

## **Soumission Michel Houellebecq**

*We don't understand the reactionary mind. As a result, argues Mark Lilla in this timely book, the ideas and passions that shape today's political dramas are unintelligible to us. The reactionary is anything but a conservative. He is as radical and modern a figure as the revolutionary, someone shipwrecked in the rapidly changing present, and suffering from nostalgia for an idealized past and an apocalyptic fear that history is rushing toward catastrophe. And like the revolutionary his political engagements are motivated by highly developed ideas. Lilla begins with three twentieth-century philosophers—Franz Rosenzweig, Eric Voegelin, and Leo Strauss—who attributed the problems of modern society to a break in the history of ideas and promoted a return to earlier modes of thought. He then examines the enduring power of grand historical narratives of betrayal to shape political outlooks since the French Revolution, and shows how these narratives are employed in the writings of Europe's right-wing cultural pessimists and Maoist neocommunists, American theoconservatives fantasizing about the harmony of medieval Catholic society and radical Islamists seeking to restore a vanished Muslim caliphate. The revolutionary spirit that inspired political movements across the world for two centuries may have died out. But the spirit of reaction that rose to meet it has survived and is proving just as formidable a historical force. We live in an age when the tragicomic nostalgia of Don Quixote for a lost golden age has been transformed into a potent and sometimes deadly weapon. Mark Lilla helps us to understand why.*

*"Slavery is a part of Islam . . . Slavery is part of jihad, and jihad will remain as long there is Islam." ¾Sheikh Saleh Al-Fawzan, author of the religious textbook At-Tawhid ("Monotheism") and senior Saudi cleric. Demography is destiny. In the 22nd century European deathbed demographics have turned the continent over to the more fertile Moslems. Atheism in Europe has been exterminated. Homosexuals are hanged, stoned or crucified. Such Christians as remain are relegated to dhimmitude, a form of second class citizenship. They are denied arms, denied civil rights, denied a voice, and specially taxed via the Koranic yizya. Their sons are taken as conscripted soldiers while their daughters are subject to the depredations of the continent's new masters. In that world, Petra, a German girl sold into prostitution as a slave at the age of nine to pay her family's yizya, dreams of escape. Unlike most girls of the day, Petra can read. And in her only real possession, her grandmother's diary, a diary detailing the fall of European civilization, Petra has learned of a magic place across the sea: America. But it will take more than magic to free Petra and Europe from their bonds; it will take guns, superior technology, and a reborn spirit of freedom. At the publisher's request, this title is sold without DRM (Digital Rights Management). A NEW STAR OF MILITARY SCIENCE FICTION "Caliphate is Mark Steyn's America Alone with body count."¾John Ringo  
For nearly 40 years, Ronald Reagan's vision--small government, lower taxes, and*

*self-reliant individualism--has remained America's dominant political ideology. The Democratic Party has offered no truly convincing competing vision. Instead, American liberalism has fallen under the spell of identity politics. Mark Lilla argues with acerbic wit that liberals, originally driven by a sincere desire to protect the most vulnerable Americans, have now unwittingly invested their energies in social movements rather than winning elections. This abandonment of political priorities has had dire consequences. But, with the Republican Party led by an unpredictable demagogue and in ideological disarray, Lilla believes liberals now have an opportunity to turn from the divisive politics of identity, and offer positive ideas for a shared future. A fiercely-argued, no-nonsense book, *The Once and Future Liberal* is essential reading for our momentous times.*

*The violent attacks on journalists at Charlie Hebdo and shoppers in a Jewish supermarket in Paris in January 2015 left seventeen dead and shocked the world. In the aftermath, the public struggles with unsettling questions: What is the cost of free expression? Do the world's major cities embrace multiculturalism? Is the broad range of proposed new security measures too intrusive? After the Paris Attacks brings together leading scholars and journalists to respond to this tragedy and to debate how we can reach a safer and saner future. In this timely book, experts from fields such as law, political science, and philosophy grapple with the vital challenges of balancing security, justice, and tolerance, and offer astute and penetrating insights into how the world can best respond to these challenges.*

*From Zola to Houellebecq*

*Hate*

*Pantheologies*

*The Once and Future Liberal*

*After Identity Politics*

*Interventions 2020*

Realising that his New Year is probably going to be a disaster, as usual, our narrator, on impulse, walks into a travel agency to book a week in the sun. Sensitive to his limited means and dislike of Muslim countries, the travel agent suggests an island full of 21st century hedonism, set in a bizarre lunar landscape - Lanzarote. On Lanzarote, one can meet some fascinating human specimens, notably Pam and Barbara - 'non-exclusive' German lesbians - who can give rise to some interesting combinations. Will they succeed in seducing Rudi, the police inspector from Luxembourg, currently living in exile in Brussels? Or will he join the 'Azraelian' sect, as they prepare for humanity to be regenerated by extra-terrestrials? As for our narrator, will he consider his week's holiday on the island a success?

