

Dear Reader,

When I founded Deep Vellum in 2013, our mission was to use translation as a bridge to bring different cultures into conversation. We have focused on underrepresented stories by writers from around the world, even as our publishing vision has expanded to include American authors alongside international writers. We are always looking for storytellers pushing the boundaries of what is possible with the written word.

Who gets to tell the stories we read, and who gets to share them? How does history get shaped, molded, and modified to serve political ends? These are the questions that drive what we do as publishers, and what we hope to offer as publishers.

This season, we're honored to publish the most important book of Deep Vellum's history to date: Jim Schutze's *The Accommodation*. Originally slated to be published in 1986 and killed by Dallas's powers that be because it portrayed the city in a negative light, due to its honest and pointed exploration of how structural racism in Dallas, the book was published by a small publisher in 1986 before going out of print immediately after a mysterious warehouse fire destroyed most of the book's inventory. In fall 2022, we have confirmed the relaunch of Big D Reads, a Dallas-wide book club, to read *The Accommodation* as a united city, which will include giving away 25,000 copies of the paperback edition of the book to all juniors and seniors in Dallas. It is a monumental work, one we hope leads to more books offering the untold stories of our world that need to be read, shared, and discussed, because we can't know who we are if we don't know where we come from, so that together we can build a better city and a better world tomorrow.

Radna Fabias's *Habitus*, translated by David Colmer, offers a groundbreaking, poetic perspective on the Black Lives Matter era by a Black Dutch poet originally from Curaçao; while *Palestine +100* gathers writers of the global Palestinian diaspora to imagine a future for the Palestine 100 years after the Naqba deprived them of their own national identity; and Sara Goudarzi's *The Almond in the Apricot* and Dalia Azim's *Country of Origin* offer two profoundly affecting debut novels of the global diasporic and immigrant story, a story of a world in constant movement, in constant dialogue, the quintessential American stories. In between we have the debut book by Dallas's legendary literary icon, Robert Trammel's *Jack Ruby & the Origins of the Avant-Garde in Dallas* (easily the best book title we'll ever publish); Sergio Pitol's first novel to ever appear in English, *The Love Parade*,

once again in George Henson's sterling translation; Song Lin's *The Gleaner Song: Poems*, a gorgeous volume of poetry from a contemporary Chinese master, translated by Dong Li; Vietnamese-American poet Sophia Terazawa's debut book, *Winter Phoenix: Testimonies in Verse*, reinterpreting texts from the American commissions on the horrific violence inflicted on Southeast Asia's people and lands to breathtaking and heartbreaking effect; and the unbelievably moving, haunting, yet hopeful post-apocalyptic novel, *The Blue Book of Nebo*, by the most lauded living Welsh writer, Manon Steffan Ros, translated from her original Welsh text by the author herself.

At Deep Vellum, a growing nonprofit publisher and literary arts nonprofit with 1000 books in our backlist across 5 imprints by authors working in 60 languages from 80 countries, our mission is to bring the world into conversation through literature, and we mean it.

In other wonderful news, Deep Vellum is preparing to relaunch the legendary Dalkey Archive Press—including its 900 books—with a new website and a slate of the world's greatest modern classics under the helm of Chad Post, whose Three Percent blog and visionary approach to publishing inspired me to start Deep Vellum in the first place. Dalkey Archive's first frontlist season as an imprint of Deep Vellum will launch in April 2022 with new titles by legendary writers like Vladimir Sorokin and Enrique Vila-Matas, alongside sterling debut writers such as Emily Hall and Ashton Politanoff, and including the launch of Dalkey Archive Essentials, which revisits the most legendary books in Dalkey Archive's own backlist, beginning with Anne Carson's first-ever book, *Eros the Bittersweet*, and Flann O'Brien's *At Swim-Two-Birds*—two of the most legendary writers and titles from Dalkey Archive's 40-year history. We are honored to continue the legacy of this visionary American independent publishing house.

At Deep Vellum, a growing nonprofit publisher and literary arts nonprofit with 1000 books in our backlist across 5 imprints by authors working in 60 languages from 80 countries, our mission is to bring the world into conversation through literature, and we mean it.

**Will Evans,
Executive Director and Publisher
Deep Vellum**

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The Accommodation

The Politics of Race in an American City

The long-suppressed treatise on Dallas's institutional and structural racism, from slavery through desegregation, with a new forward by Dallas County Commissioner John Wiley Price.

**"Notorious to this day."
—Jeneta Nwosu, *HPHS Media***

The powerful, long-repressed classic of Dallas history that examines the violent and suppressed history of race and racism in the city. Written by longtime Dallas political journalist Jim Schutze, formerly of the *Dallas Times Herald* and *Dallas Observer*, and currently columnist at *D Magazine*, *The Accommodation* follows the story of Dallas from slavery through the civil rights movement, and the city's desegregation efforts in the 1950s and '60s.

Known for being an uninhibited and honest account of the city's institutional and structural racism, Schutze's book argues that Dallas's desegregation period came at a great cost to Black leaders in the city. Now, after decades out of print and hand-circulated underground, Schutze's book serves as a reminder of what an American city will do to protect the white status quo.

"An essential gift delivered almost four decades before Dallas was ready to receive it."

**—John Wiley Price,
Dallas County Commissioner**

"*The Accommodation* is one of the first major works about the history of race and racism in Dallas, and its importance to the counter narrative of 'Dallas as a great city for all'; can't be understated. The telling of a Black story by a white author deserves continued critique and interrogation, however with *The Accommodation*, Jim Schutze delivered a must-read treatise about racism in Dallas that was both eye-opening and prophetic."

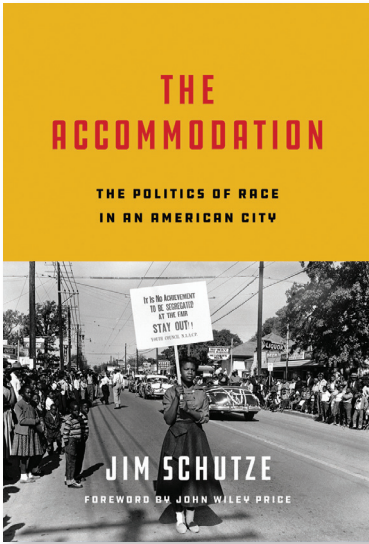
**—Jerry Hawkins, Executive Director
of Dallas Truth, Racial Healing &
Transformation**

"One chapter of Texas's civil rights legacy is opening back up. A long-suppressed book about politics and race in Dallas is growing in popularity. The resurgence of *The Accommodation* is so important to so many."

—CBS This Morning Saturday

NON-FICTION	\$30.00
Publication	SEPTEMBER
Orig. Language	ENGLISH
Hardback	9781646050963
eBook	9781646050970
Audiobook	9781646050741
6" x 9"	280PP

by Jim Schutze



Jim Schutze is a recipient of the National Association of Black Journalists' award for commentary, the Association of Alternative Newsweeklies' national award for best commentary twice, and Lincoln University's national Unity Award for writing on civil rights and racial issues three times. He was a longtime political journalist at the *Dallas Times Herald* and the *Dallas Observer*, and currently is a columnist at *D Magazine*.

But something had happened in the grand jury room that day. The reporters could see it in the shadows, smell it in the dust, feel it in the expressions of the jurors who mouthed silently and angrily on the other side of a windowed door. They could see it written in the sweat on Henry Wade's face. Perhaps, even then, even on that day, everyone—everyone in Dallas who knew anything or anybody—felt somewhere in his or her bones what the answer would be. By then it was all over town, almost as soon as it was convened, that the grand jury had found itself dredging up dirty fistfuls of things it had never wanted to see, connections between these unspeakable crimes and respectable middle-class neighborhood groups, even church groups.

Habitus

An explosive entry into the world of poetry from the most acclaimed debut poet ever in the Dutch language.

Subversive, visual, and bold, Curaçao-born Dutch Radna Fabias's explosive debut collection *Habitus* marks the entry of a genre-altering poet. *Habitus* is a collection full of thrilling sensory images, lines in turn grim and enchanting, which move from the Caribbean island of Curaçao to the immigrant experience of the Netherlands. Fabias's intrepid masterpiece explores issues of racism, neocolonialism, poverty, and sexism with a heartbreaking rhythm and endless nuance.

Broken into three parts ("view with a coconut," "rib," and "demonstrable effort made"), *Habitus* explores the profound struggles of melancholic longing, womanhood, religion, and migration. This ambitious, powerful, and compassionate collection has emerged, cheering on ambiguity, fluidity, and a lyrical ego on a quest to find its home.

"Radna Fabias practices her craft in the spirit of strangers and strangeness, liberty and lyricism, truth and transience."

—**Matt Sutherland, *Foreword Reviews***

"What transforms this poetry into great poetry is its momentum and rhythm, the wealth of its images and its nuanced vision on human existence."

