ARCHIPELAGO BOOKS FALL 2020 / SPRING 2021 FRONTLIST

Igifu • Scholastique Mukasonga • Jordan Stump ........................................... 2
The Distance • Ivan Vladislavić ................................................................. 4
Fantastic Tales • Iginio Ugo Tarchetti • Lawrence Venuti ............................. 6
Allegria • Giuseppe Ungaretti • Geoffrey Brock ............................................. 8
Salt Water • Josep Pla • Peter Bush ............................................................. 10
In the Land of the Cyclops • Karl Ove Knausgaard • Martin Aitken ................. 12
If You Kept a Record of Sins • Andrea Bajani • Elizabeth Harris ..................... 14
Acrobat • Nabaneeta Dev Sen • Nandana Dev Sen .................................... 16
Stories with Pictures • Antonio Tabucchi • Elizabeth Harris ......................... 18
Animals • Hebe Uhart • Robert Croll ....................................................... 20
Everything Like Before • Kjell Askildsen • Seán Kinsella .............................. 22
Kin • Miljenko Jergović • Russell Scott Valentino ...................................... 24

ELSEWHERE EDITIONS FALL 2020 / SPRING 2021 FRONTLIST

My Little One • Germano Zullo • Albertine • Katie Kitamura ......................... 28
Juan Hormiga • Gustavo Roldán • Robert Croll .......................................... 30
Sleepy Stories • Mario Levrero • Diego Bianki • Alicia López ........................ 32

RECENTLY PUBLISHED ................................................................. 37
BACKLIST ................................................................. 46
FORTHCOMING ................................................................. 94
MEMBERSHIPS & DONATIONS ......................................................... 99
DONORS ................................................................. 101
BOARD OF DIRECTORS, ADVISORY BOARD, & STAFF ......................... 104
Mukasonga lived through unspeakable terror and loss, but I believe she wants readers to know her mother, father, kin, and friends, as they were, to remember not just their massacre, but their wonderful humanity. Keeping their memory alive, keeping it vital, Mukasonga lives. This is an unforgettable book, told by an inimitable writer.

—Lynne Tillman

Scholastique Mukasonga’s short stories bring to light a glorious Rwanda from the horrors of mass murder. In one story, she revisits the sacred cattle of her homeland and the noble people who watched over them. And in the title story, five-year-old Colomba tells of her companion Igifu (Hunger), the merciless force gnawing away at her belly. She searches for sap at the bud of a flower or a few grains of sorghum in the floor sweepings. Desperate, her mother gathers enough sorghum to make a nourishing porridge, bringing Colomba back to life. Such elixirs course through each story, a balm to soothe the pains of those fighting to survive. Scholastique Mukasonga’s writing radiates with the strength of a survivor. She guides us through an underworld of grief, and then sends us back into the sunlight.

Born in Rwanda in 1956, Scholastique Mukasonga experienced from childhood the violence and humiliation of the ethnic conflicts that shook her country. Her first novel, Our Lady of the Nile, was adapted into a film by Atiq Rahimi in 2019. The New York Times named her memoir Cockroaches one of the “50 Best Memoirs of the Past 50 Years.” In 2019, The Barefoot Woman was a finalist for the National Book Award for Translation.

Jordan Stump received the 2001 French-American Foundation’s Translation Prize, and in 2006, was named Chevalier de l’Ordre des Arts et des Lettres. He has translated the work of Marie NDiaye, Marie Redonnet, Honoré de Balzac, and Jules Verne, among others. He is a professor of French literature at the University of Nebraska.
In the spring of 1970, a Pretoria schoolboy falls in love with Muhammad Ali. For the next five years, Joe collects every newspaper clipping about his hero he can find, enthralled as much by the great showman’s resistant spirit and wit as by his battles in the ring. Forty years later, when Joe sets out to write a memoir, he turns to this yellowed archive as a window to the past, but finds that it obscures as much as it reveals. In desperation, he calls on his brother Branko to help him recover their shared childhood. So begins a troubled collaboration that brings a vanished world to light but cannot dispel its shadows. This inventive, layered novel examines the textures of the past through the lens of the present. It is a book about brotherhood, the keeping and telling of secrets, the residues of popular culture, the long shadow of America, and the intricate play of memory and imagination.

Ivan Vladislavić is a novelist, essayist, and editor. He lives in Johannesburg, where he is a Distinguished Professor in Creative Writing at the University of the Witwatersrand. His books include The Folly, The Exploded View, The Restless Supermarket, Portrait with Keys, and Double Negative. Among his recent publications are Flashback Hotel, a compendium of early stories, and The Loss Library. His work has won several prizes, including the University of Johannesburg Prize, the Sunday Times Fiction Prize, and the Alan Paton Award for non-fiction. In 2015, he was awarded Yale University’s Windham-Campbell Prize for Fiction.

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FICTION

Ivan Vladislavić occupies a place all of his own in the South African literary landscape: a versatile stylist and formal innovator whose work is nevertheless firmly rooted in contemporary urban life.

