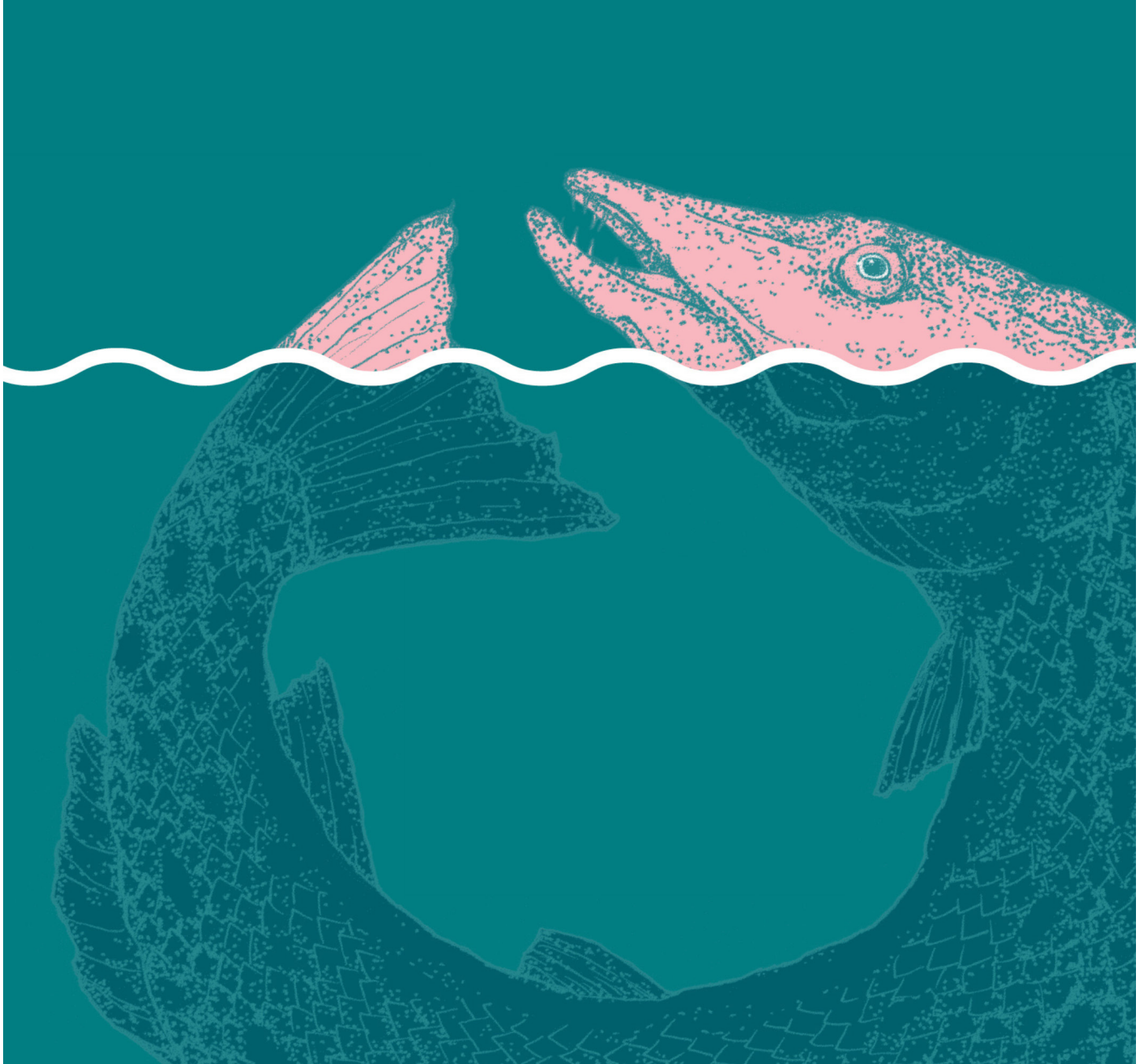




RESTLESS
BOOKS

Fall 2023

Winter 2024





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MISSION

Restless Books is an independent, nonprofit publisher devoted to championing essential voices from around the world whose stories speak to us across linguistic and cultural borders. We seek extraordinary international literature for adults and young readers that feeds our restlessness: our hunger for new perspectives, passion for other cultures and languages, and eagerness to explore beyond the confines of the familiar.

Through cultural programming, we aim to celebrate immigrant writing and bring literature to underserved communities. We believe that immigrant stories are a vital component of our cultural consciousness; they help to ensure awareness of our communities, build empathy for our neighbors, and strengthen our democracy.

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As a nonprofit organization, Restless Books relies on the generosity of our readers and partners to achieve our mission. Your support enables us to discover and promote extraordinary authors from around the world, to champion perspectives from outside the confines of the familiar, and to take risks in our editorial choices, always emphasizing literary value over the concerns of the market.