—**Piet Gerbrandy, *Versopolis Poetry***

"Radna Fabias's debut collection *Habitus* advances geographically, temporally, and thematically—almost narratively—yet at the same time feels resonantly still, as though each line echoes the entire collection."

—**Action Books**

"I was stunned and thrilled by these poems. They have a confident, clear, strange, wild energy, along with the rage and wisdom and humor of a soul who understands the terrors and beauties of this world. They are the electric record of an exceptional imagination. I love these poems and can't wait to see what's next."

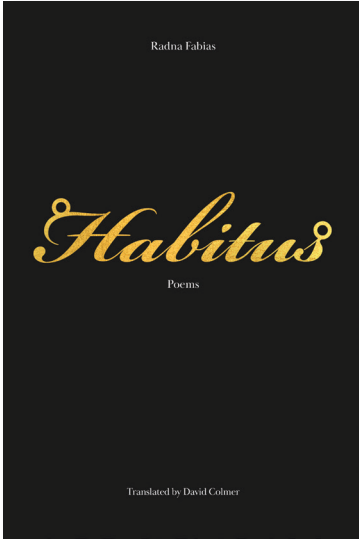
—**Matthew Zapruder, *Why Poetry and Father's Day***

Winner of the
**2019 Grand Poetry Prize
of the Netherlands**
Aan Zee Poetry Debut Prize
C Buddingh' Prize
Atwater Poetry Prize
Herman de Coninck Prize

POETRY	\$15.95
Publication	OCTOBER
Orig. Language	DUTCH
Paperback	9781646050987
eBook	9781646050994
6" x 9"	112PP

by *Radna Fabias*

translated by David Colmer



Radna Fabias was born on the Caribbean island of Curaçao and moved to the Netherlands to study at the age of seventeen. Her first collection of poetry, *Habitus*, was published in 2018 to universal acclaim and went on to win an unprecedented five Dutch and Belgian poetry prizes.

David Colmer is an Australian writer, editor, and translator, mainly of Dutch-language literature. He translates in a range of genres and has won many prizes, including the IMPAC Dublin Literary Award and the Independent Foreign Fiction Prize (both with novelist Gerbrand Bakker). Colmer's translation of a selection of Mustafa Stitou's poetry, *Two Half Faces*, was published by Deep Vellum / Phoneme Media in late 2020.

“int. motherland – night”

transplanted palms now cast nimble shadows on the bed i'm lying on
don't ask me if i'm scared

the shadow of the cactus that is native there is a stationary phallus on the wall
opposite the bed i'm lying on
don't ask me if i'm scared

the wind blows through the holes in the roof above the bed i'm lying on
i don't believe in ghosts
don't ask me anything

the sea is deep
i stash the fear in the pebbles

Beauty Salon

Mario Bellatin's earth-shattering allegory of plague that brought him to his cult status as auteur of Latin America's most singular literary vision, in a brand-new translation by poet and translator Shook.

"An unflinching allegory on death."

—**Publishers Weekly**

Mario Bellatin's complex dreamscape, offered here in a brand-new translation, presents a timely allegorical portrait of the body and society in decay, victim to inscrutable pandemic.

In a large, unnamed city, a strange, highly infectious disease begins to spread, afflicting its victims with an excruciating descent toward death, particularly un-sparing in its assault of those on society's margins. Spurned by their loved ones and denied treatment by hospitals, the sick are left to die on the streets until a beauty salon owner, whose previous caretaking experience extended only to the exotic fish tanks scattered among his workstations, opens his doors as a refuge. In the ramshackle Mortuary, victim to persecution and violence, he accompanies his male guests as they suffer through the lifeless anticipation of certain death, eventually leaving the wistful narrator in complete, ill-fated isolation.

"When this disquieting novella appeared, Mexican (and even Latin American) literature changed."

—**Francisco Goldman**

"Including a few details that may linger uncomfortably with the reader for a long time, this is contemporary naturalism as disturbing as it gets."

—**Booklist**

"Like much of Mr. Bellatin's work, *Beauty Salon* is pithy, allegorical and profoundly disturbing, with a plot that evokes *The Plague* by Camus or *Blindness* by José Saramago."

—**New York Times**

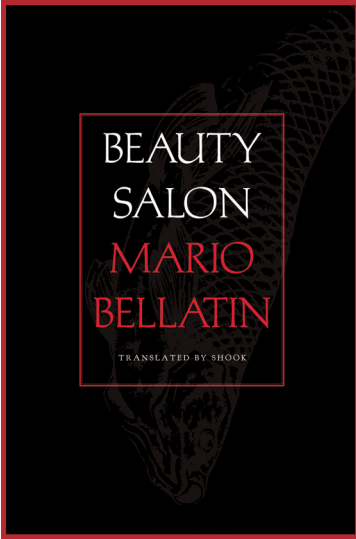
"What [the narrator] has given to [his patients], and Bellatin to us, is a model for dying, and for living; for treating the abject body with honesty and respect, despite its difference and decay—perhaps because of it."

—**Maggie Riggs,
Words Without Borders**

FICTION	\$14.95
Publication	OCTOBER
Orig. Language	SPANISH
Paperback	9781646050963
eBook	9781646050758
5" x 8"	112PP

by Mario Bellatin

translated by Shook



Mexican writer **Mario Bellatin** has published dozens of novels with major and minor publishing houses throughout Latin America, Europe, and the United States, including *The Large Glass* and *Jacob the Mutant*, both from Phoneme Media. A practicing Sufi, Bellatin has won many international prizes, including, most recently, Cuba's 2015 José María Arguedas Prize. He lives in Mexico City, Mexico.

Shook's many translations include work by Mario Bellatin, Tedi López Mills, and Víctor Terán. Their collection of poetry, *Our Obsidian Tongues*, was long-listed for the International Dylan Thomas Prize. They live in Los Angeles.

Several years ago my interest in aquariums compelled me to decorate my beauty salon with fish of every imaginable color. Now that the salon has become the Mortuary, a place for those with nowhere else to die, it weighs heavily on me to see my fish steadily disappear.

The Blue Book of Nebo

The post-apocalyptic story that captured the heart of Wales gets to the heart of the mother-son relationship, the making of myth, and the humanity within us all.

Prize-winner in three categories of the 2019 Wales Book of the Year Award, *The Blue Book of Nebo* paints a spellbinding and eerie picture of society's collapse, and the relationships that persist after everything as we know it disappears. After nuclear disaster, Rowenna and her young son are among the rare survivors in rural northwest Wales. Left alone in their isolated hillside cottage, after others have died or abandoned the towns and villages, they must learn new skills in order to remain alive. With no electricity or modern technology they must return to the old ways of living off the land, developing new personal resources.

While they become more skilled and stronger, the relationship between mother and son changes in subtle ways, as Dylan must take on adult responsibilities, especially once his baby sister, Mona, arrives. Despite their close understanding, mother and son have their own secrets, which emerge as in turn they jot down their thoughts and memories in a found notebook. As each reflects on their old life and the events since the disaster that has brought normal, twenty-first century life to an end, *The Blue Book of Nebo* becomes a collective confidante, representing the future of their people and a new history to live by.

In this prize-winning and best-selling new novel, Manon Steffan Ros not only explores the human capacity to find new strengths when faced with the need to survive, but also the structures and norms of the contemporary world.

"This novel gripped me from the very first sentence."

—**Manon Rhys**

"Gentle and tender, stark reality and loss and suffering...I didn't want it to end."

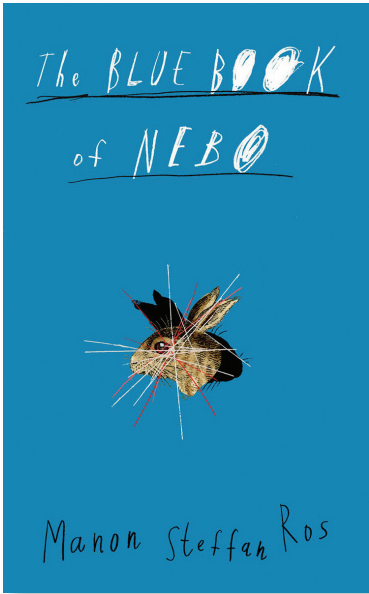
—**Sonia Edwards**

**Winner of the 2018
National Eisteddfod Prose Medal**

**Winner of the 2019 Llyfr y Flwyddyn
(Wales book of the year)**

FICTION	\$19.95
Publication	NOVEMBER
Orig. Language	ENGLISH
Hardback	9781646051007
eBook	9781646051014
5" x 8"	160PP

by Manon Steffan Ros



Manon Steffan Ros was born in Rhiwlas, Snowdonia. After leaving school, she worked as an actress for a few years before becoming a writer. Her first novel for adults, *Fel Aderyn*, reached the shortlist for Wales Book of the Year, and her novel *Blasu* won the Fiction Prize of the 2013 Wales Book of the Year. Ros translated *Blasu* into English with the title *The Seasoning*, and it was published by Honno in 2015. As well as her books for adults, Ros has found great acclaim in her children's writing. She has won the prestigious Tir Na N-Og prize for Welsh children's literature four times, with her novels *Trwy'r Tonnau* (2010), *Prism* (2012), *Pluen* (2017) and most recently *Fi a Joe Allen* (2019). *The Blue Book of Nebo* won the Prose Medal at the 2018 Eisteddfod and won the triple crown of prizes at the 2019 Wales Book of the Year Award: the Aberystwyth University Fiction Award, the Golwg 360 Barn y Bobl (People's Choice Award) and the Welsh-Language Overall Winner. She has won the drama prize at the Eisteddfod twice in 2005 and 2006, and her play, *Mwgsi*, won a National Theatre Wales award in 2018. She lives in Tywyn, Meirionnydd, with her sons.