—J.M. Coetzee

Vladislavić delivers a moving, closely observed study in family dynamics in a time of apartheid... Vladislavić’s tale unfolds with grace and precision. A memorable, beautifully written story of love and loss.

—Kirkus Reviews, starred

Ivan’s sentences
rise in the air
like balloons and
never seem to
come down. One
reads him looking
up.

—Arvind
Krishna Mehrotra

The Distance

Ivan Vladislavić
A collection of nine classic macabre tales, exquisitely translated from the Italian by Venuti.
—Kirkus Reviews

Fantastic Tales

Iginio Ugo Tarchetti wrote gothic tales and serpentine sentences. A master of the macabre, Tarchetti liked nothing more than to bait the bourgeoisie with his irreverent political fantasies. In the story ‘A Spirit in a Raspberry,’ the ghost of a housemaid overtakes a baron after he pops a wild raspberry into his mouth. The baron, now a blushing young girl, embraces and terrifies the servants of his home, and Tarchetti, with a single raspberry, caustically subverts gender and class identities in 19th-century Italy. Fantastic Tales is a comic masterpiece combining all of Tarchetti’s favorite elements: romantic excess, nightmare, and senseless passion. A radical inspiration for Luigi Pirandello and Italo Calvino, and the mischievous plagiarist of Mary Shelley, Tarchetti was a gothic genius.

Iginio Ugo Tarchetti was born in San Salvatore Monferrato in Piemonte, in 1839. After his military life was cut short due to illness (or for writing an antimilitarist novel, depending on who’s telling the story), he moved to Milan and became involved with the scapigliatura (“dishevelled”), an artistic movement that rebelled against traditional values and the Italian literary canon.

Lawrence Venuti is a distinguished translation theorist and historian. He translates from Italian, French, and Catalan. His translation projects have won awards and grants from PEN America, the Italian government, the National Endowment for the Arts, and the National Endowment for the Humanities. He has also been awarded a Guggenheim Fellowship, the Robert Fagles Translation Prize, and the Global Humanities Translation Prize.
One of the most authentic poets of Western Europe.
—T.S. Eliot

What a joy to have this new translation of Ungaretti, a great lyric poet so masterly translated by Geoffrey Brock. I will buy any book of poetry that Brock has translated. He is simply that good . . . This book will give you “a momentary stay against confusion.” It is a beautiful gift.
—Ilya Kaminsky

Famed for their brevity, Giuseppe Ungaretti’s early poems swing nimbly from the coarse matter of tram wires, alleyways, quails in bushes, and hotel landladies to the mystic shiver of pure abstraction. These are the kinds of poems that, through their numinous clarity and shifting intimations, can make a poetry-lover of the most stone-faced nonbeliever. Ungaretti won multiple prizes for his poetry, including the 1970 Neustadt International Prize for Literature. He was a major proponent of the hermetic style, which proposed a poetry in which the sounds of words and their meanings were of equal import. This auditory awareness echoes through Geoffrey Brock’s hair-raising translations, in which a man holding vigil with his dead, open-mouthed comrade, says, “I have never felt / so fastened / to life.”

Giuseppe Ungaretti was born in 1888 to Italian settlers in Alexandria. While at the Sorbonne, he befriended Guillaume Apollinaire, Paul Valéry, Pablo Picasso, Georges Braque, and Fernand Léger. Ungaretti wrote his first book of poetry while serving in the Italian Army in World War I. He translated a collection of Shakespeare sonnets, poetry by William Blake, and Jean Racine’s Phèdre, among other works, into Italian. He died in Milan in 1970.

Poet and translator, Geoffrey Brock has won multiple prizes for his poetry, including the New Criterion Poetry Prize for his Weighing Light. His translations include work by Cesare Pavese, Umberto Eco, and Umberto Saba. Brock has received Poetry’s John Frederick Nims Memorial Prize, a Guggenheim Fellowship, the MLA’s Lois Roth Award, and the PEN Translation Prize.
Salt Water

Josep Pla

translated from the Catalan by Peter Bush

Told with a devilish light in his eye that moves us from tenterhooks to comic delight in a flash, Josep Pla’s tales of the Costa Brava will plunge readers heart-first into colorful and often delicious depths. Here are stories of shipwrecks, stubborn seamen, coral divers, and the fishy meals that sustain them. Pla inflects the quotidian with hidden rhythms and voices that linger. A hot supper is never just food—it embodies economic precarity and local history along with its own peculiar brine. A lifetime of reporting and journal writing gave Pla an uncanny flair for describing humanity in all its gritty, funny, invigorating detail.

Josep Pla was a great noticer of things and places; his gaze was alert and dry; he wrote in a style which registered both the smallest detail and the large picture. His relationship to Catalan identity and Spanish history was complex, often ambiguous. His relationship, however, to the scene in front of him, or the days in which he lived, remains fascinating for its clarity, its sharpness, its originality and its wit. On display in his work is a glittering and sparkling sensibility.

