu reeling, she throws herself zealously into enforcing China's draconian new family-planning policy by any means necessary, be it forced sterilizations or late-term abortions. Tragically, her blind devotion to the Party line spares no one, not her own family, not even herself. Once beloved, Gugu becomes the living incarnation of a reviled social policy violently at odds with deeply-rooted social values. Spanning the pre-

revolutionary era and the country's modern-day consumer society, Mo Yan's taut and engrossing examination of Chinese life will be read for generations to come.'Mo Yan deserves a place in world literature. His voice will find its way into the heart of the reader, just as Kundera and Garcia Marquez have' Amy Tan'One of China's leading writers . . . his work rings with refreshing authenticity' Time'His idiom has the spiralling invention of much world literature of a high order, from Vargas Llosa to Rushdie'ObserverTranslated by Howard GoldblattMo Yan was born in 1955 in Gaomi County in Shandong province, China. He is the author of various novellas and short stories and numerous novels including Red Sorghum, The Republic of Wine, Big Breasts and Wide Hips, Life and Death Are Wearing Me Out and The Garlic Ballads. In 2012 he was awarded the Nobel Prize for Literature.Howard Goldblatt is the award-winning translator of numerous works of contemporary Chinese into English. He has been awarded the National Translation Award from the American Literary Translation Association and a Guggenheim Fellowship.

I Did Not Kill My Husband

Sandalwood Death

Choice Words

Climate Change and Food Security in Asia Pacific

A Subversive Voice in China

[In this novel by the 2012 Nobel Laureate in Literature], "a benign old monk listens to a prospective novice's tale of depravity, violence and carnivorous excess while a nice little family drama--in which nearly everyone dies--unfurls ... As his dual narratives merge and feather into one another, each informing and illuminating the other, Mo Yan probes the character and lifestyle of modern China."--Publisher's description.

Camel finds a practical way to handle an interfering kangaroo.

Using an interdisciplinary approach, this book evaluates the complex nexus between climate change and regional food security in Asia Pacific. Feeding the planet puts a lot of stress on the environment. The fundamental challenges we are facing today include how to grow more from less in a sustainable manner; how to optimize the entire food value chain from field to fork to reduce the carbon footprint, protect the environment and support biological diversity, cause less water pollution and soil erosion, raise levels of nutrition, improve agricultural productivity, better the lives of rural populations and contribute to the growth of the world economy. With a robust multi-site study in Southeast Asia, Pacific Island Forum and South Asia, this book examines the regional initiatives on, the current state of, and the future prospects for mitigations and resilience regarding climate change and food security vis-à-vis other regions of the world.

The sweeping history of modern China through the lens of the nation's controversial one-child policy. Frog opens with a playwright nicknamed Tadpole who plans to write about his aunt. In her youth, Gugu-- the beautiful daughter of a famous doctor and staunch Communist-- is revered for her skill as a midwife. But when her lover defects, Gugu's own loyalty to the Party is questioned. She decides to prove her allegiance by strictly enforcing the one-child policy, keeping tabs on the number of children in the village, and performing abortions on women as many as eight months pregnant.--

Nobel and Lasker Laureates of Chinese Descent

An Inspector Chen Novel

The Untold Story of Lin Zhao, a Martyr in Mao's China

Mo Yan in Context

Writers on Abortion

The farmers of Paradise County have been leading a hardscrabble life unchanged for generations. The Communist government has encouraged them to plant garlic, but selling the crop is not as simple as they believed. Warehouses fill up, taxes skyrocket, and government officials maltreat even those who have traveled for days to sell their harvest. A surplus on the garlic market ensues, and the farmers must watch in horror as their crops wither and rot in the fields. Families are destroyed by the random imprisonment of young and old for supposed crimes against the state. The prisoners languish in horrifying conditions in their cells, with only their strength of character and thoughts of their loved ones to save them from madness. Meanwhile, a blind minstrel incites the masses to take the law into their own hands, and a riot of apocalyptic proportions follows with savage and unforgettable consequences. The Garlic Ballads is a powerful vision of life under the heel of an inflexible and uncaring government. It is also a delicate story of love between man and woman, father and child, friend and friend—and the struggle to maintain that love despite overwhelming obstacles.

