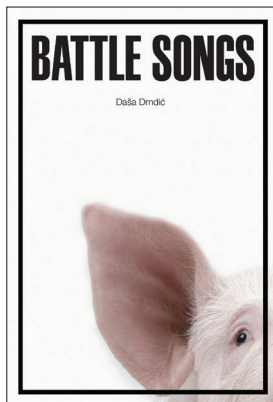




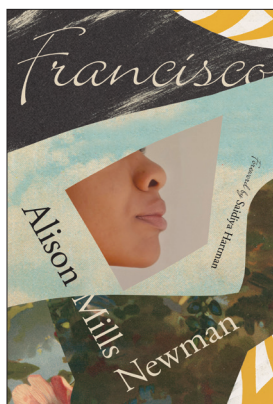
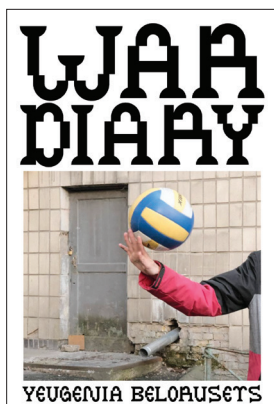
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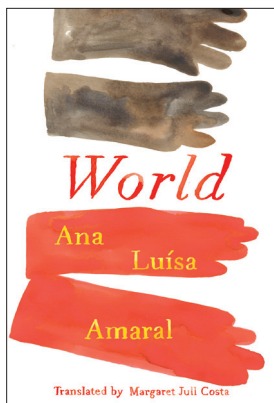
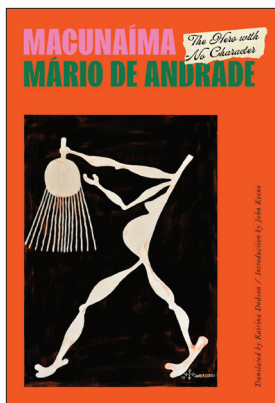
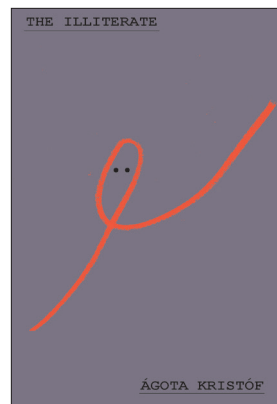
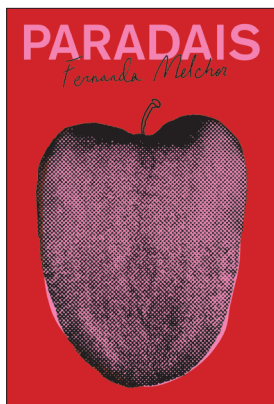
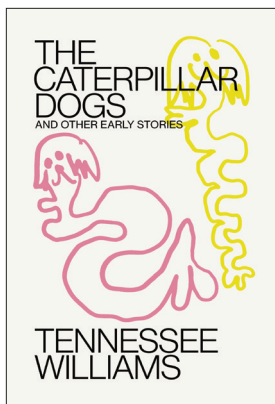
FEBRUARY



MARCH



APRIL



Olga Ravn

The Employees

- Translated from the Danish by Martin Aitken
- Cover design by Paul Sahre

Shortlisted for the International Booker Prize, *The Employees* reshuffles a sci-fi voyage into a riotously original existential nightmare

Now in paperback, *The Employees* chronicles the fate of the interstellar Six-Thousand Ship. The human and humanoid crew members complain about their daily tasks in a series of staff reports and memos. When the ship takes on a number of strange objects from the planet New Discovery, the crew becomes strangely and deeply attached to them, even as tensions boil toward mutiny, especially among the humanoids.

Olga Ravn's prose is chilling, crackling, exhilarating, and foreboding. *The Employees* probes into what makes us human, while delivering a hilariously stinging critique of life governed by the logic of productivity.