—Colm Tóibín

Josep Pla is undoubtedly the most important prose writer in twentieth-century Catalan literature. For over fifteen years he worked as a journalist and foreign correspondent. His monumental body of writing, which amounts to 30,000 pages, and on which he worked practically uninterruptedly for six decades, is marked by the use of a language that is both down-to-earth and imaginative.

Peter Bush translates from the Catalan, French, Spanish, and Portuguese. His translation of Pla’s The Gray Notebook received the Ramon Llull award for literary translation from Catalan and his translation of Juan Goytisolo’s Exiled from Almost Everywhere won the Premio Valle-Inclán. Bush has written extensively on literary translation.
In the Land of the Cyclops

Karl Ove Knausgaard

translated from the Norwegian by Martin Aitken

with additional translations by Ingvild Burkey & Damion Searls

What’s notable is Karl Ove’s ability, rare these days, to be fully present in and mindful of his own existence . . . as if the writing and the living are happening simultaneously . . . it immerses you totally. You live his life with him.


In the Land of the Cyclops is a collection of essays by New York Times-bestselling author Karl Ove Knausgaard. In these pieces, he discusses Swedish politics, Francesca Woodman, the Northern Lights, Anselm Kiefer, and the work of an array of writers and visual artists (paired with color images of their art). These essays beautifully capture Knausgaard’s ability to mediate between the deeply personal and the universal, demonstrating his trademark self-scrutiny and his longing to authentically see, understand, and experience the world.

In the Land of the Cyclops

Knausgaard is utterly honest, unafraid to voice universal anxieties.

—James Wood, The New Yorker

Karl Ove Knausgaard was born in Norway in 1968. His debut novel Out of the World (forthcoming from Archipelago) won the Norwegian Critics Prize in 2004, and his A Time for Everything was a finalist for the Nordic Council Literature Prize. My Struggle: Book One was a New Yorker Book of the Year, and Book Two was listed among the Wall Street Journal’s 2013 Books of the Year. Rachel Cusk described My Struggle in The Guardian as “the most significant literary enterprise of our time.”

Martin Aitken is the acclaimed translator of numerous novels from Danish and Norwegian, including works by Peter Høeg, Jussi Adler-Olsen, and Pia Juul. His translations of short stories and poetry have appeared in many literary journals and magazines. He was awarded the American-Scandinavian Foundation’s Nadia Christensen Translation Prize in 2012, and the 2019 PEN America Translation Prize for his translation of Love by Hanne Ørstavik.
Each image and each moment are captured with exquisite emotional accuracy.

— Colm Tóibín

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

Andrea Bajani’s If You Kept a Record of Sins would be a gift at any time in history and is all the more so now, as the world moves through one of its darker periods.

— Michael Cunningham

Andrea Bajani’s sly, prismatic novel records the indelible marks a mother leaves on her son after she abandons their home in Italy for a business she’s building in Romania. Lorenzo, just a young boy when his mother leaves, recalls the incisive fragments of their life—when they would playfully wrestle each other, watch the sunrise, or test out his mother’s newest scientific creation. Now a young man, Lorenzo travels to Romania for his mother’s funeral and reflects on the strangeness of today’s Europe, where iniquity makes its home. With elliptical, piercing prose, Bajani tells a story of abandonment and initiation, of sentimental education and shattered illusions, of unconditional love.

If You Kept a Record of Sins

Andrea Bajani

translated from the Italian by Elizabeth Harris

If You Kept a Record of Sins

Andrea Bajani

translated from the Italian by Elizabeth Harris

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FICTION

Elizabeth Harris translates contemporary Italian fiction. Her translated books include Mario Rigoni Stern’s Giacomo’s Seasons and Antonio Tabucchi’s Tristan Dies and For Isabel: A Mandala. Her prizes include a PEN/Heim Translation Fund Grant, an NEA Translation Fellowship, the Italian Prose in Translation Award, and the National Translation Award for Prose.
A prolific, peerless writer who made worlds and words come alive.
—Raja Sen

A radiant collection of poetry about womanhood, intimacy, and the body politic that together evokes the arc of an ordinary life. Nabaneeta Dev Sen’s rhythmic lines explore the joys and agonies of first love, childbirth, and decay with a restless, tactile imagination, both picking apart and celebrating the rituals that make us human. When she warns, “know that blood can be easily drawn by lips,” her words tune to the fierce and biting depths of language, to the “treachery that lingers on tongue tips.” At once compassionate and unsparring, conversational and symphonic, these poems tell of a rope shivering beneath an acrobat’s nimble feet or of a twisted, blood-soaked umbilical cord – they pluck the invisible threads that bind us together.

Nabaneeta Dev Sen published more than eighty books in Bengali: poetry, novels, short stories, plays, literary criticism, personal essays, travelogues, humor writing, translations, and children’s literature. Her many literary honors include the Padma Shri, Sahitya Akademi Award, Bangla Academy Lifetime Achievement Award, and the Lifetime Achievement Award of the Publishers & Booksellers Guild. Dev Sen was the Founder and President of the Women Writers’ Association, Soi. She died in 2019.

