



*archipelago books*  
& *elsewhere editions*

2026 SPRING FRONTLIST

ABOUT ARCHIPELAGO BOOKS & ELSEWHERE EDITIONS.....5

ARCHIPELAGO BOOKS SPRING 2026 FRONTLIST

*A Parish Chronicle* by Halldór Laxness, translated by Philip Roughton .....6  
*Queen* by Birgitta Trotzig, translated by Saskia Vogel .....8  
*The Monroe Girls* by Antoine Volodine, translated by Alyson Waters.....10  
*Aside from My Heart, All is Well* by Héctor Abad, translated by Anne McLean..... 12  
*Last Stops of the Night Journey* by Milo de Angelis,  
translated by Susan Stewart & Patrizio Ceccagnoli.....14

ELSEWHERE EDITIONS SPRING 2026 FRONTLIST

*The River* by Claude Ponti, translated by Margot Kerlidou & Alyson Waters .....18  
*Night on the Galactic Railroad* by Kenji Miyazawa,  
translated by Asa Yoneda & David Boyd .....20  
*Little Yu & The Treelings: Lost in Peach Blossom Paradise* by Xiong Liang,  
translated by Chloe Garcia Roberts .....22

RECENTLY PUBLISHED .....24  
SELECTED FORTHCOMING ..... 30  
OUR BACKLIST.....36  
MEMBERSHIPS & DONATIONS .....56  
DONORS..... 58  
BOARD OF DIRECTORS, ADVISORY BOARD, & STAFF .....62

Cover art by Xiong Liang, from *Little Yu & The Treelings*.

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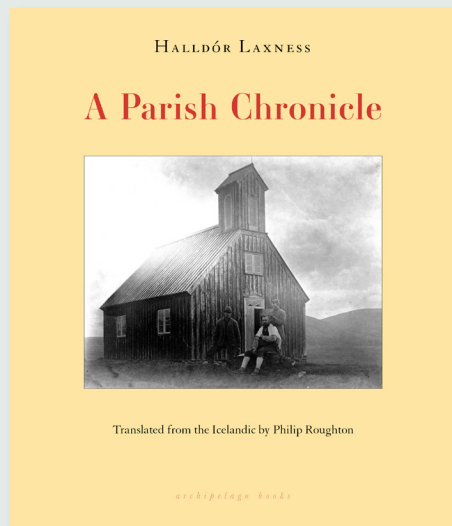
Elsewhere Editions, our blossoming children's imprint founded in 2017, is taking on an exciting life of its own alongside our adult list. Each Elsewhere picture book is a world unto itself that we believe will inspire readers of all ages.



*a r c h i p e l a g o*  
*b o o k s*



*e l s e w h e r e*  
*e d i t i o n s*



February 10th, 2026  
152 pages  
US \$19 / CAN \$25  
TRADE PAPERBACK  
ISBN: 9781962770514  
E-ISBN: 9781962770521  
FICTION

*Laxness habitually combines the magical and the mundane, writing with grace and a quiet humor that takes awhile to notice but, once detected, feels ever present ...*  
—LA Times

# A Parish Chronicle

HALLDÓR LAXNESS

Translated from the Icelandic by

PHILIP ROUGHTON

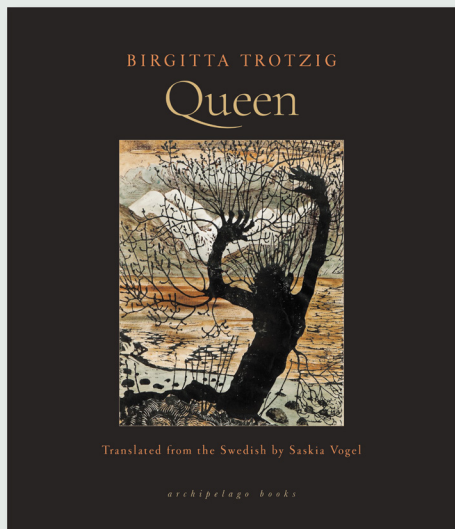
with a preface by SALVATORE SCIBONA

1882. In the still of morning, Ólafur sharpens his scythe on the bone-dry pavestones that separate his farmhouse from the rest of Mosfell Valley, where life revolves around sheep. The sound of his hammer rings out like a high-pitched bell over the tussocky fields. Across the valley, perched on a hill that hoards more sunshine than others, stands Mosfell Church. Nearby, the parish priest's maid Gunna pours her "slosh," a weak cup of coffee. Further afield in Reykjavík ("down south" as the locals say) the general assembly calls for the demolition of Mosfell. Yet today a church stands on that same hillside—its sharp steeple silhouetted against the clouds, its crown bell hanging to the left of the altar. In *A Parish Chronicle*, Halldór Laxness combs through the minutest details of history—from the location of the ancient burial mound of national hero Egill Skallagrímsson down to the latter part of the 19th century, when weak-sighted Ólafur and bawdy farmhand Gunna will each play an unlikely role in the parish's stubborn survival. An intimate ode to the way of life in Laxness's home valley, and a shrewd commentary on how history bends to the quirks of certain individuals—*A Parish Chronicle* abounds with life.

• • •

HALLDÓR LAXNESS is the undisputed master of modern Icelandic fiction. He was awarded the Nobel Prize in Literature in 1955 "for his vivid epic power which has renewed the great narrative art of Iceland." His body of work includes novels, essays, poems, plays, stories, and memoirs: more than sixty books in all. His other works available in English include *Independent People*, *Wayward Heroes*, *Salka Valka*, *The Great Weaver from Kashmir*, *The Fish Can Sing*, *World Light*, *Under the Glacier*, *Iceland's Bell*, and *Paradise Reclaimed*.

PHILIP ROUGHTON has translated the work of Halldór Laxness, Jón Kalman Stefánsson, Kristín Marja Baldursdóttir and many others. He has twice been awarded the American-Scandinavian Foundation Translation Prize for his rendering of Laxness's work, in 2001 for *Iceland's Bell* and again in 2015 for *Wayward Heroes*. He also received the 2016 Oxford-Weidenfeld Prize for his translation of Jón Kalman Stefánsson's *The Heart of Man*. He lives in Iceland.



