TRANSIT BOOKS

FALL WINTER 2021
Over the course of an evening, a woman reckons with her deeply felt ambivalence about new motherhood.

A new mother holds her month-old son for the first time, but her body betrays her with an absence of feeling. Disoriented, she wanders with her partner around their plant-filled Buenos Aires apartment. Set over the course of an evening, and a lifetime, *Imminence* shifts seamlessly between the present and the past. Little by little, her world begins to unravel.

In a dreamlike space composed of overlapping vignettes, Irina retraces the mirrored paths of a life filled with images that swell and recede, recalling the intimacies and anxieties she has shared with her female friends, and with her male lovers: Pedro, Ivan, and the sinister Cousin. Feeling herself caught in a web of obligations, she insists time and again: “I’m not a woman.” Mariana Dimópulos’s mesmerizing novel reinforces her standing as one of the most expressive and inventive contemporary Latin American writers.

**Praise for All My Goodbyes**

“All My Goodbyes is a virtuoso performance. A love story told in razor-sharp fragments, the novel lies at the intersection of memory, violence, and trauma.”

—Katie Kitamura, author of *A Separation*

“A marvelously interior novel, unique in its perceptions, that traffics both in the joy of invention and the sorrow of memory.”—*Kirkus Reviews* (Starred Review)
A bold and searching lament in the wake of the 2019 London Bridge killings, reckoning with the language of terror, trauma, and grief, and the systemic nature of atrocity.

Usman Khan was convicted of terrorism-related offenses at age twenty, and sent to high-security prison. He was released eight years later, and allowed to travel to London for an event marking the fifth anniversary of Learning Together, a prison education program he had participated in. On November 29, 2019, he sat at Fishmongers’ Hall with others, some of whom he called friends. Then he went to the restroom to retrieve the things he had hidden there: a fake bomb vest and two knives, which he taped to his wrists.

Preti Taneja taught fiction writing in prison for three years. Jack Merritt, twenty-five, who was killed in the attack, oversaw the program; Usman Khan was one of her students. “It is the immediate aftermath,” Taneja writes. “I am living at the centre of a wound still fresh.’ The I is not mine, it is ours.”

In this bold and searching lament by the award-winning author of We That Are Young, Taneja interrogates the language of terror, trauma, and grief; the fictions we believe and the voices we exclude. Contending with the pain of unspeakable loss set against public tragedy, Taneja draws on history, memory, and powerful poetic predecessors to contemplate the systemic nature of atrocity. Blurring genre and form, Aftermath is a profound attempt to regain trust after violence and recapture a politics of hope among the lives that many think have forfeited the right to be mourned.

October 26, 2021
Nonfiction / Literary Collections
5 x 7, 205 pages, $15.95
Rights: World
978-1-945492-54-9 (pb)

An event happens and happens and happens: this is a definition of trauma. Splintering trust in language. This is horror, and horror is piercing. This is terror, and it floods the synapses, freezing all response. Break to gesture. And the gesture of horror is hand over mouth. And the gesture of terror is the blade. And the gesture of trauma is hand over eyes. And the gesture of pain is head in hands. Do not see, do not speak, do not hear. There are acts of such betrayal and viciousness they turn solid bodies into molten grief.

In moments of deep loss we become as children, trained to seek comfort in the old fairy tales: the fundamental good versus the fundamental evil. We crave the redemptive hope of the hero’s journey, the tradition of linear story in our blood from when we are born we are schooled in this the dominant mythic; we wait for someone to deliver us –

But my skin and tongue are dark. My mind made multitudes by history. Memory as pani; water as anagram of pain. I experience love as through a porous border. I experience faith as the loss of it. The body remains. I must write it. I cannot skin myself. I cannot put it down. I cannot ask you to listen. It would be too much to hope for as the event happens, when hearing is a form of feeling.

Easier to write fiction, to represent

An event happens and happens and happens, as wave after wave . . .
A NEW NAME: SEPTOLOGY VI-VII

Jon Fosse

TRANSLATED FROM THE NORWEGIAN BY Damion Searls

The final volume of Fosse’s International Booker-nominated masterwork.

Asle is an aging painter and widower who lives alone on the west coast of Norway. His only friends are his neighbor, Åsleik, a traditional fisherman-farmer, and Beyer, a gallerist who lives in the city. There, in Bjørgvin, lives another Asle, also a painter but lonely and consumed by alcohol. Asle and Asle are doppelgängers—two versions of the same person, two versions of the same life. Written in melodious and hypnotic “slow prose,” A New Name is the final installment of Jon Fosse’s Septology, “a major work of Scandinavian fiction” (Hari Kunzru) and an exquisite metaphysical novel about love, art, God, friendship, and the passage of time.

Praise for Septology

“In The Other Name’s rhythmic accumulation of words, [there is] something incantatory and self-annihilating—something that feels almost holy.”—Sam Sacks, The Wall Street Journal

“Fosse’s portrait of intersecting lives is that rare metaphysical novel that readers will find compulsively readable.”—Publishers Weekly, Starred Review

“Fosse’s fusing of the commonplace and the existential, together with his dramatic forays into the past, make for a relentlessly consuming work: already Septology feels momentous.”—The Guardian

JON FOSSE is one of Norway’s most celebrated authors and playwrights. Since his 1983 fiction debut, Fosse has written prose, poetry, essays, short stories, children’s books, and over forty plays, with more than a thousand productions performed and translations into fifty languages.