Nandana Dev Sen is a writer, actor, and child-rights activist. She has written six children’s books and starred in 20 feature films. As an ambassador, Nandana has worked with numerous organizations to fight against child abuse and has served on the jury of several child-protection committees, international film festivals, and literary awards, including the DSC Prize for South Asian Literature in 2019. After studying literature at Harvard and filmmaking at U.S.C., Sen worked as a books editor, a screenwriter, and a translator.
There is in Tabucchi’s stories the touch of the true magician.

—San Francisco Examiner

Tabucchi’s prose creates a deep and sometimes heart-wrenching nostalgia and constantly evokes the pain of recognizing the speed of life’s passing which everyone knows but few have the strength to accept . . . Wonderfully thought-provoking and beautiful.

—Alan Cheuse, NPR’s All Things Considered

In this masterful collection spanning his entire career, Antonio Tabucchi responds to photographs, drawings, and paintings from his dual homelands of Italy and Portugal. From inscrutable masks of pre-Columbian gods to stamps of bright parrots, yellowed postcards of cities, and portraits of devilish Portuguese nuns, the path to these remote landscapes appears like a “train emerging from a thick curtain of heat.” As we peer out from behind the curtain, what we find on the other side rings distinctly human, a world charged with melancholic longing for time gone by. Reading these stories, one feels the pendulous current, and the desire in this remarkable author to hold the real in the surreal.

Antonio Tabucchi was born in Pisa in 1943 and died in Lisbon in 2012. A master of short fiction, he won the Prix Médicis Etranger for Indian Nocturne, the Italian PEN Prize for Requiem: A Hallucination, the Aristeiue Prize for European literature for Pereira Declares, and was named a Chevalier des Arts et des Lettres by the French government. Together with his wife Maria José de Lancastre, Tabucchi translated much of the work of Fernando Pessoa into Italian. Tabucchi’s works include The Flying Creatures of Fra Angelico, The Woman of Porto Pim, and Time Ages in a Hurry.

Elizabeth Harris translates contemporary Italian fiction. Her translated books include Mario Rigoni Stern’s Giacomo’s Seasons and Antonio Tabucchi’s Tristan Dies and For Isabel: A Mandala. Her prizes include a PEN/Heim Translation Fund Grant, an NEA Translation Fellowship, the Italian Prose in Translation Award, and the National Translation Award for Prose.
How we move, how we walk, how we keep quiet: that is what Uhart observes in each of us.

—Alejandra Costamagna, The Paris Review

Animals

Hebe Uhart

translated from the Spanish by Robert Croll

Hebe Uhart’s characters are made of an almost palpable material. They are alive, and they seem to emerge from the page to tell us, “This one here is me, that one over there could be you.” How we move, how we walk, how we keep quiet: that is what Uhart observes in each of us.

—Alejandra Costamagna, The Paris Review

Born in 1936 in the outskirts of Buenos Aires, Hebe Uhart is one of Argentina’s most celebrated modern writers. She published two novels, Camilo asciende and Mudanzas, but is better known for her short stories, where she explores the lives of ordinary characters in small Argentine towns. Her Collected Stories won the Buenos Aires Book Fair Prize in 2010, and she received Argentina’s National Endowment for the Arts Prize for her overall oeuvre, as well as the Manuel Rojas Ibero-American Narrative Prize. She died in Buenos Aires in 2018.

Robert Croll is a writer, translator, musician, and artist originally from Asheville, North Carolina. He first came to translation during his undergraduate studies at Amherst College, where he focused particularly on the short fiction of Julio Cortázar. His translations include The Diaries of Emilio Renzi by Ricardo Piglia, and Juan Hormiga by Gustavo Roldán.
Within themselves, the characters are everything . . . they’re the world in a grain of sand.
—Julia Gronnevet, Asymptote
He manages to convey vivid and emotionally rich pictures of everyday life with even the slightest of rhetorical flourishes.

—Bojan Tunguz

Kin

Miljenko Jergović

translated from the Croatian by Russell Scott Valentino

Jergović is a poet, novelist, and journalist of the highest caliber... His concern is for the living and in this collection of stories about Sarajevo and its inhabitants he writes about them with the seriousness, sensitivity, quirky intelligence, and gentle humor of a master of the short story.

—The New Republic on Sarajevo Marlboro

In this sprawling narrative spanning the entire twentieth century, Miljenko Jergović peers into the dusty corners of his family’s past, illuminating them with a razor-sharp eye. Ordinary, forgotten objects – a grandfather’s bee-keeping journals, a rusty benzene lighter, an army-issued raincoat – become the lenses through which Jergović investigates the joys and sorrows of a family living through a century of war. Kin is in part an ode to Yugoslavia – through the devastation of the First and Second World War, the Cold War, then the Bosnian War of the 90s, through changing borders and perspectives, through social rituals at graveyards, through long walks through the labyrinths of Sarajevo and his own mottled memories, Jergović renders it all in candid detail.