A new novel by the author of *Whatever* follows the lives and fortunes of Bruno and Marcel, born to a bohemian mother during the 1960s, who are brought up separately and pursue their own individual paths--as Bruno battles madness and sexual obsession and Michel, a molecular biologist, comes up with a unique way to express his disgust with the violence of humankind. Reprint. 25,000 first printing.

Pantheism is the idea that God and the world are identical—that the creator, sustainer, destroyer, and transformer of all things is the universe itself. From a monotheistic perspective, this notion is irremediably heretical since it suggests divinity might be material, mutable, and multiple. Since the excommunication of Baruch Spinoza, Western thought has therefore demonized what it calls pantheism, accusing it of incoherence, absurdity, and—with striking regularity—monstrosity. In this book, Mary-Jane Rubenstein investigates this perennial repugnance through a conceptual genealogy of pantheisms. What makes pantheism “monstrous”—at once repellent and seductive—is that it scrambles the raced and gendered distinctions that Western philosophy and theology insist on drawing between activity and passivity, spirit and matter, animacy and inanimacy, and creator and created. By rejecting the fundamental difference between God and world, pantheism threatens all the other oppositions that stem from it: light versus darkness, male versus female, and humans versus every other organism. If the panic over pantheism has to do with a fear of crossed boundaries and demolished hierarchies, then the question becomes what a present-day pantheism might disrupt and what it might reconfigure. Cobbling together heterogeneous sources—medieval heresies, their pre- and anti-Socratic forebears, general relativity, quantum mechanics, nonlinear biologies, multiverse and indigenous cosmologies, ecofeminism, animal and vegetal studies, and new and old materialisms—Rubenstein assembles possible pluralist pantheisms. By mobilizing this monstrous mixture of unintentional God-worlds, *Pantheologies* gives an old heresy the chance to renew our thinking. “How could this happen in a country we helped liberate?” Secretary of State Hillary Clinton pondered in the aftermath of the September 11, 2012 attacks in Benghazi that left American ambassador to Libya Chris Stevens and three other Americans dead. *The Jihadist Plot: The Untold Story of Al-Qaeda and the Libyan Rebellion* shows how it could have happened and why it did happen. It happened because in supporting the Libyan rebellion against Muammar al-Qaddafi, America and its allies, in effect, changed sides in the war on terror, securing the victory of some of the very Islamic extremist forces that they had been fighting for the previous decade. The result is a Libya that is today under the sway of heavily-armed jihadist brigades that make no secret of their allegiance to al-Qaeda, proudly flying the al-Qaeda flag in broad daylight in Benghazi and other Libyan cities. Moreover, as the September 11 Benghazi attacks make clear, if America reversed course in Libya in order to join forces with jihadists, the jihadists remain exactly as they ever were, with the same ideology and the same hatred of America. Exploding the myth of NATO’s “humanitarian intervention,” *The Jihadist Plot* tells the real story of the Libyan rebellion. It traces the itineraries of some of the notorious veterans of international jihad who served as the rebellion’s leading commanders and strategists and shows how NATO helped to create a new jihadist hero at the siege of Sirte. And it reveals that long before the onset of the so-called Arab Spring, Libya’s own al-Qaeda affiliate, the Libyan Islamic Fighting Group, had devised a plan to bring down the

Qaddafi regime using some of the classic methods of jihadist terror: a plan that would be put into practice in the rebellion of February 2011.