**Winner of three categories at the 2019 Wales Book of the Year Awards:
the Aberystwyth University Fiction Award, the Golwg 360 Barn y Bobl,
& the Welsh-Language Overall Winner**

She got this book from a house we broke into in Nebo. It was in one of the small drawers of a little desk in the corner of someone's living room. Usually, we only steal the really important stuff, like matches or rat poison or books. But she held this notebook in her hands and turned it over a few times before putting it in her bag.

'You have that,' she said later, when we got home. 'To write your story.'

'The Blue Book of Nebo,' I smiled, taking the book from her. The pages were blank and wide, like a new day.

The New Adventures of Helen

Magical Tales

A new collection of adult fairy tales from *New York Times*–best-selling Ludmilla Petrushevskaya, Russia’s greatest living absurdist and surrealist writer.

“One of Russia’s best living writers . . . Her tales inhabit a borderline between this world and the next.”

—*New York Times*

At first glance, the stories in *The New Adventures of Helen* seem simple but a deep reading reveals satire and darkness manifested through classic fairy-tale tropes characteristically upended by Petrushevskaya.

These “adult fairy tales” ask deep questions about gender, love, the past, memory, and the future, taking place in times between history and the now. The stories, quirky yet imbued with a confident hopefulness, will inspire and provoke English-speaking readers across the globe.

“We are likely to hear a lot more of this woman. Some October, perhaps, from the Nobel Prize committee.”

—*The Nation*

“Petrushevskaya is the Tolstoy of the communal kitchen. . . . She is not, like Tolstoy, writing of war, or, like Dostoevsky, writing of criminals on the street, or, like poet Anna Akhmatova or novelist Aleksandr Solzhenitsyn, noting the extreme suffering of those sent to the camps. Rather, she is bearing witness to the fight to survive the everyday. . . . [She is] dazzlingly talented and deeply empathetic.”

—*Slate*

“Petrushevskaya, . . . finally attracting the readership she deserves, [has] a ringleader’s calm mastery of the absurd.”

—*The New Yorker*

“Petrushevskaya writes instant classics.”

—*The Daily Beast*

FICTION	\$16.95
Publication	NOVEMBER
Orig. Language	RUSSIAN
Paperback	9781646051038
eBook	9781646051045
5" x 8"	144PP

by Ludmilla Petrushevskaya

translated by Jane Bugaeva



Ludmilla Petrushevskaya was born in 1938 in Moscow, where she still lives. She is the author of more than fifteen collections of prose, including the *New York Times*–best-seller *There Once Lived a Woman Who Tried to Kill Her Neighbor's Baby: Scary Fairy Tales* (2009), which won a World Fantasy Award and was one of *New York Magazine's* Ten Best Books of the Year and one of NPR's Five Best Works of Foreign Fiction, and *There Once Lived a Girl Who Seduced Her Sister's Husband and He Hanged Himself: Love Stories* (2013). A singular force in modern Russian fiction, she is also a playwright whose work has been staged by leading theater companies all over the world. In 2002 she received Russia's most prestigious prize, the Triumph, for lifetime achievement.

Once upon a time in a certain kingdom, an elderly queen whom everyone called Lir went a bit off her rocker, took off her crown, handed it over to her son, Kordel, and decided to finally take a vacation—in some backwoods place free of all modern conveniences at that.

Only simpleminded, rags-to-riches types build luxurious palaces; true aristocrats prefer an au naturel way of life, though their obligations don't allow them to trade their palaces for huts, shacks, or sheds. But our queen was a strong, independent woman and determined to do as she pleased. So she set to work building herself a house down the road from the royal palace, constructed out of eighty unopened cardboard pasta boxes held together with tape. She achieved remarkable results: by nightfall her hut was ready.

penny candy

a confection

In this strikingly inventive autobiographical work of drama, Jonathan Norton delves into the story of American systemic racism, illustrating life for one Dallas household and their candy shop during the drug epidemic of the late 1980s.

penny candy: a confection, which had its acclaimed premiere at the Dallas Theater Center in 2019, follows one family as they seek to balance their responsibilities to their community and to one another. Growing up in a candy house sounds like every kid's fantasy. But for 12-year-old Jon-Jon, helping his father run Paw-Paw's Candy Tree out of their run-down one-bedroom apartment isn't quite a dream come true. As their neighborhood of Pleasant Grove, Dallas, sees a surge of violence fueled by epidemic drug use and increasing racial tensions, the business begins to fail and danger looms immediately outside the family's front door.

"Jonathan Norton is a masterful storyteller! In *penny candy*, Jonathan Norton brilliantly blends comedy & tragedy, drawing on his own life experiences to shape a wholly authentic narrative. The characters are all well developed and sufficiently complex to keep an audience intrigued as the play unfolds. *penny candy* took me on an emotional ride, while Norton's always deft use of language firmly situated me in the Pleasant Grove neighborhood that is home to his characters."

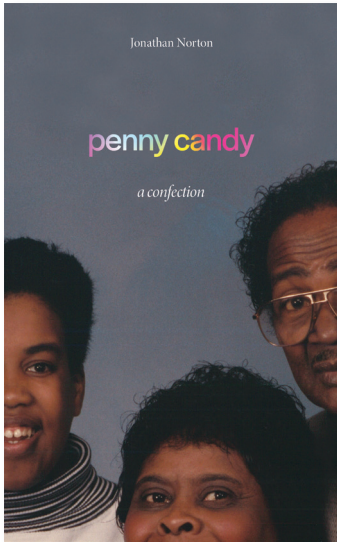
—Vicki Meek,
Texas Artist of the Year 2021

Jonathan Norton is the Playwright in Residence at the Dallas Theater Center. His work has been produced or developed by Actors Theatre of Louisville/Humana Festival, Dallas Theater Center, PlayPenn, InterAct Theatre Company, Pyramid Theatre Company, Black and Latino Playwrights Conference, Bishop Arts Theatre Center, African American Repertory Theatre, Soul Rep Theatre, Kitchen Dog Theater, Undermain Theatre, South Dallas Cultural Center, the National Performance Network, and the National New Play Network.

Jonathan's play *Mississippi Goddamn* was a Finalist for the Harold and Mimi Steinberg/ATCA New Play Award and won the 2016 M. Elizabeth Osborn Award given by the American Theatre Critics Association. Other awards include: Artistic Innovations Grant from the Mid-America Arts Alliance, SDCC Diaspora Performing Arts Commission, the TACA Family New Works Fund and the TACA Bowdon Family Foundation Artist Residency Fund, and Jubilee Theatre's 2019 Eastman Visionary Award.

DRAMA	\$16.00
Publication	DECEMBER
Orig. Language	ENGLISH
Paperback	9781646051052
eBook	9781646051069
5" x 8"	112PP

by Jonathan Norton



"*penny candy* is a powerhouse—humorous, harrowing, and explosive. With clear-eyed compassion and a naturalistic immediacy, Norton has transmuted the experiences of his upbringing into a profound drama that honors the past while speaking boldly to our present moment."

—Dan O'Brien,
author of *A Story That Happens*

"*penny candy* crackles with razor-sharp dialogue, thrilling plot twists, and complex characters who are written with both unflinching honesty and genuine compassion."

—Kevin Moriarty, Enloe/Rose Artistic
Director, Dallas Theater Center

ABOUT THE CANDY HOUSE: The candy house is operated out of a one-bedroom apartment right smack dab in the middle of a badly aging apartment complex that has seen better days.

There are two doors. A regular front door and a sliding glass door on another wall. The front door is always locked. Only the family uses that door. Customers use the sliding glass door. There are burglar bars on both doors.

The candy house is organized in this way: There is a glass showcase counter containing a big mix of different candies. Behind the counter is a long folding table that contains even more candy. Also on this table is a jar of dill and sour pickles, pickle pigs'-feet and two racks of potato chips, popcorn, etc. All the candies are in their colorful merchandise boxes from the wholesale supply store.