"Few stories today are as sublimely strange and their own thing as Olga Ravn's *The Employees*. This disorienting, mind-bending expanse recalls as much the poetry of Aase Berg as the workplace fiction of Thomas Ligotti. Something marvelously sui generis for the jaded." —JEFF VANDERMEER

"The most striking aspect of this weird, beautiful, and occasionally disgusting novel is not, as its subtitle implies, its portrayal of working life on the spaceship. What *The Employees* captures best is humanity's ambivalence about life itself, its sticky messes and unappealing functions, the goo that connects us to everything that crawls and mindlessly self-propagates, not to mention that obliterating payoff at the end of it all." —LAURA MILLER, *NEW YORK REVIEW OF BOOKS*

"An alarmingly brilliant work of art." —MAX PORTER

OLGA RAVN (born 1986) is a Danish novelist and poet. Her debut poetry collection, *I Devour Myself Like Heather*, appeared to critical acclaim in 2012. Alongside Johanne Lykke Holm she ran the performance group and writing school Hekseskolen from 2015 to 2019. In collaboration with Danish publisher Gyldendal she edited a selection of Tove Ditlevsen's texts and books that relaunched Ditlevsen readership worldwide. Her new book, *My Work*, is forthcoming from New Directions in 2023. **MARTIN AITKEN** has translated numerous novels from Danish and Norwegian, including works by Karl Ove Knausgaard, Peter Høeg, Ida Jessen, and Kim Leine. He won the PEN Translation Prize for his translation of Hanne Ørstavik's *Love*.



PBK	NDP 1548
FICTION	FEBRUARY
4½ x 7¼"	144pp
ISBN	978-0-8112-3482-5
EBK	978-0-8112-3136-7
48 CQ	TERRITORY A
US \$14.95	

Homero Aridjis

Self-Portrait in the Zone of Silence

- Translated from the Spanish by George McWhirter
- Bilingual
- Photo by Betty Ferber

**An exciting new collection of poems by “one of the Spanish-speaking world’s greatest living writers”
(Los Angeles Review of Books)**

Self-Portrait in the Zone of Silence, by the renowned Mexican writer Homero Aridjis, is a brilliant collection of poems written in and for the new century. Aridjis seeks spiritual transformation through encounters with mythical animals, family ghosts, migrant workers, Mexico’s oppressed, female saints, other writers (such as Jorge Luis Borges and Philip Lamantia), and naked angels in the metro. We find tributes to Goya and Heraclitus, denunciations of drug traffickers and political figureheads, and unforgettable imaginary landscapes. As Aridjis himself writes: “a poem is like a door / we’ve never passed through ...” And now past eighty, Aridjis reflects on the past and ponders the future. “Surrounded by light and the warbling of birds,” he writes, “I live in a state of poetry, because for me, being and making poetry are the same.”

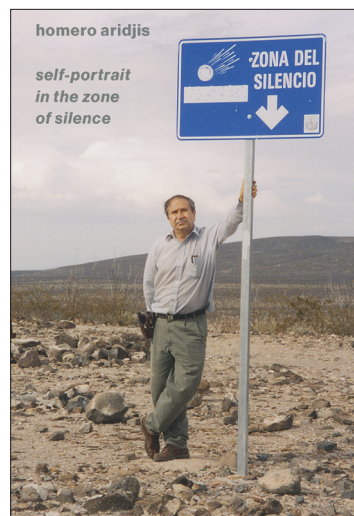
“In his vast oeuvre, Aridjis has produced many works that confront apocalyptic times.” —**CARLOS FONSECA, LOS ANGELES REVIEW OF BOOKS**

“Homero Aridjis’s poems open a door into the light.” —**SEAMUS HEANEY**

“Aridjis is a poet of great vitality and originality.” —**W. S. MERWIN**

“A great flame passes through the words, the poetry, of Homero Aridjis, who sets reality alight in images that at once illuminate and consume it, making life a sister of dream. Homero is a great poet; our century has great need of him.” —**YVES BONNEFOY**

One of Latin America’s foremost literary figures, **HOMERO ARIDJIS** was born in Contepec, Michoacán, Mexico. He has written fifty-one books of poetry and prose and won many important literary prizes. Formerly the Mexican ambassador to Switzerland, the Netherlands, and UNESCO, he is the president emeritus of PEN International. He is founder and president of the Group of 100, an environmentalist association of writers, artists, and scientists. **GEORGE MCWHIRTER** is an Irish-Canadian writer, translator, editor, teacher, and Vancouver’s first poet laureate. He has translated works by Mario Arregui, Carlos Fuentes, and José Emilio Pacheco.



