

archipelago books

FALL 2022 / SPRING 2023



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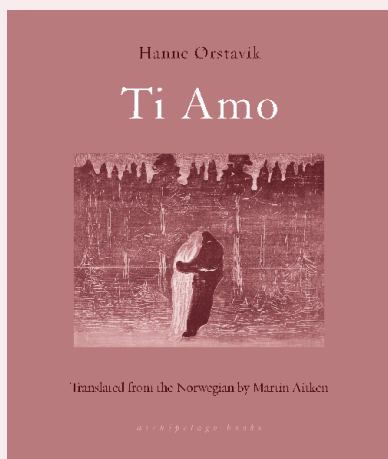
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Ti Amo

HANNE ØRSTAVIK

translated from the Norwegian by

MARTIN AITKEN

September 13, 2022

124 pages

\$18 US / \$24 CAN

trade paperback

ISBN: 9781953861443

E-ISBN: 9781953861450

FICTION

*Ørstavik
distinguishes
herself as a
leading light in
international
literature.*

*—Publishers
Weekly, starred
review*

This year's novella from Ørstavik opens rooms with great emotions and wise thoughts about life, love and death. All we can do is say thank you and enter.

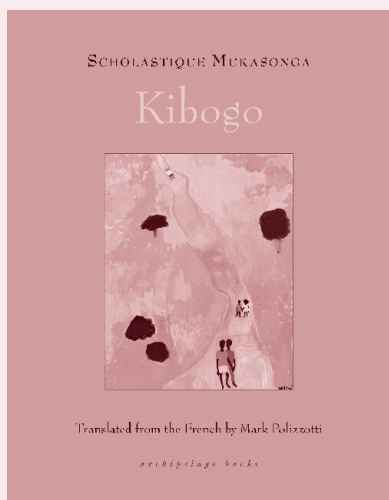
—Ellen Engelstad, *Klassekampen*

What can be found within a gaze? What lies inside a painting or behind a handful of repeated words? These are the questions that haunt our unnamed narrator as she tends to her husband, stricken with cancer, in the final months of his life. She examines the elements of their life together: their Vietnamese rose-colored folding table where they eat their meals, each of the New Year's Eves they've shared, their friendships, and their most intimate exchanges. With everything in flux, she searches for what will remain. Ørstavik writes, "I have a compulsion for truth that feels like my very life force itself." Tentative, laced with a tingling frankness, Ørstavik's prose adheres so closely to the inner workings of its narrator's mind as to nearly undo itself. In Martin Aitken's translation, Ørstavik's piercing story sings.



HANNE ØRSTAVIK, one of the most admired and prominent writers in contemporary Norwegian fiction, published her first novel, *Cut*, in 1994. She has since been translated into more than 16 languages and awarded various literary prizes, including the Swedish Academy's Dobloug Prize. Martin Aitken's translation of *Love* was a 2018 National Book Award finalist.

MARTIN AITKEN has translated numerous novels from Danish and Norwegian, including works by Karl Ove Knausgaard, Peter Høeg, Ida Jessen, Jussi Adler-Olsen, Olga Ravn, and Pia Juul. In 2012, he was awarded the American-Scandinavian Foundation's Nadia Christensen Translation Prize. His translation of *Love* won the 2019 PEN Translation Prize.



September 13, 2022

150 pages

\$17 US / \$23 CAN
trade paperback

ISBN: 9781953861368

E-ISBN: 9781953861375

FICTION

*Mukasonga is a
genius and her
work should be
savored again and
again.*

—Diriye Osman

Kibogo

SCHOLASTIQUE MUKASONGA

translated from the French by

MARK POLIZZOTTI

In sentences of great beauty and restraint, Mukasonga rescues a million souls from the collective noun 'genocide,' returning them to us as individual human beings.

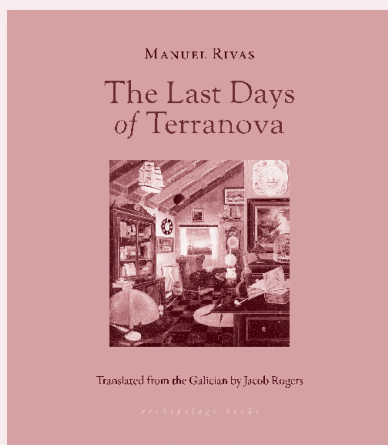
—Zadie Smith on *The Barefoot Woman*

Kibogo's story is reserved for the evening's end, when women circle a fire drinking honeyed brew. One storyteller will weave the old legends of the hillside, stories which church missionaries have done everything in their power to expunge. To some, Kibogo's tale is founding myth, celestial marvel, a source of hope. To white priests spritzing holy water on shriveled trees, it's considered forbidden, satanic, a witchdoctor's hoax. All debate the twisted roots of this story, but deep down, all secretly wonder: can Kibogo really summon the rain? When a rogue priest is defrocked for fusing the Christian gospels with the martyrdom of Kibogo, a fierce clash of creeds ensues. With gleaming flashes of acerbic humor, Mukasonga brings to life the vital mythologies that imbue the Rwandan spirit. In doing so, she gives us a tale of disarming simplicity and profound human truth.



SCHOLASTIQUE MUKASONGA was born in Rwanda in 1956. She settled in France in 1992, only two years before the brutal genocide of the Tutsi swept Rwanda. Her acclaimed debut, *Our Lady of the Nile*, was followed by equally groundbreaking works including *Cockroaches*, *Igifu*, and the National Book Award–nominated *Barefoot Woman*. In 2021, she won the Simone de Beauvoir Prize for Women's Freedom.

MARK POLIZZOTTI is a biographer, critic, translator, and poet. He has translated more than fifty books from the French, including works by Patrick Modiano, Gustave Flaubert, Marguerite Duras, André Breton, and Arthur Rimbaud, and authored *Bob Dylan: Highway 61 Revisited*, among other books. He directs the publications program at the Metropolitan Museum of Art.



The Last Days of Terranova

MANUEL RIVAS

translated from the Galician by
JACOB ROGERS

October 4, 2022

304 pages

\$20 US / \$27 CAN

trade paperback

ISBN: 9781953861320

E-ISBN: 9781953861337

FICTION

*Rivas is an
important
storyteller because
he is sensitive
and he has an
incredible ear,
which, in his
fiction, is allied to
great ingenuity.*

—John Berger

Beautiful . . . It resonates with memory, love and palpable grief . . .
Rivas is special – funny, benign, opinionated. He tells wonderful
stories because he learned early in life how to listen, and he listened
to the soft, wise voices around him.

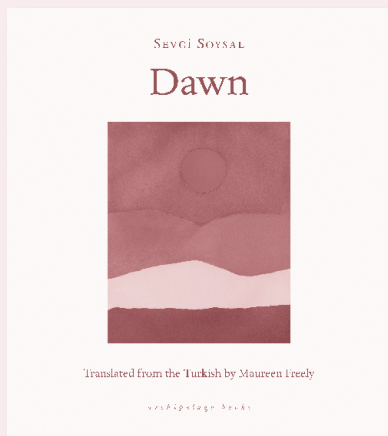
—Eileen Battersby, *Irish Times* on *The Low Voices*

The Last Days of Terranova tells of Vincenzo Fontana, the elderly owner of the long-standing Terranova Bookstore, on the day it's set to close due to the greed of real-estate speculators. On this final day, Vincenzo spends the night in his beloved store, filled with more than seventy years of fugitive histories. Jumping from the present to various junctures in the past, the novel ferries us back to Vincenzo's childhood, when his father opened the store in 1935, to the years that the store was run by his Uncle Eliseo, and leading up to the democratic transition, which Vincenzo spent as far away from the bookstore as possible, in Madrid. Like the bookstore itself, *The Last Days of Terranova* is a space crammed with stories, histories, and literary references, and as many nooks, crannies, and complexities, all brought to life in Rivas's perceptive prose.



MANUEL RIVAS is an award-winning Galician writer, poet, screenwriter, and journalist. Since he started writing at age fifteen, Rivas has published nine anthologies of poetry, fourteen novels, as well as essays and articles. His 1998 novel *O lápis do carpinteiro* (*The Carpenter's Pencil*) stands as the most widely translated work in the history of Galician literature. Rivas is a recipient of the Spanish Critics' Prize, the Galician Critics' Prize, and Spain's National Literature Prize for Narrative.

JACOB ROGERS is a translator of Galician prose and poetry. His work has appeared in *Asymptote*, *Best European Fiction* 2019, *PRISM International*, *Cagibi*, *Your Impossible Voice*, *Nashville Review*, *The Brooklyn Rail*, *InTranslation*, and the *Portico of Galician Literature*.



November 15, 2022

350 pages

\$20 US / \$27 CAN

trade paperback

ISBN: 9781953861382

E-ISBN: 9781953861399

FICTION

*Sevgi Soysal
writes politics
through the
human body: its
longings, pains,
and oppression
give flesh to this
crushing and
tender book.*

—Aysegül Savas

Dawn

SEVGI SOYSAL

translated from the Turkish by

MAUREEN FREELY

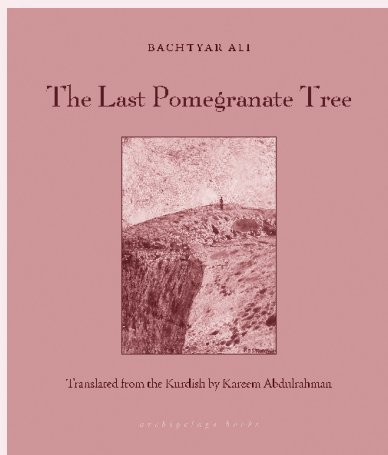
Soysal was the writer of women dangling on the threshold – between sanity and insanity, society and the individual . . . She created female characters who straddled the divide between living for others and following their hearts. —Elif Shafak in her memoir *Black Milk*

As a relentless sun beats down on Adana, cups of rakı are passed to the guests of a dinner party in the home of Ali. Among the guests are a journalist named Oya, who has recently been released from prison, and her new acquaintance, Mustafa. Together they debate communism and socialism, words rumbling around the room “like hot peppers.” When police raid Ali’s home, his guests are carted off to holding cells, where they’re interrogated on charges of leftist sympathies. They are tortured throughout the night. Fear spools into the private worlds within their minds, into the tip of a pen being forced into confession, into anxious, claustrophobic thoughts of a return to prison. Oya’s memories of her time in the Yıldırım Military Prison rush back – the wild curses and laughter of inmates, their quarrels and rapturous belly-dancing. Her former inmates created fury and joy out of nothing. Their resilience wills Oya to fight through the night and ignites every word of Soysal’s fiercely original novel.



SEVGI SOYSAL was born in Istanbul in 1936. In 1974, Soysal won the prestigious Orhan Kemal Award for *Noontime in Yenişehir*, which she wrote while in prison. Published in 1975, *Dawn* is a beautiful thematic companion to her memoirs of prison life, which were originally published in the newspaper *Politika* and in a single volume as *Yıldırım Area Women’s Ward*.

MAUREEN FREELY was born in the US and raised in Turkey. She is the former president of English PEN. Three of her seven novels are set in Istanbul. She has translated five works by the Nobel laureate Orhan Pamuk, and Ahmet Hamdi Tanpınar’s *Time Regulation Institute*. She also co-translated *A Useless Man* by Sait Faik Abasıyanık with Alex Dawe. She is widely regarded as the foremost translator of Turkish literature. Sevgi Soysal was the first writer she ever translated.



January 3, 2023

322 pages

\$22 US / \$29 CAN

trade paperback

ISBN: 9781953861405

E-ISBN: 9781953861412

FICTION

*Bachtyar Ali
invites us to hope
and believe in
literature as a
form of resilience.*

—*Alessia Rastelli,*

*Corriere
della Sera*

The Last Pomegranate Tree

BACHTYAR ALI

translated from the Kurdish by

KAREEM ABDULRAHMAN

Bachtyar Ali is a great novelist . . . like Achebe and Pynchon, Morante and Ortese, who knew how to give a concrete anthropological and narrative foundation to their vision – one made of tragedy and poetry, or rather, the fairy tale and the epic. A balance that few writers in the world are still capable of achieving.

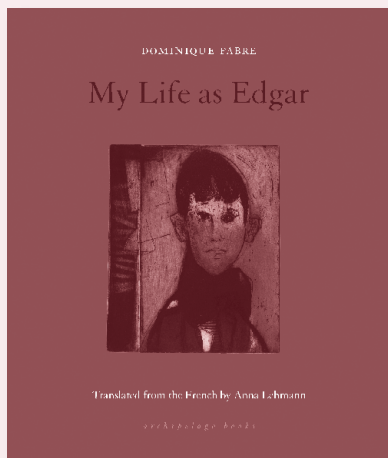
—Goffredo Fofi, *La Domenica, Il Sore 24 Ore*

“Whenever he told lies, the birds would fly away. It had been that way since he was a child. Whenever he told a lie, something strange would happen.” So begins Bachtyar Ali’s *The Last Pomegranate Tree*, a phantasmagoric warren of fact, fabrication, and mystical allegory, set in the aftermath of Saddam Hussein’s rule and Iraq’s Kurdish conflict. Muzafar-i Subhdam, a peshmerga fighter, has spent the last twenty-one years imprisoned in a desert yearning for his son, Saryas, who was only a few days old when Muzafar was captured. Upon his release, Muzafar begins a frantic search, only to learn that Saryas was one of three identical boys who became enmeshed in each other’s lives as war mutilated the region. An inlet to the recesses of a terrifying historical moment, and a philosophical journey of formidable depths, *The Last Pomegranate Tree* interrogates the origins and reverberations of atrocity. It also probes, with grace and candor, unforgettable acts of mercy.



BACHTYAR ALI is one of the most prominent contemporary authors and poets from Iraqi Kurdistan. He has written over forty books of fiction, poetry, and criticism, and has been translated into eight languages. Ali was honored with the Nelly Sachs Prize in 2017. He was the prize’s first winner writing in a non-European language.

KAREEM ABDULRAHMAN is a translator and Kurdish affairs analyst. His 2016 translation of Ali’s *I Stared at the Night of the City* marked the first Kurdish novel to be translated into English. He is co-managing editor at *Insight*, a political analysis service focusing on Iraq and Kurdish affairs.



January 10, 2023

180 pages

\$18 US

trade paperback

ISBN: 9781953861481

E-ISBN: 9781953861498

FICTION

*Fabre is
the discreet
megaphone of the
man in the crowd.*

—Elle

My Life as Edgar

DOMINIQUE FABRE

translated from the French by

ANNA LEHMANN

Fabre is a genius of these nuanced, interior moments . . . The story Fabre tells is that of every one of us: looking for meaning in the mundane, moving through our lives, our interactions, as if through the fabric of a dream . . . How do we live? it asks to consider. And: What does our existence mean?

—David Ulin, *Los Angeles Times* on *Guys Like Me*

The strong, intimate voice of this gentle, canny narrator continues to stay with us long after we reach the end of *The Waitress Was New* – what an engrossing, captivating tale.

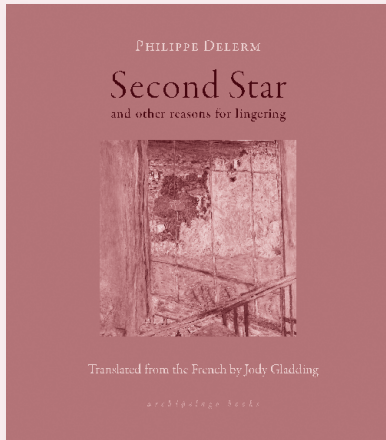
—Lydia Davis

Edgar loves nothing more than listening to the birds in the trees, the squeaking of moles in nearby chalk quarries, the conversations trickling out of the carpeted offices surrounding his favorite park in the suburbs of Paris. He also listens to the hushed conversations of passersby, strangers who whisper that he is “not all there.” But what constitutes the supposedly insufficient nature of Edgar’s interior life? Dominique Fabre gives himself over to Edgar’s way of seeing, his sensitivity, his innocence and wisdom, his longings and perceptions, his tentative interpolations into the social fabric of 1960s France, and in each passage we find a stirring answer. Fabre’s lucid, layered, and utterly fresh bildungsroman will take you by surprise and leave an immutable mark on your heart.



DOMINIQUE FABRE possesses a unique voice among contemporary French novelists. Focusing on the lives of individuals on the margins of society, his work combines somber, subdued realism with lyrical perception. Fabre has written twenty-two works of fiction. In 2008, Archipelago published *The Waitress Was New*, translated by Jordan Stump.

ANNA LEHMANN has translated selected songs from Patrick Modiano’s *Fonds de tiroir* for *Harper’s Magazine*. In 2019, The New York Review Children’s Collection published her translation of Yvan Pommaux’s *All of Us*. She lives in New York City.