Winter Phoenix

Testimonies in Verse

A profound debut collection blending testimony and tribunal, *Winter Phoenix* creates a courtroom for colonial and linguistic reckoning after the Vietnam War.

A book of testimonies in verse, *Winter Phoenix* is a collection of poems written loosely after the form of an international war crimes tribunal. The poet, daughter of a Vietnamese refugee, navigates the epigenetics of trauma passed down, and across, the archives of war, dislocation, and witness, as she repeatedly asks, “Why did you just stand there and say nothing?” Here, the space of accusation becomes both lyric and machine, an “investigation” which takes place in the margins of martial law, the source material being soldiers’ testimonies given during three internationally publicized events, in this order—The Incident on Hill 192 (1966, Phù Mỹ District, Vietnam); The Winter Soldier Investigation (1971, Detroit, USA); and The Russell Tribunal (1966, Stockholm, Sweden; 1967, Roskilde, Denmark). Ultimately, however, *Winter Phoenix* is a document of resilience. Language decays. A ceremony eclipses its trial, and the radical possibilities of a single scream rise from annihilation.

“Terazawa splinters, she reconstitutes, we witness the burn, the rise. There’s a limit to what can happen in a colonial language. In *Winter Phoenix*, Terazawa takes us beyond it.”

—Susan Briante

“I envy you, who are about to experience Sophia Terazawa’s *Winter Phoenix*, for the jagged, life-harrowing testimony / the searing counter-autopsy performed on the overspreading shadows of human extremity / and the enforced contortions and yet finally free revelations of language / that are about to incite and irrevocably transform your mind and especially your heart.”

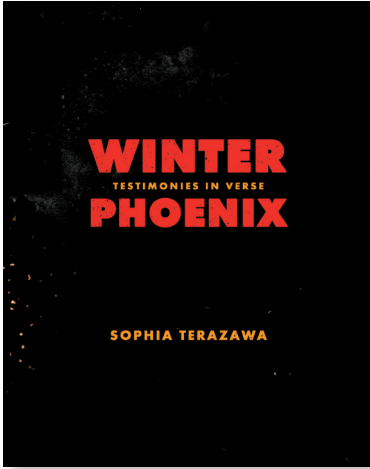
—Brandon Shimoda

“Sophia Terazawa’s profound debut collection, *Winter Phoenix*, invites us to seek out radical healing rituals as a means to persevere amidst the horrors of empire during the Vietnam War... This collection guides us to listen deeper and encourages us to consider who speaks and is allowed to speak, who jurors the justice and receives the justice, who can and cannot answer the questions to make us whole.”

—Anthony Cody

POETRY	\$16.00
Publication	NOVEMBER
Orig. Language	ENGLISH
Paperback	9781646050963
eBook	9781646051434
5" x 8"	140PP

by Sophia Terazawa



Sophia Terazawa is a poet and performer of Vietnamese-Japanese descent working with ghosts. A recent graduate of the University of Arizona MFA program, she is the author of two chapbooks, *I AM NOT A WAR* (Essay Press), a winner of the 2015 Essay Press Digital Chapbook Contest, and *Correspondent Medley* (Factory Hollow Press), winner of the 2018 Tomaž Šalamun Prize. Additional honors include the Bill Waller Award for Creative Nonfiction, LaVerne Harrell Clark Fiction Award, and Monique Wittig Writer's Scholarship. Terazawa's work appears widely in journals and magazines, such as *The Offing*, *New Delta Review*, *The Iowa Review*, and *The Rumpus*. Her favorite color is purple.

"With *Winter Phoenix*, Sophia Terazawa conducts a symphony of voices, documents, and archives in the form of lyric testimonies which bring to mind precedent texts such as Charles Reznikoff's *Testimony*, Layli Long Soldier's *Whereas*, and M. NourbeSe Philip's *Zong!*"

– Diana Khoi Nguyen

"17 November 1966"

Morning. Uphill 192, the chicken bone as jute made durative and marked attached to nail reduced to bones in place of grass, that month turned into spoons, a bar of soap, exhibits A through—evidently bent around her body—marks of which we couldn't speak by. Then we felt for loops. A loop fell down leaving its print. To kneel around or name her body—here and there; to testify which lung inverted, here or there, deducing what was brown would happen on that hill. I was alone, mama. Why did you stand there and say nothing?

Jack Ruby & the Origins of the Avant-Garde in Dallas

Spectacular, genre-defying stories, including the reimagining of Lee Harvey Oswald's murder as an attempt to create generation-defining performance art.

What really (might have) happened when Jack Ruby, nightclub owner, brass knuckle-slinger, and inveterate fan of Corbusier, decided to kill the killer of JFK? In this first-ever trade publication of Robert Trammell's work, Jack Ruby mythos loops between fact, fiction, and spectacle to satirize Dallas's place on the world stage. *Jack Ruby & The Origins of the Avant-Garde in Texas* caricaturizes everyone from Bob Thornton to Joseph Beuys; fodder for JFK conspiracy theorists, innuendo-readers, ingenious speculators, and pursuers of The Truth About Dallas At Large.

With an introduction by Ben Fountain and afterword by David Searcy, this volume also includes Trammell's "Quiet Man" stories from over the course of his long, countercultural writing career, lamenting a generation that lost much by embarking on a search for themselves in a city—and world—unwilling to support its brightest artists.

"Robert Trammell is an essential American writer, and *Jack Ruby & the Origins of the Avant-Garde in Dallas* is his essential book. Trammell puts words to an unspeakable event, and brings us as close as we're ever likely to get to understanding an unknowable American tragedy."

—Ben Fountain, author of *Billy Lynn's Long Halftime Walk* and *Beautiful Country Burn Again*

FICTION	\$16.95
Publication	DECEMBER
Orig. Language	ENGLISH
Paperback	9781646050499
eBook	9781646050505
5" x 8"	308PP

by Robert Trammell



Robert Trammell, author of numerous books of poetry and stories, was a legendary underground writer in Dallas, and founded the literary nonprofit WordSpace.

It was a Dick Tracy setup, right down to the snap-brim hat. He'd put an end to these small-town Realists' rough ways. It was time for Dallas to get acquainted with the Twentieth Century. He wanted to do something for the city that would make the Armory Show look like small potatoes.

France would pay attention.

He smiled his best used car salesman smile. That smile that gave him away. When he smiled he was unmasked so he didn't smile much.

Jack was reading The Elements of a Synthesis. He'd been preaching Corbusier all over town but nobody would listen. All of a sudden he put the book down and headed over to his Vegas Club. It was the middle of the afternoon and he had some bridges to burn.

The Gleaner Song

In *The Gleaner Song*, Song Lin's first collection in the English Language, the lauded poet brings joy and contemplation of poetic expression.

"The Gleaner Song is a deeply moving 'letter from elsewhere,' shaped by Song Lin's exiled life and existential restlessness. The gifted, multilingual poet Dong Li has attentively translated and tracked Song's language that paints 'the true picture of the earth' as it orbits history, memory, distance, and nearness as well as clusters of stars such as C. D. Wright, Paul Celan, and Anselm Kiefer."

—Don Mee Choi

Champion of Chinese classics and the growth of the Chinese poetic tradition, Song Lin's poetry holds a generous and exuberant aesthetic that makes amends with self-exile and political malcontent, weaving through international traditions of Latin America, United States, France, and more.

Song Lin, born in Xiamen, holds a literature degree from East China Normal University. He has published five collections of poetry (two of which were translated into French and published in France), two books of prose, and has coedited a contemporary poetry anthology. He is the poetry editor of the journal *Jintian (Today)*. Among his honors are Rotterdam and Romanian International Poetry Fellowships and the Shanghai Literature Prize.

Dong Li was born and raised in P.R. China. He is German Chancellor Fellow with the Alexander von Humboldt Foundation 2015–2016 as well as Literature Fellow at Akademie Schloss Solitude 2015–2017. He was Colgate University's Olive B. O'Connor Poet-in-Residence 2013–2014. His honors include fellowships from Yaddo, Vermont Studio Center, Millay Colony, and elsewhere. His work has appeared or is forthcoming in *Kenyon Review*, *Conjunctions*, *Black Warrior Review*, *Barrow Street*, *Guernica*, *Cincinnati Review*, *manuskripte (Austria, in German translation)*, and others.

POETRY	\$15.95
Publication	NOVEMBER
Orig. Language	CHINESE
Paperback	9781646051441
eBook	9781646051458
5" x 8"	140PP

by *Song Lin*

translated by Li Dong



from “Near”

Should our homeland be not barbaric, there would be no more wanderers. This dim weather, unknown to us, inherits sorrows from long-gone forever. The past is the future. In the noise of greed, the giant dragon that symbolizes our race becomes tamed by ever-greater greed. The unicorn horn, the phoenix crown have long vanished into thin smoke as music and mores crumbled to ashes. The world bloodlessly emerges in the double image of volcano and flood, as ruins expose the beauty of doomsday.