Please contribute at restlessbooks.org/donate

Restless Books gratefully acknowledges the support of the following organizations for our 2023 titles, programs, and operations:

The National Endowment for the Arts, the New York State Council on the Arts, Amazon Literary Partnership, LitNYS, the Japan Foundation, FILL: Finnish Literature Exchange, the Republic of Consciousness Prize, Pro Helvetia, the Literature Translation Institute of Korea, and others.



Cover design borrowed from *Fishing for the Little Pike* by Juhani Karila, translated by Lola Rogers, courtesy of designer Jonathan Yamakami and illustrator Arla Kanerva

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Letter from the Publisher

Dear readers,

We have achieved what seemed improbable: a decade of life. Our mission has been to broaden the diet of English-language audiences with superb contemporary literature from around the world, to open a space for immigrant voices, and to reintroduce the classics for underserved audiences. People have reacted enthusiastically.

In February, to commemorate the occasion, we released the anthology *The People's Tongue: Americans and the English Language*, chronicling the journey American English has made over a period of more than 450 years. It features poems, stories, essays, songs, letters, radio and TV skits, tweets, and much more from poets, activists, teachers, comedians, translators, politicians, scientists, and others, from John Adams and Thomas Jefferson to Sojourner Truth, James Baldwin, Julia Alvarez, Tony Kushner, Joy Harjo, Natalie Diaz, and many more. The reception has been extraordinary, with features in legacy outlets such as NPR, *The New York Times*, the *Wall Street Journal*, and NBCLatino.

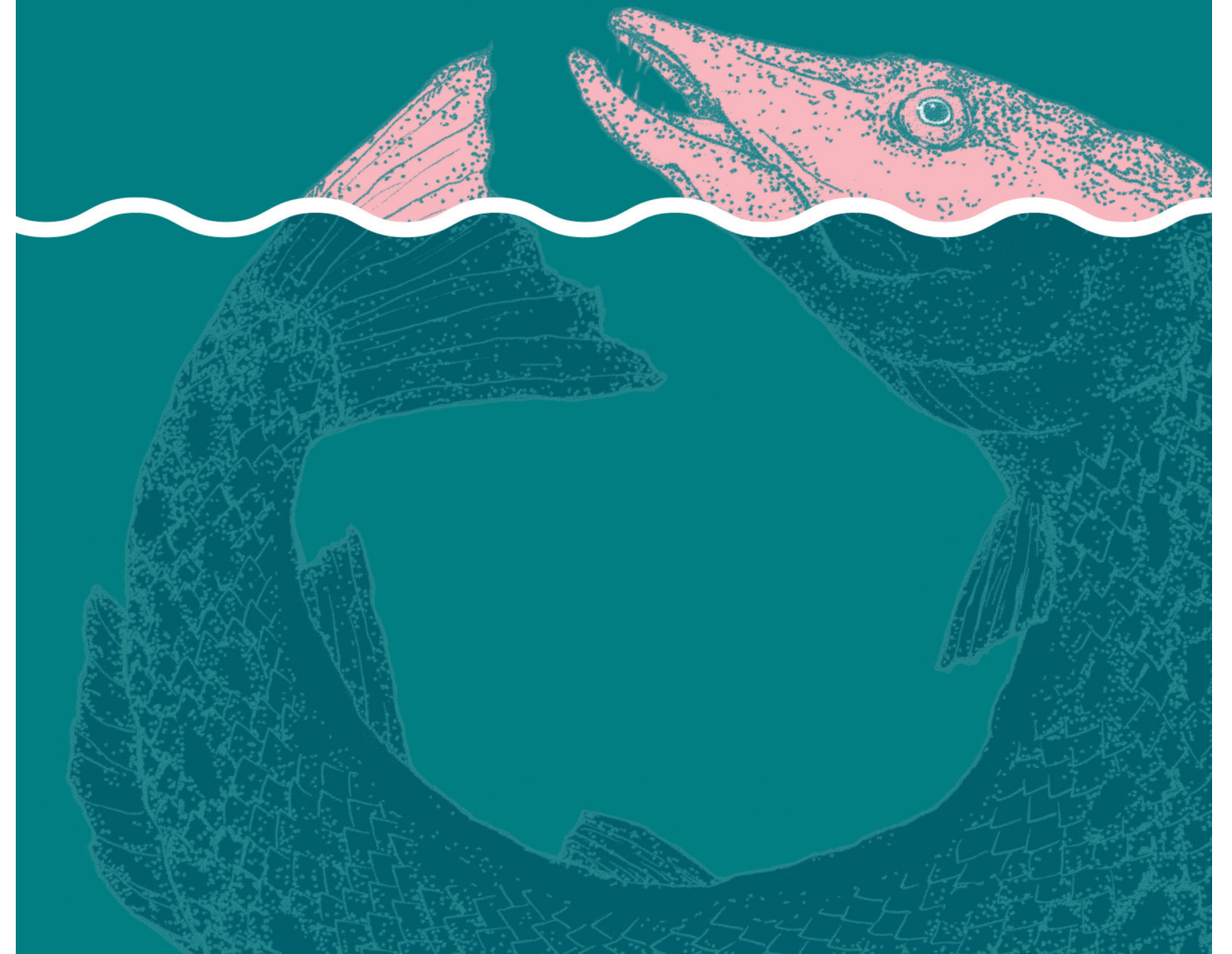
This season, we are delighted to bring out *The House of the Lost on the Cape* by renowned Japanese children's author Sachiko Kashiwaba, translated by Avery Fischer Udagawa and illustrated by Yukiko Saito. It follows her bestselling novel *Temple Alley Summer*, which received the American Library Association's 2022 Mildred L. Batchelder Award and is a favorite of readers worldwide. Other fall titles include the award-winning Finnish novel *Fishing for the Little Pike* by Juhani Karila, translated by Lola Rogers, a humorous, mythical, post-apocalyptic tale you won't want to put down; *The Simple Art of Killing a Woman* by Patrícia Melo, translated from the Portuguese by Sophie Lewis, a fresh and otherworldly novel that takes on femicide and deforestation in the Amazon; *An Unruled Body* by Albanian poet and translator Ani Gjika, an immigrant's memoir that is as poetic as it is frank and daring; a dark-as-ever reissue of *Dracula*, with illustrations by Kaitlin Chan and introductions by Alexander Chee and Silvia Moreno-Garcia that invite us to reimagine the novel in modern times; and *The Invisible Elephant* by Anna Anisimova, translated from the Russian by Ruth Ahmedzai Kemp and illustrated by Yulia Sidneva, an imaginative story awash in blues and yellows that invites the reader to experience the world from a blind girl's point of view.