February 7, 2023

120 pages

\$16 US

trade paperback

ISBN: 9781953861542

E-ISBN: 9781953861559

FICTION

*Philippe Delerm
is the jubilation of
minimalism.*

—Librairie de
l'Express

Second Star

PHILIPPE DELERM

translated from the French by
JODY GLADDING

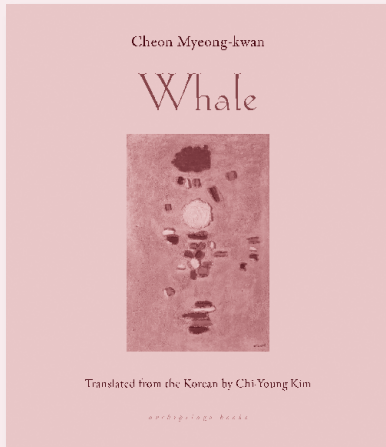
If the singularity of Philippe Delerm's work had to be summarized in one image, it would be this: the decanting of key moments in our lives. Letting the tumult of our modern existence come to rest, letting the superfluous bits sink to the bottom, so that the writing, that prodigious alchemist, can reveal to us the truth of those moments in all its limpidity – and their beauty. — *Actualité*

Second Star is a series of lyrical meditations on life's often overlooked joys, from peeling a clementine, sipping a cold mojito, to washing your windows. Whether biting into a bitter turnip or savoring a summer evening, Delerm pauses to consider each pang of pleasure. Vividly translated by Jody Gladding, these glimpses invite us to linger, as if each bite of a ripe watermelon, each exhaled breath on a bitterly cold day, each cloudy evening on the beach, were our last. A still life in motion, *Second Star* "consumes the present" with a quiet curiosity, asking us to "put off tomorrow" and join Delerm in tasting, touching, listening, and noticing.



PHILIPPE DELERM has published fiction, essays, and children's books. He received the 1990 Prix Alain-Fournier for his novel *Autumn*. *La Première gorgée de bière et autres plaisirs minuscules* (*The Pleasure of Small Things*) was a bestseller in France.

JODY GLADDING has translated works by Pierre Michon, Jean Giono, Michel Pastoureau, Julia Kristeva, Hervé This, Roland Barthes, among others. Her collections of poetry include *the spiders my arms, i entered without words*, and *Rooms and their Airs*. Gladding has been honored with a Whiting Writers' Award, an Academy of American Poets Prize, and a French-American Foundation Translation Award.



March 14, 2022

240 pages

\$22 US

trade paperback

ISBN: 9781953861146

E-ISBN: 9781953861153

FICTION

Whale

CHEON MYEONG-KWAN

translated from the Korean by

CHI-YOUNG KIM

Whale has leaped over the boundaries of a novel and entered a new space.

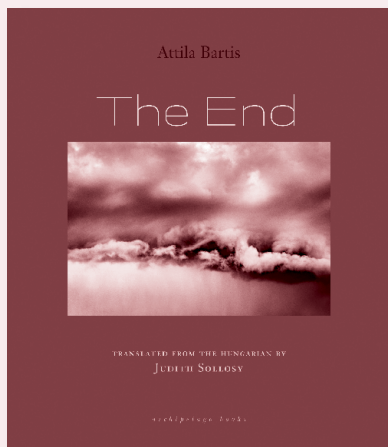
—Shin Su-jeong

Whale, set in a remote village in South Korea, follows the lives of three linked characters: Geumbok, an extremely ambitious woman who has been chasing an indescribable thrill ever since she first saw a whale crest in the ocean; her mute daughter, Chunhui, who communicates with elephants; and a one-eyed woman who controls honeybees with a whistle. Brimming with surprises and wicked humor, *Whale* is an adventure-satire of epic proportions by one of the most original voices in South Korea.



CHEON MYEONG-KWAN is a South Korean novelist and screenwriter. Upon publication of his first story, “Frank and I” (2003), he received the prestigious Munhakdongne New Writer Award. His debut novel, *Whale*, was published the following year, won the 10th Munhakdongne Novel Award and became one of the most loved novels in South Korea, where it is regarded as a modern classic. His novels have been translated into Chinese, English, French, Japanese, Thai, Turkish, Russian, and Vietnamese.

CHI-YOUNG KIM is a literary translator and editor based in Los Angeles. A recipient of the Man Asian Literary Prize for her work on *Please Look After Mom* by Kyung-sook Shin (2011), she has translated over a dozen books, including works by Ae-ran Kim, You-jeong Jeong, and Young-ha Kim, among others.



April 4, 2023

675 pages

\$22 US

trade paperback

ISBN: 9781953861429

E-ISBN: 9781953861436

FICTION

*Bartis at times puts
one in mind of Joyce,
at others of Kafka,
at others of Roth,
yet ultimately eludes
all comparison by
the strength of his
originality.*

*—Arturo Mantecón,
Foreword*

The End

ATTILA BARTIS

translated from the Hungarian by
JUDITH SOLLOSY

Tranquility is political and personal suffering distilled perfectly and transformed into dark, viscid beauty. It is among the most haunted, most honest, and most human novels I have ever read.

—Brian Evenson

Tranquility is a moving, emotionally complex, subtle, shocking novel.

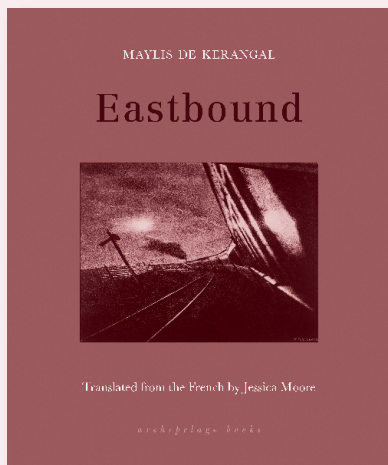
—Tom McGonigle, *Los Angeles Times*

As a child, András Szabad's first memory is of Colonel Adler calmly asserting "if I were to take my own life, I would do it solely because . . . this wine is terrible," seconds before shooting himself at the dining room table. András Szabad grows up to be a self-proclaimed godless photographer, navigating a morass of spectral presences in communist Hungary. *The End* is an exposé on the life of an artist, tracing and retracing András's dance between alienation and connection through a string of sado-masochistic encounters and unconventional friendships, posing moral questions at every turn. With taut and vibrant writing, Attila's tapestry of memories invites the reader into a delirious house of mirrors, whose lurid web is difficult to shake.



ATTILA BARTIS is a novelist, playwright, photographer, and journalist. He received the Attila József Prize in 2005 and was awarded the Sandor Márai Prize in 2001. His novel *Tranquility*, translated by Imre Goldstein, received the Best Translated Book Award in 2008.

JUDITH SOLLOSY has published two books on the art of translation and her work has appeared in *CrossCurrents*, *PEN America*, *The New Yorker*, *Common Knowledge*, and elsewhere. She was awarded the Hungarian PEN Club's Ady Medal for her work popularizing Hungarian literature in the United States.



April 11, 2023

160 pages

\$17 US

trade paperback

ISBN: 9781953861504

E-ISBN: 9781953861511

FICTION

*There is something
magnificently
true about de
Kerangal's fiction,
which braids
technical fluency
with winged prose.*

*—Beejay Silcox,
The Guardian*

Eastbound

MAYLIS DE KERANGAL

translated from the French by
JESSICA MOORE

The Heart is an unusual and often-ravishing novel . . . de Kerangal's long, rolling sentences pulse along in systolic thumps, each beat punctuated by a comma; they're packed with emotional intensity.

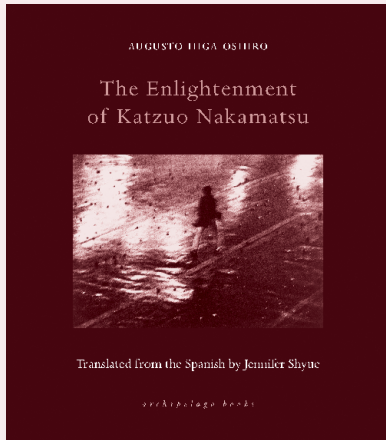
—Jennifer Senior, *The New York Times* on *The Heart*

Aliocha is racing toward Vladivostok with other Russian conscripts packed on a trans-Siberian train. Soon after boarding, he decides to desert. Over a mid-night smoke in a dark corridor of the train, the young soldier encounters an older French woman, Hélène, for whom he feels an uncanny trust. He manages through pantomime and a basic Russian that Hélène must decipher to ask for her help. As they hurry from the filth of his third-class carriage to Hélène's first-class sleeping car, Aliocha becomes a hunted deserter and Hélène his accomplice with her own recent memories to contend with. Eastbound is both an adventure story and a duet of vibrant inner worlds. In evocative sentences gorgeously translated by Jessica Moore, De Kerangal tells the story of two unlikely souls entwined in a quest for freedom with a striking sense of tenderness, sharply contrasting the brutality of their surrounding world.



MAYLIS DE KERANGAL is an award winning and critically acclaimed author of several books, including *Naissance d'un pont*, winner of the 2010 Prix Franz Hessel and Prix Médicis; *Réparer les vivants*, whose English translation, *The Heart*, was one of the *Wall Street Journal's* Ten Best Fiction Works of 2016 and longlisted for the Booker International Prize; and *Un chemin de tables*, whose English translation, *The Cook*, was a *New York Times Book Review* Editors' Choice.

JESSICA MOORE is a poet and translator. She is also a singer-songwriter who plays banjo, piano, guitar, and body-percussion. A former Lannan writer-in-residence and winner of a PEN America Translation Award for her translation of *Turkana Boy* by Jean-François Beauchemin, her first collection of poems, *Everything, now*, was published in 2012. She lives in Toronto.



May 9, 2023

150 pages

\$18 US

trade paperback

ISBN: 9781953861528

E-ISBN: 9781953861535

FICTION

*One of the best
short novels in the
Spanish language.*

*—Fernando
Iwasaki*

The Enlightenment of Kzuo Nakamatsu

AUGUSTO HIGA OSHIRO

translated from the Spanish by
JENNIFER SHYUE

This indispensable book is a piece of silversmithing that wounds like a slim dagger in the warp and weft of the spirit.

—José Güich, *Correo*

Katzuo Nakamatsu is at sea after being forced out of his job as a literature professor without warning. He retreats into flânerie, musing with imaginary interlocutors, roaming the streets of Lima, and reciting the poems of Martín Adán. Slowly, to the “steady beat of his reptile feet,” Nakamatsu arranges his quiet ceremony of farewell. With an electric lunacy, he spruces himself up with a pinstripe tie, tortoiseshell glasses, and wooden cane, taking on the costume of an old man he knew as a child, hoping to grasp that man’s tenacious Japanese identity. Like a logic puzzle, *Enlightenment* calibrates Augusto Higa Oshiro’s own entangled Japanese-Peruvian identity. Reminiscent of Kurasawa’s film *Ikiru*, *Enlightenment* emerges from a dark and labyrinthine mindscape, unraveling toward sublime disintegration.



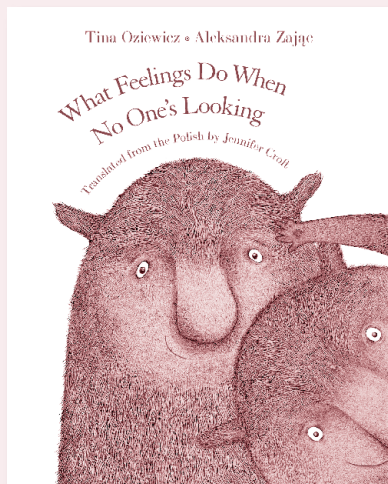
AUGUSTO HIGA OSHIRO is a Peruvian writer. Born to immigrants from Okinawa and raised in Lima’s working-class center, he was a member of Peru’s Grupo Narración, a group of writers focused on realist, working-class fiction in the 1970s. He is the recipient of the Asociación Peruano Japonesa’s Premio José Watanabe Varas and the Cámara Peruana del Libro’s Premio de Novela Breve, and has been recognized by Peru’s Ministry of Culture. *The Enlightenment of Katzuo Nakamatsu* is his first book translated into English.

JENNIFER SHYUE is a translator from Spanish focusing on contemporary Cuban and Asian-Peruvian writers. She has an MFA in literary translation from the University of Iowa and a BA in comparative literature from Princeton University. Her work has been supported by grants from Fulbright, Princeton University, and the University of Iowa and has appeared in *The Arkansas International*, *New England Review*, and *Spoon River Poetry Review*.





Elsewhere Editions



July 5, 2022

72 pages

\$18.95 US / \$18.95 CAN
hardcover

ISBN: 9781953861283

E-ISBN: 9781953861290

PICTURE BOOK /
SOCIAL-EMOTIONAL
LEARNING

What Feelings Do When No One's Looking

TINA OZIEWICZ

Illustrated by
ALEKSANDRA ZAJĄC

translated from the Polish by
JENNIFER CROFT



This is a uniquely beautiful and original book. The extraordinary illustrations, done mostly in shades of gray with just occasional color, are more than perfect in picturing the concepts of the book.

—Katrina Yurenka, *Youth Services Book Review*, Starred Review

From the tip of a chimney, we bound into the mischievous world of feelings, meeting a troupe of tufted creatures as we go. Sympathy helps snails cross a sidewalk to safety, fear pirouettes in an attempt to camouflage with wallflowers, and pleasure reclines across a doily-donned reading chair, sipping a cup of tea. Tina Oziewicz's words hum with truth, and Aleksandra Zając's illustrations bloom and burst with charming details like a sail constructed out of a pair of billowing long johns or a red slipper falling from a contented paw. Taking in the perfect harmony of this book is like taking a long gulp from a trusty thermos and filling up with warmth. *What Feelings Do When No One's Looking* surprises and soothes, inspires us to feel.



TINA OZIEWICZ is a Polish author and translator of children's literature. While working as a translator and teacher, she began writing stories for children and published her first picture book in 2007. She has since published ten works of children's literature.

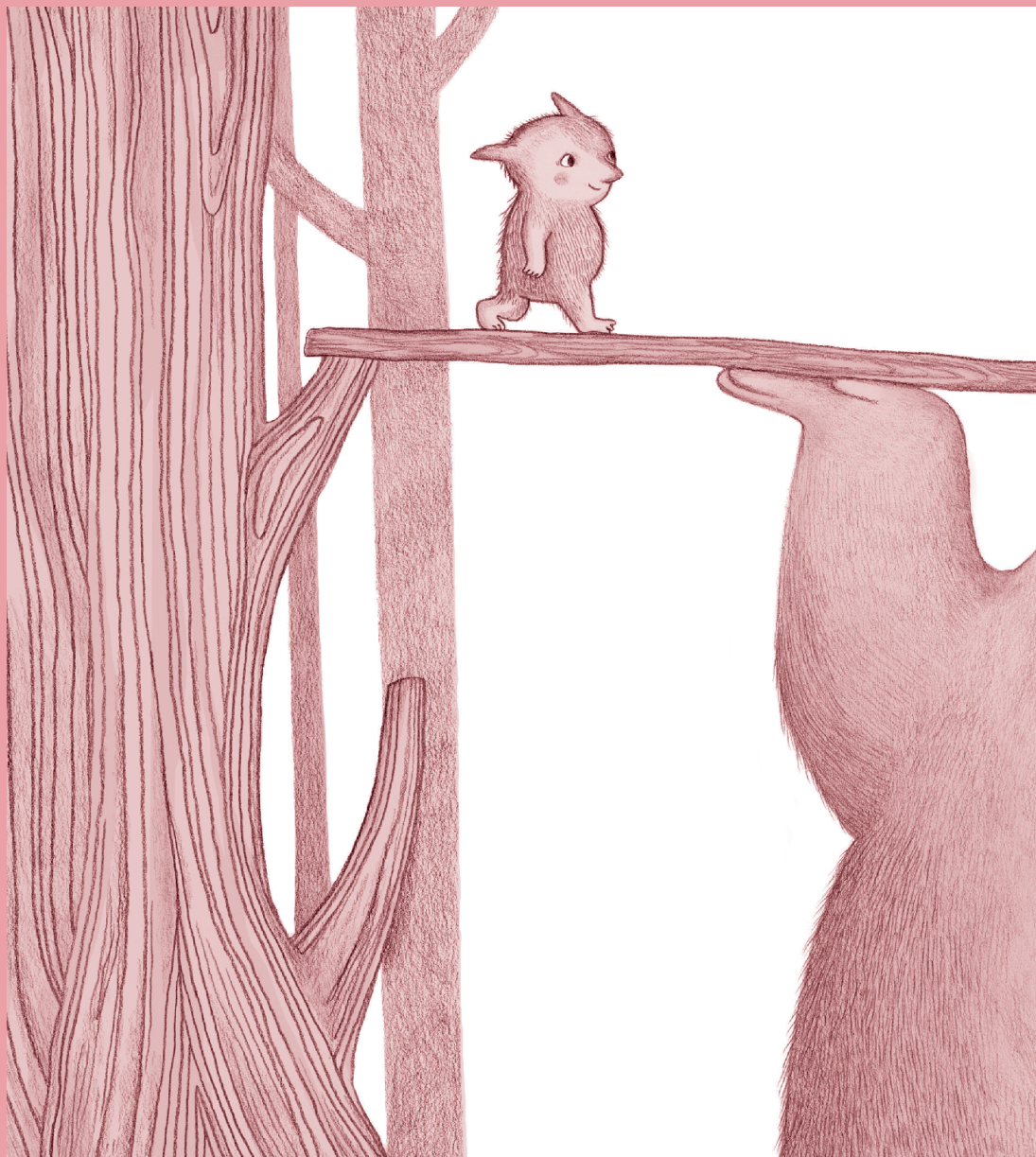
ALEKSANDRA ZAJĄC, a graduate of the Art Department at Opole University, works on graphic design, drawing and modelling in clay. *What Feelings Do When No One's Looking* is her debut publication.

JENNIFER CROFT was awarded the International Booker Prize in 2018 and was named a National Book Award Finalist for her translation from Polish of Olga Tokarczuk's *Flights*. She is the recipient of Fulbright, PEN, MacDowell, and National Endowment for the Arts grants and fellowships, as well as the inaugural Michael Henry Heim Prize for Translation. She is a founding editor of *The Buenos Aires Review*.

