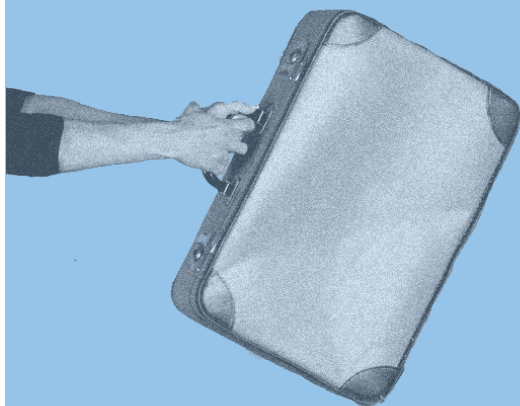


# TRANSIT BOOKS



SPRING  
SUMMER  
2019



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# LET'S TELL THIS STORY PROPERLY

Jennifer Nansubuga Makumbi

winner of the

WINDHAM-CAMPBELL PRIZE

COMMONWEALTH SHORT STORY PRIZE

How far does one have to travel to find home elsewhere? The stories in Jennifer Nansubuga Makumbi's collection attempt to measure that distance. Centered around the lives of Ugandans in Britain, her characters are both hyper-visible and unseen—they take on jobs at airport security, care for the elderly, and work in hospitals, while remaining excluded from white, British life. As they try to find their place, they drift from a home that feels further and further away. In an ambitious collection by the critically acclaimed author of *Kintu*, *Let's Tell This Story Properly* explores what happens to those who leave.

PRAISE FOR *KINTU*

**"A SOARING AND SUBLIME EPIC. ONE OF THOSE GREAT STORIES THAT WAS JUST WAITING TO BE TOLD."** MARLON JAMES

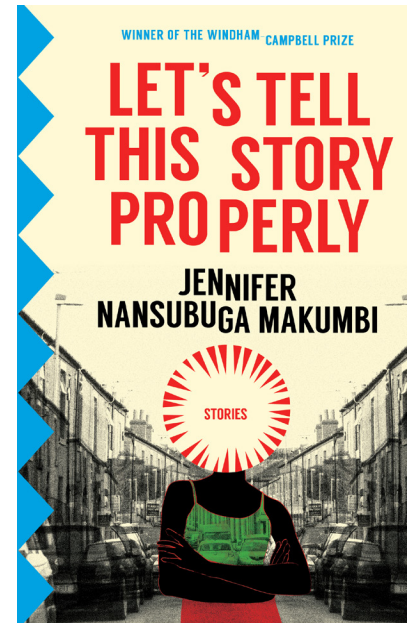
"A masterpiece of cultural memory, *Kintu* is elegantly poised on the crossroads of tradition and modernity."—*Publishers Weekly* (Starred Review)

"With a novel that is inventive in scope, masterful in execution, she does for Ugandan literature what Chinua Achebe did for Nigerian writing."

—Lesley Nneka Arimah, *The Guardian*



**JENNIFER NANSUBUGA MAKUMBI**, a Ugandan novelist and short story writer, has a PhD from Lancaster University and is a recipient of the Windham-Campbell Prize. Her first novel, *Kintu*, won the Kwani? Manuscript Project in 2013 and was longlisted for the Etisalat Prize in 2014. Her story "Let's Tell This Story Properly" won the 2014 Commonwealth Short Story Prize.



April 30, 2019

Fiction/Literary

5.25 x 8, 300 pages, \$16.95

Rights: North America

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## LET'S TELL THIS STORY PROPERLY

If you go inside Nnam's house right now the smell of paint will choke you but she enjoys it. She enjoys it the way her mother loved the smell of the outside toilet, a pit latrine, when she was pregnant. Her mother would sit a little distance away from the toilet doing her chores, or eating, and disgusting everyone until the baby was born. But Nnam is not pregnant. She enjoys the smell of paint because her husband Kayita died a year ago, but his scent lingered, his image stayed on objects and his voice was absorbed in the bedroom walls: every time Nnam lay down to sleep, the walls played back his voice like a record. This past week, the paint has drowned Kayita's odour and the bedroom walls have been quiet. Today, Nnam plans to wipe his image off the objects.

A week ago Nnam took a month off work and sent her sons, Lumumba and Sankara, to her parents in Uganda for Kayita's last funeral rites. That is why she is naked. Being naked, alone with silence in the house, is therapy. Now Nnam understands why when people lose their minds the first impulse is to strip naked. Clothes are constricting but you don't realize until you have walked naked in your house all day, every day for a week.