FEBRUARY 24TH, 2026  
152 PAGES  
US \$19 / CAN \$25  
TRADE PAPERBACK  
ISBN: 9781962770538  
E-ISBN: 9781962770545  
FICTION

*Reading Birgitta Trotzig is like  
walking into a dark cathedral.  
At first it's just dark, but after  
a while the eyes adjust, and you  
begin to make out the colors.*

—Eva Ström,  
*Sveriges Radion*

# Queen

BIRGITTA TROTZIG

Translated from the Swedish by  
SASKIA VOGEL

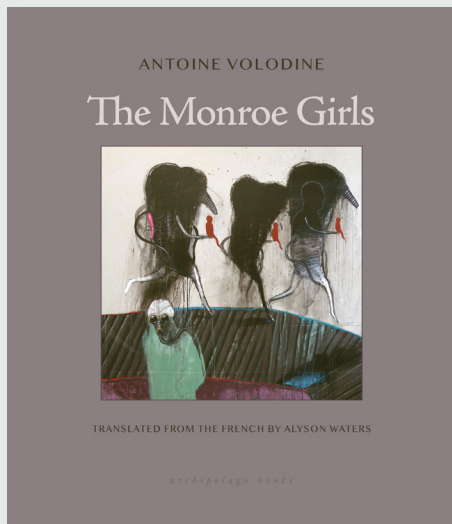
with a preface by SARAH MOSES  
and an afterword by HANNE ØRSTAVIK

Birgitta Trotzig's 1964 novella is the story of a girl named Judit who is stubborn and singular, distant and unyielding. She has a love of lilies. She is called Queen. Her entire world exists within Bäck, a village in the south of Sweden so named because a brook bends through it. At the age of nine, Judit's mother falls ill during childbirth and passes Judit the strong little body of her brother Viktor. A sharp gleam springs forth from Viktor's pale-blue infant eyes, and the two are bonded for life. Together with their wordless brother Albert, Viktor and Judit form a precarious family. In dark and mystical waves of language, Judit's inner life is awakened to the reader. She has her secrets. The Queen prizes her alias like a precious gemstone; she dreams one day that the master gardener at Trolle Ljungby Castle will select her flower bulbs for planting; and she holds suspicions close to her heart. When Viktor decides to emigrate to the United States, the ground beneath Judit's feet forever shifts. The English-language discovery of Birgitta Trotzig, one of the greatest Swedish writers of all time, is long overdue. Her dark, spiritual writings construct a truth and vision all her own. Trotzig's characters are ordinary and troubled, their lives barren and merciless, but an otherworldly light sweeps across them, making them stand with spectacular clarity.

• • •

BIRGITTA TROTZIG is one of the 20th century's most important Scandinavian voices. In Sweden, she began working as a critic and writing her debut, *Ur de älskandes liv*. She published the successful prose poetry collections *Bilder* (1954), *Ett landskap* (1959), and *En berättelse från kusten* (1961). Her novella *Sveket* (1966) is characterized by a search for the living word in a time of darkness. Her cultural criticism expresses a commitment to the right to create without being tied down to ideologies, as well as the notion of an artistic language counter to the language of power, all evident in her essay collection *Jaget och världen*. Employing a language full of legend and paeans, Birgitta Trotzig lends a voice to the vulnerable and the tormented. She was elected to the Swedish Academy in 1993.

SASKIA VOGEL was born and raised in Los Angeles and now lives in Berlin, where she works as a writer, screenwriter, and translator from Swedish and German into English. In 2021 she was awarded the Berlin Senate grant for non-German literature, an English PEN Translates Award, and was a PEN America Translation Prize finalist. She was Princeton's Fall 2022 Translator in Residence. *Permission* (2019), her debut novel, was published in five languages and was longlisted for the Believer Book Award. Alongside *Queen*, Vogel will translate Trotzig's canonical novel, *The Marsh King's Daughter*, and her essay collection, *The I and the World*.



MARCH 17TH, 2026  
246 PAGES  
US \$22 / CAN \$29  
TRADE PAPERBACK  
ISBN: 9781962770552  
E-ISBN: 9781962770569  
FICTION

*The interconnected works of  
Volodine—think Faulkner,  
but after an apocalypse—  
constitute the most exciting  
project in contemporary  
French literature.  
—Maria Clementi*

# The Monroe Girls

ANTOINE VOLODINE

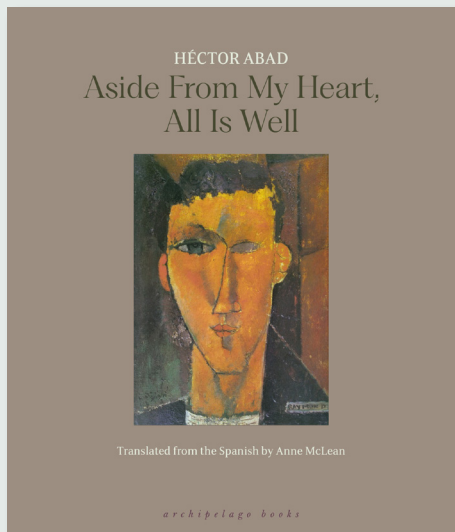
Translated from the French by  
ALYSON WATERS

Breton has seen brighter days. Now his body sags as he pulls a pair of binoculars to his withered face. He peers from the grimy window of a near-empty psychiatric compound—one of the last buildings standing after an unspecified disaster—spying rue Dellwo below, dreary in perpetual rain. Into this world of devastation drop the Monroe girls—paramilitaries trained in the “dark place” by Monroe, a dissident executed long ago. Their mission to revamp the Party is futile in this bleak, decaying world. Breton, our schizophrenic narrator, is tasked (and tortured) by what remains of the Party to locate and identify the Monroe girls using special optical equipment and his powers of extrasensory perception. Breton’s journey through a bardo-like, hostile labyrinth invites us into a sensual swirl of bodily decay, political acquiescence, and civilizational collapse. In this derelict setting, Volodine ruminates on identity, surveillance, life after death, and love (which, alas, does not conquer all). An urgent and blistering tale, beautifully rendered with Volodine’s distinct pathos and humor.