Recently, we've received grants from the National Endowment for the Arts, the New York State Council on the Arts, Amazon Literary Partnership, the Japan Foundation, FILI: Finnish Literature Exchange, the Literature Translation Institute of Korea, Pro Helvetia, and others, as well as the support of many generous individuals who believe in our mission. As we enter our second decade, we've established a new office in Amherst, Massachusetts, a literary hub where Emily Dickinson and Robert Frost made their home. Passionate staff members are editing a slew of superb books from around the world for our winter season and beyond, including a much-anticipated English version of Kuwaiti novelist Bothayna Al-Essa's *Guardian of Surfaces*, translated from the Arabic by Ranya Abdelrahman and Sawad Hussein; a second novel by Kim Hye-jin that is every bit as innovative as her last, translated from the Korean by Jamie Chang; a beastly new novel from Joy Sorman, translated from the French by Lara Vergnaud; the first English translation of the long-overlooked 1844 Mauritian novel, *Les Marrons*, by Louis Timagène Houat; a groundbreaking anthology of 21st-century American plays on immigration; a first collection of short stories from the up-and-coming Venezuelan writer Alejandra Banca, translated by Katie Brown; and so much more.

We are as energized as ever to bring these great works to you, our readers, and I am thankful as ever for your ongoing support.

Felicidades a todos, y gracias!
Ilan Stavans, Publisher

Fall 2023 FRONTLIST





Paperback List Price: US \$19.00
 ISBN: 9781632063434
 Publication: Aug 15, 2023
 5.5" x 8.25" • 349 pages
 Fiction—Finland / Speculative / Environmental / Magical Realism / Literary
 Rights Held: North America
 eBook ISBN: 9781632063441

• **A SPELLBINDING DEBUT FROM AN AWARD-WINNING AUTHOR:**

A talented journalist by training, Juhani Karila has made himself known as a prose writer to watch.

• **ECO FICTION WITH A TWIST:**

The natural world is at the heart of *Fishing for the Little Pike* as Elina fights to unravel her fate from that of an elusive pike, battling mosquitoes, mud, and mythical creatures along the way.

• **A ROWDY, MODERN FAIRYTALE WITH CROSSOVER APPEAL:**

Drawing on the rich history of Lapland mythology with a post-apocalyptic feel, *Fishing for the Little Pike* has a playful style that combines the folk-punk madness of J.D. Wilkes's *The Vine that Ate the South* with the eccentricity of beloved Finnish author Arto Paasilina, and balances elements of mystery, thriller, romance, comedy, eco-literature, and magical realism.