# THE DINNER GUEST

Gabriela Ybarra

TRANSLATED FROM THE SPANISH BY

Natasha Wimmer

## LONGLISTED FOR THE 2018 MAN BOOKER INTERNATIONAL PRIZE

In 1977, three terrorists broke into Gabriela Ybarra's grandfather's home, and pointed a gun at him in the shower. This was the last time his family saw him alive, and his kidnapping played out in the press, culminating in his murder. Ybarra first heard the story when she was eight, but it was only after her mother's death, years later, that she felt the need to go deeper and discover more about her family's past.

*The Dinner Guest* is a novel with the feel of documentary nonfiction. It connects two life-changing events—the very public death of Ybarra's grandfather, and the more private pain as her mother dies from cancer and Gabriela cares for her. Devastating and luminous, the book is an investigation, marking the arrival of a talented new voice in international fiction.

**“ONE OF THE MOST FASCINATING DEBUTS OF THE YEAR.”**

**BOOK RIOT**

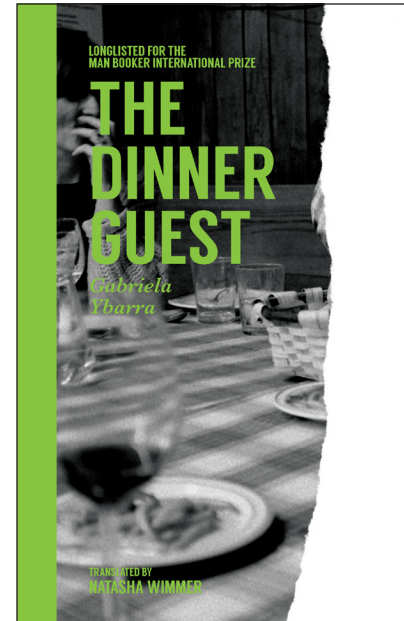
“Ybarra brings us through the process with the objectivity and forensic eye of a true crime writer; allowing glimpses of poignancy . . . Ybarra has done herself and her family proud in a story that is full of light and shade.”

—*The Irish Times*



**GABRIELA YBARRA** was born in Bilbao in 1983. She currently lives in Madrid, where she writes and works in social media analysis. *The Dinner Guest* is her first novel and was published to critical acclaim in Spain, where it won the Euskadi Literature Prize 2016.

**NATASHA WIMMER** is the translator of Roberto Bolaño's *The Savage Detectives* and *2666*. She lives in New York City.



**May 28, 2019**

Fiction/Literary

5.25 x 8, 160 pages, \$15.95

Rights: United States

Agent: Harvill Secker

978-1-945492-24-2 (pb)

978-1-945492-26-6 (eb)

*from*

## THE DINNER GUEST

The story goes that in my family there's an extra dinner guest at every meal. He's invisible, but always there. He has a plate, glass, knife and fork. Every so often he appears, casts his shadow over the table and erases one of those present.

The first to vanish was my grandfather.

The morning of 20 May, 1977, Marcelina put a kettle on the stove. While she was waiting for it to come to the boil, she took a feather duster and began to dust the china. Upstairs, my grandfather was getting into the shower, and at the end of

**“THE FIRST TO VANISH WAS MY GRANDFATHER.”**

the hallway, where the doors made a U, the three siblings who still lived at home were in bed. My father didn't live there anymore, but on his way elsewhere from New York he had decided to come to Neguri to spend a few days with the family.

When the bell rang, Marcelina was far from the door. as she ran the feather duster over a Chinese vase she heard someone calling from the street: ‘There's been an accident, open up!’ and she ran to the kitchen. She glanced for a second at the kettle, which had begun to whistle, and slid the bolt without looking through the peephole . . .

# ACCOMMODATIONS

Wioletta Greg

TRANSLATED FROM THE POLISH BY

Jennifer Croft

## Secrets, shame, and a woman's independence in post-Communist Poland.

*Accommodations* follows Wiola after she leaves her childhood village, a close-knit agricultural community in Poland where the Catholic calendar and local gossip punctuate daily life. Her new independence in the nearby city of Czestochowa is far from a fresh start, as she moves between a hostel and a convent brimming with secrets, taking in the stories of those around her. In the same striking prose that drew readers to her critically acclaimed debut, *Accommodations* navigates Wiola's winding path to self-discovery.