Anger *explodes*.







Trust builds bridges.





October 25, 2022

56 pages

\$18.95 US/ \$24.95 CAN
hardcover

ISBN: 9781953861344

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JUVENILE FICTION

João by a Thread

ROGER MELLO

translated from the Portuguese by
DANIEL HAHN



Mello's distinctive work burns with poetic truth.

—*Publishers Weekly* on *Charcoal Boys*

As João tucks under a lovingly woven quilt, he asks himself: *So it's just me now?* He curls up, getting cozy in bed, and soon the world of his dreams unspools on the page. The blanket in his bed unravels into deep rivers, mountain ranges, fishing nets full of tadpoles and gaping holes, until what's left is just one long thread. When he feels alone and scared in the dark, João "sews words like patchwork" into a new blanket to cover himself up. He weaves the threads of his quilt until they form one long sentence, and soon the nighttime is peppered with his own silvery, slippery words. Roger Mello draws like a shapeshifter – to look at his illustrations is always to see something you missed before (a stingray, a crescent moon nestled into the palm of João's hand). His breathtaking line drawings, beaming in white thread against deep red, combined with poetic and bewildered language, make *João by a Thread* a book to take into bed at the edge of sleep, just before you start to dream.

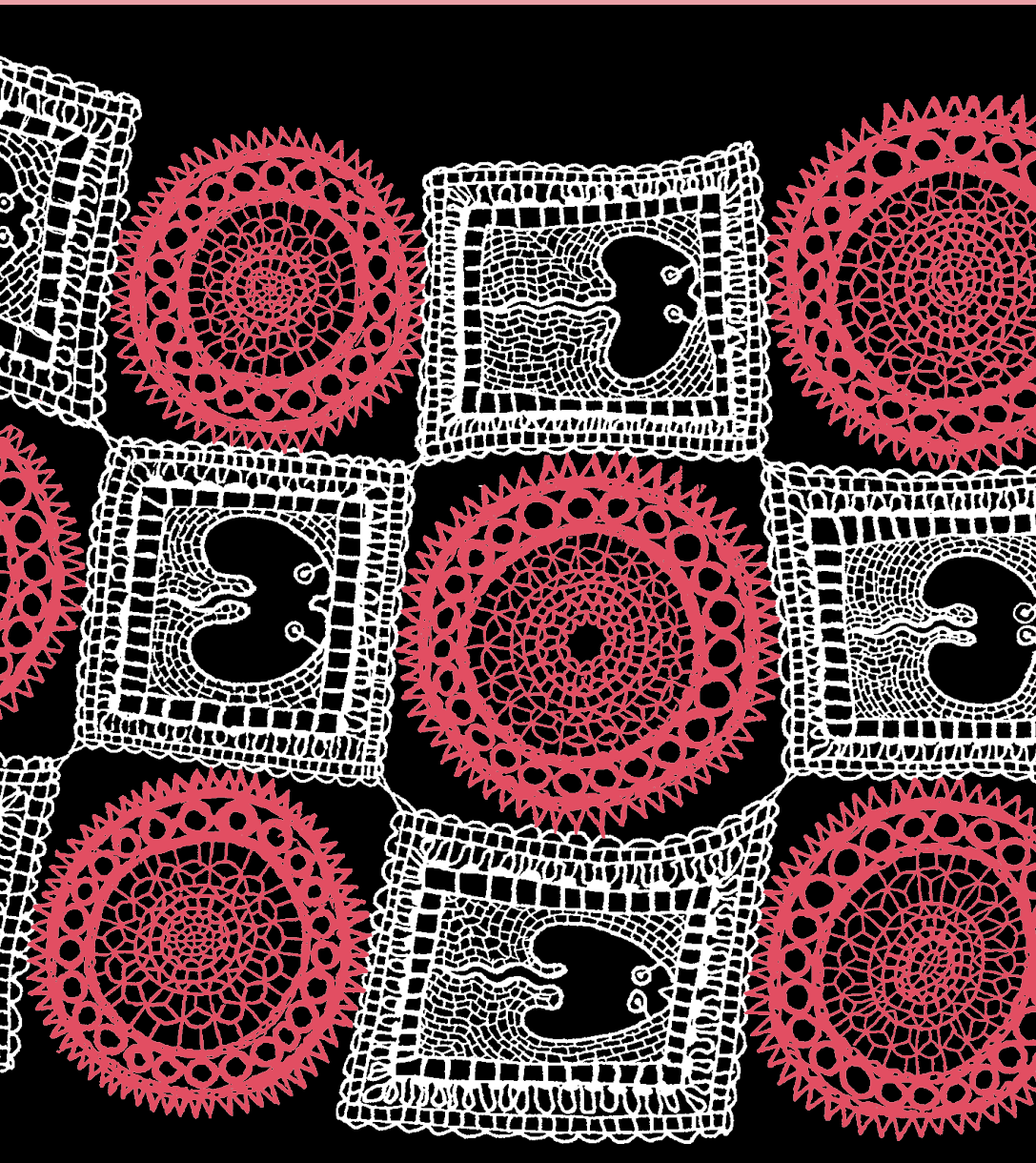


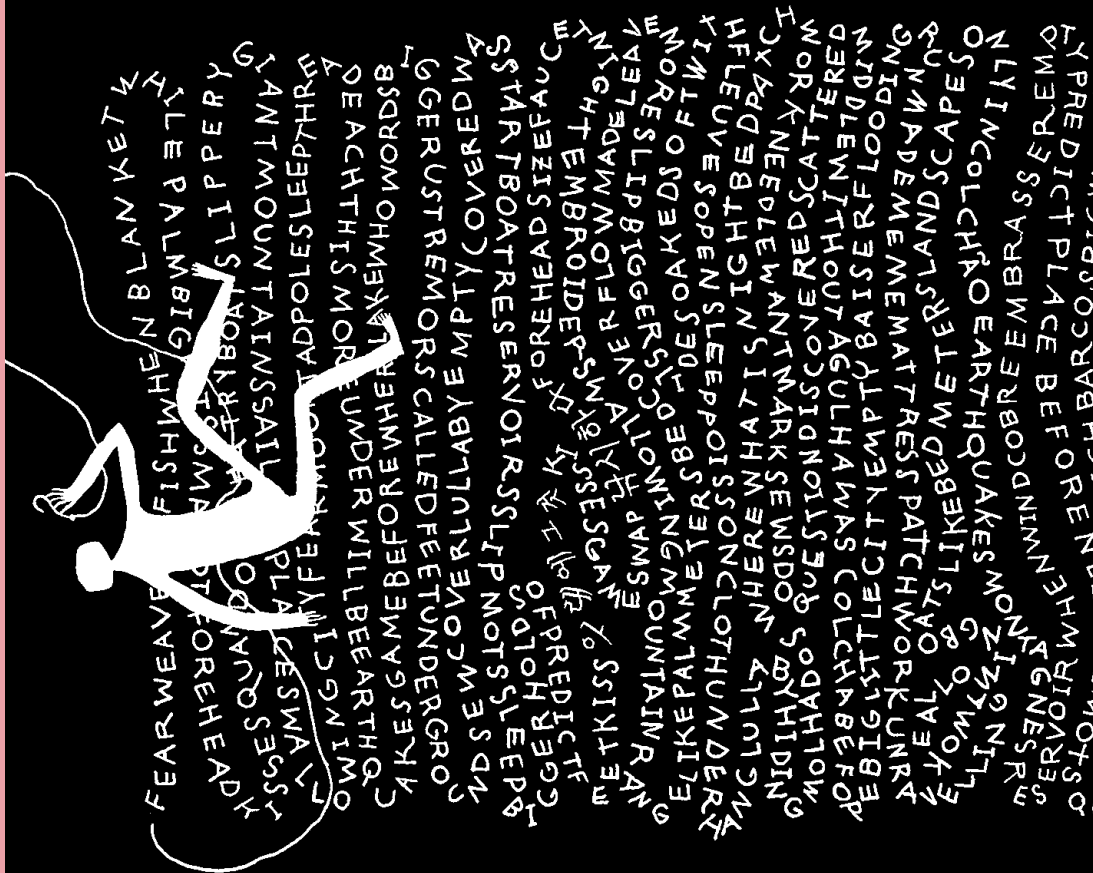
ROGER MELLO has illustrated over 100 titles – 22 of which he also wrote – and his unique style and adroit sense of color continues to push the boundaries of children's book illustration. Mello's numerous awards include three of IBBY's Luis Jardim Awards, the Best Children's Book 2002 International Award, and the 2014 Hans Christian Andersen Award. In 2018, *You Can't Be Too Careful!* received a Batchelder Honor from the American Library Association. *Charcoal Boys* was named a USBBY 2020 Outstanding International Book.

DANIEL HAHN is the author of a number of works of nonfiction, including *The Tower Menagerie*. He co-edited *The Ultimate Book Guide*, a series of reading guides for children and young adults. His translation of José Eduardo Agualusa's *A General Theory of Oblivion* won the International Dublin IMPAC Prize in 2016. He's translated the work of María Dueñas, José Saramago, Eduardo Halfon, Corsino Fortes, and others. He translated Roger Mello's *You Can't Be Too Careful!*, *Charcoal Boys*, and *Feather*.



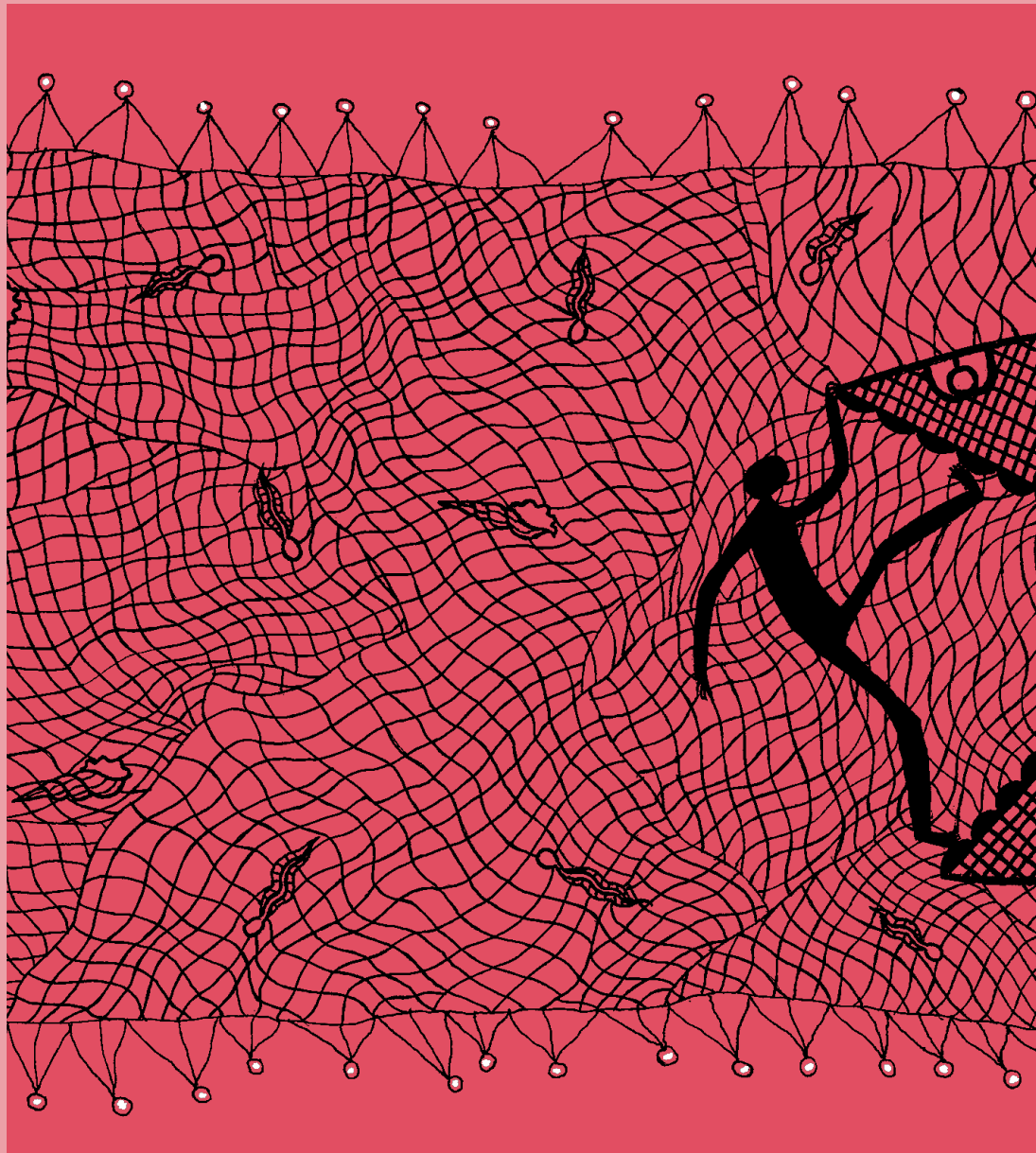
FLUTTERING IN THE WIND

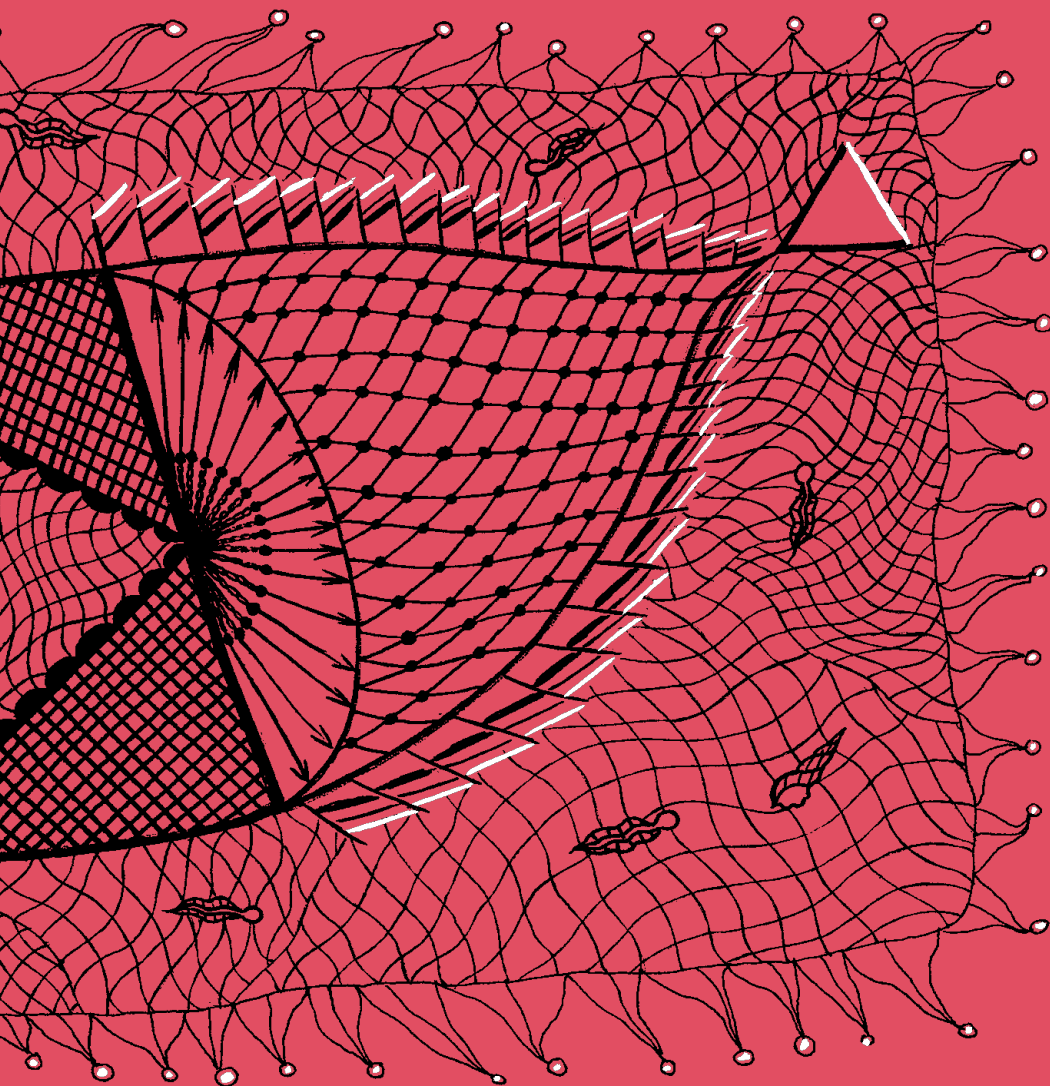




AS HE SEWS, JOÃO MAKES UP A LULLABY.

[illegible]





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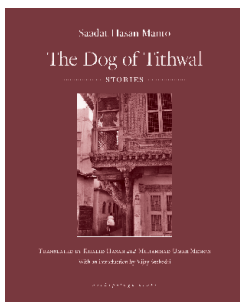
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ISBN: 9781953861009
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FICTION

The Dog of Tithwal

SAADAT HASAN MANTO

translated from the Urdu by

KHALID HASAN, MUHAMMAD UMAR
MEMON, & AATISH TASEER

introduced by VIJAY SESHADRI

Manto's style encompasses droll fable, mordant satire and grainy realism . . . His empathy, obliquity and narrative economy invite comparisons with Chekhov. These readable, idiomatic translations have all the agile swiftness and understated poignancy that parallel suggests.