Dear poet, pour your exiled voice into the long-forgotten cranial cavity, not too late, nor too early.

ABC That Could Be Me

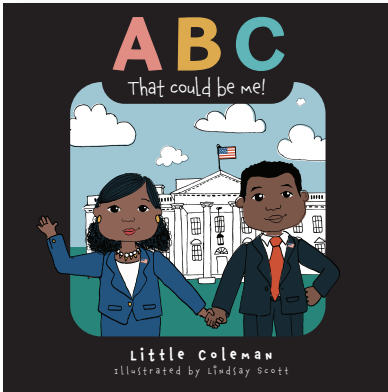


ABC That Could Be Me is an alphabet picture book written and illustrated to empower Black children across the world. This book champions Black excellence by showing kids they can be doctors, lawyers, the president, and so much more! Read about people like architect Paul R. Williams, chemist Marie Maynard Daly, and more who paved the way for the next generation to do great things in this world. This vibrant picture book will give children the confidence to dream big dreams, knowing that there's a whole alphabet who came before them!

CHILDRENS	\$15.95
Publication	NOVEMBER
Orig. Language	ENGLISH
Hrdback	9781646051496
eBook	9781646051519
8" x 8"	28PP

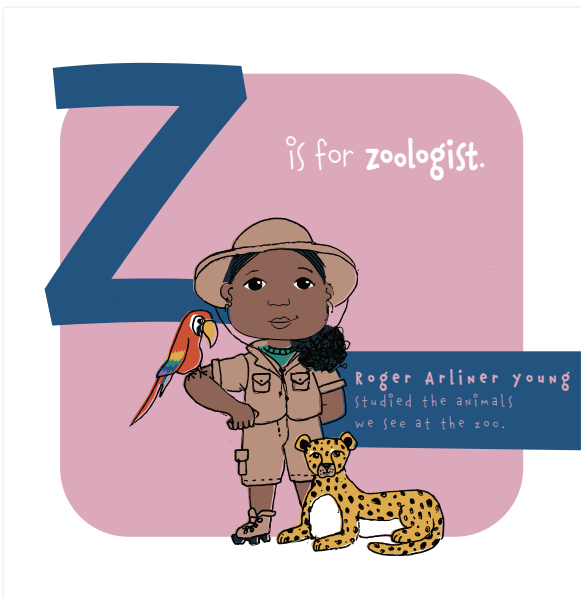
by Little Coleman

illustrated by Lindsay Scott



Little Coleman is a debut writer and an advocate for People of Color. Little lives in Texas with her husband, Amedeus, whom she woke up at two o'clock a.m. with this idea. He has been her motivator ever since that early morning shake-up. They have three biological children (who want to be a judge, architect, and owner of an acting school, respectively) and a very sweet foster kid-do! *ABC That Could Be Me* is her first book. Her goal in life is to make children see how great they are and attach their faces to amazing careers that can change the world!

Lindsay Scott, born into an Asian American family, grew up in Plano, Texas with a curiosity for art and all its wonderful mysteries. She pursues her passion by studying art and illustration and graphic design at John Brown University. Little Coleman's *ABC That Could Be Me* is Lindsay Scott's first book of illustrations.



After the Oracle

Following the four tenets of the Golden State Warriors (joy, mindfulness, compassion, and competition), an American expat in Berlin uses basketball as a lens through which to discover the meaning of life.

In 2016, Shane Anderson made a vow to live according to the four core values of the Golden State Warriors to escape a decade of defeats—including divorce, debilitating spinal surgery, and a suicide attempt. The basketball team's values of joy, mindfulness, compassion, and competition became Anderson's guiding principles, providing him with a lens to investigate the emptiness of contemporary life, from homelessness to rave culture and the limits of self-help. Part memoir, part essay, and part chronicle of the greatest five-year stretch of a team in NBA history, *After the Oracle* depicts the makes and misses of one expat trying to make a life worth living.

"In this work Shane Anderson mines from the moment values that escape beyond the exigencies that seem to cradle the moment. He mines from the athleticism that which insinuates value that seems to overcome the compost that seems to shadow the moment. A seeming instant in time is mined for stunning life lessons it provides, emitted as they are from crucial tangents that seem to occlude their greater extension."

—Will Alexander

"Shane Anderson's 'Joy' is contagious."

—The Poetry Foundation

"*After the Oracle* is resolutely not a self-help book, but it is also the best self-help book you'll ever read. It is ostensibly a book about basketball—and yes, it is about basketball!—but it is also about the biggest questions in the world, like what it takes to love and how to build a life. Part love letter to The Game, part self-searching memoir, part philosophical treatise, ultimately it is a roadmap for a deep interrogation of the self that suggests how personal and political transformations may be truly possible. In the tradition of the greatest sports writing, it is expansive, hilarious, and profound—yet it is also uniquely Shane Anderson. Intricately constructed, deeply poetic, vulnerable, real. An ode to basketball; an ode to joy."

—Elvia Wilk, author of *Oval*

"You can't fake the funk on a nasty dunk and Shane Anderson's post-oracular post-genre new book is proof."

—Joshua Cohen, author of *The Netanyahu's, Book of Numbers, and Witz*

NON-FICTION	\$16.95
Publication	NOVEMBER
Orig. Language	ENGLISH
Paperback	9781646051465
eBook	9781646051472
5" x 8"	196PP

by Shane Anderson



Shane Anderson is the author of three books of poetry and experimental prose and has translated three books of poetry and basketball literature. His work has appeared or will appear in *The Nation*, *the Los Angeles Review of Books*, *O32c*, *Asymptote*, and elsewhere. He is the translator of Thomas Pletzinger's Spiegel Bestseller *The Great Nowitzki*, published by Norton.

So, sitting at my desk in my studio apartment in Berlin's Neukölln district, I stopped making comparisons. I wasn't lucky enough to be as gifted as Curry and I wasn't willing to put in the work to make something of whatever talents I maybe had hidden. I tried to remind myself that life is not basketball. It's a game where the objective is to score more points than your opponent by putting a ball through a ring. Basketball, I mean. Looking at sports as a metaphor for life's complex relations seemed to be an oversimplification of the clusterfuck called the world and it was therefore invalid.

It would take almost a decade for me to fully believe I was wrong back then.

The Love Parade

The long-awaited English-language translation of Mexican literary maestro Sergio Pitol's early novel, which paints a riotous picture of a wartime Mexico filled with refugees, intelligentsia—and murder.

After the accidental discovery of some documents, a historian decides to unravel the mystery of a murder committed in the autumn of 1942. Mexico had just declared war on Germany, and its capital had recently been invaded by the most unusual and colorful of the European ilk: German communists, Spanish republicans, Trotsky and his disciples, Balkan kings, agents of the most varied secret services, opulent financiers, and more.

So begins an utter enigma featuring a rich and varied gallery of characters, the media of politics, the newly installed intelligentsia, and beyond. Identities are crossed, characters are confounded, and in this way Pitol constructs an exhilarating parade, all the while reflecting on the impossibility of reaching the truth. At once a historical fresco, a fast-paced detective investigation, and a hilarious comedy of misunderstandings, Sergio Pitol's novel *The Love Parade* helped establish the career of one of the most notable Latin American writers ever.

"Pitol is not just our best . . . storyteller, he is also the strongest renovator of our literature."

—**Álvaro Enrique,**
author of *Sudden Death*

"One of Mexico's most culturally complex and composite writers."

—**Publishers Weekly**

"Certainly the strangest, most unfathomable and eccentric. . . . His voice reverberates beyond the margins of his books."

—**Valeria Luiselli,**
author of *Faces in the Crowd*

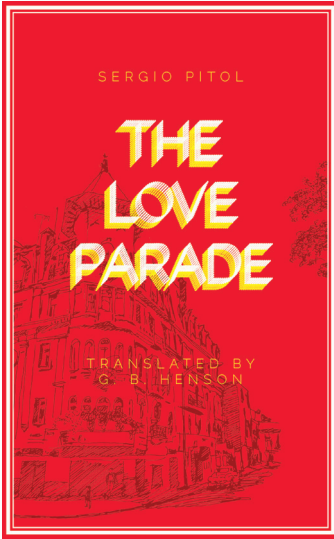
"Reading him, one has the impression . . . of being before the greatest Spanish-language writer of our time."