Novelist, short story writer, poet, and columnist, Miljenko Jergović is a literary phenomenon whose writing is celebrated throughout Europe. His poetry collection Warsaw Observatory received the Goran Prize for young poets and the Mak Dizdar Award, and his landmark collection of stories Sarajevo Marlboro received the Erich Maria Remarque Peace Prize. Mama Leone won the Premio Grinzane Cavour for the best foreign fiction in Italy in 2003. His other works include Ruta Tannenbaum, The Walnut Mansion, Buick Riviera, and Father.

Russell Scott Valentino is a writer, literary scholar, and translator. He has translated works from Italian, Croatian, and Russian, and his essays, poetry, and translated fiction have appeared in journals such as The Iowa Review, Two Lines, POROI, Circumference, and 91st Meridians. He is the recipient of multiple NEA Literature Fellowships and a PEN/Heim award. He currently teaches Slavic and Comparative literature at Indiana University.
In the stories created by the creative couple, the relationship between the text and image is so perfectly controlled and the articulation between the two crafts is seamless. The reading rhythm makes room for moments of silence, a dreamlike and reflexive pause before turning the next page.

—2018 Hans Christian Andersen Award jury

My Little One is a series of sparse and rhythmic images drawn in simple grey pencil. A mother, welcoming her tiny son into the world, tells him the story of their lives, whispering to him as she swings him gently around. With each successive page, he grows while she shrinks, until she is being held by the man he has become. Albertine’s weightless strokes and billowing bodies recall the flitting procession of a flipbook or an ephemeral notebook sketch. An eloquent portrait of life’s waxing and waning, My Little One is a moving celebration of constant, unconditional love.

Germano Zullo is a prolific writer and poet who has published numerous screenplays, short stories, novels, and illustrated books. He has received, among other awards, the prestigious Prix Sorciere.

Albertine was born in a Swiss village in 1967. She married and began her long artistic relationship with Germano Zullo in 1996. Their collaborations have received the Golden Apple from the Biennial of Illustration Bratislava, a New York Times Best Illustrated Book distinction, a Bologna Ragazzi Award, and the 2020 Hans Christian Andersen Award for Illustration, among other awards.

Katie Kitamura is a critic and novelist living in New York City. She is the author of Gone to the Forest and A Separation. A recipient of a Lannan Residency Fellowship, Kitamura has written for The New York Times, The Guardian, Granta, and BOMB. My Little One is her first published translation.
Gustavo Roldán gives us here a book about the importance of stories, of tales, about a tradition of oral storytelling that passes from generation to generation, about fantasy and the need to dream.

—Boolino

Juan Hormiga, the greatest storyteller of his entire anthill, loves to recount his fearless grandfather’s adventures. When Juan and his fellow ants gather around for storytime, he hypnotizes all with tales of his grandfather’s many exploits—including his escape from an eagle’s talons and the time he leapt from a tree with just a leaf for a parachute. When he’s through telling these tales, Juan loves to cozy up for a nice long nap. He’s such a serious napper that he takes up to ten siestas every day! Though well loved by his ant friends, Juan decides telling tales and sleeping aren’t quite enough for him—it’s time to set off on his own adventure. With whimsical, irresistible illustrations, *Juan Hormiga* affirms the joys of sharing stories, and of creating your own out in the world.

Gustavo Roldán was born in Argentina in 1965. His illustrations are widely published, and he has been exhibiting his work since 1985. His books have been published in numerous countries including Mexico, Belgium, Spain, the Netherlands, Brazil, South Korea, and Switzerland and have earned him recognition from A.L.I.J.A., the Prix Octogone, and inclusion in the White Ravens catalogue created by the Jugendbibliothek. His other books include *El señor G* and *Historias de conejo y elefante*, both published internationally. He currently lives in Barcelona, where he is a contributor to several publishing houses.

Robert Croll is a writer, translator, musician, and artist originally from Asheville, North Carolina. He first came to translation during his undergraduate studies at Amherst College, where he focused particularly on the short fiction of Julio Cortázar. His translations include *The Diaries of Emilio Renzi* by Ricardo Piglia, and *Animals* by Hebe Uhart.
Sleepy Stories

Mario Levrero
Illustrated by Diego Bianki
translated from the Spanish by Alicia López

Sleepy Stories is an extravagance of humor and imagination. With splendid illustrations and minute, entertaining vignettes . . . this is a true celebration of fantasy and of the affectionate complicity between parents and their children. —Fundación Cuatrogatos

Each story told in Sleepy Stories drifts deeper into a beguiling dream world, telling of an elastic gentleman who stretches his body across town to effortlessly slip into bed, or of another sleepy young man who curls inside an upside-down umbrella to take a snooze. In Diego Bianki’s magical universe, the waking world is made small (a French press and a red top hat shrink before our eyes), while the dream world Levrero and his son Nicolás build together (a land of sly frogs, giant apes, and smiling squids) waltzes across the page. On the last of Bianki’s whimsical illustrations, Nicolás holds the book over his father’s nodding head and says, “Another.” This is a book to giggle with and curl up with, to take on every sleepy adventure.