PRAISE FOR *SWALLOWING MERCURY*

## "ACHIEVES A FORM OF LITERARY ALCHEMY THAT MESMERIZES." **THE NEW YORK TIMES**

"The book's appearance in the U.S. is a great gift . . . Greg's masterful first novel is charming, seductive, and sinister by turns."—*Kirkus Reviews (Starred Review)*

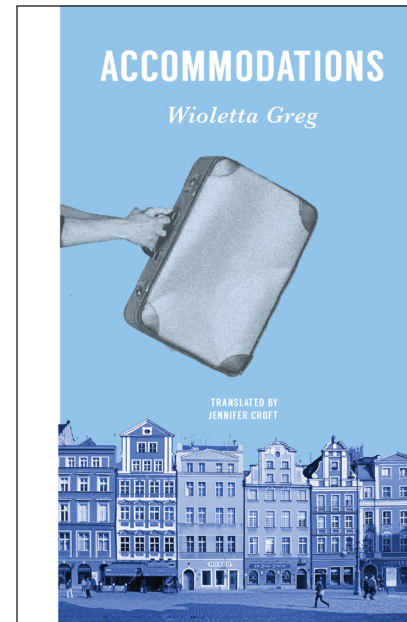
"Wioletta Greg's first novel shines with a surreal and unsettling vigor. As an award-winning poet, Greg writes with a lyricism that brings alive the charms and dangers of Wiola's life."—*The Financial Times*



© Monika Olek

**WIOLETTA GREG** is a Polish writer; she was born in a small village in 1974 in the Jurassic Highland of Poland. In 2006, she left Poland and moved to the UK. Between 1998–2012 she published six poetry volumes. Her works have been translated into English, Catalan, French, Spanish and Welsh.

**JENNIFER CROFT**'s translation of Olga Tokarczuk's *Flights* won the 2018 Man Booker International Prize.



**July 9, 2019**

Fiction/Literary

5.25 x 8, 160 pages, \$15.95

Rights: North America

Agent: Barbara J Zitwer Agency

978-1-945492-23-5 (pb)

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**ACCOMMODATIONS**

In my plaid duffel coat, auburn sweater and cords that are too long for me, I pull my suitcase down the side of the road, trying to avoid the puddles the pearly moon clasps and links this evening. A fog rises over the fields and instantly rids them of their stench of burning. Off in the distance looms a mushroom-like brick water tower. I pass a lumber yard, big factories and a warehouse of artificial Christmas trees where faded graffiti vie along the wall for attention: "Soviet Army = with you from birth" and "Widzew rules." From the direction of the city's center comes, wobbling along on the ruts, a dumper loaded up with scrap metal, and it splatters me with mud. Past the yellowed plane trees I glimpse two tall provisional buildings fronted with corrugated sheet metal. Over the first, attached by a wire to a rod, hangs a big sign scrawled in thick black Gothic script: "Waterproofing Exteriors Foundations Insulation"; over the second I can just make out the pink neon of the Vega workers' housing. I turn and go towards it.

I'm greeted at the door by a Dachshund, who sniffs over my sullied sneakers and wags her tail.

"That's Adelka. Our resident canine," says Natka Roszenko; she looks even prettier than she used to. Tanned, with her golden-brown . . .

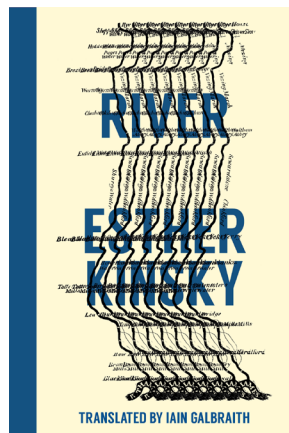
## RIVER

Esther Kinsky

TRANSLATED FROM THE GERMAN BY

Iain Galbraith

A woman moves to a London suburb near the River Lea, without knowing quite why or for how long. Over a series of long, solitary walks she reminisces about the rivers she has encountered during her life, from the Rhine, her childhood river, to the Saint Lawrence, and a stream in Tel Aviv. Filled with poignancy and poetic observation, *River* is an ode to nature, edgelands, and the transience of all things human.