En Route

The Map and the Territory

Responses in Canada, Europe, and Around the Globe

Unreconciled

Books on Trial from "Madame Bovary" to "Lolita"

The international publishing sensation is now available in the United States—two brilliant, controversial authors confront each other and their enemies in an unforgettable exchange of letters. In one corner, Bernard-Henri Lévy, creator of the classic *Barbarism with a Human Face*, dismissed by the media as a wealthy, self-promoting, arrogant do-gooder. In the other, Michel Houellebecq, bestselling author of *The Elementary Particles*, widely derided as a sex-obsessed racist and misogynist. What began as a secret correspondence between bitter enemies evolved into a remarkable joint personal meditation by France's premier literary and political live wires. An instant international bestseller, *Public Enemies* has now been translated into English for all lovers of superb insights, scandalous opinions, and iconoclastic ideas. In wicked, wide-ranging, and freewheeling letters, the two self-described "whipping boys" debate whether they crave disgrace or secretly have an insane desire to please. Lévy extols heroism in the face of tyranny; Houellebecq sees himself as one who would "fight little and badly." Lévy says "life does not 'live'" unless he can write; Houellebecq bemoans work as leaving him in such "a state of nervous exhaustion that it takes several bottles of alcohol to get out." There are also touching and intimate exchanges on the existence of God and about their own families. Dazzling, delightful, and provocative, *Public Enemies* is a death match between literary lions, remarkable men who find common ground, confident that, in the end (as Lévy puts it), "it is we who will come out on top."

Houellebecq's first novel was a smash hit in France, expressing the misanthropic voice of a generation.

In this Prix Femina-winning memoir, a writer at the French satirical newspaper *Charlie Hebdo* recounts surviving the deadly terror attack on their office. On January 7, 2015, two terrorists claiming allegiance to ISIS attack the Paris office of the satirical weekly *Charlie Hebdo*. The event causes untold pain to the victims and their families, prompts a global solidarity movement, and ignites a fierce debate over press freedoms and the role of satire today. Philippe Lancçon, a journalist, author, and a weekly contributor to *Charlie Hebdo* is gravely wounded in the attack—an experience that upends his relationship to the world. As Lancçon attempts to reconstruct his life on the page, he rereads Proust, Thomas Mann, Kafka, and others in search of guidance. It is a year before he can return to writing, a year in which he learns to work through his experiences and their aftermath. *Disturbance* is not an essay on terrorism nor is it a witness's account

of Charlie Hebdo. It is an honest, intimate account of a man seeking to put his life back together after it has been torn apart. "A powerful and deeply civilized memoir." —The New York Times

"Virginie Despentes's Vernon Subutex trilogy is the zeitgeistiest thing I ever read. Everything about it is contemporary, right down to the fearless woman author who doesn't think of herself as a feminist and gives an impression at least in interviews of habitually killing rapists . . . [It] has dupes and assholes and racists and the people they hate and a stunning diversity of internal monologues and trans true love. Like the last decade, it searches for a happy ending that isn't merely personal and can't find it . . . These novels with their depth and detail kick TV's sorry ass." —Nell Zink, Bustle, "The Best Books Of The 2010s" From the provocative writer and filmmaker Virginie Despentes comes volume one of her acclaimed trilogy of novels, Vernon Subutex—short-listed for the Man Booker International Prize. But who is Vernon Subutex? Vernon Subutex was once the proprietor of Revolver, an infamous music shop in Paris, where his name was legend throughout Paris. By the 2000s, however, with the arrival of the internet and the decline in CD and vinyl sales, his shop is struggling, like so many others. When it closes, Subutex finds himself with nowhere to go and nothing to do. Before long, his savings are gone, and when the mysterious rock star who had been covering his rent suddenly drops dead of a drug overdose, Subutex finds himself launched on an epic saga of couch-surfing, boozing, and coke-snorting before finally winding up homeless. Just as he resigns himself to life as a panhandler, a throwaway comment he once made on Facebook takes the internet by storm. The word is out: Subutex is lugging around a bunch of VHS tapes shot by that same dead rock musician—his last recordings on this earth. Soon a crowd of wild characters, from screen writers to social media groupies, from porn stars to failed musicians to random misfits, are hot on Vernon's trail . . . but Vernon is none the wiser.