Mario Levrero was born in Montevideo, Uruguay, in 1940 and died in 2004. Levrero was a photographer, bookseller, comics scriptwriter, humorist, crossword author, and creator of brain games. In his later years, he directed a literary workshop. His novel Empty Words was published in English in 2019.

Diego Bianki is an illustrator, editor, and designer from Argentina. He is co-founder and artistic director of Pequeño Editor, a collective publishing project based in Buenos Aires that specializes in illustrated books. For his illustrations, he has won the 2013 Bologna New Horizons Prize, the Konex Career Illustration Prize, and the 2012 Illustration Prize from the Venezuelan Banco del Libro. He has also received two White Ravens, awarded by Munich’s Internationale Jugendbibliothek.

Alicia López is a translator and sculptor. She grew up in San José, Costa Rica and currently lives in California.
also published by elsewhere editions

Charcoal Boys
by Roger Mello
translated from the Portuguese by Daniel Hahn

I Wish
by Toon Tellegen
illustrated by Ingrid Godon
translated from the Dutch by David Colmer

Seraphin
by Philippe Fix
translated from the French by Donald Nicholson-Smith

Questions Asked
by Jostein Gaarder
illustrated by Akin Düzakin
translated from the Norwegian by Don Bartlett

Goodnight Mr. Clutterbuck
by Mauri Kunnas
translated from the Finnish by Jill Timbers

Hıznobyutı
by Claude Ponti
translated from the French by Alyson Waters

The Gothamites
by Eno Raud
illustrated by Priit Pärn
translated from the Estonian by Adam Cullen

Feather
by Cao Wenxuan
illustrated by Roger Mello
translated from the Chinese by Chloe Garcia Roberts

My Valley
by Claude Ponti
translated from the French by Alyson Waters

You Can’t Be Too Careful!
by Roger Mello
translated from the Portuguese by Daniel Hahn

forthcoming from elsewhere editions

In the Meadow of Fantasies
by Hadi Mohammadi
illustrated by Nooshin Safakhoo
translated from the Persian by Sara Khalili

João by a Thread
by Roger Mello
translated from the Portuguese by Daniel Hahn

Blaze and the Castle Cake for Bertha Daye
by Claude Ponti
translated from the French by Alyson Waters & Margot Kerlidou
Tomás González was born in Medellín, Colombia. He studied philosophy before working as a bartender in a Bogotá nightclub, whose owner published his first novel, *In the Beginning Was the Sea*, in 1983. He was hailed as the “best-kept secret of Colombian literature” in 2011. *The Storm*, also translated by Andrea Rosenberg, is available from Archipelago, and *Midday Fog* is forthcoming.

Andrea Rosenberg is a translator from the Spanish and Portuguese. She has translated works by Juan Gómez Bárcena, David Jiménez, and Aura Xilonen. She is an editor of the *Buenos Aires Review*, and her work has appeared in several publications including *The Iowa Review*, *The Quarterly Conversation*, and *In Translation*.

José Eduardo Agualusa is an Angolan writer. He studied agronomy and forestry in Lisbon before starting his writing career as a poet. His novel *Creole* was awarded the Portuguese Grand Prize for Literature, and he received the Independent Foreign Fiction Prize in the UK for *The Book of Chameleons*. In 2017, he and his translator Daniel Hahn won the International Dublin Literary Award for *A General Theory of Oblivion*.

Daniel Hahn is the author of several works of non-fiction, including the history book *The Tower Menagerie*, and the editor of *The Oxford Companion to Children’s Literature*. His translation of *The Book of Chameleons* by José Eduardo Agualusa won the Independent Foreign Fiction Prize in 2007.
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

Giono’s voice is the voice of the realist; his accents are the accents of simplicity, power and a passionate feeling for a land and a people that he must love as well as understand.

—The New York Times

Ambai is a feminist Tamil writer. She was born in 1944 in Tamil Nadu, and grew up in Bangalore and Mumbai. Her works include In a Forest, a Deer, Fish in a Dwindling Lake, and A Purple Sea. In 1988 Ambai founded SPARROW (Sound and Picture Archives for Research on Women), a non-governmental organization for documenting and archiving the work of female writers and artists.

Lakshmi Holmström has translated short stories, novels, and poetry by many of the major contemporary Tamil writers. She shared the Crossword Book Award for her translation of Ambai’s short stories In a Forest, a Deer in 2006 and received the Iyal Award from Canada’s Tamil Literary Garden in 2008.

Jean Giono was a novelist, essayist, and playwright, and one of the most prolific and respected French writers of the 20th 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.