—Boyd Tonkin, *The Wall Street Journal*

In his short career, SAADAT HASAN MANTO produced a powerful, original, and diverse body of work. He was posthumously awarded the prestigious Nis-han-e-Imtiaz award by the Government of Pakistan in 2012.

Born in Kashmir, journalist, author, and translator KHALID HASAN is best remembered for his translations of Manto and Faiz Ahmed Ahmed.

MUHAMMAD UMAR MEMON was a critic, short story writer, and translator. He edited *The Annual of Urdu Studies* and was a professor of Urdu Literature and Islamic Studies at the University of Wisconsin.

AATISH TASEER is a novelist, journalist, and translator. His most recent novel is *The Way Things Were*.

The Pastor

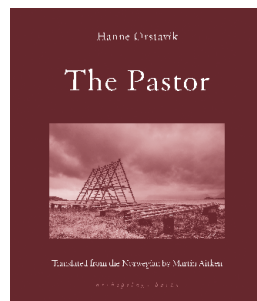
HANNE ØRSTAVIK

translated from the Norwegian by

MARTIN AITKEN

A beautiful and haunting gem . . . in which a young female pastor narrates the story of her self-exile to a sparse outpost in the far North and her relationships with the village locals—a rough, hardworking bunch who hide their vulnerabilities . . . *The Pastor* is the fascinating story of a woman in a strange setting who continually probes the vital question of how to live a meaningful life.

—Lori Feathers, *Lit Hub*



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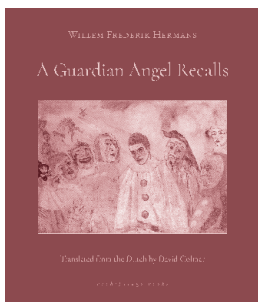
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FICTION

HANNE ØRSTAVIK is one of the most admired and prominent writers in contemporary Norwegian fiction. She has since been translated into more than 16 languages and awarded various literary prizes, including the Swedish Academy's Dobloug Prize. The English translation of *Love* was a 2018 National Book Award finalist.

MARTIN AITKEN has translated numerous novels from Danish and Norwegian, including works by Karl Ove Knausgaard, Peter Høeg, Jussi Adler-Olsen, and Pia Juul. His translation of *Love* won the 2019 PEN Translation Prize.



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FICTION

A Guardian Angel Recalls

WILLEM FREDERIK HERMANS

translated from the Dutch by

DAVID COLMER

Hermans interweaves a bitter, occasionally darkly comic moral fable with an unforgettable account of the Nazi invasion of the Netherlands, first published in 1971 and seamlessly translated by Colmer. . . . [*A Guardian Angel Recalls*] should establish Hermans as a modern Dostoyevsky.

—*Publishers Weekly*, starred review

WILLEM FREDERIK HERMANS was one of the most prolific and versatile Dutch authors of the twentieth century. He wrote essays, scientific studies, short stories, and poems, but was best known for his several novels, the most famous of which are *The Tears of the Acacias* (1949), *The Darkroom of Damocles* (1958), and *Beyond Sleep* (1966). In 1977, he received the Dutch Literature Prize.

DAVID COLMER is a writer and translator of the Dutch. He is a four-time winner of the David Reid Poetry Translation Prize and received the 2009 Biennial NSW Premier and PEN Translation Prize. His translation of Gerbrand Bakker's *The Twin* (Archipelago) was awarded the International IMPAC Dublin Literary Award and he received the Independent Foreign Fiction Prize for Bakker's novel *The Detour*.

Autumn Rounds

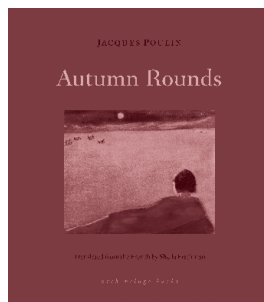
JACQUES POULIN

translated from the French by

SHEILA FISCHMAN

Poulin continues his oeuvre of quiet, unimposing fiction with this delicate tale of a Quebec City bookmobile owner whose solitary life is upended after he meets an alluring woman . . . Narrated in ponderous, poetic prose, the brief text successfully harnesses a range of themes, made potent by the melancholy mix of the Driver's fear of aging and the lure of romance. Poulin once again shows his knack for grace and nuance.

—*Publishers Weekly*



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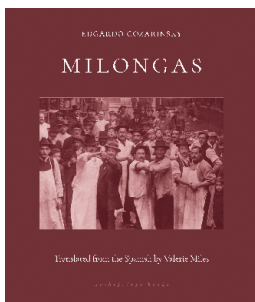
ISBN: 9781953861061

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FICTION

JACQUES POULIN is the author of fourteen novels. Among his many honors are the Governor General's Award, the Molson Prize in the Arts, the Gilles-Corbeil Prize, and the France-Québec Prize. His novels *Mister Blue*, *Translation is a Love Affair*, and *Spring Tides* have been published by Archipelago. He lives in Québec City.

SHEILA FISCHMAN has published more than 125 translations of contemporary French-Canadian works. Fischman was named to the Order of Canada in 2002 and to the Ordre national du Québec in 2008; in the same year, she received the Molson Prize in the Arts



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NON-FICTION

Milongas

EDGARDO COZARINSKY

translated from the Spanish by

VALERIE MILES

introduced by ALBERTO MANGUEL

Through wry anecdote and masterful observation, Argentine writer and film director Cozarinsky unspools the history of tango and its cultural influence across the globe . . . With the companionable tenor of a humorous, well-informed raconteur, he traces tango dancing's rise . . . These immersive snapshots are tantalizing.

—*Publishers Weekly*

Born in Argentina, **EDGAR COZARINSKY** is the author of literary essay collections and novels, including *La ausencia de guerra*, *Dinero para fantasmas*, and *Lejos de donde*, which was awarded the prize for the Academia Argentina de Letras. Cozarinsky is also well known as a screenwriter and director, whose films blur the boundaries between fiction and documentary. He resides in Buenos Aires and in Paris. *El ruffian moldavo* (*The Moldavian Pimp*) was published by Vintage in 2007 and *La novia de Odessa* (*The Bride from Odessa*) was published by FSG in 2004.

VALERIE MILES an editor, writer, translator, and professor, is the cofounding editor of the literary journal *Granta* in Spanish.

An Impossible Love

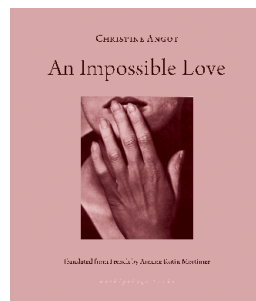
CHRISTINE ANGOT

translated from the French by

ARMINE KOTIN MORTIMER

An Impossible Love immerses the reader in both the solipsism of the two lovers and the wider world of French society in the 1950s . . . Angot has suggested that there is no distinction between real and fake, nor true and false in literary writing. There is only ‘alive prose’ and ‘dead prose’. There are words that remain on the page, and those that somehow manage to transcend themselves. Angot’s writing lives.

—Alice Blackhurst, *New Left Review*



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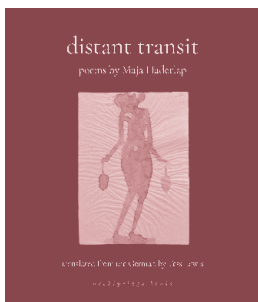
ISBN: 9781953861047

E-ISBN: 9781953861054

FICTION

CHRISTINE ANGOT is one of the most controversial authors writing today in France. Since the 1999 publication of *Incest*, Angot has continued to push the boundaries of what society allows an author to express. Her literary works have received prizes including the Prix France Culture in 2005, the Prix Flore in 2006 and the Prix Sade in 2012, which she refused on the grounds that the theme of the prize did not correspond to the book she had written. In 2015 she won the Prix Décembre for *An Impossible Love*.

ARMINE KOTIN MORTIMER is the translator of Philippe Sollers’s *Mysterious Mozart* and his *Casanova the Irresistible*, as well as Julia Kristeva’s *The Enchanted Clock*. Her long career as a professor of French literature was recognized by the French government with the Palmes Académiques in 2009.



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POETRY

distant transit

MAJA HADERLAP

translated from the German by

TESS LEWIS

Language is for Haderlap both hearth and prison . . . she embraces that zone of darkness, the transformations that each language necessarily effects on our experience, to write of the past as part of the present, and of herself in this present, a woman trying to make sense of a bewildering world and her ever-changing place in it.

—Nicola Vulpe, *World Literature Today*

MAJA HADERLAP is a Slovenian-German Austrian writer and translator. She has published volumes of poetry and essays in Slovenian and German, and translations from Slovenian. Haderlap was awarded the Ingeborg-Bachmann-Preis and the Rauriser Literaturpreis for her debut novel *Engel des Vergessens* (*Angel of Oblivion*).

TESS LEWIS is a translator from German and French and an Advisory Editor of *The Hudson Review*. She has been awarded translation grants from PEN America and PEN UK, an NEA Translation Fellowship, and a Max Geilinger Translation Grant for her translation of Philippe Jaccottet. She won the 2017 PEN Translation Prize for her work on Haderlap's *Angel of Oblivion*.

Salka Valka

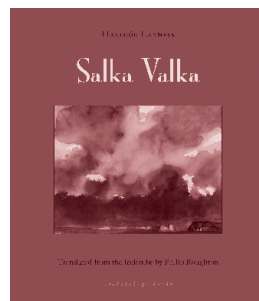
HALLDÓR LAXNESS

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PHILIP ROUGHTON

Laxness somehow blends epic form with the day-to-day realism of loan negotiations and herring and haircuts. He is a humorist and a visionary, a critical eye and an open heart. *Salka Valka* is a marvel, a pleasure, and a masterpiece.

—Rivka Galchen



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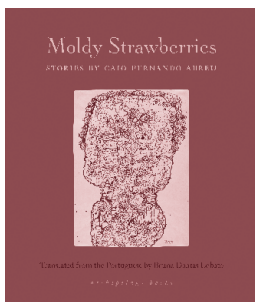
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FICTION

HALLDÓR LAXNESS (1902-1998) is the undisputed master of modern Icelandic fiction. He was awarded the Nobel Prize in Literature in 1955. His works available in English include *Independent People*, *The Fish Can Sing*, *World Light*, *Under the Glacier*, *The Great Weaver of Kashmir*, and *Wayward Heroes*.

PHILIP ROUGHTON is an award-winning translator of Icelandic literature. His translations include works by Jón Kalman Stefánsson, Bergsveinn Birgisson, Steinunn Sigurðardóttir, and others. He was awarded the 2015 American-Scandinavian Foundation Translation Prize for his translation of *Wayward Heroes* and the Oxford-Weidenfeld Prize for 2016 for his translation of Jón Kalman Stefánsson's *The Heart of Man*.



200 pages
\$20 US / \$20 CAN
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FICTION

Moldy Strawberries

CAIO FERNANDO ABREU

translated from the Portuguese by

BRUNA DANTAS LOBATO

Lending an almost painfully humane eye and ear to his characters, Caio Fernando Abreu constructs scenarios of staggering psychological depth from everyday gestures and occasions. Inevitably, devastatingly, readers are destined to meet themselves in his prismatic prose.

—Lucy Ives

CAIO FERNANDO ABREU (1948-1996) was one of the most influential Brazilian writers of the 1970s and 80s. The author of twenty books, he has been recognized by major literary prizes, including the prestigious Jabuti Prize for Fiction a total of three times. During the military dictatorship in Brazil, his homoerotic writing was heavily censored. In 1994, while exiled in France, he tested positive for HIV and died two years later in his hometown.

BRUNA DANTAS LOBATO received her MFA in Fiction from New York University and is currently an Iowa Arts Fellow and MFA candidate in Literary Translation at the University of Iowa. Her work has appeared in *The Kenyon Review*, *Harvard Review*, *A Public Space*, *BOMB*, and elsewhere. She was a 2018 *A Public Space* Fellow, a 2019 PEN/Heim recipient, and a Yaddo resident.

A Postcard for Annie

IDA JESSEN

translated from the Danish by

MARTIN AITKEN

Expertly translated by Aitken, Jessen's language flows beautifully, making this a collection readers could easily devour in a sitting; its characters and themes will stay with them long after.

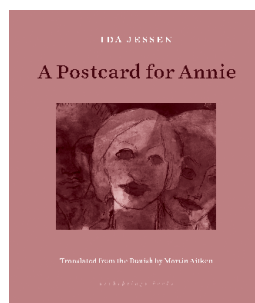
—Kathy Sexton, *Booklist*

Jessen's writing is graceful, unhurried, convincing. The narratives unfold in unexpected ways . . . The complexities of love and the passage of time enrich this insightful, original collection.

—*Kirkus Reviews*

IDA JESSEN made her literary debut in 1989 with the collection of short stories *Under Stones*. Her fiction and children's books have won an array of awards, including The Egholt Prize, The Albert Dam Grant, The Jytte Borberg Prize, and Danish Booksellers' Golden Laurels. In 2016, *A Change of Time* won the Blixen Award as well as the Danish Broadcasting Corporation's Best Novel Award.

MARTIN AITKEN is the translator of numerous novels from Danish and Norwegian, including works by Karl Ove Knausgaard, Peter Høeg, Kim Leine, Hanne Ørstavik, and Josefine Klougart. In 2012, he was awarded the American-Scandinavian Foundation's Nadia Christensen Translation Prize.



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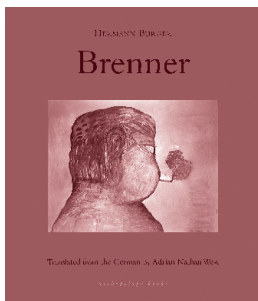
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FICTION



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FICTION

Brenner

HERMANN BURGER

Translated from the German by
ADRIAN NATHAN WEST

Narrated by a man on the brink of death, *Brenner* is a baroque extemporization, a profusion of extraordinary involutions and convolutions, of abrupt temporal and tonal shifts, in part a recuperation of the intense pleasures and torments of childhood, in part a settling of scores. It's a text of many registers, and Adrian Nathan West has managed to bring each one of them into English with uncanny precision. An astounding translation of an astounding book.

—Jonathan Buckley

HERMANN BURGER (1942–1989) was a Swiss author, critic, and professor. He first achieved fame with his novel *Schilten*, the story of a mad village schoolteacher who teaches his students to prepare for death. At the end of his life, he was working on the autobiographical tetralogy *Brenner*, one of the high points of twentieth-century prose in German. He committed suicide days after the first volume's publication.

ADRIAN NATHAN WEST is the author of *The Aesthetics of Degradation* and the novel *My Father's Diet* as well as the translator of works by Pere Gimferrer, Josef Winkler, Marianne Fritz, and many others. His fiction and essays have appeared in such journals as *McSweeney's*, *The Times Literary Supplement*, *The New York Review of Books*, and *The Baffler*. West divides his time between Spain and the United States.

Ennemonde

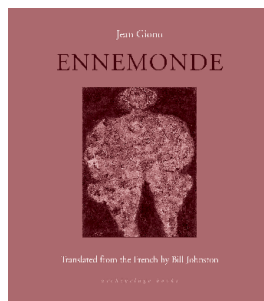
JEAN GIONO

Translated from the French by

BILL JOHNSTON

Jean Giono's writing possesses a vigor, a surprising texture, a contagious joy, a sureness of touch and design, an arresting originality, and that sort of unfeigned strangeness that always goes along with sincerity when it escapes from the ruts of convention.

—André Gide



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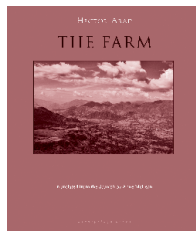
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FICTION

JEAN GIONO (1895-1970) was a novelist, essayist, and playwright, and one of the most prolific and respected French writers of the twentieth century. His first major literary success came with *Colline*, which won him the Prix Brentano. He received the Prince Rainier of Monaco Prize for lifetime achievement in 1953, was elected to the Academie Goncourt in 1954, and became a member of the Literary Council of Monaco in 1963.

BILL JOHNSTON is Professor of Comparative Literature at Indiana University. His translations have earned him the AATSEEL Translation Award in 2005, the inaugural Found in Translation Award in 2008, the PEN Translation Prize and Three Percent's Best Translated Book Award in 2012, and the 2019 National Translation Award in Poetry.



The Farm

HÉCTOR ABAD

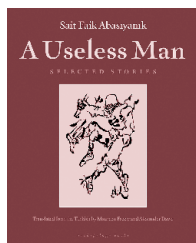
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The Farm is a sweeping, satisfying tale about the interplay of family life and national history. The novel's three main characters share the narrative duties, and each is a memorable, distinct figure.

—Kevin Canfield, *World Literature Today*



A Useless Man

Selected Stories

SAIT FAİK ABASIYANIK

translated from the Turkish by

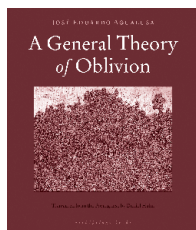
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—Elif Shafak



A General Theory of Oblivion

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translated from the Portuguese by DANIEL HAHN

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🏆 2017 International Dublin Literary Award winner 🏆

Without doubt one of the most important Portuguese-language writers of his generation.

—António Lobo Antunes

The Society of Reluctant Dreamers

JOSÉ EDUARDO AGUALUSA

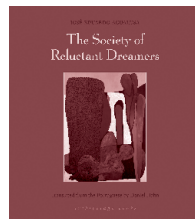
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False memories and clairvoyant dreams combine in Agualusa's sweeping, intricately plotted tale of personal and political history in Angola . . . a populous, multilayered commentary on the fogs of love and war.