DAMION SEARLS is a translator from German, Norwegian, French, and Dutch and a writer in English. He has translated many classic modern writers, including Proust, Rilke, Nietzsche, Walser, and Ingeborg Bachmann.

A NEW NAME

And I see myself standing there looking at the two lines crossing in the middle, one brown and one purple, and I see that I’ve painted the lines slowly, with a lot of thick oil paint, and the paint has run, and where the brown and purple lines cross the colors have blended beautifully and I think that I can’t look at this picture anymore; it’s been sitting on the easel for a long time now, a couple of weeks maybe, so now I have to either paint over it in white or else put it up in the attic, in the crates where I keep the pictures I don’t want to sell, but I’ve already thought that thought day after day, I think and then I take the stretcher and let go of it again and I realize that I, who have spent my whole life painting, oil paint on canvas, yes, ever since I was a boy, I don’t want to paint anymore, ever, all the pleasure I used to take in painting is gone, I think and for a couple of weeks now I haven’t painted anything, and I haven’t once taken my sketchpad out of the brown leather shoulderbag hanging above the stack of paintings I’ve set aside, over there between the hall door and the bedroom door, and I think that I want to get rid of this painting and get rid of the easel, the tubes of oil paint, yes, everything, yes, I want to get rid of everything on the table in the main room, everything that has to do with painting in this room that’s been both a living room and a painting studio, and that’s how it’s been since Ales and I moved in here so long ago, so long ago, because it’s all just disturbing me now and I need to get rid of it, get it out of here... and I don’t understand what’s happened to me...
An unnamed narrator, recently bereaved, travels to a small village southeast of Rome. It is winter, and from her temporary residence on a hill between village and cemetery, she embarks on walks and outings, exploring the banal and the sublime with equal dedication and intensity. Seeing, describing, naming the world around her is her way of redefining her place within it. In Kinsky’s *Grove*, grief must bear the weight of the world and full of grief the narrator becomes one with the brittle manifestations of the Italian winter.

Mansour al-Jazaïri is on his way to his public execution. As his faithful friend Hussein looks on, the crowd calls for his head. *Gassouh! Gassouh!* It is a time when age-old rituals play out amid skyscrapers and are replayed on smartphone screens in the air-conditioned corridors of shopping malls. Set over the course of a single day in the Saudi Arabian capital, *Mansour’s Eyes* looks at the post-Arab Spring world as its drive toward modernity threatens to sever its relationship with the ethos of Sufi thought and mysticism.

When Bea meets Erica at the home of a mutual friend, this chance encounter sets the stage for the story of two women torn between desire and taboo in the years leading up to the Nazi occupation of Amsterdam. First published in 1954, *The Tree and the Vine* was a groundbreaking work in its time for its frank and sensitive depiction of the love between two women, now available in a new translation.

"A sharp and erotic domestic drama... darkened by the looming Nazi occupation."— *Harper’s Magazine*

"First published in Kenya in 2014 to critical and popular acclaim, *Kintu* is a modern classic, a multilayered narrative that reimagines the history of Uganda through the cursed bloodline of the Kintu clan."

“Magisterial.”—*The New York Review of Books*

“A masterpiece of cultural memory, *Kintu* is elegantly poised on the crossroads of tradition and modernity.”—*Publishers Weekly, Starred Review*
**LECTURE**

Mary Cappello

- *Firecracker Award Finalist*

Brimming with energy and erudition, *Lecture* is an attempt to restore the lecture’s capacity to wander, question, and excite. Cappello draws on examples from Virginia Woolf to Mary Ruefle, Ralph Waldo Emerson to James Baldwin, blending rigorous cultural criticism with personal history to give new life to knowledge’s dramatic form.

“[Cappello] at once defends the lecture and calls for holistic and creative improvements to the form.”
—*The Atlantic*

September 2020 | Nonfiction | 136 pgs | World | 978-1-945492-42-6

**STRANGER FACES**

Namwali Serpell

- *National Book Critics Circle Award Finalist*

Serpell probes our contemporary mythology of the face in a collection of speculative essays on faces that resist legibility—the disabled face, the racially ambiguous face, the digital face, the face of the dead—imagining a new ethics based on the perverse pleasures we take in the very mutability of faces.

“Wise, warm, witty and dizzyingly wide-ranging.”—*The New York Times*

October 2020 | Nonfiction | 192 pgs | World | 978-1-945492-43-3

**MIGRATORY BIRDS**

Mariana Oliver

Mexican essayist Mariana Oliver trains her gaze on migration in its many forms, moving between real cities and other more inaccessible territories: language, memory, pain, desire, and the body. With an abiding curiosity and poetic ease, Oliver presents a brilliant collection of essays that asks us what it means to leave the familiar behind and make the unfamiliar our own.