Fishing for the Little Pike

Juhani Karila

Translated from the Finnish by Lola Rogers

Winner of the Jarkko Laine Literature Prize

In the utterly original, genre-defying, English-language debut of Finnish author Juhani Karila, a young woman's annual pilgrimage to her home in Lapland to catch an elusive pike in three days is complicated by a host of mythical creatures, a murder detective hot on her trail, and a deadly curse hanging over her head.

When Elina makes her annual summer pilgrimage to her remote family farm in Lapland, she has three days to catch the pike in a local pond or she and the love of her life will both die. This year her task is made more difficult by the intervention of a host of deadly supernatural creatures and a murder detective on her tail.

Can Elina catch the pike and put to rest the curse that has been hanging over her head since a youthful love affair turned sour? Can Sergeant Janatuinen make it back to civilization in one piece? And just why is Lapland in summer so weird?

Fishing for the Little Pike is an audacious, genre-defying blend of fantasy, folktale, and nature writing.

"The book, full of original characters, is as entertaining as a picaresque novel, with a masterfully entwined murder mystery. The hilarious storytelling only emphasizes serious topics instead of hiding them: a human's relationship with nature, searching for self, and feelings of guilt and love."

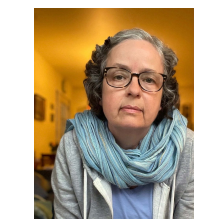
— **Jury statement for the 2020 Jarkko Laine Literature Prize**

"Karila's magnificent novel is magic realism with a Lappish twist. The soul of this book lies in its language. The story's eco-philosophical view of life digs deep into the [Nordic] landscape, and its description is Finnish prose at its best."

— **Jury statement for the 2019 Kalevi Jäntti's Literature Prize**



Juhani Karila (b. 1985) is an award-winning author and journalist with a master's in communication theory. In 2010, Karila won the J.H. Erkkö Award, and his first collection of short stories, *Gorilla* (2013), was nominated for the Helsingin Sanomat Prize. His second collection, *The Death of the Apple Crocodile* (2016), is a series of connected stories about the collision of large and small worlds. Karila's debut novel *Fishing for the Little Pike* (2019) won the Kalevi Jäntti Prize, the Tähtifantasia Prize, and the Jarkko Laine Prize.



Lola Rogers is a full-time literary translator living in Seattle. She has translated novels, short stories, children's books, comics, and poetry. Lola's translation of Sofi Oksanen's novel *When the Doves Disappeared* was a finalist for the 2016 Oxford-Weidenfeld Translation Prize, and her translation of Johanna Sinisalo's *The Core of the Sun* received the 2017 Prometheus Award. Lola is a founding member of the Finnish-English Literary Translation Cooperative.



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• **A BEST-SELLING BRAZILIAN AUTHOR:**

Patrícia Melo, best-selling crime novelist well known to readers in Brazil, is already familiar to American readers. Here, she tackles the endemic issue of femicide through meticulous research and interviews, and turns very real problems into a powerful story of discovery, revelation, and hope.

• **A CATEGORY-RESISTING NOVEL WITH CROSSOVER APPEAL:**

The Simple Art of Killing a Woman will appeal to literary readers, readers of noir, and those who are interested in issues of social and environmental justice.

• **ECO FICTION WITH A PULSE:**

The Simple Art of Killing a Woman is set in the Amazon jungle: a place in which so much that powers modern life—from oxygen to medicine-producing plants to rubber trees—originates. But the indigenous peoples who live there are often not counted as stewards of their land or protected as citizens of their country. This novel brings all of these issues to light.

The Simple Art of Killing a Woman

Patrícia Melo

Translated from the Portuguese by Sophie Lewis

From best-selling Brazilian crime novelist Patrícia Melo comes a genre-defying novel that is by turns poetic, humorous, inspiring, and dark.

The Simple Art of Killing a Woman is about the problem of femicide in Brazil, and it's also about the power of women in the face of overwhelming male violence, the power of community in spite of state-sponsored degradation, and the power of the jungle to save us.

The unnamed narrator of *The Simple Art of Killing a Woman*, a young lawyer, has experienced more violence than the average person. To escape an overprotective grandmother and a newly aggressive lover, she accepts an assignment in the Amazonian border town of Cruzeiro do Sul. There, she meets Carla, a local prosecutor, and Marcos, the son of an indigenous woman, and learns about the violence against women that has become so commonplace she needs a large notebook to record all the cases. What she finds in the jungle is not only persistent racism, patriarchy, and deforestation, but a deep longing for answers to her past. Through the ritual use of ayahuasca, she meets a chorus of warrior women who are bent on revenging the men who killed them—and gradually, she recovers the details of her mother's death when she was young.