Public Enemies

Reimagining Britain

The Art of Struggle

Pathos, Poetry and Politics in Michel Houellebecq's Fiction

H. P. Lovecraft

The Rehearsals

***In characteristically daring style, Anthony Burgess combines two responses to Orwell's 1984 in one book. The first is a sharp analysis: through dialogues, parodies and essays, Burgess sheds new light on what he called 'an apocalyptic codex of our worst fears', creating a critique that is literature in its own right. Part two is Burgess' own dystopic vision, written in 1978. He skewers both the present and the future, describing a state where industrial disputes and social unrest compete with overwhelming surveillance, security concerns and the dominance of technology to make life a thing to be suffered rather than lived. Together these two works form a unique guide to one of the twentieth century's most talented, imaginative and prescient writers. Several decades later, Burgess' most singular work still stands.***

*Selected poems from the critically acclaimed author of Submission and The Elementary Particles A shimmering selection of poems chosen from four collections of one of France's most exciting authors, Unreconciled shines a fresh light on Michel Houellebecq and reveals the radical singularity of his work. Drawing on themes that are similar to the ones in his novels, these poems are a journey into the depths of individual experience and universal passions. Divided into five parts, Unreconciled forms a narrative of love, hopelessness, catastrophe, dedication, and—ultimately—redemption. In a world of supermarkets and public transportation, indifferent landscapes and lonely nights, Houellebecq manages to find traces of divine grace even as he exposes our inexorable decline into chaos. Told through forms and rhythms that are both ancient and new, with language steeped in the everyday, Unreconciled stands in the tradition of Baudelaire while making a bold new claim on contemporary verse. It reveals that in addition to his work as an incisive novelist, Houellebecq is one of our most perceptive poets with a vision of our era that brims with tensions that cannot—and will not—be reconciled.*

*On Lanzarote, there are some fascinating human specimens - notably Pam and Barbara, "non-exclusive" German lesbians. Will they succeed in seducing Rudi, the police inspector, currently living in exile in Brussels? And will our narrator consider his week's holiday on the island a success?*

*Dans une France assez proche de la nôtre, un homme s'engage dans la carrière universitaire. Peu motivé par l'enseignement, il s'attend à une vie ennuyeuse mais calme, protégée des grands drames historiques. Cependant les forces en jeu dans le pays ont fissuré le système politique jusqu'à provoquer son effondrement. Cette implosion sans soubresauts, sans vraie révolution, se développe comme un mauvais rêve. Le talent de l'auteur, sa force visionnaire nous entraînent sur un terrain ambigu et glissant ; son regard sur notre civilisation vieillissante fait coexister dans ce roman les intuitions poétiques, les effets comiques, une mélancolie fataliste. Ce livre est une saisissante fable politique et morale.*

*Surviving Charlie Hebdo*

*Not Everybody Lives the Same Way*

*Disturbance*

*Nightmare in Berlin*

*The Jihadist Plot*

*Soumission*

*Translated for the first time into English, a dual-text edition of a prize-winning poetry collection from the always controversial novelist Notorious as a novelist, Michel Houellebecq was first known in France as a poet, and in many ways it is through poetry that he found his novelist's voice. The recipient of the prestigious poetry prize Prix de Flore, this collection of prose and verse pieces investigate issues of alienation, individualism, and disillusionment—themes that will be familiar to Houellebecq readers—while subtly adopting a variety of tones and styles, revealing facets of the author unknown until now in the English-speaking world. Deeply melancholic and despairing at the inhumanity of the present-day world, yet brimming with vitality and invention, these timely, poignant poems clear away the dross of hollow optimism and call for an end to the nightmare of modern existence.*

The death of God in the West was the prelude to a formidable metaphysical soap opera that continues to this day. Christianity's masterstroke was to combine a fierce belief in the individual with the promise of eternal participation in the Absolute. When that dream evaporated, various attempts were made to offer the individual a minimum of being. The latest of these attempts is advertising, which seeks to arouse desire and transform the subject into a docile phantom doomed to follow advertising's every whim. But, like all previous attempts, this skin-deep, superficial participation in the world fails, and unhappiness and depression continue to spread. However, we can all produce a cold revolution in ourselves by stepping outside the flow of information and advertising. We need to take some time out, unplug the television, turn off our iPhones, stop buying stuff, stop wanting to buy stuff, temporarily detach ourselves and adopt an aesthetic attitude to the world. We just need to stay still for a few seconds. This is one of the key themes developed by Michel Houellebecq in this collection of his texts and interviews from the last three decades. Here he explains and elaborates his point of view, discusses his novels and addresses a wide range of topics from politics, religion and literature to suicide, euthanasia and paedophilia. An indispensable book for anyone interested in the work of one of the most widely read and controversial novelists of our time. Michel Houellebecq's *Serotonin* is a caustic, frightening, hilarious, raunchy, offensive, and politically incorrect novel about the decline of Europe, Western civilization, and humanity in general. Deeply depressed by his romantic and professional failures, the aging hedonist and agricultural engineer Florent-Claude Labrouste feels he is "dying of sadness." He hates his young girlfriend, and the feeling is almost certainly mutual; his career is pretty much over; and he has to keep himself thoroughly medicated to cope with day-to-day life. Suffocating in the rampant loneliness, consumerism, hedonism, and sprawl of the city, Labrouste decides to head for the hills, returning to Normandy, where he once worked promoting regional cheeses and where he was once in love, and even—it now seems—happy. There he finds a countryside devastated by globalization and by European agricultural policies, and encounters farmers longing, like Labrouste himself, for an impossible return to a simpler age. As the farmers prepare for what might be an armed insurrection, it becomes clear that the health of one miserable body and of a suffering body politic are not so different, and that all parties may be rushing toward a catastrophe that a whole drugstore's worth of antidepressants won't make bearable. In a time of political turbulence, and as the Welfare State