—**Enrique Vila-Matas**

FICTION	\$15.95
Publication	JANUARY
Orig. Language	SPANISH
Paperback	9781646051137
eBook	9781646051144
5" x 8"	280PP

by Sergio Pitol

translated by George Henson



Sergio Pitol Deméneghi (1933-2018) was one of Mexico's most influential and well-respected writers, born in the city of Puebla. He studied law and philosophy in Mexico City and spent many years as a cultural attaché in Mexican embassies and consulates across the globe, including Poland, Hungary, Italy, and China. He is renowned for his intellectual career in both the field of literary creation and translation, with numerous novels, stories, criticisms, and translations to his name. Pitol is an influential contemporary of the most well-known authors of the Latin American "Boom" and began publishing his works in the 1960s. In recognition of the importance of his entire canon of work, Pitol was awarded the two most important prizes in the Spanish-language world: the Juan Rulfo Prize in 1999 (now known as the FIL Literary Award in Romance Languages) and the Cervantes Prize, the most prestigious Spanish-language literary prize, often called the "Spanish-language Nobel," in 2005. His Trilogy of Memory and *Mephisto's Waltz* are available from Deep Vellum in translation by George Henson.

The bundle of papers that had excited him consisted almost exclusively of this: a dry collection of biographical notes, almost completely without glosses in the margin. The majority of these synoptic biographies were devoid of apparent interest, at least for the time being. As a historian, the only thing he's learned for certain is that there is no point in time that doesn't lend itself to the juiciest revelations.

The Almond in the Apricot

This magical debut novel follows a woman and a young girl a world apart whose paths cross in the most unusual of ways.

The Almond in the Apricot navigates connection formed by grief across space and time, between a woman coming to terms with the wreckage of her once orderly life and a girl struggling to live every day in a war-torn country.

Emma had the perfect trifecta: a long-term, albeit boring, job as an engineer in wastewater management; a steady relationship with her reliable boyfriend; and an adoring and creative best friend (about whom she wasn't quite ready to admit her unrequited feelings). However, after one crackling, long-distance phone call, her world changed forever.

Now she's having nightmares that threaten to disrupt the space-time continuum—nightmares of hiding from bombs in basements, of glass shattering in the night from nearby explosions. But these nightmares, featuring a young girl named Lily, seem all too real, and Emma's waking life begins to be affected by the events that transpire in this mysterious wartime landscape. *The Almond in the Apricot* explores love, grief, and the possibility that the universe might be bigger than either Emma or Lily ever imagined.

"A beautiful, strange, shape-shifting novel about the movement of grief and longing, *The Almond in the Apricot* had me at Emma's first dream of Lily and didn't let go. Sara Goudarzi has written a wonderful and compelling novel, made all the more astonishing by the fact that it is her first. I loved it."

—Ethan Rutherford, author of *Farthest South & Other Stories* and *The Peripatetic Coffin*

"*The Almond in the Apricot* is a dazzling meditation on loss and the power of connection. Truly, I can't think of a more perfect story for our time."

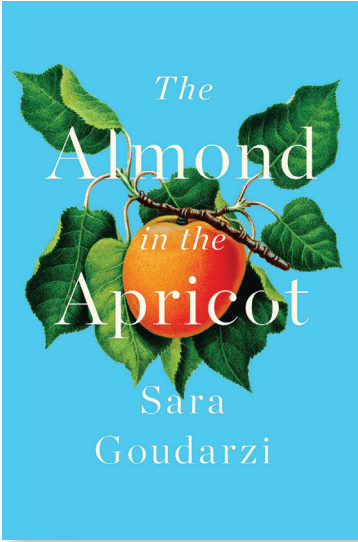
—Heather Harper Ellett, author of *Ain't Nobody Nobody*

"*The Almond in the Apricot* is brimful of mystery and longing, a page-turner that derives its suspense from vast and resonant questions about the layers of the self and of the world. Movingly, Sara Goudarzi's debut novel plumbs the depths of grief, desire, and love."

—Clare Beams, author of *The Illness Lesson*

FICTION	\$22.00
Publication	JANUARY
Orig. Language	ENGLISH
Hardback	9781646051090
eBook	9781646051106
6" x 9"	252PP

by Sara Goudarzi



Sara Goudarzi is a Brooklyn writer and holds an M.A. in journalism from New York University. Her nonfiction, poetry, and translations have appeared in *Scientific American*, *New York Times*, *National Geographic News*, *Christian Science Monitor*, *CNN.com*, *The Globe and Mail*, Scholastic's *Science World* magazine, *The Adirondack Review*, and *Drunken Boat*, among others. Sara is the author of *Amazing Animals* and two other titles from Scholastic, Inc. and has taught writing at NYU and mediabistro. She is a 2017 Writers in Paradise Les Standiford fellow and a Tin House alumna. *The Almond in the Apricot* is her first novel.

“Damn. Why do dreams have to always end right before the best part?” I chuckled and took my chopsticks out of their red paper wrapper. Flashes of blood-hued streaks in a dark sky appeared under my eyelids. With each visual spark, loud noises poked holes into my eardrums. A thunderous boom of an explosion, and I was back in the restaurant. It all lasted a fraction of a second but the familiarity of it left me disquieted. I broke apart the conjoined chopsticks and started rubbing them together to get the splinters out.

Stories of a Life

A Russian cult hit by rising filmmaker and author Nataliya Meshchaninova, *Stories of a Life* is a fierce and tender memoir-novel of one young woman's experiences growing up around, and despite, men in the post-Soviet malaise of the late '90s.

Originally written as a series of viral Facebook posts, then released as a cult hit in St. Petersburg, Meshchaninova's serialized memoir-novel tackles gender politics and abuse with honest, cutting language. *Stories of a Life* depicts the life of Natasha, a young woman who suffers abuse at the hands of her stepfather Sasha and young men in the area. This powerful, postmodern novel witnesses the Dickensian struggles of provincial life and reckons with the complicity of fellow women. Starkly down-to-earth yet funny and informal, *Stories of a Life* demands that we bear witness to the bleakness of young womanhood in post-Soviet Russia. Meshchaninova is held in high regard as part of a new wave of women filmmakers in Russia, and this collection cements her position as a woman willing to stare down the viewer and demand complicity.

"Tearing herself free with screams, taunts, and something very much like poetry, Meshchaninova has given us an obscenely private text as frightening as the novels of Stephen King and as sharply formed as the tragedies of Racine... it's not every year that a voice so pure and powerful emerges in Russian literature."

—Galina Yuzefovich, *Meduza*

"Meshchaninova's scenarios are skin torn to blood, rose-colored glasses discarded as unnecessary, truth uncomfortable for the inhabitants of parallel reality."

—Elena Tanakova, *Gallerix*

"It is not often that people are ready to open up, and only the willingness to open up distinguishes real literature."

—Aglaya Kurnosenko

FICTION	\$14.95
Publication	FEBRUARY
Orig. Language	RUSSIAN
Paperback	9781646051151
eBook	9781646051168
6" x 9"	196PP

by Nataliya Meshchaninova

translated by Fiona Bell



Nataliya Meshchaninova is a filmmaker in Russia who made her directorial debut in 2014. In 2017, she broke onto the literary scene with the viral hit *Stories of a Life*, which became a pillar of the #metoo movement in Russia.

Fiona Bell is a literary translator and scholar of Russian literature who is committed to sharing the voices of contemporary female and nonbinary Russian writers with anglophone audiences. In 2019–2020, she received a Fulbright grant to teach university-level English in Ulyanovsk, Russia. Her translation of *Stories of a Life* by Nataliya Meshchaninova received a 2020 PEN/Heim Translation Fund grant. Bell's essays have appeared in *Full Stop*, *Los Angeles Review of Books*, and elsewhere.

My mom writes patriotic songs about Russia and sings them in churches. She tours around coastal towns, performing. She sees a solo album on the horizon.

Her husband (my fourth stepfather) is building a house out of straw.

My older sister lives in Germany. She is a Jehovah's Witness preparing for Armageddon. After that, she will live happily with tigers and other animals, sitting around a campfire singing "Kumbaya" (there won't be any predators after Armageddon).

My younger sister is the assistant to the deputy. She kisses the governor on both cheeks every May Day...

I decided, for some reason, that I'm a director.

There isn't a single normal person in our family. Sorry in advance.

Palestine + 100

Stories from a Century after the Nakba

In this bold, inspiring anthology of short fiction, *Palestine + 100* gathers twelve stories of speculation about the future of Palestinians, holding space for conversations about trauma, memory, and contemplation of change.

Palestine + 100 poses a question to twelve Palestinian writers: what might your country look like in the year 2048—a century after the tragedies and trauma of what has come to be called the Nakba? How might this event—which, in 1948, saw the expulsion of over seven hundred thousand Palestinian Arabs from their homes—reach across a century of occupation, oppression, and political isolation, to shape the country and its people? Will a lasting peace finally have been reached, or will future technology only amplify the suffering and mistreatment of Palestinians?