June 2021 | Nonfiction | 136 pgs | World | 978-1-945492-52-5

---

**COMPLETE BACKLIST**

- **ANDRÉS BARBA** ................................................................. SUCH SMALL HANDS
- **ANDRÉS BARBA** ................................................................. THE RIGHT INTENTION
- **CAROL BENSIMON** .......................................................... WE ALL LOVED COWBOYS
- **MARY CAPPELLO** ............................................................. LECTURE
- **A LEJANDRA COSTAMAGNA** ........................................... THE TOUCH SYSTEM
- **MARÍA SONIA CRISTOFF** ................................................ INCLUDE ME OUT
- **MARÍA SONIA CRISTOFF** ................................................ FALSE CALM
- **DOLA DE JONG** ............................................................... THE TREE AND THE VINE
- **MARIANA DIMÓPULOS** .................................................... ALL MY GOODBYES
- **MARIANA DIMÓPULOS** .................................................... IMMINENCE
- **JON FOSSE** ........................................................................ I IS ANOTHER
- **JON FOSSE** ........................................................................ A NEW NAME
- **RYAD GIROD** ..................................................................... MANSOUR’S EYES
- **WIOLETTA GREG** ......................................................... SWALLOWING MERCURY
- **WIOLETTA GREG** ............................................................ ACCOMMODATIONS
- **DAVID HAYDEN** ............................................................ DARKER WITH THE LIGHTS ON
- **ESTHER KINSKY** ............................................................. RIVER
- **ESTHER KINSKY** ............................................................. GROVE
- **NOÉMI LEFEBVRE** .......................................................... BLUE SELF-PORTRAIT
- **NOÉMI LEFEBVRE** .......................................................... POETICS OF WORK
- **JENNIFER NANDUBUGA MAKUMBII** .................................. KINTU
- **JENNIFER NANDUBUGA MAKUMBII** ................................. LET’S TELL THIS STORY PROPERLY
- **SUWEETA PERES DA COSTA** ........................................... SAUDADE
- **MARIANA OLIVER** ............................................................ MIGRATORY BIRDS
- **NAMWALI SERPELL** .......................................................... STRANGER FACES
- **PRETI TANEJA** ............................................................... AFTERMATH
- **MARÍA TUMARKIN** ........................................................ AXIOMATIC
- **GABRIELA YBARRA** ........................................................ THE DINNER GUEST
- **CARLOS YUSHIMITO** ....................................................... LESSONS FOR A CHILD WHO ARRIVES LATE
FOREIGN RIGHTS
If you are interested in our titles in the UK and any other English-language territories, please contact editors@transitbooks.org.
For other territories, we work with the following sub-agents:

FRANCE
BAM Agency
12 rue Juliette Dodu
75010 Paris
Marie Lannurien
contact@bamlitagency.com

GREECE
Ersilia Literary Agency
Evangelia Avloniti
info@ersilialit.com

ISRAEL
The Deborah Harris Agency
Geula Geurts
geula@dhliterary.com

ITALY
Clementina Liuzzi Agency
Lungotevere Ripa 6
00153 Rome
Clementina Liuzzi
clementina@litag.it

TURKEY
AnatoliaLit Agency
Cafêrâğa Mah.,
Gunesli Bahce Sok. No:48
Or.Ko Apt. B Blok D:4
34710 Kadıkös, İstanbul
Amy Spangler
amy@anatolialit.com

TRANSITBOOKS.ORG

MASTHEAD
Adam Z. Levy, Publisher
Ashley Nelson Levy, Publisher
Liza St. James, Associate Editor
Justin Carder, Designer

BOARD OF DIRECTORS
Adam Z. Levy • Ashley Nelson Levy
Jennifer Menendez • Beverly Mislang
Silvia Oviedo

NATIONAL ADVISORY COUNCIL
Susan Bernofsky • Andrew Eisenman • Anderson Tepper
Alex Zucker • Jeffrey Zuckerman

Transit Books is a nonprofit publisher of international and American literature, based in Oakland, California. Founded in 2015, Transit Books is committed to the discovery and promotion of enduring works that carry readers across borders and communities.

Visit us online to learn more about our forthcoming titles, events, and opportunities to support our mission.

GENERAL INQUIRIES
Transit Books
2301 Telegraph Ave
Oakland, CA 94612
editors@transitbooks.org • transitbooks.org

BOOKSTORE TRADE ORDERS
Transit Books titles are sold and distributed throughout North America by:
Consortium Book Sales & Distribution
34 Thirteenth Ave, NE, Suite 101
Minneapolis, MN 55413
T: (800) 283-3572
F: (800) 351-5073
cbsd.com

PERSONAL ORDERS
Individuals can purchase Transit Books titles through our website, bookstores everywhere, and all major online retailers.

PRESS AND MARKETING INQUIRIES
To request advance or review copies of any of our titles, please email us at editors@transitbooks.org. Along with your request, please include your affiliation and provide links to previous reviews, if available.

ACADEMIC DESK COPY REQUESTS
Desk copy requests should be sent to editors@transitbooks.org. Please include the name of the professor, course description, and expected enrollment.
Publishing enduring works that carry readers across borders and communities.

TRANSITBOOKS.ORG