• • •

One of the most important figures in France’s contemporary literary landscape, ANTOINE VOLODINE writes under at least four heteronyms, including Lutz Bassmann and Manuela Draeger. He taught Russian in French secondary schools for many years before his debut novel, *Comparative Biography of Jorian Murgrave*, appeared in France in 1985. Most of his prolific output, including *The Monroe Girls*, takes place in a post-apocalyptic world where members of the “post-exoticism” writing movement have been arrested for their subversive literary efforts.

ALYSON WATERS is a prize-winning translator of French and francophone literary fiction, art history, philosophy, and children’s books. She has translated works by Albert Cossery, Louis Aragon, René Belletto, Jean Giono, Éric Chevillard, Jean-Patrick Manchette, Emmanuel Bove, Claude Ponti, and many others. She has received a National Endowment for the Arts Translation Fellowship, a PEN Translation Fund grant, and was awarded the French-American Foundation Translation Prize twice. She taught literary translation at Yale for three decades and currently teaches at Columbia University. She lives in Brooklyn.



APRIL 21ST, 2026  
350 PAGES  
US \$25 / CAN \$32  
TRADE PAPERBACK  
ISBN: 9781962770590  
E-ISBN: 9781962770606  
FICTION

*Mr. Abad's prose  
is elastic and alive  
... extravagantly  
big-hearted.  
— Dwight Garner*

# Aside from My Heart, All is Well

HÉCTOR ABAD

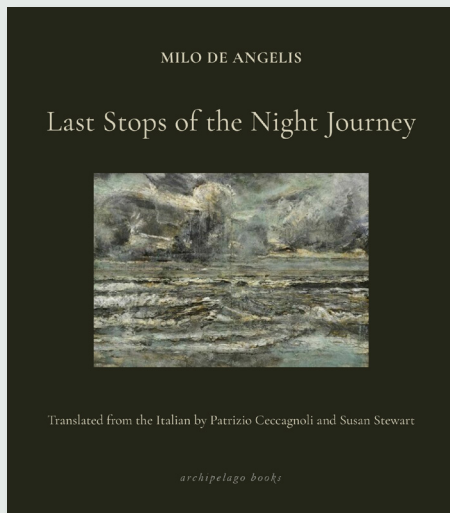
Translated from the Spanish by  
ANNE MCLEAN

Luis Córdoba, also known as Gordo, leads an unconventional life. His vocation as a priest has not stopped him from becoming a film critic, teacher, opera enthusiast, and passionate nibbler of chocolate and pepperoni. He lives in his childhood home in downtown Medellín with another priest, Aurelio Sánchez, or Lelo, among a slew of pets (war-mongering fish, a toucan, and parakeets aren't the half of it). It is Lelo who shades in these details, writing across time to the day in 1996 when life changed. At fifty, Gordo learns he needs a heart transplant. He is forbidden from climbing stairs, and so he moves into a different neighborhood with a friend, her housekeeper, and their children. With the briskness of sunshine drying out wet clothes, and air rushing through and renewing old places, Lelo reflects on Gordo's new era of thinking and feeling. Luis Córdoba is inspired by the life of the priest and film critic Luis Alberto Álvarez, a friend of Héctor Abad's, and an important figure in Colombian cultural spheres. Abad drew on a range of sources to conjure up Córdoba, a person who both is and is not Alberto Álvarez.

...

HÉCTOR ABAD was born in Medellín, Colombia in 1958. At the age of twenty-one, Abad won the Colombian National Short Story Prize, and has twice won the Simón Bolívar Prize for journalism. In 1987, his father was murdered by Colombian paramilitaries, an event he reflected on 20 years later in *Oblivion: A Memoir* (Farrar, Straus & Giroux, 2012), which earned widespread critical acclaim as well as the WOLA-Duke Book Award. After his father's death, Abad was forced into exile, moving first to Spain and then to Italy. He studied Modern Languages and Literature at the University of Turin. His translations from the Italian include works by Giuseppe Tomasi di Lampedusa and Umberto Eco. Abad's books have been translated into more than fifteen languages, including Anne McLean's translation of *The Farm*, which Archipelago published in 2018.

ANNE MCLEAN studied history in London, Ontario, and literary translation in London, England, and now lives in Toronto, where she translates Latin American and Spanish novels, short stories, memoirs, and other writings by authors including Héctor Abad, Javier Cercas, Julio Cortázar, and Juan Gabriel Vásquez. Recent translations include *Until August* by Gabriel García Márquez (Knopf, 2024) and a co-translation with Victor Meadowcroft of Evelio Rosero's *Way Far Away* (New Directions, 2024).



APRIL 14TH, 2026  
313 PAGES  
US \$18 / CAN \$24  
TRADE PAPERBACK  
ISBN: 9781962770637  
E-ISBN: 9781962770644  
POETRY

*A profound and  
haunting exploration of  
memory, mortality, and  
the human condition.*

— Peter Gizzi

# *Last Stops of the Night Journey*

MILO DE ANGELIS

Translated from the Italian by

SUSAN STEWART & PATRIZIO CECCAGNOLI

An arrow hits a grape and carries it through the air, a hand untangles a knot, a voice emerges from a stone to speak about life. In his poems, Milo de Angelis attends to the experience of confinement. Since 1996, he has taught poetry in a high-security prison on the outskirts of Milan. He sees poetry as a daily salvation; when the knot comes undone, it “carries back the sweet human voice of bodies in motion.” And when the stone cracks open, a voice tells of you and of me, a shared story. De Angelis never shies from the deep fears, darkness, and indeterminacy of incarceration. The characters of these poems wonder whether they will survive. They know all that stays hidden in an end, and they plan for their salvation. Milo De Angelis’s language is ancient and new, transcendent and urgent. *Last Stops of the Night Journey* pulses with the immensity of silence, memory, life, and time. De Angelis insists that the infinite language of poetry can speak to the incarcerated person, greet them, know them, and chart a world beyond prison.