Jody Gladding is a translator and poet. She has published four poetry collections, including Translations from Bark Beetle, Rooms and Their Airs, and Stone Crop, which was the winner of the 1992 Yale Series of Younger Poets competition. Her translations from the French include Jean Giono’s Serpent of Stars and Pierre Michon’s The Eleven.
Newcomers: Book Two
Lojze Kovačič
translated from the Slovenian by Michael Biggins

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FICTION

Newcomers is a novel of grand and appalling power. It is a human-smelling work, slick with sweat, trembling with appetite. And deeply sad in its loneliness and privation, too. It wounds us in the way our memories do. It is a marvelous and humane feat of clarity and consolidation.

—Dustin Illingworth, The Nation

Lojze Kovačič is considered one of Slovenia’s most significant authors, and Newcomers is widely regarded as the most important Slovenian novel of the twentieth century. He received the Prešeren Award for lifetime achievement in 1973, and the Kresnik Award for best novel in 1991 and 2004 for Crystal Time and Things of Childhood. In addition to his novels and short story collections, Kovačič also published a number of books for children and young readers.

Michael Biggins has translated works by a number of Slovenia’s leading contemporary writers. He currently curates the library collections for Russian and East European studies and teaches in the Department of Slavic Languages and Literatures, both at the University of Washington in Seattle.

Until the Lions: Echoes from the Mahabharata
Karthika Naïr

290 pages
$20 US / $27 CAN
trade paperback
isbn: 9781939810366
e-isbn: 9781939810373
POETRY

Karthika Naïr, in Until the Lions, powerfully reimagines the national epic from the margins, allowing the suppressed voices to be centered and given subjectivity. Lyrical and somatically dense, the prose and verse of this book creates an intense and coruscating chorus. In a world that seems more riven by the political tensions of capital and multiplicity, that seems more dangerous and conflicted, this epic feels like a balm.

—Kazim Ali

Karthika Naïr is the author of several books, including the children’s fable The Honey Hunter, illustrated by Joëlle Jolivet. She was also the principal scriptwriter of choreographer Akram Khan’s multiple-award-winning solo, DESH (2011), and of its 2015 adaptation for family audiences, Chotto Desh. The Indian edition of Until the Lions won the 2015 Tata Literature Live Award for Book of the Year (Fiction) and was shortlisted for the 2016 Atta Galatta Prize, while the UK edition was commended in the 2016 Forward Prizes.
A Dream Come True
Juan Carlos Onetti
translated from the Spanish by Katherine Silver

One of the greatest Latin-American writers of the twentieth century . . . In Onetti’s fiction, characters are forever in limbo, between the world they actually inhabit and the one they’d prefer to imagine for themselves . . . The first major English translation of his collected stories, A Dream Come True, brings the author’s talents into full view.
—Jonathan Blitzer, The New Yorker

The Hills Reply
Tarjei Vesaas
translated from the Norwegian by Elizabeth Rokkan

This final work by one of Norway’s most significant writers of the 20th century has the abstract, colorist strangeness of Matisse’s late wall-hangings. What would happen if landscape entirely superseded people (as if this doesn’t happen when we die). Here’s a beautiful, arresting answer. —John Freeman, Lit Hub

A clear crystal of imagination . . . a rare kind of masterpiece. —Daily Telegraph

Juan Carlos Onetti was born in Montevideo in 1909. He began writing in Buenos Aires in the late 1930s, publishing short stories in La Nación and Sur. Onetti won Uruguay’s Premio Nacional de Literatura in 1962 following the release of the Santa María Sagas. Considered a vital forebear to magic realism, Onetti won the Premio Cervantes in 1980.

Katherine Silver is an award-winning literary translator and the former director of the Banff International Literary Translation Centre. Her recent and forthcoming translations include works by María Sonia Cristoff, César Aira, Julio Cortázar, and Julio Ramón Ribeyro. She is the author of Echo Under Story, and volunteers as an interpreter for asylum seekers.

Despite Tarjei Vesaas’s relative isolation, he proved to be both a masterful and prolific writer, publishing twenty-five novels and several volumes of poetry, short stories, and plays in his lifetime. Vesaas received a number of awards, including Gyldendal’s Endowment in 1943, the Nordic Council Literature Prize in 1963 for The Ice Palace, and the Venice Prize in 1953 for The Winds.

Elizabeth Rokkan was a professor of English at the University of Bergen from 1964 to 1990. She has received critical acclaim for her translations of the work of Tarjei Vesaas and Cora Sandel, and was awarded the St. Olav Medal for her efforts to make Norwegian literature available to English speakers.
Cultivating a sense of respect for (and kinship with) other levels of sentence, Uhart’s manner of acknowledging the interconnectedness of consciousness allows us to see Buenos Aires – any place, really – as its own organism . . . Uhart takes us into the internal worlds of these beings, shining light on both the typical and extraordinary ways we perceive our environment and ourselves.

—Leah Scott, *Asymptote*

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**The Scent of Buenos Aires**

**Hebe Uhart**

translated from the Spanish by

**Maureen Shaughnessy**

Born in 1936, **Hebe Uhart** is one of Argentina’s most celebrated modern writers. She published two novels, *Camilo asciende* and *Mudanzas,* but is better known for her short stories. Her *Collected Stories* won the Buenos Aires Book Fair Prize in 2010, and she received Argentina’s National Endowment for the Arts Prize for her overall oeuvre, as well as the Manuel Rojas Ibero-American Narrative Prize. She died in Buenos Aires in 2018.