The Simple Art of Killing a Woman is a novel that resists categorization: it is a series of prose poems to the real-life women murdered by so many men in Brazil, and it is a modern, exacting, sometimes humorous and fantastical take on very old problems that, despite our better selves, dog us the world over.

"Brazil has a problem with femicides. It often takes years for a court case to be initiated and a few years longer if the victim was poor, black or indigenous. Melo makes the fates of real victims visible in her latest novel. Her determination to pursue a certain style, the freedom with which she writes confidently around generic set pieces, is evident at first glance in the variable structure of her chapters. Melo puts words into a singing rhythm, arranges them in verse so that they unfold as poems."

— **Frankfurter Allgemeine Zeitung**



Patrícia Melo was born in 1962 and is a highly regarded novelist, playwright, and scriptwriter. She has been awarded a number of internationally renowned prizes, including the Jabuti Prize 2001, the German LiBeraturpreis 2013, and the German Crime Award 1998 and 2014; she was shortlisted for the Independent Foreign Fiction Prize, and *Time* magazine included her among the Fifty Latin American Leaders of the New Millennium.



Sophie Lewis translates from the French and Portuguese. She has translated works by Stendhal, Verne, Marcel Aymé, Violette Leduc, Emmanuelle Pagano, Jean-Luc Raharimanana, Sheyla Smanioto, and João Gilberto Noll, among others. Her translation of Emilie de Turckheim's novel *Héloïse is Bald* was commended for the 2016 Scott Moncrieff Prize, and her translation of Noémi Lefebvre's *Blue Self-Portrait* was shortlisted for the 2018 Republic of Consciousness Prize.



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 5.5" x 8.25" • 250 pages
 Nonfiction: Memoir / Sex & Gender / Literary / Cultural / Travel
 Rights Held: World, Audio, Film / TV
 eBook ISBN: 9781632063410

• **A debut memoir by a poet and established translator who won the 2021 Restless Books Prize for New Immigrant Writing**

Gjika, a poet by nature and by training, has a poet's ear for language and rhythm, and her feel for narrative takes a similar stance. While her memoir will have broad appeal particularly among women, it will also have a literary appeal that goes beyond the memoir genre, particularly for students of language, poetry, and translation.

• **A window into the effects of sexual trauma on sexuality** Rarely has a woman written so plainly about her sexual experience and attempts at overcoming it on her own terms. Gjika weaves together the story of her marriage and eventual divorce, the story of her family in Albania, and the story of her own sexual awakening to extraordinary effect.

An Unruled Body

Ani Gjika

In a searching and powerful debut memoir, award-winning poet and literary translator Ani Gjika tells a different kind of immigrant story by writing about the ways a woman listens to her own body, intuition, and desire.

There are plenty of memoirs celebrating the stories of confident, rebellious women who know what they want. That is not this book.

Ani Gjika was born in Albania and came of age just after the fall of Communism, a time in which everyone had a secret to keep and young women were afraid to walk down the street alone. When her family finally emigrates to America, Gjika finds herself far from the grandmother who helped raise her, grappling with a new language, and feeling isolated from aging parents who are trying in their own ways to survive. Then she meets a young Indian man whose mind leans toward writing as hers does, and Ani falls in love—at least, she thinks it's love.

Set across four countries—Albania, Thailand, India, and the U.S.—*An Unruled Body* tells the story of a young woman's journey to selfhood through the lenses of language, sexuality, and identity, and how she learned to find freedom of expression on her own terms.

“Bold, tender, intimate.”
 — **Nina Maclaughlin for *The Boston Globe***

“Ani Gjika . . . is ideally placed to traffic between the land of her birth and her adopted homeland, the way Charles Simic has done since the 1960s with Serbia . . . I wish her patience, talented originals, and many decades.”

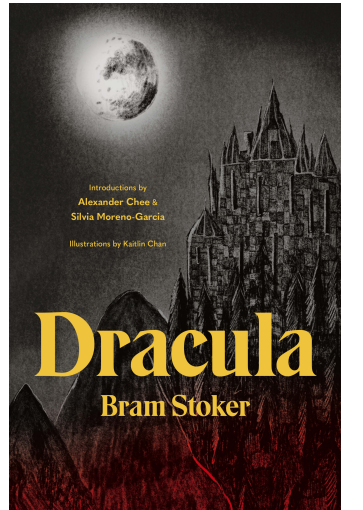
—**Michael Hoffman for the *London Review of Books***

“Ani Gjika’s book follows a gentle narrative arc from her Albanian childhood, her life in India and Thailand, to accommodation to life with all its immigrant difficulties in New England. It is also a life in her adopted poetic language, in which the sound of a commuter train becomes a promise of composition and integration: ‘Whistles weeeeeave weave weeeeeave . . .’ (‘Location’). She has made this language her own in poems beautifully woven in a design of great depth of feeling and intelligence.”