• • •

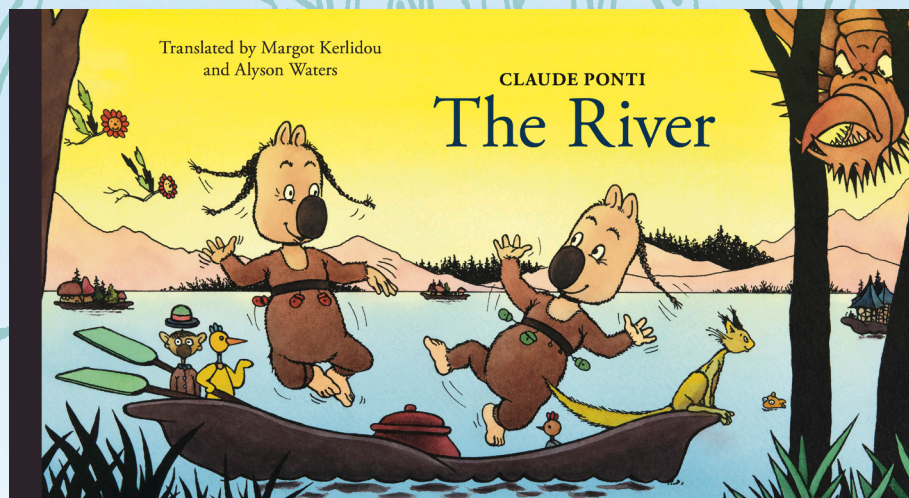
From his publication of *Somiglianze* at the age of 25, MILO DE ANGELIS has garnered much recognition. Known beyond his poetry for his literary essays and his translations of Virgil, Lucretius, Racine, Baudelaire, Blanchot, and others, in the 1970’s he founded the literary journal *Il Niebo*. In 2005, his *Tema dell’addio* was awarded the Premio Viareggio. In 2011 *Quell’andarsene* was awarded the Premio Cetronaverde, the Premio Pascoli, the Premio Romagna, and the Premio Mondello. *Incontri e agguati* received the Premio Dessì, the Premio Nazionale di Poesia “Luciana Notari,” and the Premio Castello di Villalta Poesia in 2016. In 2017, De Angelis was awarded the prestigious Premio Lerici Pea for his body of work.

SUSAN STEWART, the Avalon Foundation University Professor in the Humanities at Princeton University, is a poet, critic, and translator. A former MacArthur Fellow and Chancellor of the Academy of American Poets, she is the author of six books of poems, including *Columbarium*, which won the National Book Critics Circle Award, and, most recently, *Cinder: New and Selected Poems*.

PATRIZIO CECCAGNOLI is a translator, a managing editor of *Italian Poetry Review*, and a professor of Italian at the University of Kansas. He has edited multiple unpublished manuscripts by Filippo Tommaso Marinetti, for which he was nominated for the Marino Moretti Award. He has also been nominated for the American Literary Translator’s Association Annual Award for his work co-translating Milo De Angelis.

*new from elsewhere editions*





MARCH 10TH, 2026 • 64 PAGES • US \$20 / CAN \$27 • HARDCOVER  
ISBN: 9781962770477 • E-ISBN: 9781962770484  
PICTURE BOOK

# *The River*

CLAUDE PONTI

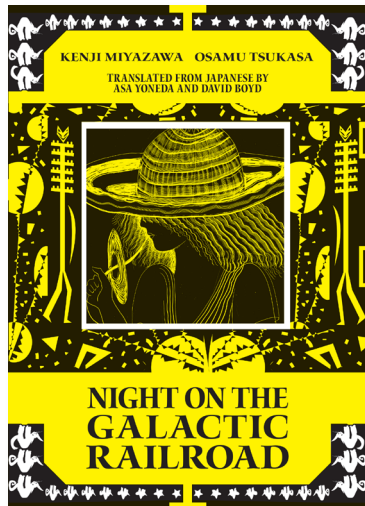
Translated from the French by

MARGOT KERLIDOU & ALYSON WATERS

In two floating villages on the river Longo live the Oolongs and the Kukichas, sailing where their whim or the current takes them. The Oolongs are known for the delicious roots, fruits, and flowers they gather; all day long, they harvest fidgetpeas and flexipods, feverlily stems and liver-leaves. The Kukichas pick healierbs, and prepare powerful potions that help them feel their best. For Lu Cha (an Oolong boy) and Ali Roo (a Kukicha girl), life on the Longo is chockfull of charm . . . but somewhere, far beyond the shiverbanks and the boobam brambles, all is not what it seems. They are each drawn to a mysterious shore, and to the wonderful scent of friendship. And when a monsteriffic monster threatens all the Oolong and Kukicha mamas and papas, they will have to band together to fight back the only way they know how: by picking precious prickly-balls and collecting tears from Brellum trees, all the while coming closer to each other and who they might, after all, be. In Claude Ponti's wonderfully detailed illustrations and sparkling wordplay, skillfully translated by Margot Kerlidou and Alyson Waters, young readers will find a faraway world of pleasure, fright, and friendship.

CLAUDE PONTI is a French illustrator and children's author known for his inventive and playful use of words and the symbolic nature of his illustrations. His first book, *L'Album d'Adèle*, written for his newborn daughter, displays the associative and dream-like presentation of children's interior lives that characterizes many of his works. Ponti was awarded the 2006 Sorcières Spécialprize for his contribution to literature, which now includes over seventy books of all types and for all ages.

MARGOT KERLIDOU is a photographer, French tutor, and herbalist. Claude Ponti was her favorite author when she was a child. ALYSON WATERS is a translator of modern and contemporary literary fiction, criticism, and theory, as well as art history. She teaches literary translation workshops at Yale University, New York University, and Columbia.