During China's collectivist era in the later 1950s, a rural work team set to repair a river floodgate receives a new labour recruit: Hei-hai, a skinny, sorry, silent boy. Assigned to pump the bellows at the worksite forge, Hei-hai proves indifferent to pain or suffering, but eerily sensitive to the beauties of the natural world. As the worksite becomes embroiled in human jealousy and strife, Hei-hai's eyes remain trained on a world that only he can see, searching for wonders that only he understands. One day, he finds all that he has been seeking embodied in the most mundane and fragile of objects: a radish. 'That dark-skinned boy with the superhuman ability to suffer and a superhuman degree of sensitivity represents the soul of my entire fictional output. Not one of all the fictional characters I've created since then is as close to my soul as he is.' Mo Yan, 2012 Nobel Prize Acceptance Speech 'Pungent, potent, absurd, moving, and alive, this early Mo Yan novella carries his unmistakable stamp. Survival is ignoble, and power blunt, but glimpses of the transcendent are possible: Radish captures the human condition with aching force.'

Gish Jen, author of *Mona in the Promised Land*

An ABA "Indie Next List" pick for November 2021. "A debut that is as thoughtful as it is explosive." —BuzzFeed "Innovative, emotionally resonant, and deeply affecting." —Kirkus, Starred "It's a stunner." —Publishers Weekly, Starred In 1913, a Russian ballet incited a riot in Paris at the new Théâtre de Champs-Élysées. "Only a Russian could do that," says Aleksandr Ivanovich. "Only a Russian could make the whole world go mad." A century later, in November 2013, thousands of Ukrainian citizens gathered at Independence Square in Kyiv to protest then-President Yanukovich's failure to sign a referendum with the European Union, opting instead to forge a closer alliance with President Vladimir Putin and Russia. The peaceful protests turned violent when military police shot live ammunition into the crowd, killing over a hundred civilians. *I Will Die in a Foreign Land* follows four individuals over the course of a volatile Ukrainian winter, as their lives are forever changed by the Euromaidan protests. Katya is an Ukrainian-American doctor stationed at a makeshift medical clinic in St. Michael's Monastery; Misha is an engineer originally from Pripjat, who has lived in Kyiv since his wife's death; Slava is a fiery young activist whose past hardships steel her determination in the face of persecution; and Aleksandr Ivanovich, a former KGB agent, who climbs atop a burned-out police bus at Independence Square and plays the piano. As Katya, Misha, Slava, and Aleksandr's lives become intertwined, they each seek their own solace during an especially tumultuous and violent period. The story is also told by a chorus of voices that incorporates folklore and narrates a turbulent Slavic history. While unfolding an especially moving story of quiet beauty and love in a time of terror, *I Will Die in a Foreign Land* is an ambitious, intimate, and haunting portrait of human perseverance and empathy.

Nobel Laureate Mo Yan, whose name literally means "don't speak," is renowned for his fiction, which the Nobel Prize Foundation notes "merges folk tales,

history and the contemporary" "with hallucinatory realism." His works include *The Garlic Ballads*, *Red Sorghum*, *Shifu*, *You'll Do Anything for a Laugh*, *Life and Death Are Wearing Me Out*, *The Republic of Wine*, and *Big Breasts and Wide Hips* (all translated into English by Professor Howard Goldblatt). Just as Mo Yan captivated his audience with his storytelling as a young boy, his speeches on literature in recent years are just as riveting. They provide rare insights into the complex thought processes of one of the most influential writers in the world. Mo Yan's passion for this work comes across clearly in his lectures and speeches, reinforcing the strong emotions his works evoke in his readers. Many of these speeches have been translated into Japanese and Korean, and they are now finally available in English. From the writers who have influenced him to the relationship between his life and his works, these speeches offer an extraordinary window in Mo Yan's world and will help us appreciate his works even more.

The Republic of Wine

I Will Die in a Foreign Land

Lily Daw and the Three Ladies

Frog

Response and Resilience

In Saudi Arabia today a classic confrontation between Islamic fundamentalism and modernism has brought the Saudi banking system virtually to a state of paralysis. The debate is between those upholding the traditional Islamic prohibition against charging interest on loans and those who wish to see a modern banking system capable of generating credit to support economic development. Drawing on personal experience, interviews, and unpublished primary sources, Peter Wilson tells a dramatic story of powerful personalities, clashing cultures, and often mysterious institutions with a journalists' eye for the telling anecdote as well as for the statistical evidence.

Life and Death Are Wearing Me Out