PBK NDP 1549

POETRY FEBRUARY

5 x 8" 176pp

ISBN 978-0-8112-3173-2

EBK 978-0-8112-3174-9

48 CQ TERRITORY W

US \$18.95

ALSO BY HOMERO ARIDJIS:

EYES TO SEE OTHERWISE
978-0-8112-1509-1 • \$19.95

Daša Drndić

Battle Songs

- Translated from the Croatian by Celia Hawkesworth
- Cover design by Peter Mendelsund

An early novel from the masterful Drndić, *Battle Songs* is an intimate, ferocious account of her years spent as a refugee in Canada during the Yugoslav Wars

In the 1990s, the unnamed narrator of *Battle Songs* leaves Yugoslavia with her daughter Sara for Toronto to start a new life. They, along with other refugees, encounter a new country but not a new home. Book editors sell hot dogs, mathematicians struggle to get by on social security, violinists hawk cheap goods on the street. Years after arriving in Canada, when she thinks no one can hear her, Sara still sings in the shower: *What can we do to make things better, what can we do to make things better, la-la-la-la*.

In true Drndić style, the novel has no one time or place. It is interspersed with stories from the Yugoslav Wars, from Rijeka to Zagreb to Sarajevo—with, as always, the long shadow of the Second World War looming overhead. Her singular layering of details—from lung damage to silk scarves to the family budget to old romances—offers an almost unbearable closeness to the characters and their moment in history. “Wry and kindly, funny, angry, informed and intent on the truth, no voice is quite as blisteringly beautiful as that of Drndić” (*Financial Times*).

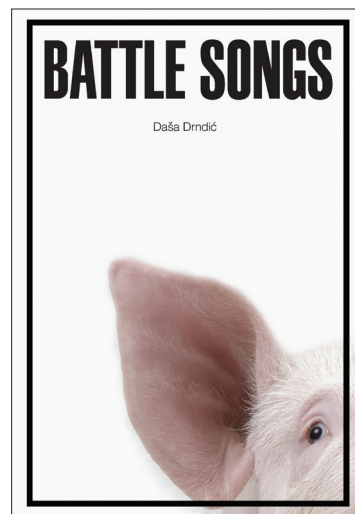
“Her writing glows with an incendiary bleakness worthy of Beckett.”

—BOYD TONKIN, *THE ARTS DESK*

“Drndić interweaves fiction, reality, history, and memory to terrific effect, producing unforgettable meditations on love and loss, the insanity of war and the legacy of human cruelty.” —LUCY POPESCU, *THE WHITE REVIEW*

“Drndić’s formidable intelligence and Homeric intention cannot help but thrill and exalt.” —DUSTIN ILLINGWORTH, *THE PARIS REVIEW*

DAŠA DRNDIĆ (1946–2018) wrote *Trieste*—“splendid, absorbing” (*The New York Times*)—shortlisted for the Independent Foreign Fiction Prize; *Belladonna*—“one of the strangest and strongest books” (*TLS*)—winner of the 2018 Warwick Prize; and *EEG*—“a masterpiece” (Joshua Cohen). She also wrote plays, criticism, radio plays, and documentaries. **CELIA HAWKESWORTH** has translated *The Museum of Unconditional Surrender* by Dubravka Ugrešić, *Leica Format* by Daša Drndić, and *Omer Pasha Latas* by Nobel Prize–winner Ivo Andrić.



PBK W/ FLAPS **NDP 1550**

FICTION **FEBRUARY**

5 x 8" **192pp**

ISBN **978-0-8112-3478-8**

EBK **978-0-8112-3479-5**

48 CQ **TERRITORY X**

US \$19.95

ALSO BY DAŠA DRNDIĆ:

EEG
978-0-8112-2848-0 • \$19.95

BELLADONNA
978-0-8112-2721-6 • \$19.95

DOPPELGÄNGER
978-0-8112-2891-6 • \$15.95

Doon Arbus

The Caretaker

• Cover design by Matt Dorfmann

Now in paperback, *The Caretaker* takes no prisoners as it explores the perils of devotion and the potentially lethal charisma of things

Following the death of a renowned and eccentric collector—author of *Stuff*, a seminal philosophical work on the art of accumulation—the fate of the privately endowed museum he cherished falls to a peripatetic stranger who had been his fervent admirer. This peculiar institution (the Society for the Preservation of the Legacy of Dr. Charles Alexander Morgan) is dedicated to the annihilation of hierarchy: peerless antiquities commune happily with the ignored, the discarded, the undervalued and the valueless. What transpires as the caretaker assumes dominion over this reliquary of voiceless objects and over its visitors is told in a manner at once obsessive and matter of fact, and in language both cocooning and expansive. A wry and haunting tale, *The Caretaker*, like the interplanetary crystal that is one of the museum's treasures, is rare, glistening, and of a compacted inwardness.