—*Publishers Weekly*



Mandarins

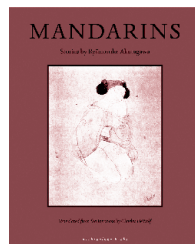
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The flow of his language is the best feature of Akutagawa's style. Never stagnant, it moves along like a living thing. His choice of words is intuitive, natural – and beautiful. —Haruki Murakami



Telegramms of the Soul

Selected Prose of PETER ALTENBERG

selected, translated, and with an afterword by

PETER WORTSMAN

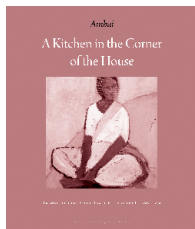
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Peter Altenberg is a genius of nullifications, a singular idealist who discovers the splendors of this world like cigarette butts in the ashtrays of coffeehouses.

—Franz Kafka





A Kitchen in the Corner of the House

AMBAI

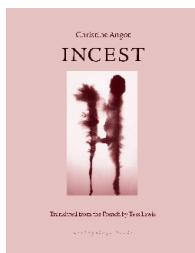
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While the details are specific to India, particularly the south, the themes are universal – pregnancy, motherhood, domestic labor, politics, playing second fiddle to men, even (as in the title story) inconvenient architecture.

—Alison McCulloch, *The New York Times*



Incest

CHRISTINE ANGOT

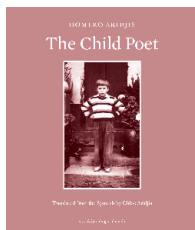
translated from the French by **TESS LEWIS**

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Given Angot's antagonism toward conventional syntax, the English translation, by Tess Lewis, is a feat of perspicuity . . . [Angot insists] that the reader enter a moral labyrinth rather than watching the writer navigate it from afar. It is a painful experience but also one that makes us feel, viscerally, how easy definitions of victimhood can obscure the complex, often paradoxical realities of actual victims.

—H.C. Wilentz, *The New Yorker*



The Child Poet

HOMERO ARIDJIS

translated from the Spanish by **CHLOE ARIDJIS**

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The writing here is awesomely beautiful – rich, kinetic and even macabre like Aridjis's simple account of a friendship struck up with a lamb who next day was lunch and how movingly the child refused to eat his friend.

—Eileen Myles

Everything Like Before

KJELL ASKILDSEN

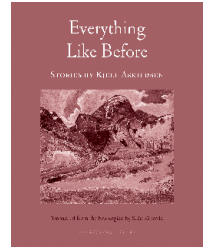
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There is something so beautifully off-kilter about these stories—a luminous peculiarity that reminds us that strange writing is the only true writing about the world.

—Daniel Handler, author of *A Series of Unfortunate Events*



If You Kept a Record of Sins

ANDREA BAJANI

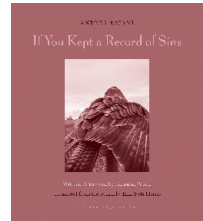
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Andrea Bajani's haunting portrait of a mother-son relationship accumulates with the quiet urgency of a snowstorm. The impact is shattering, pure.

—Jhumpa Lahiri



The Twin

GERBRAND BAKKER

translated from the Dutch by DAVID COLMER

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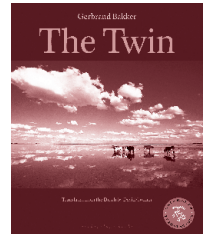
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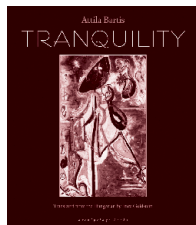
🏆 2010 International IMPAC Dublin Literary Award winner 🏆

🏆 An NPR Pick for Best Foreign Fiction of the Year 🏆

Gerbrand Bakker's writing is fabulously clear, so clear that each sentence leaves a rippling wake.

—Susan Salter Reynolds, *The Los Angeles Times*





Tranquility

ATTILA BARTIS

translated from the Hungarian by **IMRE GOLDSTEIN**

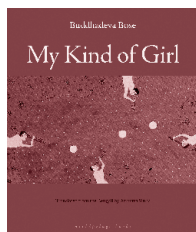
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Oddly beautiful and unsettling, the novel boldly illustrates the lengths people go to in securing their own private hells.

—*Publishers Weekly*, starred review



My Kind of Girl

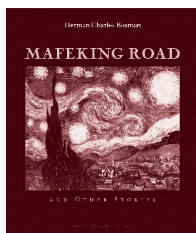
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Charming . . . Riveting . . . Rich and strange . . . A novel of ideas, a veritable history of emotions that alludes to some of the most profound testimonies of love in world literature. —*The Telegraph*



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The pacing and perspective of Bosman's tales are unlike anything else in English . . . The closest comparison may be Robert Frost poems or Bob Dylan songs.

—*Publishers Weekly*

All One Horse

BREYTEN BREYTENBACH

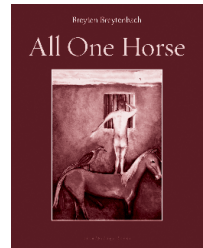
WITH 27 ORIGINAL WATERCOLORS BY THE AUTHOR

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A cartography of exile, a primordial mythology, a surreal philosophy of history and an exegesis of the art of poetry . . . It's as if Gérard de Nerval had made it, immortally, into the twenty-first century, gone deep into apartheid-era South Africa and refused to go mad.

—*Bookslut*



Intimate Stranger

A writing book

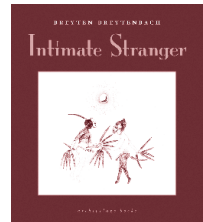
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\$10 E-BOOK • E-ISBN: 978-1-935744-27-6

In this inspiring, insightful, and heart-warming meditation, Breytenbach has given us a masterpiece – a term I use with all due caution . . . As unpretentious as a comfortable old shirt, this is a book to be cherished by anyone who values the enlightenment found in great poetry.

—Sam Hamill



Mouroir

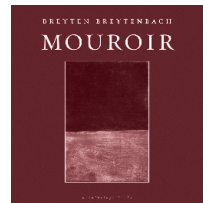
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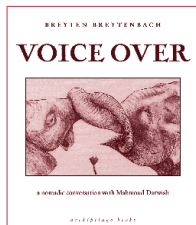
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This is not a prisoner's book. It would be a crass injustice of underestimation and simplification if it were presented and received that way. It describes how the ordinary time-focus of a man's perception can be extraordinarily rearranged by a definitive experience . . . the dark and hidden places of the country from which the book arises are phosphorescent with it.

—Nadine Gordimer





Voice Over

a nomadic conversation with Mahmoud Darwish

BREYSTEN BREYSTENBACH

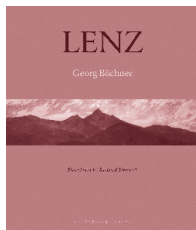
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🏆 2010 Mahmoud Darwish Award winner 🏆

Voice Over is a short but affecting sequence, with a slightly experimental feel to it, its author trying to come to grips with the death of his friend and colleague through a variety of approaches. A beautiful little pocket-sized pamphlet-volume, it is well-worthwhile.

—*The Complete Review*



Lenz

GEORG BÜCHNER

translated from the German by RICHARD SIEBURTH

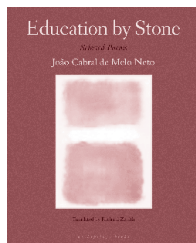
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JOÃO CABRAL DE MELO NETO

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João Cabral de Melo Neto is one of Brazil's most acclaimed poets . . . Avoiding ceremony and circumstance, his poems follow centuries-old paths.

—*The New York Times Book Review*

Blinding

MIRCEA CĂRTĂRESCU

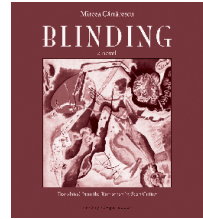
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As Borges said when Joyce's *Ulysses* was published, this text does not aspire to be a novel, but a cathedral . . . A novel with a strong original voice, a unique flavor, and well-crafted poetic language, *Blinding* is a delight and a surprise, a major discovery of this year.

—*Los Angeles Review of Books*



Return to My Native Land

AIMÉ CÉSAIRE

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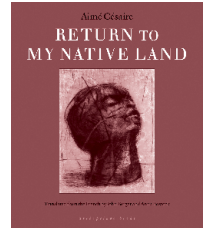
JOHN BERGER & ANNA BOSTOCK

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One of the most powerful French poets of the century.

—*The New York Times Book Review*



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ERIC CHEVILLARD

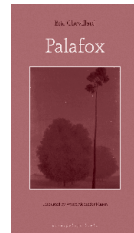
translated from the French by WYATT MASON

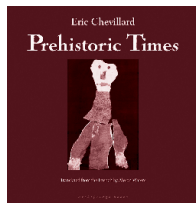
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The current American new fabulism could learn a great deal from this very amusing book and its willingness to take real narrative risks . . . *Palafox* is a must for anyone interested in anti-realist fiction.

—Brian Evenson





Prehistoric Times

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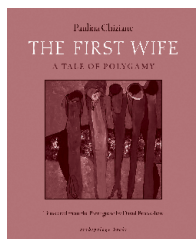
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Chevillard's book is a very profound contemplation on the nature of posterity.

—*The Quarterly Conversation*



The First Wife A Tale of Polygamy

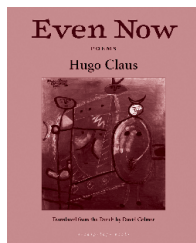
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The novel pulls no punches, and the polemic it constructs is passionate and engaging. It is this sense of strength, of resilience, of passion, and simultaneously of acceptance, of resignation that both excite and irritate that make *Niketche* such an enjoyable and provocative read.—Tony Simões da Silva, *African Review of Books*



Even Now

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Marked by an uncommon mix of intelligence and passion, in a medium over which Claus has such light-fingered control that art becomes invisible.

—J.M. Coetzee

Wonder

HUGO CLAUS

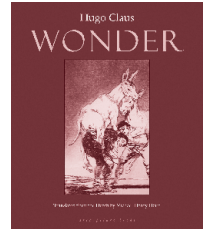
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Fine and ambitious . . . A work of savage satire intensely engaged with the moral and cultural life of the author's Belgium . . . Packed with asides, allusions, and fierce juxta-positions, a style created to evoke a world sliding into chaos where contrast and contradictions are so grotesque that we can only "wonder."

—*The New York Review of Books*



Book of My Mother

ALBERT COHEN

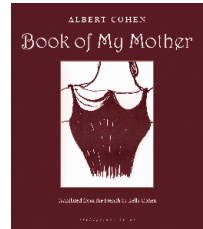
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Brilliant . . . A miracle of patience and suppleness . . . A phantasmagoric display of a certain view of the world.

—*London Review of Books*



Twist

HARKAITZ CANO

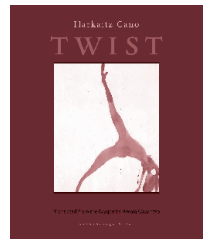
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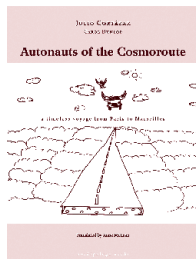
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Twist makes its distinctive contributions by exploring what might have never been recorded, by considering what might have escaped documentation or even recollection . . . translator Amaia Gabantxo expertly locates latent rhythms in Cano's prose and renders a number of different narrative voices.

—Sam Carter, *Asymptote*





Autonauts of the Cosmoroute

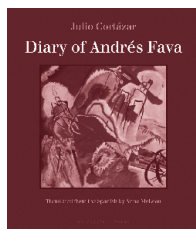
A Timeless Voyage from Paris to Marseille

JULIO CORTÁZAR & CAROL DUNLOP

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An elegy performed as the lightest of dances . . . An adventure stood on its absurd head . . . a mask of comedy concealing the enigma of an archaic smile. —Richard Eder, *Los Angeles Times Book Review*



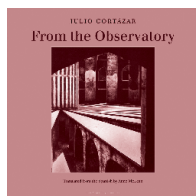
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This beautiful amalgam of “marvelous instances” tilts against the “airy blades” of empty thought with a vengeance. Equal parts tender wit, elegant aside and acid observation, *Diary of Andrés Fava*, which comes to us from the desk of one of the twentieth century’s greatest literary explorers, is 100 percent delight. —Laird Hunt



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Idols invite respect, admiration, affection, and, of course, great envy. Cortázar inspired all of these feelings as very few writers can, but he inspired, above all, an emotion much rarer: devotion. He was, perhaps without trying, the Argentine who made the world love him. —Gabriel García Márquez

Of Song and Water

JOSEPH COULSON

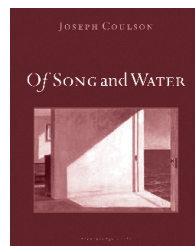
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The power of this beautiful novel stems as much from the rich and poignant music that emanates from it, from its constant ebb and flow between past and present, as from the tide of memories that recount the painful drift of one man.

—*Le Monde*



The Vanishing Moon

JOSEPH COULSON

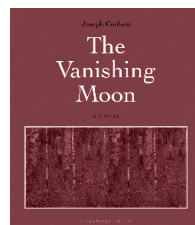
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The Vanishing Moon . . . explores human frailty with the simplicity and directness of haiku . . . [and] at times achieves the quiet beauty of William Maxwell's finest work – generous, episodic, elegiac but not sentimental . . . Coulson seems to want to bring Faulkner to Ohio.

—*The Nation*



Eline Vere

A Novel of the Hague

LOUIS COUPERUS

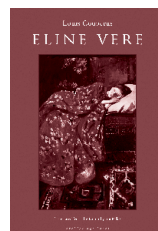
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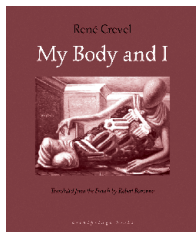
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Superb . . . Couperus handles his many characters with masterly ease and keeps his prose smooth, light, and flowing. Ina Rilke's translation cannot be praised high enough.

—Michael Dirda





My Body and I

RENÉ CREVEL

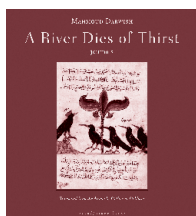
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One of the most beautiful pillars of surrealism. —André Breton

He will be read more and more as the wind carries away the ashes of the “great names” that preceded him. —Ezra Pound



A River Dies of Thirst

MAHMOUD DARWISH

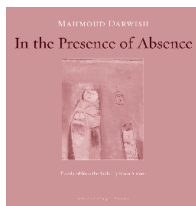
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There are two maps of Palestine that the politicians will never manage to forfeit: the one kept in the memories of Palestinian refugees, and that which is drawn by Mahmoud Darwish's poetry.

—Anton Shammas



In the Presence of Absence

MAHMOUD DARWISH

translated from the Arabic by **SINAN ANTOON**

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In a unique hybrid of verse and prose, Mahmoud Darwish, shadowed by mortality, created an autobiography of exile and return, a lyric narrative whose every section is at once a vivid aperçu of life unfolding in history's shadows and a poem with a poem's internal logic.

—Marilyn Hacker

Journal of an Ordinary Grief

MAHMOUD DARWISH

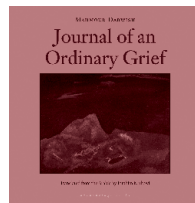
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Mahmoud Darwish is the Palestinian poet laureate. His verses chronicle the Palestinians' anguish at the loss of their land. His rhythms tattoo their angry heartache . . . Ibrahim Muhawi's limpid translation captures the longing, the ache of exile. —*The Economist*



Why Did You Leave the Horse Alone?

MAHMOUD DARWISH

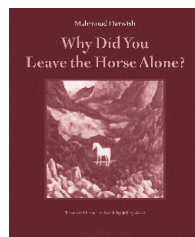
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Darwish is the premier poetic voice of the Palestinian people . . . lyrical, imagistic, plaintive, haunting, always passionate, and elegant – and never anything less than free – what he would dream for all his people.

—Naomi Shihab Nye



Private Life

JOSEP MARIA DE SAGARRA

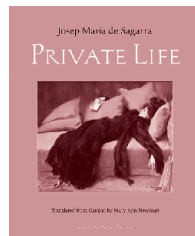
translated from the Catalan by MARY ANN NEWMAN

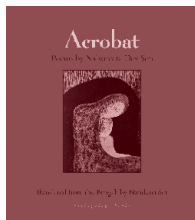
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Expect murder, revenge, and fallings in and out of love . . . Barcelona between the wars is full of tawdry vitality, much like the novel itself.

—*Kirkus Reviews*, starred review





Acrobat

NABANEETA DEV SEN

translated from the Bengali by **NANDANA DEV SEN**

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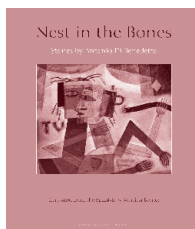
\$13 E-BOOK + E-ISBN: 978-19-39810-81-6

I believe that *Acrobat* is a book that will rescue us and be loved around the world.

—Gloria Steinem

Dev Sen is famous for perfecting a remarkably clear syntax that incorporates sensual detail and repetition not as ornament but as the very ingredients of its riveting precision.

—Forrest Gander



Nest in the Bones

Selected Stories

ANTONIO DI BENEDETTO

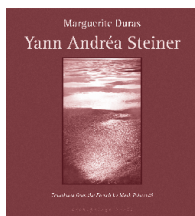
translated from the Spanish by **MARTINA BRONER**

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A page from Di Benedetto is recognizable immediately, on the very first glance — like one of Van Gogh's paintings.