—**Rosanna Warren, American poet, essayist, translator, and biographer**



Albanian-born writer **Ani Gjika** is the author and literary translator of eight books and chapbooks of poetry, among them *Bread on Running Waters* (Fenway Press, 2013), a finalist for the 2011 Anthony Hecht Poetry Prize. Her translation from the Albanian of Luljeta Lleshanaku’s *Negative Space* (New Directions and Bloodaxe Books, 2018) won an English PEN Award and was shortlisted for the International Griffin Poetry Prize, PEN America Award, and Best Translated Book Award. She is a graduate of Boston University’s MFA program where she was a 2011 Robert Pinsky Global fellow, and GrubStreet’s Memoir Incubator program, where she was a 2019 Pauline Scheer Fellow.



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 5.5" x 8.25" • 480 pages
 Fiction: Classics / General / Horror
 Rights Held: World

Kaitlin Chan (she/her) is a cartoonist and zine-maker from Hong Kong. She is currently working on her debut graphic novel. Her work has appeared in *The New Yorker* online, *The Margins*, *Popula*, *Bat City Review*, the Hong Kong Visual Arts Yearbook, and others. As an illustrator, some of her collaborators include Airbnb, Sotheby’s, Vans, Asia Art Archive in America, Heinrich Böll Foundation, and Glasgow Zine Festival. She was the recipient of a 2019–2020 Mortimer Brandeis-Hays Traveling Fellowship. She is a co-founder of Queer Reads Library, a mobile book and zine collection championing queer voices from the Asian diaspora, Asia, and beyond.



Dracula

Bram Stoker

Introductions by Alexander Chee and Silvia Moreno-Garcia

Illustrated by Kaitlin Chan

As with all classics, when we read them says a lot about how we read them. In his introduction, Alexander Chee invites the reader to ask themselves, “Why has this vampire stayed in our minds, even after all of the horrors of the 20th century, much less the 21st?” Silvia Moreno-Garcia looks at the history of vampires and how they evolved from zombie-like vectors of contagion to seductive villains; *Dracula*, she writes, “positions disease in a new light.”

Since its original publication in 1897, *Dracula* has spoken aloud some of our deepest cultural anxieties: fear of sexuality, xenophobia, homophobia, and distrust of The Other. One of the most culturally recognizable and pervasive characters ever written, Stoker’s Count Dracula is immensely more terrifying than the familiar caped and fanged representation we have come to know. The Count’s terror lies not solely in his deadly bloodlust, but also in his harrowing ability to hide his malfeasance behind power and privilege.

When Jonathan Harker unearths Count Dracula’s (un)deadly secret, he unwittingly starts a war between good and evil with disastrous repercussions. The innocent Lucy Westenra falls prey to his curse, Mina Harker narrowly escapes a vicious transformation, and the indefatigable Abraham Van Helsing risks life and afterlife to defeat his archnemesis.

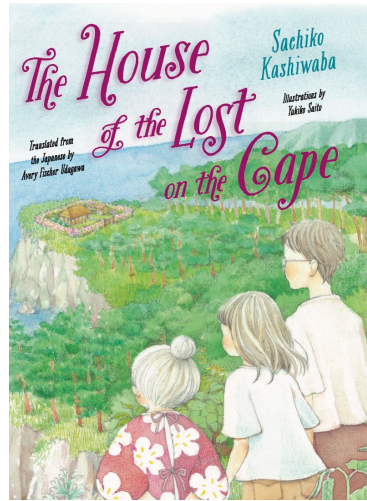
A masterpiece of gothic horror, *Dracula* is a resonant, terrifying contemplation of the unknown, and a cautionary reminder that evil doesn’t always announce itself with fangs and coffins; it lurks within the normal and the mundane, just waiting to be uncovered.



Silvia Moreno-Garcia is Mexican by birth, Canadian by inclination. She is the author of a number of critically acclaimed novels, including *Gods of Jade and Shadow* (Sunburst Award for Excellence in Canadian Literature of the Fantastic, Ignyte Award), *Mexican Gothic* (Locus Award, British Fantasy Award, Pacific Northwest Book Award, Aurora Award, Goodreads Award), and *Velvet Was the Night* (finalist for the *Los Angeles Times* Book Prize and the Macavity Award). She lives in Vancouver, British Columbia.



Alexander Chee is the bestselling author of the novels *Edinburgh* and *The Queen of the Night*, and the essay collection *How To Write An Autobiographical Novel*, all from Houghton Mifflin Harcourt. A contributing editor at *The New Republic*, and an editor at large at *VQR*, his essays and stories have appeared in *The New York Times Magazine*, *T Magazine*, *The Sewanee Review*, and the 2016 and 2019 *Best American Essays*. He teaches as an associate professor of English and Creative Writing at Dartmouth College.