# Night on the Galactic Railroad

KENJI MIYAZAWA

Illustrated by

OSAMU TSUKASA

Translated from the Japanese by

ASA YONEDA & DAVID BOYD

APRIL 7TH, 2026

100 PAGES

US \$20 / CAN \$27

HARDCOVER

ISBN: 9781962770309

E-ISBN: 9781962770316

ILLUSTRATED FICTION

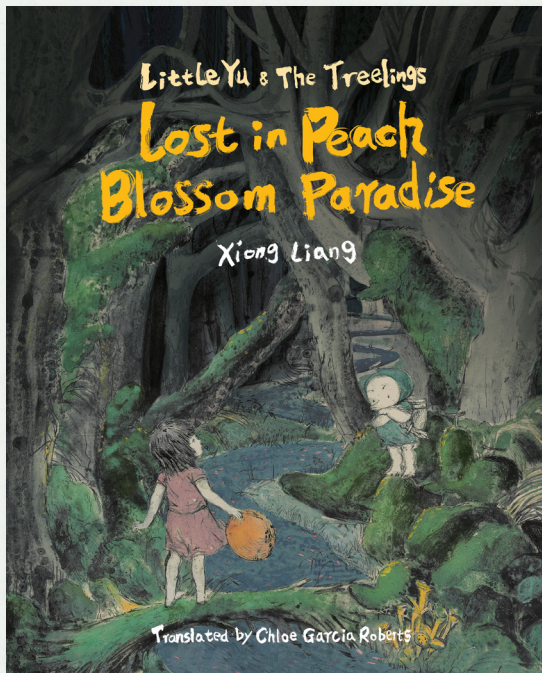


On the eve of the Milky Way festival, Giovanni rushes past his classmates who are busy repairing for the celebration. He must get to his job at the printing office where he plucks tiny pieces of type with tweezers from a box, in exchange for a single silver coin. Later, he waits in a dusky kitchen that smells of cows for a bottle of milk to bring to his mother. Night has fallen when his classmates begin sailing gourds lit with candles down the black, glistening river. Giovanni wanders along a hillside. The dark blue sky begins to twinkle and shine. And suddenly, Giovanni finds himself transported to a compartment of the Galactic train. Across from him is his fellow classmate, the tender-hearted, enigmatic Campanella. So begins an expedition traversing the galaxy. Campanella and Giovanni, etched in a black-and-white gothic style, travel through fields of purple flowers, into constellations. They meet the lighthouse man, the bird catcher, and the shipwrecked children. Kenji Miyazawa's story unravels its mysterious thread, in an exquisite translation by Asa Yoneda and David Boyd. Osamu Tsukasa's illustrations combine the enigmatic beauty of Edvard Munch and Aubrey Beardsley's art nouveau ink drawings—both of whom were inspired by Japanese woodblock prints. Miyazawa's classic story will stay with readers long after childhood.

**KENJI MIYAZAWA** was a poet and farmer born in Iwate Prefecture. He studied geology at Morioka Imperial College of Agriculture and Forestry, moved to Tokyo, and began writing poetry, short stories, and children's books. Three of his books from the 1930—*Night on the Galactic Railroad*, *Matasaburo of the Wind*, and *Be Not Defeated by the Rain*—were published posthumously. Miyazawa's fiction and poetry sketch an ecological vision well ahead of their time and are still popular in Japan today.

**OSAMU TSUKASA** is an artist, illustrator, and author born in Maebashi, Japan in 1936. He has been awarded the Shogakukan Prize for Visual Arts, the Yasunari Kawabata Literary Prize, the Mainichi Prize for the Arts, and the Jiro Osaragi Prize.

**ASA YONEDA** was born in Osaka and studied language, literature, and translation at Oxford University and SOAS University of London. She now lives in Bristol, U.K. In addition to Yukiko Motoya, she has translated works by Banana Yoshimoto, Aoko Matsuda, and Natsuko Kuroda. **DAVID BOYD** is an Associate Professor of Japanese. He has translated fiction by Izumi Suzuki, Tatsuhiko Shibusawa, and Kanoko Okamoto, among others. His translations of novellas by Hideo Furukawa (*Slow Boat*; Pushkin Press, 2017) and Hiroko Oyamada (*The Hole*; New Directions, 2020) have won the Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature.



*Little Yu & The Treelings*  
*Lost in Peach Blossom Paradise*

XIONG LIANG

Translated from the Chinese by

CHLOE GARCIA  
ROBERTS

City girl Little Yu just spent a glorious summer in the countryside with her grandparents. On the last day of her vacation, night-lilies bloom and sweet water chestnuts are plucked from their roots, signaling the end of the season. Dreaming that her forest life might last forever, Little Yu notices peach blossom petals marching along the surface of the river. They sink and appear again, a pink rivulet leading to another world. Little Yu follows the blossoms to an enormous, mossy stone tablet leading to the histories of the Eastern Jin Dynasty and the words: "Prohibited to cross!" And laughing in the face of this restriction, she hikes up a leg, crosses the stone fence, and sinks her feet into the muck and lichen of an ancient forest. But the moment she struts across the threshold, the world shifts. The stream fills with peach blossom petals; they flow backwards, stop and then begin to spin. Some strange magic is afoot. Like Lewis Carroll's Alice going down the rabbit hole or Hayao Miyazaki's Chihiro entering the spirit world, Little Yu enters a mythical, forbidden world and must learn to trust her instincts at every turn. She meets and befriends the realm's earthly guardians – puckish spirits of mountains, clouds, water, and wind. The first in a series of seven, *Little Yu and the Treelings* is a new fantasy classic, masterfully blending ancient Chinese myth, traditions, and tales.

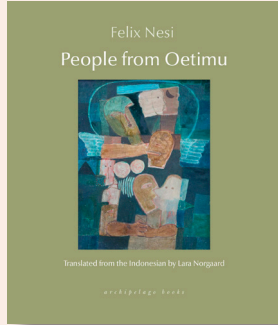
XIONG LIANG is an artist, illustrator, and author from Zhejiang Province, China. His writing includes novels, essays, plays, poems, and children's books, as well as a collection of Chinese folk tales. Several of his works have been adapted for animation. Xiong's work has been featured at the Osaka International Children's Literature Museum, the British Museum, and more. In 2017, he won the Chen Bochui Children's Literature Award for *Take a Walk with the Wind* and in 2018 he was shortlisted for the Hans Christian Andersen Award.

CHLOE GARCIA ROBERTS is a poet and translator from Spanish and Chinese. Her translations include poems by Li Shangyin as well as children's books including *Feather* by Cao Wenxuan and Roger Mello (Elsewhere Editions, 2017) which was named a USBBY Outstanding International Book in 2019.