—Juan José Saer



Yann Andréa Steiner

MARGUERITE DURAS

translated from the French by **MARK POLIZZOTTI**

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Duras manages to combine the seemingly irreconcilable perspectives of confession and objectivity, of lyrical poetry and nouveau roman. The sentences lodge themselves slowly in the reader's mind until they detonate with all the force of fused feeling and thought.

—*The New York Times Book Review*

Plants Don't Drink Coffee

UNAI ELORRIAGA

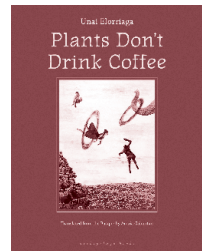
translated from the Basque by AMAIA GABANTXO

\$16 TRADE PAPERBACK + ISBN: 978-0-977857-68-5

\$10 E-BOOK + E-ISBN: 978-1-935744-13-9

Plants Don't Drink Coffee glides along joyously, aided by the novel's two main strengths: the innocent but brilliant, and almost shrewd language of the child narrator and the abundance of secondary stories.

—*El País*



The Waitress Was New

DOMINIQUE FABRE

translated from the French by JORDAN STUMP

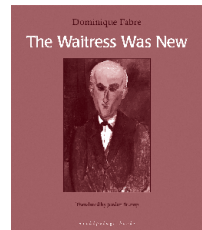
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🏆 2009 PEN Translation Prize finalist 🏆

The strong, intimate voice of this gentle, canny narrator continues to stay with us long after we reach the end of *The Waitress Was New* – what an engrossing, captivating tale, in Jordan Stump's sensitive translation.

—Lydia Davis



Selected Poems

CORSINO FORTES

translated from the Portuguese by

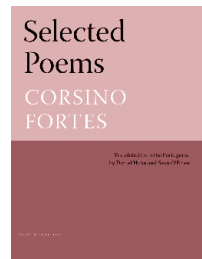
DANIEL HAHN & SEAN O'BRIEN

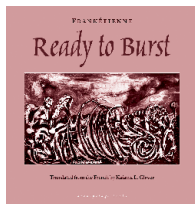
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I would recommend this magnificent, generous presentation of Corsino Fortes's work to anyone who enjoys grappling with the poignant, the sensuous, and the esoteric.

—Aditi Machado, *Asymptote*





Ready to Burst

FRANKÉTIENNE

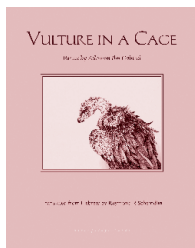
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Ready to Burst is a gorgeous, explosive book filled to the brim with genius and fantasy, with surreal dreams and memories. Open it anywhere and it will astonish you.

—Amy Wilentz, *Chicago Tribune*



Vulture in a Cage: Poems

SOLOMON IBN GABIROL

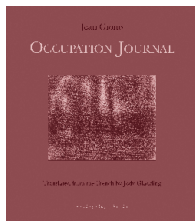
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Ibn Gabirol sets the archetype for spiritual turbulence in all subsequent Jewish poetry . . . A bitter personality and yet a sublime visionary.

—Harold Bloom



Occupation Journal

JEAN GIONO

translated from the french by **JODY GLADDING**

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For Giono, literature and reality overlap the way that waves sweep over the shore, one ceaselessly refreshing the other and, in certain wondrous moments, giving it a glassy clearness.

—Ryu Spaeth, *The New Republic*

The Serpent of Stars

JEAN GIONO

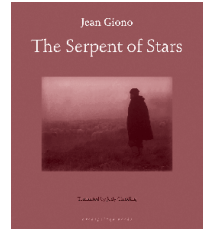
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Giono has created his own private terrestrial domain, a mythical domain . . . It is a land in which things happen to men as æons ago they happened to the gods. Pan still walks the earth. The soil is saturated with cosmic juices. Events transpire. Miracles occur.

—Henry Miller



Bacacay

WITOLD GOMBROWICZ

translated from the Polish by BILL JOHNSTON

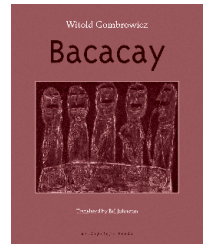
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Gombrowicz is one of the most original and gifted writers of the twentieth century: he belongs at the very summit, at the side of his kindred spirits, Kafka and Céline. This collection of his stories will serve as an admirable introduction to his oeuvre.

—Louis Begley, *Washington Post*



The Storm

TOMÁS GONZÁLEZ

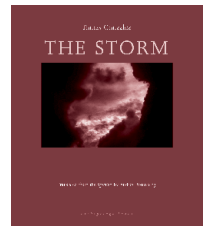
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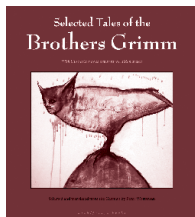
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González, one of South America's most acclaimed and pitch-perfect novelists, plunges you into the brutality of man and nature alike.

—Kerri Arsenault, *Lit Hub*





Selected Tales of the Brothers Grimm

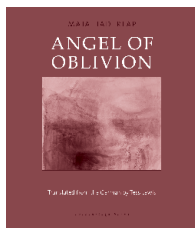
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The Grimm tales still invoke nature, more than God, as life's driving force, and nature is not kind. —Joan Acocella, *The New Yorker*



Angel of Oblivion

MAJA HADERLAP

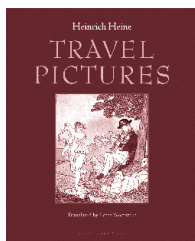
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Tess Lewis has done a fine job of translating Haderlap's lucid and lyrical prose, particularly the dread-tinged segments. In the end, though, *Angel of Oblivion* strikes a positive note, becoming a hymn to remembrance — one urging us to salvage and safeguard the shards of our past from the tide of history.

—Malcolm Forbes, *The National*



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Heine possesses that divine malice without which I cannot imagine perfection . . . And how he employs German! It will one day be said that Heine and I have been by far the first artists of the German language.

—Friedrich Nietzsche

An Untouched House

WILLEM FREDERIK HERMANS

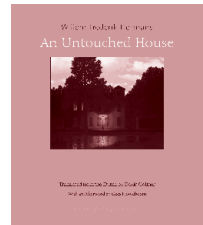
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This novella is a fascinating portrait of a solipsistic mind, a scrupulous rendering of the erosion of human empathy that resonates in these uncivil times.

—Christopher Byrd, *Vulture*



Fossil Sky

DAVID HINTON

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Fossil Sky describes a landscape: the south of France . . . It's a portrait we receive in fragments – a tatter of sky here, of water there, with images of bright summer fields blurring into ones of frost.

—*Seven Days*



Hyperion

FRIEDRICH HÖLDERLIN

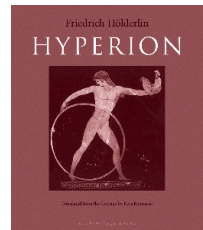
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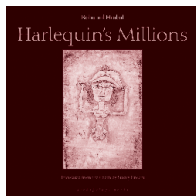
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Friedrich Hölderlin unquestionably belongs in the intense company of Shelley, Kleist, Novalis, Lenz, and Büchner . . . [Hölderlin's] is one of the great writers' lives, full of intensity and movement, work and projects, abrupt departures and friendships.

—Michael Hofmann





Harlequin's Millions

BOHUMIL HRABAL

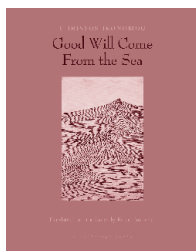
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[Hrabal] carries you along on a sensuous rush of detail, and then suddenly bumps you against the bedrock of history. This is a mesmerizing novel.

—Ivan Vladislavić



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The rhapsodic lyricism and dry gallows humor, the speed and nimbleness of the tonal shifts, drew me in to these books. The sympathy of Ikonomou's characterization – the humanity he captures on the page – made me keep reading.

—Francine Prose, *Harper's Magazine*



Something Will Happen, You'll See

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—Stephanos Papadopoulos, *Los Angeles Review of Books*

Map Drawn by a Spy

GUILLERMO CABRERA INFANTE

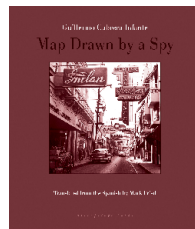
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—*Library Journal*, starred review



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—*Kirkus Reviews*, starred review



Mama Leone

MILJENKO JERGOVIĆ

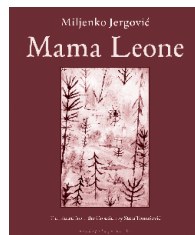
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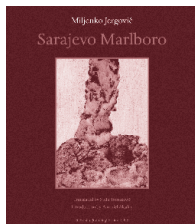
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Miljenko Jergović is a superb stylist . . . He manages to convey vivid and emotionally rich pictures of everyday life with even the slightest of rhetorical flourishes . . . David Williams has done a superb job of translating these stories. They are bound to amuse and entertain.

—Bojan Tunguz





Sarajevo Marlboro

MILJENKO JERGOVIĆ

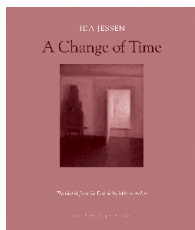
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—Aleksandar Hemon



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IDA JESSEN

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—Anne Michaels



Konundrum

Selected Prose of Franz Kafka

FRANZ KAFKA

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—Bill Marx, *The Arts Fuse*

As Though She Were Sleeping

ELIAS KHOURY

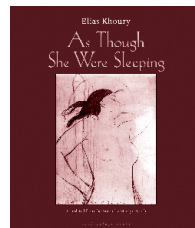
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An enchanting hymn to the Middle East, infused with the richness and beauty of classical poetry.

—*The Guardian*



Broken Mirrors: Sinalcol

ELIAS KHOURY

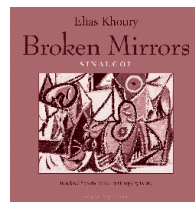
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Broken Mirrors is a book which beautifully interrogates our past, our families, the cost of betrayal, and the difficult terrain of filial and romantic love, all inside the maze of human memory.

—Micheline Aharonian Marcom



Gate of the Sun

ELIAS KHOURY

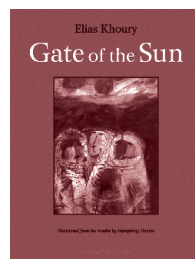
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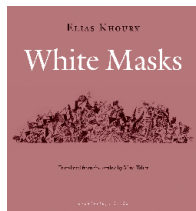
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Few have held to the light the myths, tales, and rumors of both Israel and the Arabs with such discerning compassion. In Humphrey Davies's sparsely poetic translation, *Gate of the Sun* is an imposingly rich and realistic novel, a genuine masterpiece.

—Lorraine Adams, *The New York Times Book Review*





White Masks

ELIAS KHOURY

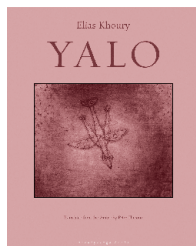
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Khoury is the sort of novelist whose name is inseparable from a city. Los Angeles has Joan Didion and Raymond Chandler, and Istanbul, Orhan Pamuk. The beautiful, resilient city of Beirut belongs to Khoury.

—Laila Lalami, *Los Angeles Times*



Yalo

ELIAS KHOURY

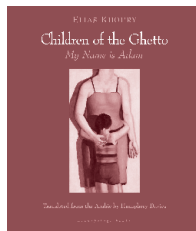
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—Robert Olen Butler



Children of the Ghetto

My Name is Adam

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Pearls on a Branch

Oral Tales

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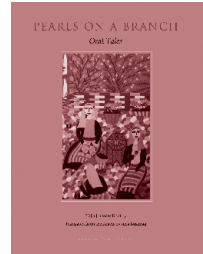
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These tales are radiant with sunlight and flowers, jinns and spirits, palaces and sultans . . . the themes will resonate with anyone who loves fairy tales and folklore . . . An absolute delight for readers young and old.

—Barbara Hoffert, *Library Journal*



Selected Prose of Heinrich von Kleist

selected, translated, and with an afterword by

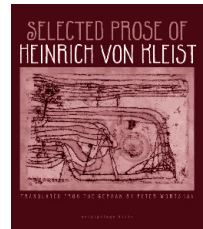
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Exploiting to the full the rigors of German syntax, he uses language to impose order and meaning on a profoundly disordered world . . . Catastrophes unfold in a subclause. Idiosyncrasies of word order defer full, terrible understanding to the last possible moment.

—Ian Brunskill, *The Wall Street Journal*



A Time for Everything

KARL OVE KNAUSGAARD

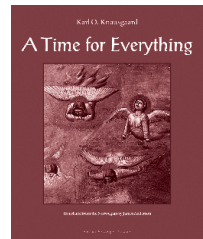
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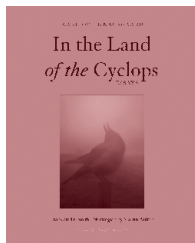
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—Ingrid D. Rowland, *The New York Review of Books*





In the Land of the Cyclops

KARL OVE KNAUSGAARD

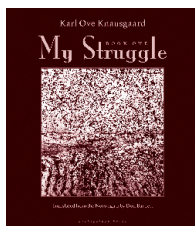
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—*Publishers Weekly*



My Struggle: Book One

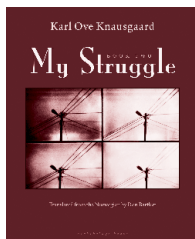
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Intense and vital . . . Knausgaard is utterly honest, unafraid to voice universal anxieties. Superb, lingering, celestial passages . . . so powerfully alive to death.

—James Wood, *The New Yorker*



My Struggle: Book Two

KARL OVE KNAUSGAARD

translated from the Norwegian by DON BARTLETT

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Beautifully rendered and, at times, painfully observant, his book does a superlative job of finding that “inner core of human existence.” If his first volume was his struggle to cope with death, this is his struggle to cope with life.

—Brian P. Kelly, *The Wall Street Journal*

My Struggle: Book Three

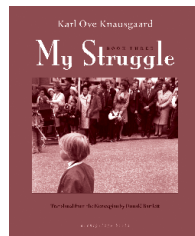
KARL OVE KNAUSGAARD

translated from the Norwegian by DON BARTLETT

\$27 TRADE CLOTH • ISBN: 978-1-935744-86-3

Reading Knausgaard is like the first time one looks at Google Earth: from space you can zoom in on the continent, then the country, then the town where you grew up; you can click on 'street view' and walk up to the house where you were born. It's all there, just keep clicking, you might even see, one imagines, your younger self climbing a tree or disappearing around the corner on a BMX.

—Ben Lerner, *London Review of Books*



My Struggle: Book Four

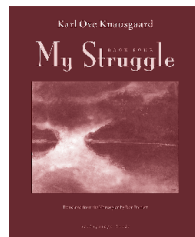
KARL OVE KNAUSGAARD

translated from the Norwegian by DON BARTLETT

\$27 TRADE CLOTH • ISBN: 978-0-914671-17-6

Knausgaard perfectly captures the heady mixture of elation and confusion to be found in late adolescence . . . *My Struggle* remains addictive, intensely funny and intensely serious. Like the young man here portrayed, it is "full to the brim with energy and life."

—Francesca Wade, *Times Literary Supplement*



My Struggle: Book Five

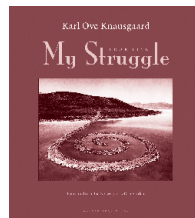
KARL OVE KNAUSGAARD

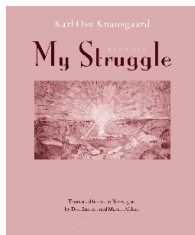
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He's invented a new kind of narration . . . The novel imagines a kind of ultimate freedom — a spiritual freedom based in radical openness. It's expansive and impersonal, yet still human; it's concrete, anti-ideological, and, above all, emotional.

—Joshua Rothman, *The New Yorker*





My Struggle: Book Six

KARL OVE KNAUSGAARD

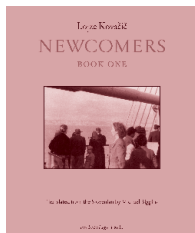
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DON BARTLETT & MARTIN AITKEN

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The final book of Knausgaard's six-volume masterpiece goes maximalist and metatextual, examining the impact that the autobiographical series has had on the author's life and the lives of those around him . . . the rationale for his project comes into brilliant focus. This volume is a thrilling conclusion to Knausgaard's epic series.

—*Publishers Weekly*, starred review



Newcomers: Book One

LOJZE KOVAČIČ

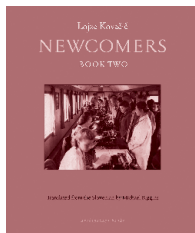
translated from the Slovenian by MICHAEL BIGGINS

\$18 TRADE CLOTH • ISBN: 978-0-914671-33-6

\$10 E-BOOK • E-ISBN: 978-0-914671-34-3

Newcomers is an emblem of what memory — personal memory, political memory, a place's memory — can create from erasure . . . Curiously hypnotic.

—*Los Angeles Review of Books*



Newcomers: Book Two

LOJZE KOVAČIČ

translated from the Slovenian by MICHAEL BIGGINS

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\$15 E-BOOK • E-ISBN: 978-1-9398-41-0

Book Two deepens one's appreciation for Kovačič's major stylistic gambit . . . Ultimately, *Newcomers* crystallizes into a classic artist's coming-of-age story, as Bubi is drawn to painting and then writing, where, as in this rich and fascinating novel, he will search for a way to synthesize the enchantments of youth with the hard realities of the war.