**September 4, 2018**

Fiction/Literary  
5.25 x 8, 364 pages, \$16.95  
Rights: North America  
Agent: Fitzcarraldo  
978-1-945492-17-4 (pb)  
978-1-945492-19-8 (eb)

## FALSE CALM

A JOURNEY THROUGH THE GHOST  
TOWNS OF PATAGONIA

María Sonia Cristoff

TRANSLATED FROM THE SPANISH BY

Katherine Silver

Part reportage, part personal essay, part travelogue, *False Calm* is the breakout work by Argentinian author María Sonia Cristoff. Writing against romantic portrayals of Patagonia, Cristoff returns home to chronicle the ghost towns left behind by the oil boom. In prose that showcases her sharp powers of observation, Cristoff explores Patagonia's complicated legacy through the lost stories of its people and the desolate places they inhabit.



**October 3, 2018**

Nonfiction/Literary  
5.25 x 8, 208 pages, \$16.95  
Rights: North America  
Agent: Cassanovas and Lynch  
978-1-945492-14-3 (pb)  
978-1-945492-21-1 (eb)

## ALL MY GOODBYES

Mariana Dimópulos

TRANSLATED FROM THE SPANISH BY

Alice Whitmore

A young Argentinian woman feels her identity is in pieces. Diffident, self-critical, wary of commitment, she is condemned, or condemns herself, to repeated acts of departure, from places, parents, and lovers. Then, arriving in the southernmost region of Patagonia, she convinces herself she has found happiness, until she's caught up in the horrific murders that haunt her story.



**February 5, 2019**

Fiction/Literary  
5.25 x 8, 160 pages, \$15.95  
Rights: North America  
Agent: Giramondo  
978-1-945492-15-0 (pb)  
978-1-945492-20-4 (eb)

## BLUE SELF- PORTRAIT

Noémi Lefebvre

TRANSLATED FROM THE FRENCH BY

Sophie Lewis

On a flight from Berlin to Paris, a woman haunted by Austrian composer Arnold Schoenberg's self-portrait reflects on her romantic encounter with a German-American pianist-composer. Obsessive, darkly comic, and full of angst, *Blue Self-Portrait* unfolds among Berlin's cultural institutions, but is located in the mid-air flux between contrary impulses, with repetitions and variations that explore the possibilities and limitations of art, history, and connection.



**April 3, 2018**

Fiction/Literary  
5.25 x 8, 160 pages, \$15.95  
Rights: North America  
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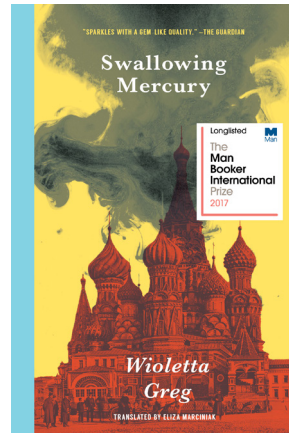
# SWALLOWING MERCURY

Wioletta Greg

TRANSLATED FROM THE POLISH BY

Eliza Marciniak

In this celebrated debut from prize-winning poet Wioletta Greg, *Wiola* looks back on her youth in a close-knit, agricultural community in 1980s Poland. Her memories are precise, intense, distinctive, sensual: a playfulness and whimsy rise up in the gossip of the village women, rumored visits from the Pope, and the locked room in the dressmaker's house, while political unrest and predatory men cast shadows across this bright portrait. In prose that sparkles with a poet's touch, Wioletta Greg's debut animates the strange wonders of growing up.



**September 12, 2017**

Fiction/Literary

5.25 x 8, 160 pages,

\$15.95

Rights: US

Agent: Portobello

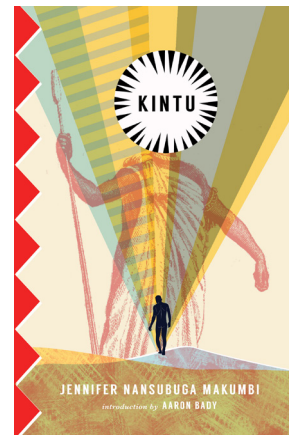
978-1-945492-04-4 (pb)

978-1-945492-07-5 (eb)

# KINTU

Jennifer Nansubuga Makumbi

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. Divided into six sections, the novel begins in 1750, when Kintu Kidde sets out for the capital to pledge allegiance to the new leader of the kingdom of Buganda. Along the way, he unleashes a curse that will plague his family for generations. In an ambitious tale of a clan and a nation, Makumbi weaves together the stories of Kintu's descendants as they seek to break from the burden of their shared past and reconcile the inheritance of tradition and the modern world that is their future.