*totters under the strain in a country that has changed dramatically since 1945, Archbishop Justin Welby sets out to identify the values that will enable us to reimagine, and to enact, a more hopeful future. The thesis is that the work of reimagining is as great as it was in 1945, and will happen either by accident – and thus badly – or deliberately. The author draws on Britain's history and Christian tradition to identify this country's foundational values, and the building blocks necessary to implement them in a post-Brexit, multicultural society. He explores the areas in which values are translated into action, including the traditional three of recent history: health (especially public, and mental), housing and education. To these he adds family; the environment; economics and finance; peacebuilding and overseas development; immigration; and integration. He looks particularly at the role of faith groups in enabling, and contributing to, a fairer future. When so many are immobilized by political turmoil, this book builds on our past to offer hope for the future, and practical ways of achieving a more equitable society.*

*Dirt for Art's Sake*

*After the Paris Attacks*

*Serotonin*

*The Elementary Particles*

*Against the World, Against Life*

*Michel Houellebecq*

*Widely acknowledged as an important, if highly controversial, figure in contemporary literature, French novelist and poet Michel Houellebecq has elicited diverse critical responses. In this book Carole Sweeney examines his novels as a response to the advance of neoliberalism into all areas of affective human life. This historicizing study argues that le monde houellebecquien is an 'atomised society' of banal quotidian alienation populated by quietly resentful men who are the botched subjects of late-capitalism. Addressing Houellebecq's handling of the 'failure' of the radical thought of '68, Sweeney looks at the ways in which his fiction treats feminism, the decline of religion and the family, as well as the obsolescence of French 'theory' and the Sartrean notion of 'engaged' literature. Reading the world with the disappointed idealism of a contemporary moralist, Houellebecq's novels, Sweeney argues, fluctuate between despair for the world as it is and a limp utopian hope for a post-humanity.*

*Michel is a civil-servant at the Ministry of Culture. When his father is murdered, Michel takes a leave of absence to go on a package tour to Thailand. Infuriated by the shallow hypocrisy and mediocrity of his fellow travellers, only the awkward Valerie attracts his attention. Too bashful to pursue her, Michel prefers the uncomplicated pleasures of*

*Thai massage parlours and sex with local women. Back in Paris, he calls Valerie and they plunge into a passionate affair, which strays into S&M, partner-swapping and sex in public. Michel quits his job, and tries to help Valerie and her boss, Jean-Yves, in their ailing travel business, by offering travel packages based on sex tourism in the third world. When their project comes to fruition and the three return to Thailand, Michel discovers that sex is neither the most consuming nor the most dangerous of human passions...*

*When fiction and reality meet: Probably no contemporary novel has shaped reality as powerfully Houellebecq's Submission. No previous analysis of Submission is as deep and encompassing as this volume written by experts on politics and literature*