—Sam Sacks, *The Wall Street Journal*

In Praise of Defeat

Poems by **ABDELLATIF LAÂBI**

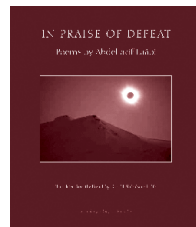
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Laâbi has always been interested in inviting his readers to imagine what it would look like for a society to publicly honor, rather than privately imprison, the poets responsible for unmaking its own language.

—Max Nelson, *The Paris Review*



The Rule of Barbarism

ABDELLATIF LAÂBI

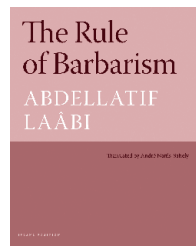
translated from the French by **ANDRÉ NAFFIS-SAHELY**

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Deftly rendered into English by André Naffis-Sahely . . . these poems reward repeated readings.

—*World Literature Today*



The Bottom of the Jar

ABDELLATIF LAÂBI

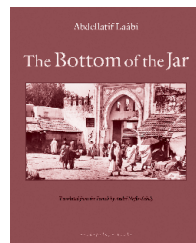
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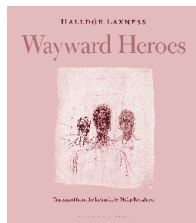
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The great power and subtlety of the work lies in the fine balance it strikes between that Peter Pan-like sensitivity, vulnerability, and imagination, and the brutality of the real world, history, and politics.

—*The Daily Star* (Lebanon)





Wayward Heroes

HALLDÓR LAXNESS

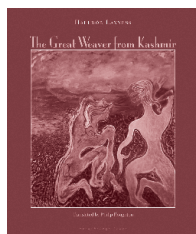
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Brilliant, bleak, uproariously funny, and still alarmingly prescient, *Wayward Heroes* belongs in the pantheon of the antiwar novel alongside such touchstones as *Slaughterhouse-Five* and *Catch-22*.

—Justin Taylor, *Harper's Magazine*



The Great Weaver from Kashmir

HALLDÓR LAXNESS

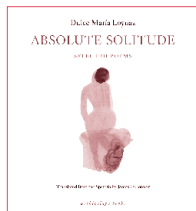
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Laxness habitually combines the magical and the mundane, writing with grace and a quiet humor that takes a while to notice but, once detected, feels ever present. All his narratives . . . have a strange and mesmerizing power, moving almost imperceptibly at first, then with glacial force.

—*Los Angeles Times*



Absolute Solitude

Selected poems by **DULCE MARÍA LOYNAZ**

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Archaic and new, a phosphorescent reality of her own incredibly human poetry, her fresh language, tender, weight-less, rich in abandon, in feeling, the mystic irony on the lined paper of her everyday notebook like roses shrouded in the common.

—Juan Ramón Jiménez

The Mountain Poems of Meng Hao-jan

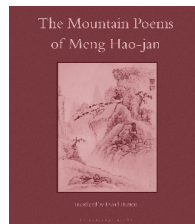
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These are poems of great serenity, great satisfaction, great joy. *The Mountain Poems of Meng Hao-Jan* can be read in an evening, revisited for a lifetime. Find time for it.

—John Mark Eberhart, *The Kansas City Star*



Stroke by Stroke

HENRI MICHAUX

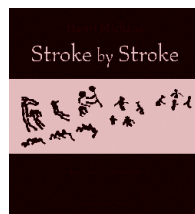
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Michaux travels via his languages: lines, words, colors, silences, rhythms. And he does not hesitate to break the back of a word . . . In order to arrive: where? At that nowhere that is here, there, and everywhere.

—Octavio Paz



The Eleven

PIERRE MICHON

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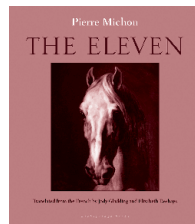
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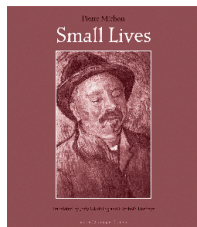
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It will bring you to your knees.

—*Le Nouvel Observateur*





Small Lives

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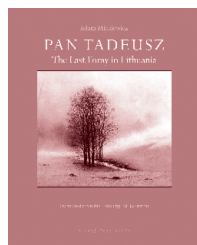
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Pan Tadeusz

ADAM MICKIEWICZ

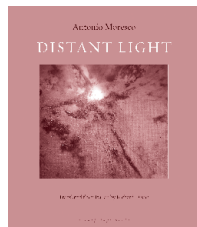
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With its riveting narrative propulsion, intertwining plotlines, effortless ironic wit, and lovingly detailed portraits of a bygone gentry, *Pan Tadeusz* invites comparison with the best works of Byron or Pushkin.

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Halfway between fairy tale and science fiction, between religious and sacrilegious, between poetry and philosophy, this book by Antonio Moresco looks with careful but compelling insistence at the mystery of what happens in “the dark funnel” of a life and the very material that makes literature.

—Anna Ruchat, *Pulp*

Cockroaches

SCHOLASTIQUE MUKASONGA

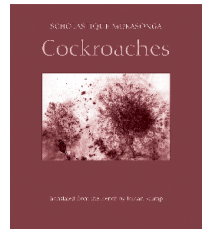
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—M. Bartley Seigel, *Words Without Borders*



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SCHOLASTIQUE MUKASONGA

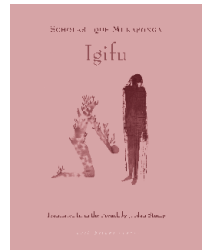
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Haunted though they are by the memory of the unspeakable atrocities visited on her family and her people, these stories by Scholastique Mukasonga breathe upon a vanished world and bring it to life in all its sparkling multifariousness.

—J.M. Coetzee



Our Lady of the Nile

SCHOLASTIQUE MUKASONGA

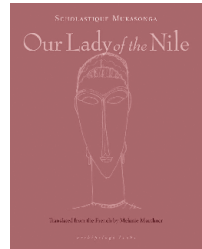
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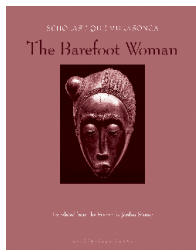
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Our Lady of the Nile is a reckoning with the genocide's deep origins, an unraveling of Rwanda's colonial background that is also an allegory for its miseducation.

—Julian Lucas, *The New York Review of Books*





The Barefoot Woman

SCHOLASTIQUE MUKASONGA

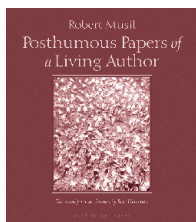
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The Barefoot Woman powerfully continues the tradition of women's work it so lovingly recounts. In Mukasonga's village, the women were in charge of the fire. They stoked it, kept it going all night, every night. In her work – six searing books and counting – she has become the keeper of the flame.

—Parul Sehgal, *The New York Times*



Posthumous Papers of a Living Author

ROBERT MUSIL

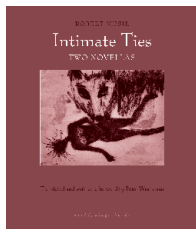
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Musil's originality of mind and perfectionism of temperament are evident throughout these pieces, which range from delicately enameled miniature portraits of the natural world to casual yet trenchant little essays and parables.

—*The Christian Science Monitor*



Intimate Ties

Two Novellas

ROBERT MUSIL

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Musil's linguistic facility is virtuosic. He's such a consummate stylist that after him Kafka may seem immature, Mann chatty, Brecht arch, Rilke precious and Walter Benjamin hermetic. And Peter Worsman's translation is splendid, succeeding in capturing this author's unique combination of quizzical authority and austere hedonism.

—Anthony Heilbut, *The New York Times Book Review*

Stone Upon Stone

WIESŁAW MYŚLIWSKI

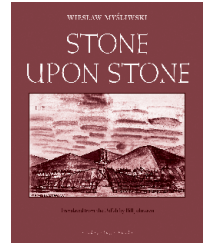
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Like a more agrarian Beckett, a less gothic Faulkner, a slightly warmer Laxness, Myśliwski masterfully renders in Johnston's gorgeous translation life in a Polish farming village . . . Richly textured and wonderfully evocative. —*Publishers Weekly*, starred review



A Treatise on Shelling Beans

WIESŁAW MYŚLIWSKI

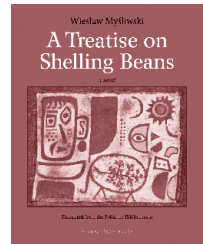
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A marvel of narrative seduction, a rare double masterpiece of storytelling and translation . . . Myśliwski's prose, replete with wit and an almost casual intensity, skips nimbly from one emotional register to the next, carrying dramatic force.

—*The Times Literary Supplement*



Until the Lions

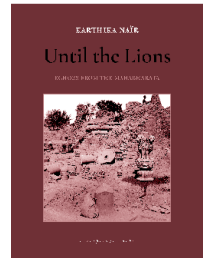
Echoes from the Mahabharata

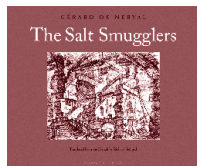
KARTHIKA NAÏR

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I am astounded by the personalized shifts with which Karthika stamps her voice on the Mahabharata, so tender, fierce and visionary. —Fady Joudah





The Salt Smugglers

GÉRARD DE NERVAL

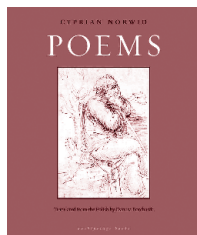
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Every intelligent English-speaking reader must be grateful to Richard Sieburth and Archipelago Books for rescuing from oblivion this gem of factual fiction . . . *The Salt Smugglers* now has pride of place in my ideal library.

—Alberto Manguel



Poems

CYPRIAN NORWID

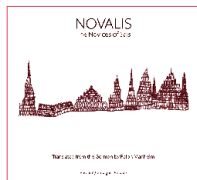
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—Bill Marx, *The Arts Fuse*



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There are two poets at work in the body of this mysterious and transporting book, one using language, the other line. And what an intriguing, epoch-spanning duet they form.

—Donna Seaman, *Speakeasy*

A Dream Come True Collected Stories

JUAN CARLOS ONETTI

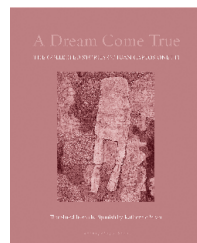
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One of the greatest Latin-American writers of the twentieth century . . . The first major English translation of Onetti's collected stories, *A Dream Come True*, brings the author's talents into full view.

—Jonathan Blitzer, *The New Yorker*



Love

HANNE ØRSTAVIK

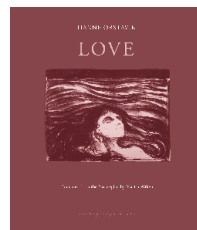
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Ørstavik's mastery of perspective and clean, crackling sentences prevent sentimentality or sensationalism from trailing this story of a woman and her accidentally untended child . . . Jon wants his mother, and to be let in out of the cold . . . the cold that seems a character throughout this excellent novel of near misses.

—Claire Vaye Watkins, *The New York Times Book Review*



Moscardino

ENRICO PEA

translated from the Italian by EZRA POUND

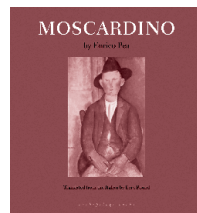
introduction by MARY DE RACHEWILTZ

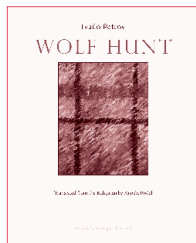
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\$10 E-BOOK + E-ISBN: 978-1-935744-46-7

When the phantasmagoria of Pea's prose momentarily lifts in order to reveal almost Cézanne-like notations of local landscape, we hear the old miglior fabbro turning out sentences as splendid as any in Joyce.

—Richard Sieburth, *Bookforum*





Wolf Hunt

IVAILO PETROV

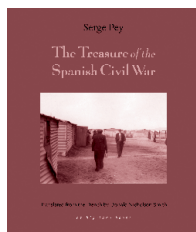
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—Georgi Gospodinov



The Treasure of the Spanish Civil War

SERGE PEY

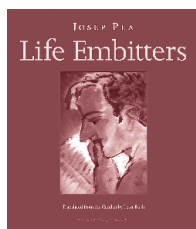
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—*Publishers Weekly*, starred review



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JOSEP PLA

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Life Embitters, probably the best book in Josep Pla's vast body of work, is a literary feast which combines all his best qualities at once: the sharpness of the journalist, the modern style of the novelist, and the insight and lucidity of the autobiographer.

—Jordi Puntí

Salt Water

JOSEP PLA

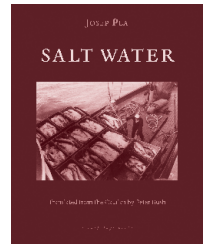
translated from the Catalan by **PETER BUSH**

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\$16 E-BOOK • E-ISBN: 978-1-939810-73-1

Pla's stories are generally unadorned and precise in their renderings of both the people and the places of the far northeast of Spain, lives full of hardship and labor—but also their insistence on freedom. A fine introduction to a writer little known outside his native land and who memorably captures its atmosphere.

—*Kirkus Reviews*, starred review



Mute Objects of Expression

FRANCIS PONGE

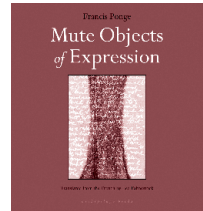
translated from the French by **LEE FAHNESTOCK**

\$17 TRADE PAPERBACK • ISBN: 978-0-976395-03-4

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Ponge, to be sure, forfeits no resource of language, natural or unnatural. He positively dines upon the etymological root, seasoning it with fantastic gaiety and invention.

—James Merrill



Mister Blue

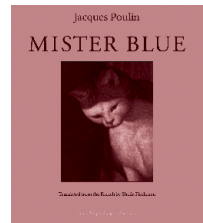
JACQUES POULIN

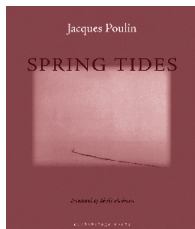
translated from the French by **SHEILA FISCHMAN**

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The writer hiding from the world in his house on the beach is as shy and charming and friendly as this light, generous, refreshing novel.

—Nick DiMartino, *Shelf Awareness*





Spring Tides

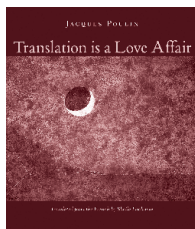
JACQUES POULIN

translated from the French by SHEILA FISCHMAN

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Poulin's language is simple, even affable, but he can also summon an austere and chilling beauty . . . An unexpected sense of loss sneaks up on you at the end of the novel, like a sudden deep pain, as if Poulin has been distracting you by making shadows with one hand while the other did its subtle, cutting work.

—Nick Antosca, *The New York Sun*



Translation is a Love Affair

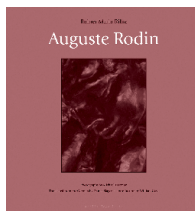
JACQUES POULIN

translated from the French by SHEILA FISCHMAN

\$14 TRADE PAPERBACK + ISBN: 978-0-981955-70-4

We fall under the spell of this heartwarming, human novel penned by Jacques Poulin at the summit of his art.

—*Mieux Vivre*



Auguste Rodin

RAINER MARIA RILKE

translated from the German by DANIEL SLAGER

introduction by WILLIAM H. GASS

photographs by MICHAEL EASTMAN

\$30 TRADE CLOTH + ISBN: : 978-0-972869-25-6

Combining Daniel Slager's elegant translation from the German of Rilke's writings on Rodin with Michael Eastman's photographs of Rodin's sculptures, Auguste Rodin offers a fresh look at an unlikely mentorship.

—*The New York Times Book Review*

Diaries of Exile

YANNIS RITSOS

translated from the Greek by

KAREN EMMERICH & EDMUND KEELEY

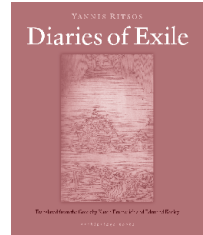
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🏆 2014 PEN Translation Prize winner 🏆

This is what poetry can do: preserve the moments that would otherwise be forgotten, and in so doing, recreate the world.

—David Ulin, *Los Angeles Times*



Job

JOSEPH ROTH

translated from the German by ROSS BENJAMIN

\$17 TRADE PAPERBACK • ISBN: 978-0-982624-60-9

\$10 E-BOOK • E-ISBN: 978-1-935744-35-1

Job, opened to any page, offers something of beauty.

—Hugh Ferrer, *The Quarterly Conversation*



new poems

TADEUSZ RÓŻEWICZ

translated from the Polish by BILL JOHNSTON

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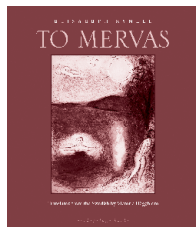
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🏆 2007 National Book Critics Circle Poetry Award finalist 🏆

Różewicz is a poet of chaos with a nostalgia for order. Around him and in himself he sees only broken fragments, a senseless rush.

—Czesław Miłosz





To Mervas

ELISABETH RYNELL

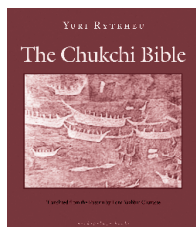
translated from the Swedish by **VICTORIA HÄGGBLOM**

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Elisabeth Rynell is one of Sweden's most intense and, for the lyrical clarity of her voice, most intensely appreciated storytellers in prose and verse. She never wastes words.