APRIL 7TH, 2026 • 100 PAGES • US \$24 / CAN \$32 • HARDCOVER

ISBN: 9781962770491 • E-ISBN: 9781962770507 • ILLUSTRATED FICTION

*recently published*



*People from Oetimu*

by Felix Nesi

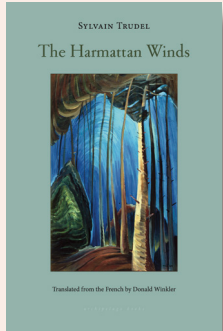
translated from Indonesian by Lara Norgaard

February 11, 2025

US \$20 / CAN \$28

ISBN: 9781953861986

FICTION



*The Harmattan Winds*

by Sylvain Trudel

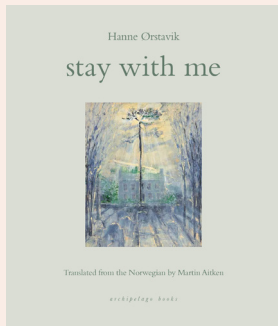
translated from French by Donald Winkler

April 1, 2025

US \$19 / CAN \$25

ISBN: 9781962770224

FICTION



*stay with me*

by Hanne Ørstavik

translated from Norwegian by Martin Aitken

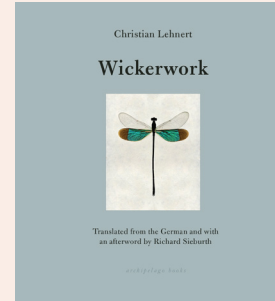
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US \$22 / CAN \$29

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FICTION

*from archipelago*



*Wickerwork*

by Christian Lehnert

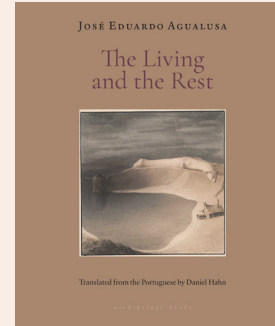
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April 29, 2025

US \$18 / CAN \$24

ISBN: 9781962770248

POETRY



*The Living and the Rest*

by José Eduardo Agualusa

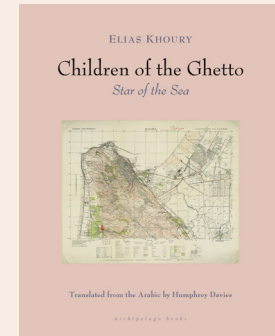
translated from Portuguese by Daniel Hahn

May 27, 2025

US \$22 / CAN \$29

ISBN: 9781962770200

FICTION



*Children of the Ghetto: Star of the Sea*

by Elias Khoury

translated from Arabic by Humphrey Davies

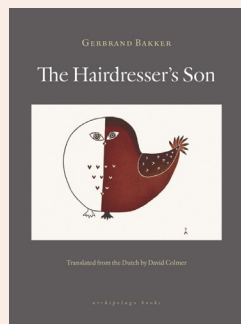
November 12, 2024

US \$24

ISBN: 9781962770064

FICTION

recently published



*The Hairdresser's Son*

by Gerbrand Bakker

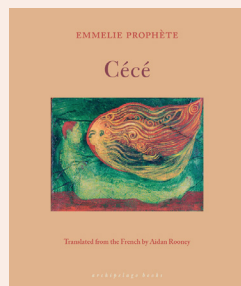
translated from Dutch by David Colmer

August 12, 2025

US \$22 / CAN \$29

ISBN: 9781962770323

FICTION



*Cécé*

by Emmelie Prophète

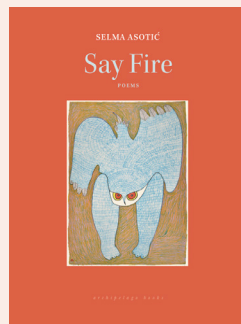
translated from French by Aidan Rooney

September 23, 2025

US \$18 / CAN \$24

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FICTION



*Say Fire*

by Selma Asotić

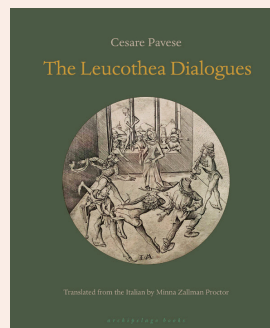
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US \$16 / CAN \$22

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POETRY

from archipelago



*The Leucothea Dialogues*

by Cesare Pavese

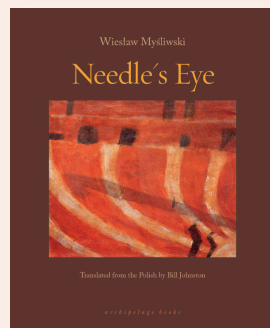
translated from Italian by Minna Zallman Proctor

October 14, 2025

US \$22 / CAN \$29

ISBN: 9781962770378

FICTION



*Needle's Eye*

by Wiesław Myśliwski

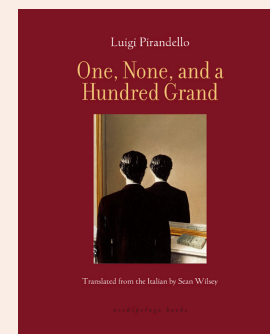
translated from Polish by Bill Johnston

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FICTION



*One, None, and a Hundred Grand*

by Luigi Pirandello

translated from Italian by Sean Wilsey

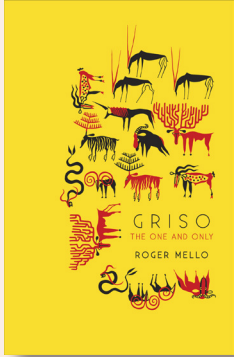
October 28, 2025

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FICTION

*recently published*



*Griso, the One and Only*

by Roger Mello

translated from Portuguese by Daniel Hahn

October 8, 2024

US \$19.95 / CAN \$25.95

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PICTURE BOOK

AGES 4-8



*Amu Nowruz and his Violets*

by Hadi Mohammadi & Nooshin Safakhoo

translated from Persian by Sara Khalili

October 15, 2024

US \$19.95

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PICTURE BOOK

AGES 3-6



*My Brother*

by Laura Djupvik & Øyvind Torseter

translated from Norwegian by Martin Aitken

March 25, 2025

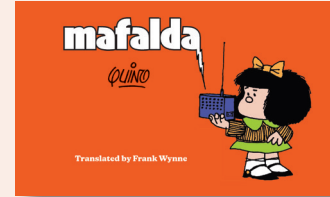
US \$18.95 / CAN \$24.95

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PICTURE BOOK

AGES 5-9

*from elsewhere editions*



*Mafalda: Book One*

by Quino

translated from Spanish by Frank Wynne

June 10, 2025

US \$18 / CAN \$

ISBN: 9781962770040

COMIC BOOK

AGES 7-11



*A Magician's Flower*

by Marika Maijala

translated from Finnish by Mia Spangenberg

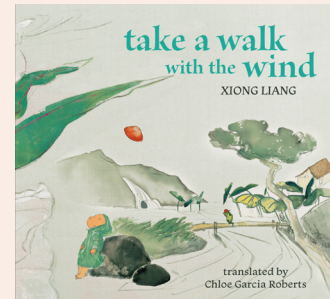
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PICTURE BOOK

