

IMMINENCE

Mariana Dimópulos

TRANSLATED FROM THE SPANISH BY

Alice Whitmore

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)*



MARIANA DIMÓPULOS was born in Buenos Aires in 1973. She studied literature at the University of Buenos Aires and philosophy at the University of Heidelberg. She is the author of three novels, including *All My Goodbyes*, as well as a critical study on the work of Walter Benjamin. She is a translator from German and English into Spanish and teaches at the University of Buenos Aires.

ALICE WHITMORE's translations from Spanish to English include Mariana Dimópulos's *All My Goodbyes*.



September 7, 2021

Fiction / Literary

5.25 x 8, 150 pages, \$15.95

Rights: North America

978-1-945492-55-6 (pb)

Other titles by Mariana Dimópulos



from
IMMINENCE

On the day of our reunion, Mara arrived and asked me if I could still love her. I told her I didn’t know, because a lot of time had passed and I was used to telling the truth; or rather, telling the truth was the only thing I knew how to do when I opened my mouth and it wasn’t to yawn or to eat. My “I don’t know” was enough for her. We went out together that night, and other subsequent nights. If it was a Wednesday we went to the city, if it was a Tuesday we met at the theatre, and if she insisted and it was a Saturday we would relocate to one of those places where men and women offer themselves to each other, brandishing wineglasses like expensive jewels. If she caught me in time she would force some brushstrokes against my eyes and lips, and if I protested with something like “It’s not necessary, I have something to tell you, I’m not a woman,” she would rebut with her usual “Nonsense!” and grab me by the arm, and off we would go.

At the beginning of it all, at twenty and twenty-one—that is, twenty years ago—Mara and Ludmila and I would talk about coupledness, that thing fashioned from the bourgeoisie and love, as if it were polar ice, or the black floor of the ocean. It was a relief to think of it as something fantastic and unreachable.

“Is that the kid?” Ivan asks again. The dregs of the soup are a red tongue at the bottom of the bowl.

We haven’t spoken about his last trip, the one he took to Catamarca or Jujuy, in a truck this time, punctually delivered by the mechanic on Avenida Warnes...

AFTERMATH

Preti Taneja

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.



PRETI TANEJA teaches writing in prison and lectures in Creative Writing at Newcastle University. From 2013–2020 she held an honorary Fellowship at Jesus College, Cambridge University. Her novel, *We That Are Young*, won the 2018 Desmond Elliott Prize for the UK's best debut of the year, and has been translated into several languages.



October 26, 2021

Nonfiction / Literary Collections

5 x 7, 205 pages, \$15.95

Rights: World

978-1-945492-54-9 (pb)

UNDELIVERED LECTURES

from
AFTERMATH

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**



© Tom Kolstad/Samlaget

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.



March 1, 2022

Fiction/Literary

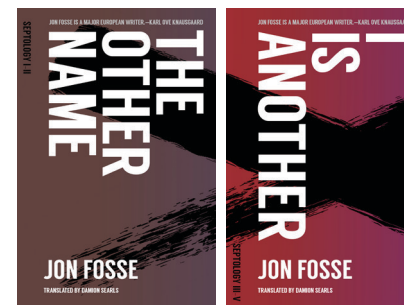
5.25 x 8, 320 pages, \$17.95

Rights: North America

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978-1-945492-57-0 (pb)

Other titles by Jon Fosse

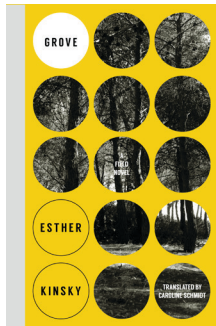


from A NEW NAME

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...

GROVE

Esther Kinsky

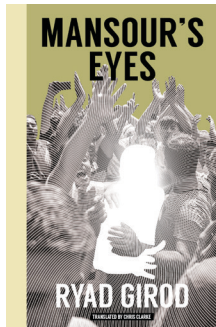


An unnamed narrator, recently bereaved, travels to a small village southeast of Rome. It is winter, and from her temporary residence on a hill between village and cemetery, she embarks on walks and outings, exploring the banal and the sublime with equal dedication and intensity. Seeing, describing, naming 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.

July 2020 | Fiction | 288 pgs | NA | Suhrkamp | 978-1-945492-38-9

MANSOUR'S EYES

Ryad Girod



• A *Publishers Weekly Best Book of 2020*

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.

July 2020 | Fiction | 140 pgs | WE | Editions P.O.L | 978-1-945492-36-5

THE TREE AND THE VINE

Dola de Jong



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*

May 2020 | Fiction | 150 pgs | WE | Cossee | 978-1-945492-34-1

KINTU

Jennifer Makumbi



• A *Publishers Weekly Best Book of 2017*

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.

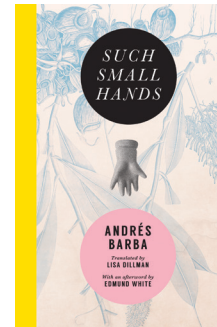
“Magisterial.”—*The New York Review of Books*

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

May 2017 | Fiction | 446 pgs | NA | Antony Harwood | 978-1-945492-01-3

SUCH SMALL HANDS

Andrés Barba



• A *Guardian Best Book of 2017*

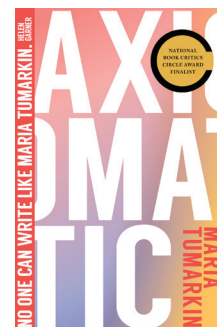
Life changes at the orphanage the day seven-year-old Marina shows up. She is different from the other girls: at once an outcast and object of fascination. As Marina struggles to find her place, she invents a game whose rules are dictated by a haunting violence. Written in hypnotic, lyrical prose, *Such Small Hands* evokes the pain of loss and the hunger for acceptance.

“Barba is intensely alive to the shifting, even Janus-faced nature of strong feeling.”
—*San Francisco Chronicle*

April 2017 | Fiction | 120 pgs | WE | Cassanovas & Lynch | 978-1-945492-00-6

AXIOMATIC

Maria Tumarkin



• *National Book Critics Circle Award Finalist*
• *Winner of the Melbourne Prize for Literature*

Drawing on nine years of research, *Axiomatic* explores the ways we understand the traumas we inherit and the systems that sustain them. With verve, wit, and critical dexterity, Tumarkin asks questions about loss, grief, and how our particular histories inform the people we become in the world.

“These essays will linger in readers’ minds for years after.”—*Publishers Weekly, Starred Review*

September 2019 | Nonfiction | 224 pgs | NA | Brow Books | 978-1-945492-29-7

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.

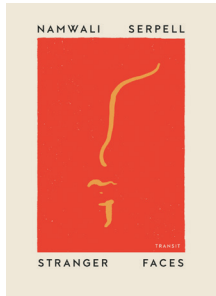
“[Cappello] at once defends the lecture and calls for holistic and creative improvements to the form.”

—*The Atlantic*

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

STRANGER FACES

Namwali Serpell



• *National Book Critics Circle Award Finalist*

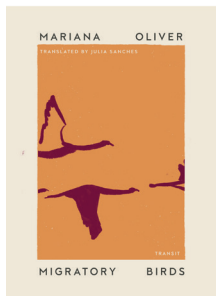
Serpell probes our contemporary mythology of the face in a collection of speculative essays on faces that resist legibility—the disabled face, the racially ambiguous face, the digital face, the face of the dead—imagining a new ethics based on the perverse pleasures we take in the very mutability of faces.

“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

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