The House of the Lost on the Cape

Sachiko Kashiwaba

Translated from the Japanese by Avery Fischer Udagawa

Illustrated by Yukiko Saito

From the author of the Batchelder Award–winning novel *Temple Alley Summer* comes *The House of the Lost on the Cape*, a moving story of three generations of women adapting to their new home, and its mythical inhabitants, in the tragic aftermath of the 2011 Tōhoku earthquake and tsunami.

In the wake of a devastating earthquake and tsunami, Yui, fleeing her violent husband, and Hiyori, a young orphan, are taken in by a strange but kindly elder named Kiwa in the small town of Kitsunezaki. The newly formed family finds refuge in a mayoiga, a lost house, perched atop a beautiful cape overlooking the sea. While helping to rebuild Kitsunezaki, the three adapt to their new lives and supernatural new home, slowly healing from the past. Kiwa regales Yui and Hiyori with local legends—from the shapeshifting fox-woman who used to roam the mountains to the demon Agamé to a sea snake who once terrorized the townspeople, preying upon their grief and fears until they trapped the snake and the demon’s claws in an underwater cave.

But when mysterious and sinister events start happening around town, the three fear the worst. Did the earthquake release Agamé and the sea snake into the world again? Kiwa, Yui, and Hiyori join forces with a merry band of kappa river spirits, a bold zashiki warashi house spirit, and flying Jizō guardian statues to save their new family and home and banish Agamé and the snake once and for all. Now a hit anime film, *The House of the Lost on the Cape* is a heartwarming tale about recovery, family, and friendship in the face of natural and mythical forces.

“When an author and an illustrator with ties to books adapted to renowned Studio Ghibli masterpieces such as *Howl’s Moving Castle* and *Spirited Away* join forces on a middle-grade fantasy adventure, you can count on it being something truly special. . . . Heartwarming with a supernatural touch, this beautifully captures the magic of childhood.”

—Kristina Pino, *Booklist*, *Starred Review*

“This imaginative tale, enchantingly written and charmingly illustrated by veteran Japanese creators for young people, has a timeless feel. Its captivating blend of humor and mystery is undergirded with real substance that will provoke deeper contemplation. Udagawa’s translation naturally and seamlessly renders the text completely accessible to non-Japanese readers. An instant classic filled with supernatural intrigue and real-world friendship.”

—Kirkus Reviews, *Starred Review*

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 ISBN: 9781632063373
 Publication: Sept 12, 2023
 5.5” x 8.25” • 240 pages Middle
 Grade Fiction: Japan / Fantasy /
 Legend / Earthquake /
 Tsunami / Family
 Rights Held: World, Audio
 eBook ISBN: 9781632063380

• **EAGERLY ANTICIPATED**

FOLLOW-UP: Indie booksellers and librarians loved *Temple Alley Summer*, which won the ALSC 2022 Batchelder Award, was a Junior Library Guild Gold Standard Selection, and a Kids’ Indie Next Pick.

• **ANIME FILM OUT IN NORTH AMERICA:**

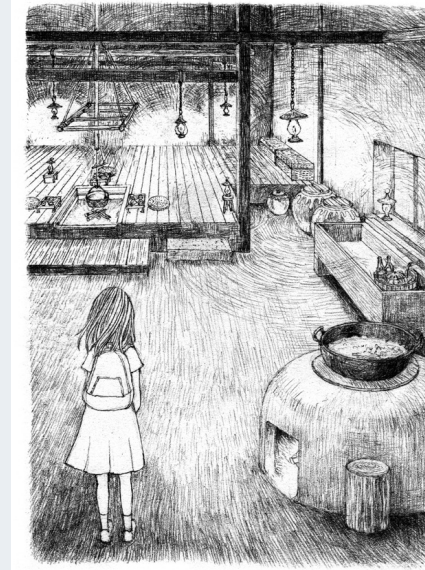
The House of the Lost on the Cape was released in an anime film adaptation in Japan in 2021 to honor the tenth anniversary of the Tōhoku earthquake, and brought to North American audiences last fall, generating events and considerable interest.

• **REAL WORLD STORY INFUSED WITH JAPANESE FOLKLORE:**

In her signature style, Kashiwaba blends elements of Japanese folklore and mythology with the tragic events of the 2011 Tōhoku earthquake to deliver a heartwarming and powerful story of recovery, family, and the natural (and supernatural) world.



Sachiko Kashiwaba is a prolific writer of children’s and young adult fantasy whose career spans more than four decades. Her works have garnered the prestigious Sankei, Shogakukan, and Noma children’s literature awards, and her novel *The Marvelous Village Veiled in Mist* influenced Hayao Miyazaki’s film *Spirited Away*.