*Charting the decline of the French intellectual, from the Dreyfus Affair to Islamophobia The best-selling author of The Invention of the Jewish People, Shlomo Sand examines the troublesome figure of the French intellectual. Revered throughout the Francophile world, France's tradition of public intellectual engagement stems from Voltaire and Zola and runs through Sartre and Foucault to the present day. The intellectual enjoys a status as the ethical lodestar of his nation's life, but, as Sand shows, the recent history of these esteemed figures shows how often, and how profoundly, they have fallen short of the ideal. Sand examines Sartre and de Beauvoir's unsettling accommodations during the Nazi occupation and then shows how Muslims have replaced Jews as the nation's scapegoats for a new generation of public intellectuals, including Michel Houellebecq and Alain Finkielkraut. Possessing an intimate knowledge of the Parisian intellectual milieu, Sand laments the degradation of a literary elite, but questions the value of that class at the best of times. Drawing parallels between the Dreyfus Affair and Charlie Hebdo, while mixing reminiscence with analysis, Sand casts a characteristically candid and mordant gaze upon the intellectual scene of today.*

*Poems 1991-2013; A Bilingual Edition*

*Without God*

*The End of the French Intellectual*

*Caliphate*

*Michel Houellebecq and Materialist Horror*

*Vernon Subutex 1*

THE INTERNATIONAL BESTSELLER AND WINNER OF THE PRIX GONCOURT FOR FICTION

Paul Hansen is in prison. He's been in this prison on the outskirts of Montreal for a couple of years now, sharing a cell with a murderous Hells Angel who often reminds Paul that he could kill him any moment. What did Paul do to end up here? And why does he jeopardize his life and release by confessing to show remorse? Before prison, there were his parents. There were his friends at the Excelsior, a luxury apartment complex where Paul worked as caretaker as well as restorer of souls and comforter of the afflicted. And there was his partner, Winona, an intrepid seaplane pilot, and their beloved child.

Nouk. Many of those closest to him are gone now, but Paul still talks to them; they appear in his dreams and as ghosts in his cell. From France in the sixties to the asbestos mines of Québec, from the dunes of the peninsula where the Baltic connects to the North Sea to the wild lakes and mountains of Canada, Jean-Paul Dubois's extraordinary novel and winner of the Prix Goncourt *Not Everybody Lives the Same Way*, follows this man, Paul Hansen, as he reviews his life. A life of equilibrium, it has known both tragedy and gifts—that is, until the moment when fate presents him with someone who is breaking his balance. *Not Everybody Lives the Same Way* is a powerfully original and unusual novel. Masterfully translated by David Homel and brilliantly animated by Jean-Paul Dubois's keen feeling for human nature, this novel of humanity and intense revolt against all forms of injustice, it asks the question: What does it take to live a dignified life?

A worldwide phenomenon and the most important French novelist since Camus, Michel Houellebecq now delivers his magnum opus—a tale of our present circumstances told from the future, when everything as we know it has vanished. Surprisingly poignant, philosophically compelling, and occasionally out-loud funny, *The Possibility of an Island* is at once an indictment, an elegy, and a celebration of everything we have and are at risk of losing. It is a masterpiece from one of the world's most important writers.

Submission Random House

The most celebrated and controversial French novelist of our time now delivers his magnum opus of art and money, love and friendship and death, fathers and sons. *The Map and the Territory* is the story of an artist, Jed Martin, and his family and lovers and friends, the arc of his entire history rendered with sharp humor and powerful compassion. His earliest photographs, of countless industrial objects, were followed by a surprisingly successful series featuring Michelin road maps, which also happened to win him the love of his life, Olga, a beautiful Russian working—for a time—in Paris. But global fame and fortune arrive when he turns to painting and produces a host of portraits that capture a wide range of professions, from the commonplace (the owner of a local bar) to the autobiographical (his father, an accomplished architect) and from the celebrated (Bill Gates and Steve Jobs *Discussing the Future of Information Technology*) to the literary (a writer named Houellebecq, with whom he develops an unusually close relationship). Then, while his aging father (his only living relative) flirts with oblivion, a police inspector seeks Martin's help in solving an unspeakably gruesome crime—events that prove to be profoundly unsettling. Even so, now growing old himself, Jed Martin somehow discovers serenity and manages to add another startling chapter to his artistic legacy, a deeply moving conclusion to a life of hopes and losses and dreams.