—Rika Lesser



The Chukchi Bible

YURI RYTKHEU

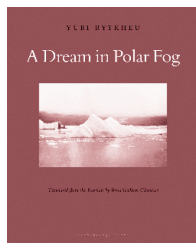
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Breathtaking, wild, and imaginative.

—*Los Angeles Times*



A Dream in Polar Fog

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Rarely has humanity's relationship to nature been so beautifully and vividly depicted . . . It recalls, in both substance and style, the best work of Jack London and Herman Melville, and it is a novel in the grandest sense of the word.

—Neal Pollack

Poems (1945-1971)

MILTOS SACHTOURIS

translated from the Greek by **KAREN EMMERICH**

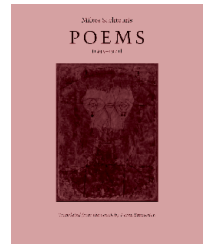
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\$10 E-BOOK • E-ISBN: 978-1-935744-40-5

🏆 2006 National Book Critics Circle Poetry Award finalist 🏆

Miltos Sachtouris has created, through the development of a style as spare and lucid as Baudelaire's, a surrealist world of ordinary horror, where the most bizarre flowerings of intolerable anxiety unfold with dreamlike clarity at your elbow as you walk down the street.

—John Corelis



Firefly

SEVERO SARDUY

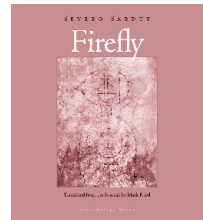
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Funny, kitschy, irreverent . . . among the most compelling products of contemporary Latin American fiction, as finished and original as *Hopscotch* or *One Hundred Years of Solitude*.

—Roberto González Echevarría



Emblems of Desire

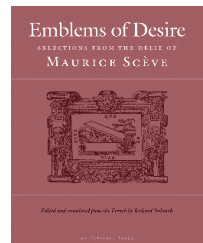
Selections from the *Délie* of **MAURICE SCÈVE**

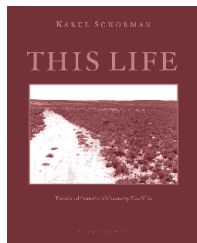
translated from the French by **RICHARD SIEBURTH**

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Sieburth has found a contemporary equivalent for Scève's extremely compact music and enabled it to breathe in English, while still retaining the tension of the original.

—John Ashbery





This Life

KAREL SCHOEMAN

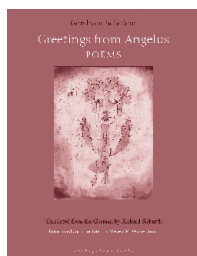
translated from the Afrikaans by ELSE SILKE

\$18 TRADE PAPERBACK + ISBN: 978-0-914671-15-2

\$14.40 E-BOOK + E-ISBN: 978-0-914671-16-9

Schoeman's novel summons up grand themes, its handling of them is subtle and sometimes mysterious, arriving at its most powerful moments unpredictably and honestly.

—Kirkus Reviews



Greetings from Angelus Selected Poems

GERSHOM SCHOLEM

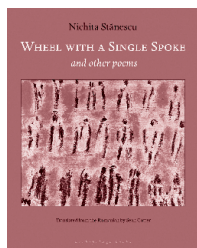
translated from the German by RICHARD SIEBURTH

\$16 TRADE PAPERBACK + ISBN: 978-0-914671-97-8

\$10 E-BOOK + E-ISBN: 978-0-914671-98-5

In his introduction to *Greetings from Angelus*, Steven Wasserstrom writes, with permissible exaggeration, that “secularized ‘Judaic’ high-culture of the twentieth century is for all intents and purposes Gershom Scholem” . . . [this is] Scholem’s most private writing.

—Adam Kirsch, *The New York Review of Books*



Wheel with a Single Spoke and Other Poems

NICHITA STĂNESCU

translated from the Romanian by SEAN COTTER

\$18 TRADE PAPERBACK + ISBN: 78-1-935744-15-3

\$18 E-BOOK + E-ISBN: 978-1-935744-42-9

For those – sadly most of us – unacquainted with this brilliant post-World War II Romanian poet’s prolific accomplishment, this selection should prove a revelation.

—Michael Palmer

The Expedition to the Baobab Tree

WILMA STOCKENSTRÖM

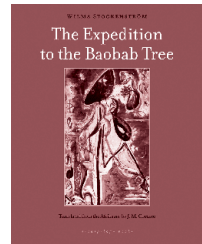
translated from the Afrikaans by J.M. COETZEE

\$18 TRADE PAPERBACK + ISBN: 978-1-935744-92-4

\$10 E-BOOK + E-ISBN: 978-1-935744-93-1

This mini-masterpiece is less a novel than an intimate monologue illuminating the nature of slavery, oppression, womanhood, identity, Africa, and nature itself . . . moving and vibrant.

—*Publishers Weekly*, starred review



For Isabel A Mandala

ANTONIO TABUCCHI

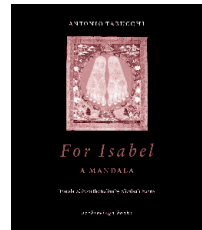
translated from the Italian by ELIZABETH HARRIS

\$16 TRADE PAPERBACK + ISBN: 978-0-914671-80-0

\$10 E-BOOK + E-ISBN: 978-0-914671-81-7

One man is journeying through concentric circles of evidence to uncover deeper ideas about truth . . . There's a satisfying richness to the whole, and translator Harris gracefully navigates the narrator's tonal shift from gumshoe to spiritual seeker, making the story lyrical and surprising while avoiding airiness.

—*Kirkus Reviews*



Stories with Pictures

ANTONIO TABUCCHI

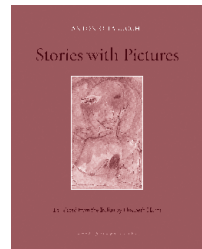
translated from the Italian by ELIZABETH HARRIS

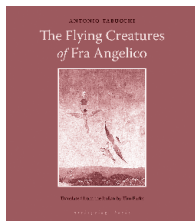
\$22 TRADE PAPERBACK + ISBN: 978-1-939810-68-7

\$17 E-BOOK + E-ISBN: 978-1-939810-69-4

Stories With Pictures blazes with a love of color, light and the ineffable glory of the visible world . . . Each short item, translated with a glowing verbal palette of her own by Elizabeth Harris, responds to a single artwork via different forms . . . Art, through [Tabucchi's] lens, escapes "the binary universe to which Nature compels us."

—Boyd Tonkin, *The Wall Street Journal*





The Flying Creatures of Fra Angelico

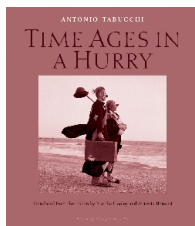
ANTONIO TABUCCHI

translated from the Italian by TIM PARKS

\$15 TRADE PAPERBACK + ISBN: 978-1-935744-56-6

\$15 E-BOOK + E-ISBN: 978-1-935744-57-3

[Tabucchi's] prose creates a deep, near-profound and sometimes heart-wrenching nostalgia and constantly evokes the pain of recognizing the speed of life's passing . . . Wonderfully thought-provoking and beautiful. —Alan Cheuse, NPR's *All Things Considered*



Time Ages in a Hurry

ANTONIO TABUCCHI

translated from the Italian by

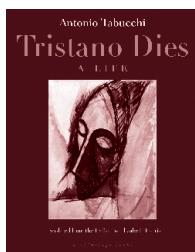
MARTHA COOLEY & ANTONIO ROMANI

\$18 TRADE PAPERBACK + ISBN: 978-0-914671-05-3

\$10 E-BOOK + E-ISBN: 978-0-914671-06-0

Tabucchi, forever returning to the well of *saudade* – that resonant Portuguese term for nostalgia – might line up most closely with W.G. Sebald, trying to read significance in the rubble of Holocausts large and small. Wherever we place this author, though, *Time Ages in a Hurry* must rank as one of his signal accomplishments.

—John Domini, *Brooklyn Rail*



Tristano Dies

A Life

ANTONIO TABUCCHI

translated from the Italian by

ELIZABETH HARRIS

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\$7 E-BOOK + E-ISBN: 978-0-914671-25-1

Striking and slippery . . . Tristano's philosophizing is oak-solid, engaging, and often black-humored. —Kirkus Reviews

The Woman of Porto Pim

ANTONIO TABUCCHI

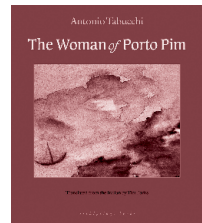
translated from the Italian by TIM PARKS

\$15 TRADE PAPERBACK • ISBN: 978-1-935744-74-0

\$15 E-BOOK • E-ISBN: 978-1-935744-75-7

There is in Tabucchi's stories the touch of the true magician, who astonishes us by never trying too hard for his subtle, elusive, and remarkable effects.

—*San Francisco Examiner*



Message from the Shadows

Stories

ANTONIO TABUCCHI

translated from the Italian by ANNE MILANO APPEL,

ANTONIO ROMANI, ELIZABETH HARRIS, JANICE M.

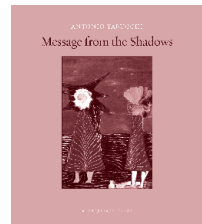
THRESHER, MARTHA COOLEY, & TIM PARKS

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\$15 E-BOOK • E-ISBN: 978-1-939810-16-8

Ruminative, elegiac, and mordantly funny, Mr. Tabucchi's prose conjures a state between waking and dreaming.

—Margalit Fox, *The New York Times*



A Mind at Peace

AHMET HAMDI TANPINAR

translated from the Turkish by ERDAĞ GÖKNAR

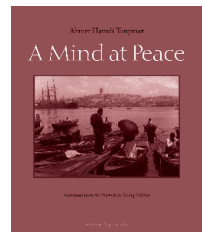
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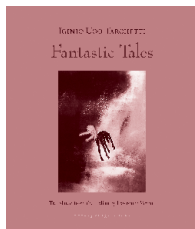
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The greatest novel ever written about Istanbul. —Orhan Pamuk
A masterpiece . . . A honeyed, searching, and melancholy epic.

—*Publishers Weekly*





Fantastic Tales

IGINIO UGO TARCHETTI

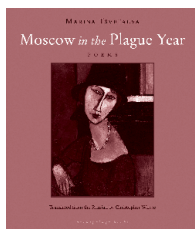
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Tarchetti's beguiling fantasies are triumphs of imagination as well as masterfully told stories. Tarchetti writes with comic bravura and surrealist invention that makes him a cousin, at least, of Kafka and Isak Dinesen.

—Guy Davenport



Moscow in the Plague Year

Poems

MARINA TSVETAeva

translated from the Russian by CHRISTOPHER WHYTE

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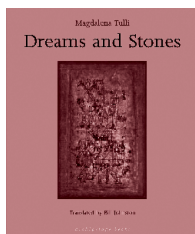
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A poet of genius.

—Vladimir Nabokov

No more passionate voice ever sounded in Russian poetry of the nineteenth century.

—Joseph Brodsky



Dreams and Stones

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Powerful imagery caught in a sinewy, architectural, elegiac prose. An inner-outer dance of cityscape with the taut emotion, terror and psyche of the "human" . . . And rendered from Polish to English in an inspired translation by Bill Johnston.

—Anne Waldman

Flaw

MAGDALENA TULLI

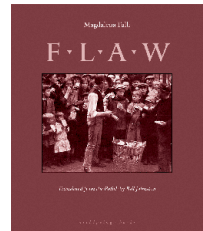
translated from the Polish by **BILL JOHNSTON**

\$14 TRADE PAPERBACK • ISBN: 978-0-979333-01-9

\$10 E-BOOK • E-ISBN: 978-1-935744-38-2

Magdalena Tulli has fashioned a theater of reality that Descartes' devil might have dreamed up, a world of sinister politics and slapstick metaphysics, crowded with lonely hearts, refugees, and riot police. The book is coolly charming, funny, and heartbreaking. Even the devil should weep.

—Edwin Frank



In Red

MAGDALENA TULLI

translated from the Polish by **BILL JOHNSTON**

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🏆 2012 Best Translated Book Award finalist 🏆

There is much to treasure. Tulli plays with the line between unexpected and quirky very well . . . you can't help but want to return again and again.

—Jessa Crispin, *NPR Books*



Moving Parts

MAGDALENA TULLI

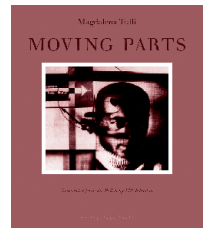
translated from the Polish by **BILL JOHNSTON**

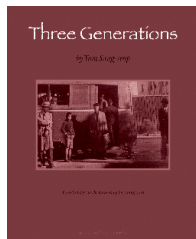
\$16 TRADE CLOTH • ISBN: 978-0-914671-84-8

\$10 E-BOOK • E-ISBN: 978-1-935744-39-9

Tulli's snapshot vignettes – of trains covered with “bright zigzags of graffiti,” of “a fur that gives off the oppressive smell of mothballs,” of a hobo who “rakes cigarettes out of his hair” – can be read as lapidary, Cubist poetry or a word collage that's amorously if resonantly evocative.

—*Kirkus Reviews*





Three Generations

YOM SANG-SEOP

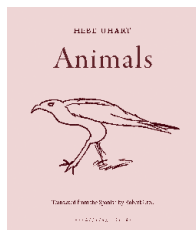
translated from the Korean by YU YOUNG-NAN

\$16 TRADE PAPERBACK • ISBN: 978-0-977857-62-3

\$10 E-BOOK • E-ISBN: 978-1-935744-41-2

The novel, filled with gossip and family intrigues as scandalous as any contemporary soap opera, reads deliciously like a Dostoevsky novel or *Les Liaisons dangereuses* meets Korea's traditional middle class.

—KoreAm



Animals

HEBE UHART

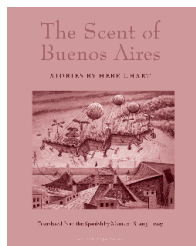
translated from the Spanish by ROBERT CROLL

\$20 TRADE PAPERBACK • ISBN: 978-1-939810-92-2

\$16 E-BOOK • E-ISBN: 978-1-939810-93-9

Uhart, who died in 2018, was an utter master of the gentle observation. Her work combines unsentimental affection with endless curiosity about the details of everyday life . . . *Animals* is at once tender, bemused, informative, and deeply fun.

—Lily Meyer, NPR



The Scent of Buenos Aires

HEBE UHART

translated from the Spanish by MAUREEN SHAUGHNESSY

\$24 TRADE PAPERBACK • ISBN: 978-1-939810-34-2

\$19 E-BOOK • E-ISBN: 978-1-939810-35-9

The Scent of Buenos Aires is concerned with the social and communal, but with a wink and a nudge toward the ridiculous habits of people. Uhart suspects, loves, and laughs at each of her characters in equal measure because she knows that, when it comes to the array of human emotion and motivation, "one person's freedom ends where another's begins."

—Foreword Reviews

Allegoria

GIUSEPPE UNGARETTI

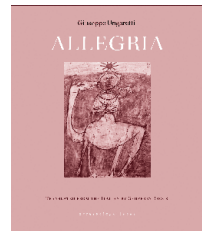
translated from the Italian by GEOFFREY BROCK

\$18 TRADE PAPERBACK • ISBN: 978-1-939810-64-9

\$15 E-BOOK • E-ISBN: 978-1-939810-65-6

I will buy any book of poetry that Brock has translated. He is simply that good. But it is especially clear here, in the pages of *Allegoria*, where the shortish lines test the translator's ability to deliver nuance with light touch, precision, and almost Mozartian grace . . . This book will give you 'a momentary stay against confusion.' It is a beautiful gift.

—Ilya Kaminsky



The Birds

TARJEI VESAAS

translated from the Norwegian by

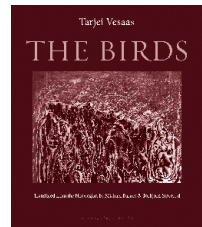
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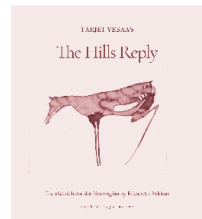
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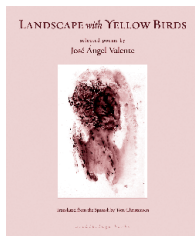
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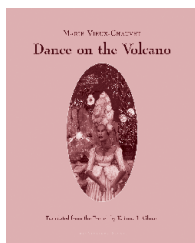
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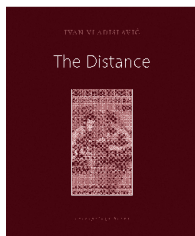
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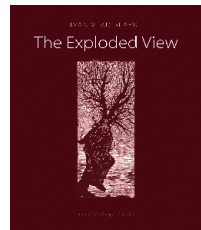
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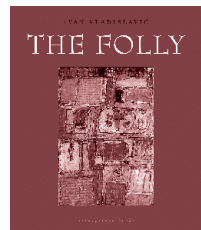
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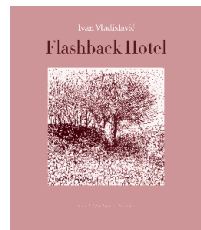
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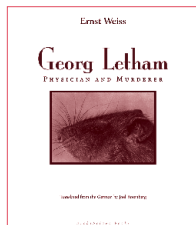
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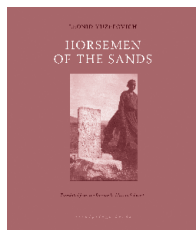
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