Yukiko Saito is a graphic designer and illustrator originally from Aomori, Japan. She studied textile arts in the fine arts and crafts teacher training program within the Faculty of Education, Iwate University. She lives in Iwate Prefecture.



Avery Fischer Udagawa holds an MA in advanced Japanese studies from the University of Sheffield. She has studied at Nanzan University, Nagoya, on a Fulbright fellowship, and at the Inter-University Center for Japanese Language Studies, Yokohama. She writes, translates, and works in international education near Bangkok, where she lives with her bicultural family.



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 Disability / Russia
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• A WINDOW INTO CHILDHOOD

IMAGINATION: Under Yulia Sidneva's bright, colorful drawings, a little girl finds joy and adventure in her own, invisible world: an elephant becomes a new close friend, a rubber tube becomes a whale, a walking cane a noisy woodpecker, and braille a secret code to bring friends together.

• A POWERFUL INTRODUCTION TO DISABILITY JUSTICE:

Anisimova's story-telling centers joy, gently teaching children important lessons on how to combat ableist understandings of disability.

• PERFECT FOR A READ ALOUD:

"Tok! Tok! Tok!" goes grandpa's cane! With a focus on sound, tactile elements, and imaginative visual descriptions, Anisimova's accessible and evocative writing will help children learn to use their other senses to describe the vivid world around them.

The Invisible Elephant

Anna Anisimova

Translated by Ruth Ahmedzai Kemp

Illustrated by Yulia Sidneva

From beloved Russian children's author Anna Anisimova comes a beautifully illustrated chapter book about a blind girl who joyfully explores her environment using her senses and vivid imagination, inviting young readers to understand their surroundings in entirely new ways.

For the young, blind heroine of *The Invisible Elephant*, the world is a thrilling place full of sounds, smells, and sensations. She encounters her surroundings with joy and an impressively creative imagination. In four charming stories, we accompany her to the zoo, the museum, an art class, and get a peek into her wonderfully magical mind, a place where it's only natural that her grandfather's walking stick transforms into a horse and a sled becomes a whale. When the time comes for her to learn braille, we watch her family and friends cheer her on as she discovers how to navigate the world in her own way.

With gorgeous, inventive illustrations by Yulia Sidneva and artfully translated by Ruth Ahmedzai Kemp, *The Invisible Elephant* is a playful, engaging book that helps kids value all the different ways of seeing the world.

"Written in a simple language full of wordplay and humour, it speaks to all ages, while inventive illustrations by Yulia Sidneva perfectly capture the fragile balance between the real world and the invisible."

—Ekaterina Shatalova, *Russian Kid Lit*



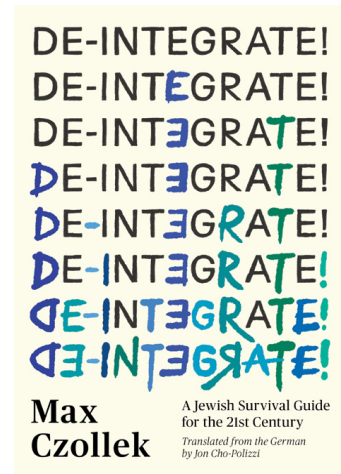
Anna Anisimova is a journalist, editor, and children's book writer. Born and raised in the north of the Irkutsk region, in the village of Kropotkin, Siberia, Anisimova graduated with a degree in journalism from Novosibirsk State University. She has written more than 10 books and been nominated for several literary awards including the Samuil Marshak Literary Prize, the New Children's Book Prize, the Vladislav Krapivin International Children's Literature Prize, and others.

Yulia Sidneva is an artist and illustrator, and a member of Moscow Union of Artists. She graduated from the Moscow State University of Printing. In addition to illustrating children's books Sidneva also designs various printed products, gives master classes in book graphics, and works as a designer at Samokat Publishing House.



Ruth Ahmedzai Kemp is a literary translator working from Arabic, German, and Russian into English. Her translations include books from Germany, Jordan, Morocco, Palestine, Russia, Switzerland and Syria. Ruth is a passionate advocate of world literature for young people and diversity in children's publishing. She is co-editor of ArabKidLitNow! and Russian Kid Lit blogs.





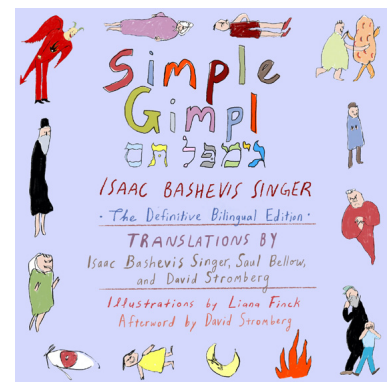
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