Covering a range of approaches—from science fiction noir, to nightmarish dystopia, to high-tech farce—these stories use the blank canvas of the future to re-imagine the Palestinian experience today. Along the way, we encounter drone swarms, digital uprisings, time-bending VR, and peace treaties that span parallel universes. Published originally in the United Kingdom by Comma Press in 2019, *Palestine + 100* reframes science fiction as a place for political justice and the safekeeping of identity.

Basma Ghalayani, editor, was born in Khan Younis and spent her early childhood in the UK before returning to the Gaza Strip at age twelve. She works as an Arabic translator and interpreter and has previously translated short fiction from the Arabic for the KFW Stifflung series, Beirut Short Stories, published on addastories.org, and Comma projects, such as *Banthology* and *The Book of Cairo* (edited by Raph Cormack).

"It's necessary, of course. But above all it's bold, brilliant, and inspiring: a sign of boundless imagination and fierce creation even in circumstances of oppression, denial, silencing, and constriction. The voices of these writers demand to be heard—and their stories are defiantly entertaining."

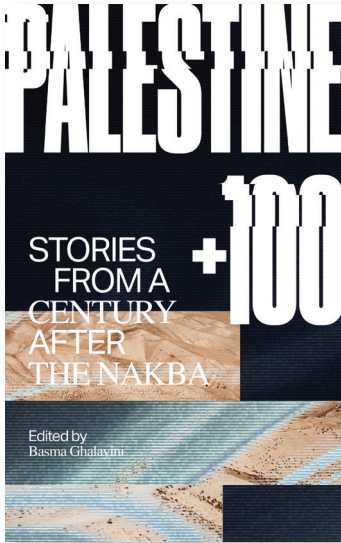
—**Bidisha**

"Themes of nostalgia, memory and longing weave through this fascinating and unusual collection."

—**Financial Times**

NON-FICTION	\$16.00
Publication	FEBRUARY
Orig. Language	ENGLISH
Paperback	9781646051403
eBook	9781646051410
5" x 8"	224PP

edited by *Basma Ghalayini*



**One of NPR's
Favorite Books of 2019**

**One of The New Arab's
Best Books by Arab authors 2019**

**One of PopMatter's
Best Books of 2019**

**One of the 50 Books to Watch
in 2019 by the Irish Times**

**One of TranslatedLit's
Most Anticipated Books
for July 2019**

Ziad appeared in her dreams again that night. They were sitting in a clearing on top of a mountain. She recognised the view: they were in the spot where that photograph was taken, of the four of them on Mount Carmel. Ziad spoke in a slow and assured way as he picked at the blades of grass by his bare feet.

'Everything seems so still. You would never think that we are hurtling through the universe at a crazy speed.'

'What's with all these riddles?' she asked.

'All I'm saying is that things aren't always what they seem. You know what they taught us in history books. That stuff, about how we liberated Palestine, how the occupation is over now?' Aya nodded for him to go on. 'It is so advanced, the occupation. They have all these technologies... technologies of control and subjugation. And Gaza – our home – is like a laboratory for all that experimentation.'

'But that's all in the past...' She picked up a dark blue flower, cradling it in her palm. *'We're liberated now. Look around. We are free.'*

Always Different

Poems of Memory

This collection of poetry from Hungarian master Gyula Jenei peers into nostalgia and its uncertainties, grappling with histories and temporalities that are unrecognizable or gone.

"One of the great masters of Hungarian free verse."

—Éva Bánki

The poems in Jenei's collection *Always Different: Poems of Memory* grapple with childhood, memory, and time. The poet looks back forty years and imagines himself as a boy—the narrator of the poems—looking forward into the future. Thus the poems combine moments with sweeps of time, village scenes with rumblings of societal and technological change. In the tradition of Hungarian writers Tamás Nádas and Ágota Kristóf, Jenei grapples with war and destruction, loneliness, desire, and loss. The literary historian Éva Bánki says that Jenei's poems hold an epic theme, "the strange underworld of the Kádár era, rural Hungary shown through a child's eye." Through their storytelling, searching, and rhythms, these poems take us into our communal yet private longing for self-knowledge, history, and home.

"What are we looking for in our childhood when we take stock of such and such events, sins, tragedies?... A silent poet whose every word I hear."

—Darvasi László

"Real lyrical ingenuity."

—Simon Ferenc

"One afternoon I read through Gyula Jenei's *Always Different*, more than a hundred pages of poetry, and after the first poems I said to myself that yes, this is my world."

—Fekete Vince

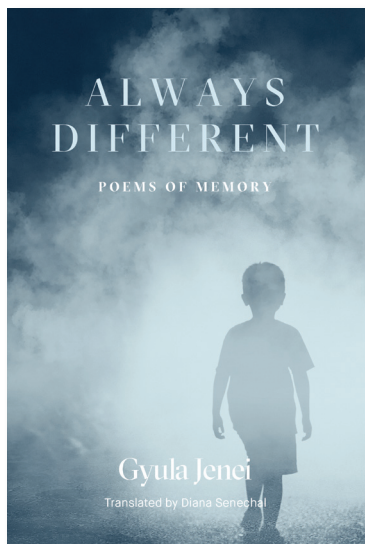
"The culmination of a lyrical material with a rich past."

—Adam Sebestyén

POETRY	\$15.95
Publication	FEBRUARY
Orig. Language	HUNGARIAN
Paperback	9781646051236
eBook	9781646051243
6" x 9"	196PP

by Gyula Jenei

translated by Diana Senechal



Gyula Jenei (born in 1962 in Abádszalók, Hungary) is a poet, writer, editor, and educator. As founder and editor of the quarterly literary magazine *Eső* (translatable as "Rain" or "Falling"), he has brought literature and literary events to the Szolnok area for over twenty years. His poems and other writings comprise thirteen books.

Diana Senechal, a writer, translator, and educator, is the 2011 winner of the Hiett Prize in the Humanities, awarded annually by the Dallas Institute of Humanities and Culture. Her translations of the Lithuanian poems of Tomas Venclova have been published in two books, *Winter Dialogue* (Northwestern University Press, 1997) and *The Junction* (Bloodaxe, 2008). Since July 2011, she has served on the faculty of the Dallas Institute's Sue Rose Summer Institute for Teachers. Senechal teaches English, American civilization, and British civilization at the Varga Katalin Gimnázium in Szolnok, Hungary.

(from "Waiting")

it would be good if it were november and we were awaiting guests for my mother's or grandmother's name day. katalin and elizabeth are close in the calendar. it would be twilight, the sky would be gray and vast, those few snow clouds would be lost in it. i would climb up the bare, old mulberry tree and look around the world, but would see just into the neighbors' gardens, up to their houses. inside, a goose would be baking in a cast-iron pot, its smell heavy and good, and i would know that the liver is all for me. a twenty-five watt bulb lights up the kitchen's few square meters, much more brightly than the petroleum lamp a few years ago. i would love the bulb's rare light, the way it keeps the shivering secrets in the corners of the room.

A Strange Woman

In English at last, Leylâ Erbil's earth-shattering, feminist debut: the first novel by a Turkish woman ever to be nominated for the Nobel.

The pioneering debut novel by one of Turkey's most radical authors, originally published in 1971, tells the story of an aspiring intellectual in a complex, modernizing country.

Erbil's groundbreaking coming-of-age novel follows a young woman and aspiring poet in Turkey, a country trying to understand its relationship to traditionalism. Nermin frequents Istanbul's coffeehouses and underground readings but is torn between the creative, anarchist youth culture of Turkey's capital and her parents, members of the old cultural guard who are wary of Nermin's turn toward secularism.

In four parts, *A Strange Woman* narrates the past and present of a complicated Turkish family from each generation's perspective. This rebellious, avant-garde novel tackles sexuality, psychology, and history through the lens of a modernizing twentieth-century Turkey. Deep Vellum brings this long-awaited translation of the debut novel by Turkey's first feminist writer to English-speaking readers.

"How odd that a writer who first started making her mark in 1956 should remain a pioneer still today... How odd that, even after half a century, no writer capable of surpassing her has yet appeared."

—**Mahmut Temizyürek,**
award-winning poet

"Leylâ Erbil is a consummate literary artist."

—**Turkish National Committee**
for UNESCO

"Complex but fascinating."

—***The Modern Novel***

FICTION	\$16.95
Publication	MARCH
Orig. Language	TURKISH
Paperback	9781646050123
eBook	9781646050130
5" x 8"	196PP

by Leylâ Erbil

translated by Nermin Menemenciöğlü and Amy Marie Spangler



One of the most influential Turkish writers of the twentieth century, **Leylâ Erbil** was an innovative literary stylist who tackled issues at the heart of what it means to be human, in mind and body. *A Strange Woman*, first published in 1971, is widely considered the first feminist novel to come from a Turkish author. Erbil ventured where few writers dared to tread, turning her lens to the tides of social norms and the shaping of identities, focusing intently on emotional conflict, and plumbing the depths of history and psyche. In 2002 and 2004 Erbil was nominated as a candidate for the Nobel Literature Prize by Turkey PEN. She died in Istanbul in 2013.