**Maureen Shaughnessy** has translated Maya folktales by Guadalupe Urbina, several Cañari legends, and has co-translated the memoirs of the Catalan poster artist Carles Fontserè. Her translations have been published in *The Paris Review,* *Words Without Borders,* *Brick,* and *AGNI.* She lives in Bariloche, Argentina.

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**The Treasure of the Spanish Civil War**

**Serge Pey**

translated from the French by

**Donald Nicholson-Smith**

**Serge Pey** is a French writer, poet, and visual and performance artist whose work focuses on the intersection of poetry and revolution. Pey received the Grand Prix de Poésie in 2017 for *Flamenco* and the Boccace Prize in 2012 for *The Treasure of the Spanish Civil War.* He is also a laureate of the Robert Ganzo Poetry Prize. Pey teaches contemporary poetry at the University of Mirai.

**Donald Nicholson-Smith**’s translations include works by Thierry Jonquet, Guy Debord, Paco Ignacio Taibo II, Henri Lefebvre, Raoul Vaneigem, Antonin Artaud, Jean Laplanche, and J.B. Pontalis. His translation of Abdellatif Laâbi’s *In Praise of Defeat* was shortlisted for the Griffin Poetry Prize in 2017. He was named a Chevalier des Arts et Lettres by the French Government.
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

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—Elif Shafak

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Prize.
—Alan Kaufman

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The flow of his language is the best feature of Akutagawa’s style.
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—Haruki Murakami

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selected, translated, and with an afterword by
PETER WORTSMAN
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Peter Altenberg is a genius of nullifications, a singular idealist who
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ashtrays of coffeehouses.
—Franz Kafka

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$10 E-BOOK • E-ISBN: 978-0-914671-88-6
Given Angot’s antagonism toward conventional syntax, the English
translation, by Tess Lewis, is a feat of perspicuity . . . [Angot in-
sists] 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 victim-
hood can obscure the complex, often paradoxical realities of actual
victims.
—H.C. Wilentz, The New Yorker
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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

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GERBRAND BAKKER
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Gerbrand Bakker’s writing is fabulously clear, so clear that each sentence leaves a rippling wake.
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—Sam Hamill

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—Nadine Gordimer

Voice Over
A nomadic conversation with Mahmoud Darwish
Breyten Breytenbach
$9 Trade Paperback • ISBN: 978-0-981955-75-9
$10 E-Book • E-ISBN: 978-1-935744-29-0

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
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

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Chevillard’s book is a very profound contemplation on the nature of posterity. —The Quarterly Conversation

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

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$16 TRADE PAPERBACK • ISBN: 978-0-977857-68-5
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.
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—Amy Wilentz, *Chicago Tribune*

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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*

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—Christopher Byrd, Vulture

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—Seven Days

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—Michael Hofmann

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Maja Haderlap
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$10 E-BOOK • E-ISBN: 978-0-914671-47-3
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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translated from the German by Peter Wortsman
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$10 E-BOOK • E-ISBN: 978-0-981987-30-9
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
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translated from the Czech by Stacey Knobchter

[Mrabal] 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

Good Will Come From the Sea

translated from the Greek by Karen Emmerich

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.

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—Stephanos Papadopoulos, Los Angeles Review of Books

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—Library Journal, starred review

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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

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Like all great war books, Sarajevo Marlboro is not about war – it’s about life. Jergović is an enormously talented storyteller . . . Sarajevo Marlboro is a book for the people who appreciate life.

—Aleksandar Hemon
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translated from the Danish by MARTIN AITKEN

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A Change of Time is a book of masterful restraint, and this restraint is a kind of tenderness. It is a book that understands that desire permeates everything — nothing human can be cleansed of it; and that sometimes love clings most inextricably to the smallest places — misjudgment, invisibility, loneliness. —Anne Michaels

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ELIAS KHOURY
translated from the Arabic by HUMPHREY DAVIES

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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

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ELIAS KHOURY
translated from the Arabic by HUMPHREY DAVIES

$26 TRADE CLOTH • ISBN: 978-0-976395-02-7

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 sparely poetic translation, Gate of the Sun is an impressively rich and realistic novel, a genuine masterwork.


White Masks

ELIAS KHOURY
translated from the Arabic by MAIA TABET


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
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, *Wall Street Journal*

A marvelous book... The descriptions of forests, floods, streams, and fields are ravishing and... create the feeling that we are being transported, again and again, into some primordial world.


A masterwork of structure, vision, and imagination—a novel that fits no classic forms, but opens a window on suffering and memory.

—Tom Zoellner, *Los Angeles Review of Books*

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*
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

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 is an emblem of what memory – personal memory, political memory, a place’s memory – can create from erasure . . . Curiously hypnotic.

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