AGES 5-9



*Take a Walk with the Wind*

by Xiong Liang

translated from Chinese by Chloe Garcia Roberts

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PICTURE BOOK

AGES 4-8

## *Birth of a Bridge*

by Maylis de Kerangal, translated from French by Jessica Moore

Where black oil rigs meet a silty river, the isolated fictional city of Coca in Southern California is rocked by its young mayor's ambitious decision to partner with an international conglomerate and construct a massive six-lane suspension bridge. Intertwining perspectives wield a sharply critical look into the epic global forces of colonialism, violence, lust, and labor that are responsible for our contemporary American landmarks. Still, there is a fondness for what is wrought and ugly. Even concrete is admirable: "something strong, tangible, a job that's in direct contact with the real." Immensely readable for fans of Joan Didion and lovers of great omniscient storytelling, *Birth of a Bridge* is a novel that cannot be put down.

## *Inshallah, Madonna, Inshallah*

by Miljenko Jergović

translated from Croatian by Ellen Elias Bursać & Mirza Purić

Taking Bosnian sevdalinka and Dalmatian klapa songs as a subtext for the stories, Jergović weaves together tales where East meets West. These stories teem with individual and historical tragedies, with life's joy and love. With a twinkle in his eye, our narrator unfolds a world where random events often have fateful significance. Few works exude as much empathy, humor and warmth as this sumptuous collection.

## *Murmurs from the Hills*

by Scholastique Mukasonga, translated from French by Mark Polizzotti

In these stories, Mukasonga weaves narratives that bring the Rwandan hills back to life. Mukasonga deepens and enriches her practice of recontextualizing old tales, which risk being forgotten without these literary efforts. These stories highlight the rituals, beauties, trials, and follies of a people: from the thin cord Viviane wears around her waist to the rattling of a black iron bridge a family must cross, exiled in their own country, to the riverbeds where a mother bathes her children (just as Achilles' mother bathed him in the Styx) to protect them from all danger. These are magnificent stories that showcase Mukasonga's extraordinary talents as a storyteller and memoirist, in the talented hands of translator Mark Polizzotti.

## *From Julio, Selected Letters of Julio Cortázar, Volume I*

translated from Spanish by Anne McLean & Sarah Moses

The first collection of Cortázar's correspondence in English in a vibrant co-translation by Anne McLean and Sarah Moses. This is a monumental work, giving readers an intimate look at both the kaleidoscopic mind of a literary genius and a vital sense of the interconnectedness of important literary and artistic figures over a key stretch of the twentieth century. This selection pulls letters from 1937 to 1984, drawing on five volumes originally published by Alfaguara. Our edition will be exquisitely designed with archival reproductions of Cortázar's handwritten postcards and sketches, which reveal Cortázar's playful and eclectic spirit.

## *Newcomers, Book Three*

by Lojze Kovačič', translated from Slovenian by Michael Biggins

The third and final volume of Lojze Kovačič's *Newcomers* begins with the end of the Second World War. Liberation does not lead to 17-year-old Bubi's personal freedom. His mother's Germanness (and his Slovene father's antisemitism) have allowed them certain privileges in Nazi-occupied Ljubljana, an opportunism that did not protect them from severe poverty, sickness, and, in the case of the father, death. But now, a sword hangs above the remaining family members' heads: will the new regime identify their Nazi alignment as a crime deserving punishment? Written in a flood of visionary language, Bubi's ideas about writing, sex, violence, the conventions and precepts of socialism, and so many other thematic loci overpower the reader. Kovačič astounds with his ability to conjure places, relationships, and atmospheres now long-gone. Michael Biggins has a rare ear for the intricacies of the English language. His translation shivers with all the shame and beauty of the original.

## *Jérôme Lindon*

by Jean Echenoz, translated from French by Mark Polizzotti

Jean Echenoz's *Jérôme Lindon* is a tender portrait of his friendship with his publisher and editor. Lindon edited the storied Les Éditions de Minuit in Paris for more than twenty years, and Echenoz recounts a series of meals he and Lindon shared together, often talking about literature. A brief book to savour—a portrait of friendship, and a glimpse into the mind (and warmth) of the man who published Beckett, Duras, NDiaze, and more.

## *Tell Her*

by Christos Ikonomidou, translated from Greek by Karen Emmerich

The nameless protagonist and narrator of *Tell Her* is a young female courier who roams the busy streets of Athens delivering packages. She is constantly on the go and speaks to us through a frenetic monologue that reveals very little about herself but a lot about the many different characters she meets along the way. The people and situations she describes range from the surrealistic and absurd to the hilarious and tragic, offering us a rare glimpse into contemporary urban quotidian existence.

## *Hide and Seek*

by Julia Jost, translated from German by Adrian Nathan West

Set in a small village in the south of Austria where mountains rise so high they feel like the edge of the earth itself, *Hide and Seek* moves through a hostile landscape—past cursed bridges, into thick “eyeless” forests dark with hosts of ancient firs, the sound of dogs rattling their chains in the wind—until we arrive below the bed of a moving truck, where our narrator hides while her family prepares to move away. From this vantage point, we see the world through the eyes of an eleven year old who is at once afraid of and entranced by these rural surroundings. Jost’s novel is at once an expressive marvel and a defiant political commentary on the dark realities of life in small-town Austria in the 90s. Adrian Nathan West’s ear for voice and his ability to capture and transform the tone of certain German phrases into a similar register in English render a Jost that is vivid, direct, and teeming with detail. *Hide and Seek* will be Julia Jost’s first novel translated into English.