*The Possibility of an Island*

Platform

Humanity and Its Aftermath

Submission

Michel Houellebecq, *the Cassandra of Freedom*

Whatever

**“All those who care about France, Jews, East-West relations, and, indeed, our entire modern culture, must read this book.” —Tom Reiss, Pulitzer Prize-winning author** What is the connection between a rise in the number of random attacks against Jews on the streets of France and strategically planned terrorist acts targeting the French population at large? Before the attacks on Charlie Hebdo, the Bataclan night club, and others made international headlines, Marc Weitzmann had noticed a surge of seemingly random acts of violence against the Jews of France. His disturbing and eye-opening new book, *Hate*, proposes that both the small-scale and large-scale acts of violence have their roots in not one, but two very specific forms of populism: an extreme and violent ethos of hate spread among the Muslim

post-colonial suburban developments on the one hand, and the deeply-rooted French ultra-conservatism of the far right. Weitzmann's shrewd on-the-ground reporting is woven throughout with the history surrounding the legacies of the French Revolution, the Holocaust, and Gaullist "Arab-French policy." Hate is a chilling and important account that shows how the rebirth of French Anti-Semitism relates to the new global terror wave, revealing France to be a veritable localized laboratory for a global phenomenon. "[An] excellent and chilling report-cum-memoir about one of the most unsettling phenomena in contemporary Europe." —The Wall Street Journal "[Hate has] an often illuminating intensity as it grapples with an unresolved French and European quandary . . . Cleareyed." —The New York Times Book Review "Weitzmann's absorbing reckoning carries urgent lessons and warnings for us all." —Philip Gourevitch, New York Times-bestselling author

As the 2022 French Presidential election looms, two candidates emerge as favourites: Marine Le Pen of the Front National, and the charismatic Muhammed Ben Abbes of the growing Muslim Fraternity. Forming a controversial alliance with the political left to block the Front National's alarming ascendancy, Ben Abbes sweeps to power, and overnight the country is transformed. This proves to be the death knell of French secularism, as Islamic law comes into force: women are veiled, polygamy is encouraged and, for our narrator François - misanthropic, middle-aged and alienated - life is set on a new course. Submission is a devastating satire, comic and melancholy by turns, and a profound meditation on faith and meaning in Western society.

Michel Houellebecq is perhaps the single most successful and controversial of all contemporary novelists writing in French. Houellebecq has become a global publishing phenomenon: his books have been translated worldwide, three film adaptations of his work have been produced, and the author has been the subject of million-euro publishing deals and of successive media scandals in France. If Houellebecq is unique in contemporary French writing, it is thanks not only to his extraordinary success, but to the unparalleled scope of his narrative ambition. In the work which most forcefully marked his breakthrough to the mainstream - *Les Particules élémentaires* - Houellebecq made a significant appeal to the science-fiction genre in order to undergird his critique of contemporary society. For Houellebecq presents humanity - at least modern, western humanity - as in a terminal state of decadence and decline and ripe for replacement by its post-human successor. His novels narrate a metaphysical mutation or paradigm shift through which humanity as we know it ceases to be the overriding value or focus of our world when it comes into conflict with a competitor in the form of a post-human or neo-human species. It is the aim of this book to appraise the global significance of Houellebecq's novelistic visions while at the same time situating them within the context of French literature, culture and society.

The award-winning French novelist pays tribute to a literary hero in this critical biography of the master of horror—with a foreword by Stephen King.

**Best known for his acclaimed novels, such as the Prix Goncourt-winning *The Map and the Territory*, Michael Houellebecq devotes his single work of nonfiction to the pioneering author of horror and weird fiction, H. P. Lovecraft. In a volume that is part biographical sketch and part pronouncement on existence and literature, France's most famous contemporary author praises his prewar American alter ego, whose style couldn't be less like his own. With a foreword by Lovecraft admirer Stephen King, this eloquently translated edition is an insightful introduction to both Lovecraft's dark mythology and Houellebecq's deadpan prose.**

**A Novel**

**The Outsider**

**Foundations for Hope**

**The Rising Tide of Anti-Semitism in France (and What It Means for Us)**

**Michel Houellebecq and the Literature of Despair**

**The Untold Story of Al-Qaeda and the Libyan Rebellion**

Available for the first time in English, here is an unforgettable portrayal by a master novelist of the physical and psychological devastation wrought in the homeland by Hitler's war. April, 1945. The war is over, yet Dr Doll, a loner and 'moderate pessimist', lives in constant fear. By night, he is haunted by nightmarish images of the bombsite in which he is trapped, he, and the rest of Germany. More than anything, he wishes to vanquish the demon of collective guilt, but he is unable to right any wrongs, especially in his position as mayor of a small town in north-east Germany that has been occupied by the Red Army. Dr Doll flees Berlin, where he finds escape in a morphine addiction: each dose is a 'small death'. He tries to make his way in the chaos of a city torn apart by war, accompanied by his young wife who shares his addiction. Fighting to save two lives, he tentatively begins to believe in a better future. Written with Fallada's distinctive power and vividness, *Nightmare in Berlin* captures the demoralised and desperate atmosphere of post-war Germany in a way that has never been matched or surpassed.