Something happened to me, I just kept going on and on, I felt more hapless than I ever had before, and I began to cry. He wiped my tears with his handkerchief, as if I were his child. At that I really lost my head and did something that disgusts me now when I recall it: I kissed the hands that were wiping my tears. His fingers smelled of bitter tobacco. I'm shocked at myself that I could do such a thing. Actually, I think I confused the torment he'd endured with my own, it was as though what had happened to him was because of me, and I atoned for it a bit. He was composed as he waited for me to calm down, and then he explained that all suffering was due to the political situation of Turkey, and of the world in general. I thought I understood what he meant, but it still seemed odd to me that he always inserted his mind, like a sharp knife, even into the most delicate moments, like this one. Especially since knowing or understanding does not free you from these predicaments! If I can be happy only once I'm free and the world insists on denying me my freedom, then I simply will never be able to be happy...

Country of Origin

Country of Origin is a multigenerational family saga that cuts between political revolution in 1950s Egypt and the personal revolutions of four family members whose lives intersect over the disappearance of one of their own.

Seventeen-year-old Halah Ibrahim has always known a privileged life and never had cause to question it until Cairo goes up in flames. Not only does she start to doubt her father and his role in the new military-backed government—but she ultimately decides to flee to America with a young soldier she hardly knows, an impulsive act that has far-reaching consequences on both sides of the ocean. A powerful and universal debut novel about family, identity, and independence, *Country of Origin* is as much about a nation's coming of age as it is about secrets and lies, love and truth.

"Evocative and moving, *Country of Origin* shows the struggles of two families caught up in the tumult of recent history. Love, loss, betrayal, migration, all of these are deftly explored in this fine first novel. Dalia Azim has given us a true and powerful story of the ties that bind and the ties that break, and our endless negotiation between the two."

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"I picked this book up, not expecting the mystery, courage, and riveting adventure I would find in its pages. I put it down three days later, changed as the best books change you: stronger, and of wider, wilder vision. Among the best novels I've read in years."

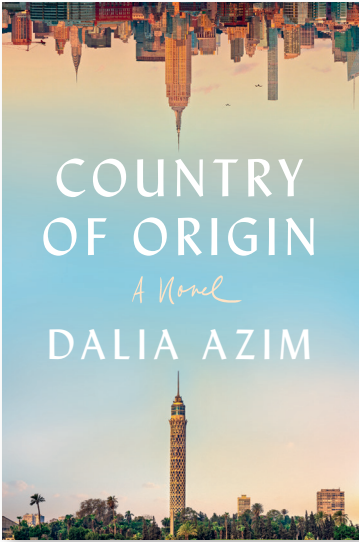
—Deb Olin Unferth, author of *Barn 8*

"A novel of immense power, *Country of Origin* is an intergenerational epic that explores how one family's secrets and traumas interweave with political and social upheavals in transformative ways. In any year, Dalia Azim's gripping, lyrical debut would be an event. In this moment, it is essential. This book is a revelation."

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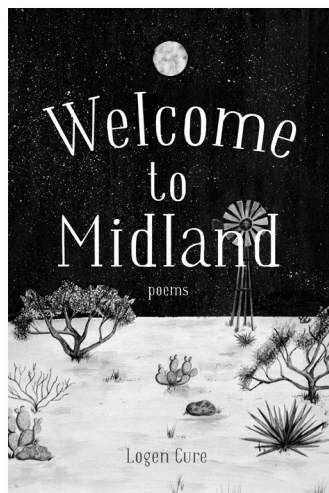
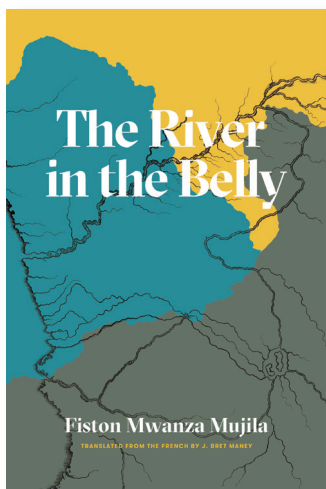
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FICTION	\$16.95
Publication	MARCH
Orig. Language	ENGLISH
Paperback	9781646051526
eBook	9781646051533
5.5" x 8.25"	320PP

by Dalia Azim



Dalia Azim's work has appeared in *American Short Fiction*, *Aperture*, *Columbia: A Journal of Literature and Art*, *Glimmer Train* (where she received the Short Story Award for New Writers), *Other Voices*, *Alcalde*, and *Sightlines*, among other places. She lives in Austin, Texas, where she is the manager of special projects at the Blanton Museum of Art. Previously she worked as a researcher at the Dedalus Foundation and as a curatorial assistant at the Museum of Modern Art. She graduated with a dual degree in art and literature from Stanford University and grew up in Canada and Colorado.

“Reema and I watched from the roof as the city burned. It was not a single inferno, but a scattering of fires across the river, downtown—flames devouring buildings, cars burning in the roads, tiny people running around carrying glowing sticks. Smoke painted the sky gray, and the air smelled like how I imagined cigarettes tasted.



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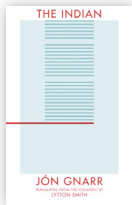
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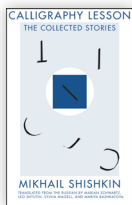
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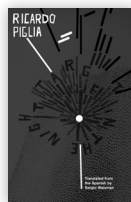
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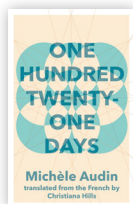
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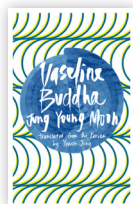
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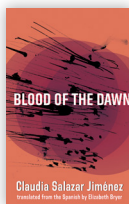
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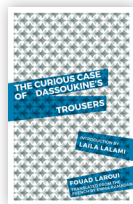
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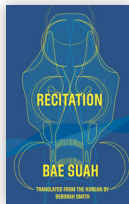
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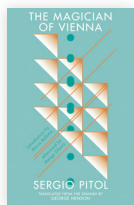
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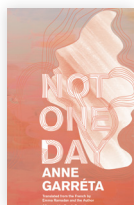
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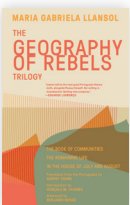
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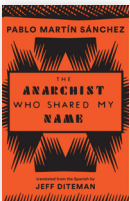
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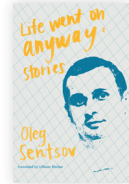
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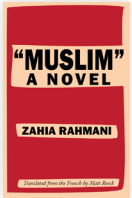
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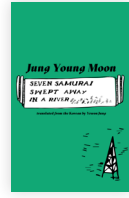
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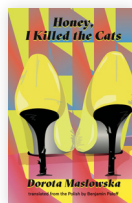
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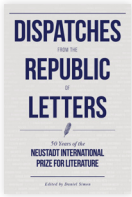
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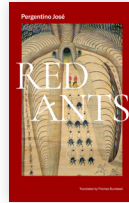
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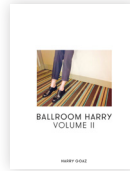
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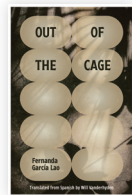
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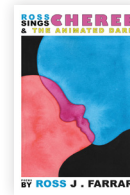
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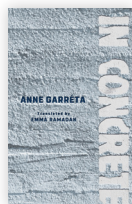
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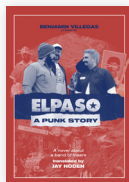
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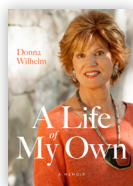
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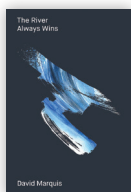
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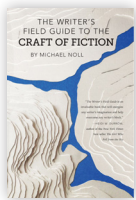
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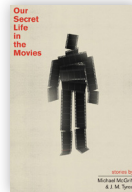
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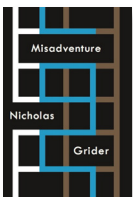
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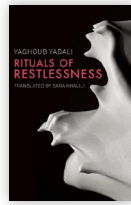
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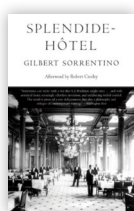
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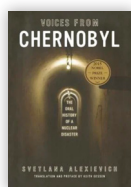
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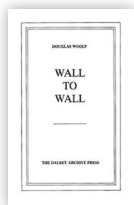
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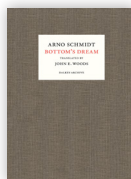
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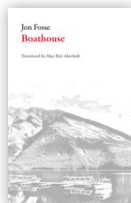
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