## *No Dragons in Paradise*

by Caio Fernando Abreu, translated from Portuguese by Bruna Dantas Lobato

First published in 1987 as *Os dragões não conhecem o paraíso*—a searching and poignant collection of short stories that draws on the experiences of people affected by the AIDS crisis in Brazil in the 80s and 90s. In Abreu’s poetic stories, “dragons” represent the people at the margins of society—rebels, gay teenagers, drag queens, the lonely, the invisible. Abreu’s queer sensibility plunges the depths of human experience and gracefully brings the reader up close to the longings, joys and pains of the lives his characters lead. We are delighted to be working with Bruna Dantas Lobato again on this next collection. An Iowa Arts Fellow, an MFA candidate in Literary Translation at the University of Iowa and a 2019 PEN/Heim recipient, Lobato’s translations are careful and poetic.

## *Yildirim Bolge Women’s Prison*

by Sevgi Soysal, translated from Turkish by Maureen Freely

*Yildirim Bolge Women’s Prison* was award-winning translator Maureen Freely’s first ever translation project. She is reworking her original translation for us, encountering the text that inspired her to make a career of translating Turkish literature. In the memoir, Sevgi describes the tension, the worries, the stark realities, and the hopes at the corners of her experience of imprisonment. It is a slim volume, but one that will speak to readers who care deeply about questions of social justice. An activist and pioneer in feminist television and radio programming, a novelist, and a short story writer—Soysal was a sharp-witted chronicler of her times. Her discerning work has much to say for us still today. Readers of Grace Paley, Fleur Jaeggy, Natalia Ginzburg, Lucia Berlin, Leila Aboulela, and Vivian Gornick will swiftly fall for Soysal’s clear prose and her incisive critiques.

## *Walking*

by Sevgi Soysal, translated from Turkish by Maureen Freely

Banned after its publication in 1970 due to its unsparing take on the sexual politics of the era, *Walking* is a searching and poetic narrative that roves like a camera lens over the vibrant city streets of Ankara. The tale braids together the innermost thoughts of a young woman and a young man, as they make sense of their conflicted feelings about who they are and what they’ve been told. Translator Maureen Freely has written: “What most draws me to this novel, though, is its manner of telling – its weaving of landscapes, rural and urban, natural and unnatural, into its tapestry of terse, tightly focused, bitterly funny sexual vignettes.”

## *Shadow Women*

by Maja Haderlap, translated from the German by Tess Lewis

In her second novel, *Shadow Women*, Haderlap expands her exploration of the ways in which traumatic experiences and restrictive social norms are internalized by many members of a particular minority culture—primarily the powerless. As a young woman, the novel’s protagonist Mira leaves the village of Jaundorf to study in Vienna and make a life there. Now a reference librarian for the Department of Labor, Mira returns to Jaundorf to break the news to her ailing mother that she is being forced out of the small home she has lived in since she was widowed decades before. Over the weeks that follow, memories of Mira’s traumatic, constricted childhood return, plaguing both Mira and her mother.

## Mafalda Book Two

by Quino, translated from the Spanish by Frank Wynne

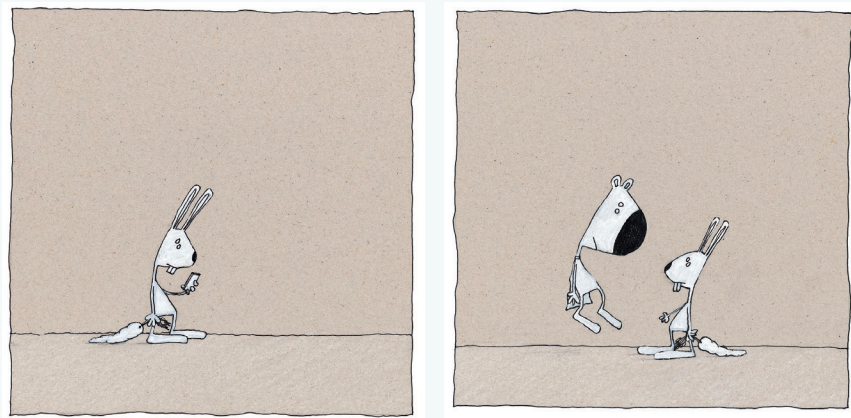
As good a place as any to enter the madcap world of Mafalda and friends, book two finds Mafalda and her gang up to new antics. Mafalda heads off on a beach vacation, where she meets a curious stranger: Miguelito, a mop-headed philosopher who happens to live right down the street back at home. Susanita, Manolito, and Felipe, meanwhile, continue to tussle over all manner of issues, romp around the neighborhood, and execute physical feats of great proportions. Only this time, Quino brings everyone together in an alien environment: elementary school. Quino's legendary comic fuses political incisiveness with all sorts of gags and hijinks.



## Bob & Hilbert

by Bárður Oskarsson, translated from the Faroese by Marita Thompsen

Bob is a long-toothed rabbit obsessed with finding the perfect carrot. Hilbert is a flat-nosed dog convinced he can fly. The two come to life in deft, joyous strokes: humor seeps out from white paint outside of jagged lines, goofy smiles and lanky arms, rounded noses and shifting eyes, and the slight curves of a head tilted in question. Oskarsson's trademark illustration crafts a minimalist world with lovable and hapless animals who are as imperfect and human as we are. Flip the book one way and Bob loses his carrot on the bus and Hilbert can't seem to lift off the ground, but they give each other a little help to make things right. Flip the book the other way, and Hilbert and Bob are each able to give up a little freedom in order to fulfill their dreams. Readers will love Bob for his frank determination and Hilbert for his idealist heart and generous spirit. *Bob & Hilbert* is about the joy of learning how to rely on others through words, and shared silence. Reading this book is like making a new friend.



| ISBN                | TITLE                                   | AUTHOR                     | FORMAT          | PUBLICATION DATE         | USD        | CAD     |
|---------------------|-----------------------------------------|----------------------------|-----------------|--------------------------|------------|---------|
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| ISBN                    | TITLE                                           | AUTHOR                         | FORMAT              | PUBLICATION DATE             | USD            | CAD  |
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