In *Pathos, Poetry and Politics*, Russell Williams examines the literary style in the work of Michel Houellebecq. This book underlines the extent to which the author's notorious provocations are key to the texture of his novels.

In *Dirt for Art's Sake*, Elisabeth Ladenson recounts the most visible of modern obscenity trials involving scandalous books and their authors. What, she asks, do these often-colourful legal histories have to tell us about the works themselves and about a changing cultural climate that first treated them as filth and later celebrated them as masterpieces? Ladenson's narrative starts with *Madame Bovary* (Flaubert was tried in France in 1857) and finishes with *Fanny Hill* (written in the eighteenth century, put on trial in the United States in 1966). Along the way, she considers, among other things, *Les Fleurs du Mal*, *Ulysses*, *The Well of Loneliness*, *Lady Chatterley's Lover*, *Tropic of Cancer*, *Lolita*, and the works of the Marquis de Sade. Over the course of roughly a century, Ladenson finds, two ideas that had been circulating in the world of avant-garde heresy gradually became accepted as truisms, and eventually as grounds for legal defense. The first is captured in the formula 'art for art's sake'—the notion that a work of art exists in a realm independent of conventional morality. The second is realism, vilified by its critics as 'dirt for dirt's sake.' In Ladenson's view, the truth of the matter is clear: 'art for art's sake'—the idea that the work of art may legitimately include the representation of all aspects of life, including the unpleasant and the sordid. Ladenson also considers

cinematic adaptations of these novels, among them Vincente Minnelli's *Madame Bovary*, Stanley Kubrick's *Lolita* and the 1997 remake directed by Adrian Lyne, and various attempts to translate de Sade's works and life into film, which faced similar censorship travails. Written with a keen awareness of ongoing debates about free speech, *Dirt for Art's* *Sa* traces the legal and social acceptance of controversial works with critical acumen and delightful wit.

Michel Houellebecq is France's most famous and controversial living novelist. Since his novel in 1994, Houellebecq's work has been called pornographic, racist, sexist, Islamophobic and vulgar. His caricature appeared on the cover of the French satirical weekly *Charlie Hebdo* on January 7, 2015, the day that Islamist militants killed twelve people in an attack on their offices and also the day that his most recent novel, *Soumission*—the story of France in 2022 under a Muslim president—appeared in bookstores. *Without God* uses religion as a lens to examine how Houellebecq gives voice to the underside of the progressive ethos that has animated French and Western social, political, and religious thought since the 1960s. Focusing on Houellebecq's complicated relationship with religion, Louis Betty shows that the novelist, who is at best agnostic, "is a deeply and unavoidably religious writer." In exploring the religious, theological, and philosophical aspects of Houellebecq's work, Betty situates the author within the broader context of a French and Anglo-American history of ideas—ideas such as utopian socialism, the sociology of secularization, and quantum physics. Materialism, Betty contends, is the true destroyer of human intimacy and spirituality in Houellebecq's work; the prevailing worldview it conveys is one of nihilism and hedonism in a postmodern, post-Christian Europe. In Betty's analysis, "materialist horror" emerges as a philosophical and aesthetic concept that describes and amplifies contemporary moral and social decay in Houellebecq's fiction.

Dueling Writers Take On Each Other and the World

Submission and Decline

The Shipwrecked Mind

Nineteen Eighty-five

Gods, Worlds, Monsters

Lanzarote

As the 2022 French Presidential election looms, two candidates emerge as favourites: Marine Le Pen of the Front National, and the charismatic Mohammed Ben Abbas of the growing Muslim Fraternity. Forming a controversial alliance with the political left to block the Front National's alarming ascendancy, Ben Abbas sweeps to power, and overnight the country is transformed. This proves to be the death knell of French secularism, as Islamic law comes into force: women are veiled, polygamy is encouraged and, for our narrator François – misanthropic, middle-aged and alienated – life is set on a new course. *Submission* is a devastating satire, comic and melancholy by turns, and a profound meditation on faith and meaning in Western society.

On Political Reaction