**May 16, 2017**

Fiction/Literary

5.25 x 8, 446 pages, \$16.95

Rights: North America

Agent: Antony Harwood

978-1-945492-01-3 (pb)

978-1-945492-03-7 (eb)

# SUCH SMALL HANDS

Andrés Barba

TRANSLATED FROM THE SPANISH BY

Lisa Dillman

AFTERWORD BY

Edmund White

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, alternating between Marina's perspective and the choral we of the other girls, *Such Small Hands* evokes the pain of loss and the hunger for acceptance.



**April 11, 2017**

Fiction/Literary

5.25 x 8, 108 pages, \$15.95

Rights: North America

Agent: Cassanovas & Lynch

978-1-945492-00-6 (pb)

978-1-945492-02-0 (eb)

# THE RIGHT INTENTION

Andrés Barba

TRANSLATED FROM THE SPANISH BY

Lisa Dillman

Nothing is simple for the men and women in Andrés Barba's stories. As they go about their lives, they are each tested by a single, destructive obsession. A runner puts his marriage at risk while training for a marathon; a teenager can no longer stand the sight of meat following her parents' divorce; a man suddenly fixates on the age difference between him and his younger male lover. In four tightly wound novellas, Andrés Barba establishes himself as a master of the form.



**February 13, 2018**

Fiction/Literary

5.25 x 8, 292 pages, \$15.95

Rights: World English

Agent: Cassanovas & Lynch

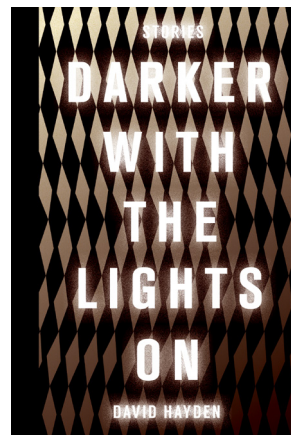
978-1-945492-06-6 (pb)

978-1-945492-09-9 (eb)

# DARKER WITH THE LIGHTS ON

David Hayden

Driven hypnotically forward by a powerful, deeply felt narrative force, the stories in this debut collection pull off that rare trick of captivating the reader, while twisting the form into truly new shapes. With an imagist's flair for photographic observation and unsettling, often startling, emotional landscapes, *Darker With the Lights On* introduces a mesmeric new literary talent with seismic potential.



**May 15, 2018**

Fiction/Literary

5.25 x 8, 208 pages, \$15.95

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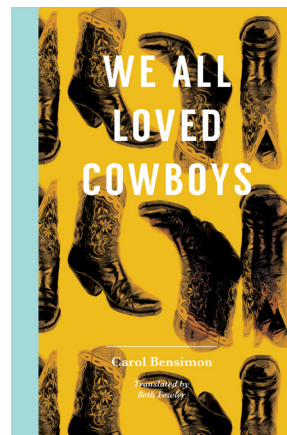
# WE ALL LOVED COWBOYS

Carol Bensimon

TRANSLATED FROM THE PORTUGUESE BY

Beth Fowler

After a falling out, Cora and Julia reunite for a long-planned road trip through Brazil. As they drive from town to town, the complications of their friendship resurface. By the end of the trip, they must decide what the future holds, in a queer, coming-of-age debut novel that has been celebrated in Brazil.



**November 6, 2018**

Fiction/Literary

5.25 x 8, 160 pages, \$15.95

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Agent: Agencia Riff

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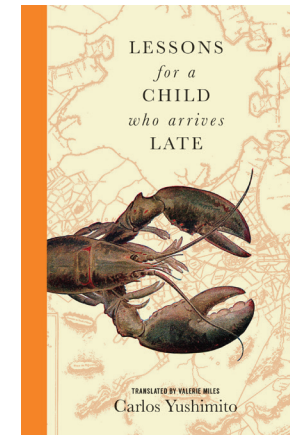
# LESSONS FOR A CHILD WHO ARRIVES LATE

Carlos Yushimito

TRANSLATED FROM THE SPANISH BY

Valerie Miles

A tin man ponders the mysteries of death as a heart starts to take charge of his limbs, while in a place not so far away a boy tries to play the piano like Margarita, the teacher's cruel and beautiful niece. In stories filled with violence and tenderness, love and disconnection, Carlos Yushimito's long-anticipated debut explores the subtle space of estrangement.



**November 14, 2017**

Fiction/Literary

5.25 x 8, 264 pages, \$15.95

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Agent: Schavelzon Graham

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