Kafka or Shirley Jackson may come to mind, and *The Caretaker* may conjure up various genres—parables, ghost stories, locked-room mysteries—but Doon Arbus draws her phosphorescent water from no other writer's well.

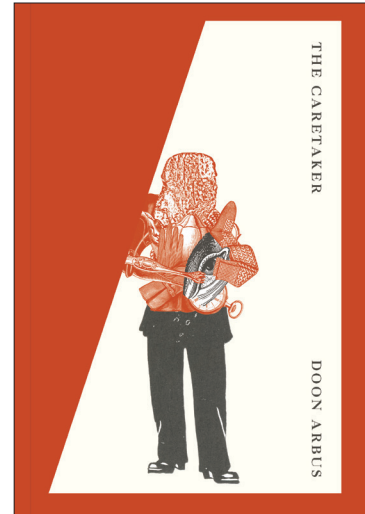
"This wryly funny, subversively philosophical book is brief—yet deep enough to contain humans and objects, love and death, memory and amnesia, oblivion and survival. It generates its own musical score: a phrase of Satie, a few notes of *The Well-Tempered Clavier*, and then the Beethoven sonata."

—FRANCINE PROSE

"Dense, visual, and true, this short book speaks volumes about the theater of the mind, and how the ensuing comedic drama we call life unfolds inside and outside our control." —HILTON ALS

"An enigmatic and necessary book." —PLOUGHSHARES

DOON ARBUS is a writer. She was born in New York City and never really left. The author of six nonfiction books, she made her debut as a novelist with *The Caretaker*. She is also a freelance journalist.



PBK **NDP 1551**

FICTION **FEBRUARY**

5 x 8" **144pp**

ISBN **978-0-8112-3477-1**

EBK **978-0-8112-2950-0**

48 CQ **TERRITORY W**

US \$16.95

Osamu Dazai

The Flowers of Buffoonery

- Translated from the Japanese by Sam Bett
- Cover design by Rodrigo Corral

For the first time in English, Osamu Dazai's hilariously comic and deeply moving prequel to *No Longer Human*

The Flowers of Buffoonery opens in a seaside sanitarium where Yozo Oba—the narrator of *No Longer Human* at a younger age—is being kept after a failed suicide attempt. While he is convalescing, his friends and family visit him, and other patients and nurses drift in and out of his room. Against this dispiriting backdrop, everyone tries to maintain a lighthearted, even clownish atmosphere: playing cards, smoking cigarettes, vying for attention, cracking jokes, and trying to make each other laugh.

While *No Longer Human* delves into the darkest corners of human consciousness, *The Flowers of Buffoonery* pokes fun at these same emotions: the follies and hardships of youth, of love, and of self-hatred and depression. A glimpse into the lives of a group of outsiders in prewar Japan, *The Flowers of Buffoonery* is a darkly humorous and fresh addition to Osamu Dazai's masterful and intoxicating oeuvre.

"What I despise about Dazai is that he exposes precisely those things in myself that I most want to hide." —YUKIO MISHIMA

"Dazai was an aristocratic tramp, a self-described delinquent, yet he wrote with the forbearance of a fasting scribe." —PATTI SMITH

OSAMU DAZAI was born in 1909 into a powerful landowning family of northern Japan. A brilliant student, he entered the French department of Tokyo University in 1930, but later boasted that in the five years before he left without a degree, he had never attended a lecture. Dazai was famous for confronting head-on the social and moral crises of postwar Japan before he committed suicide by throwing himself into Tokyo's Tamagawa Aqueduct. His body was found on what would have been his 39th birthday. **SAM BETT** is a fiction writer and Japanese translator. His translation of *Star* by Yukio Mishima won the 2019-2020 Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature. *Heaven* by Mieko Kawakami, which he translated with David Boyd, was shortlisted for the 2021 International Booker Prize.



PBK	NDP 1552
FICTION	MARCH
5 x 8"	80pp
ISBN	978-0-8112-3454-2
EBK	978-0-8112-3455-9
48 CQ	TERRITORY A
US \$14.95	

ALSO BY OSAMU DAZAI:

NO LONGER HUMAN
978-0-8112-0481-1 • \$14.95

THE SETTING SUN
978-0-8112-0032-5 • \$14.95

EARLY LIGHT
978-0-8112-3198-5 • \$17.95

Yevgenia Belorusets

War Diary

- Copublished with ISOLARII
- Translated from the German by Greg Nissan
- With photos by the author
- Cover design by Office Ben Ganz

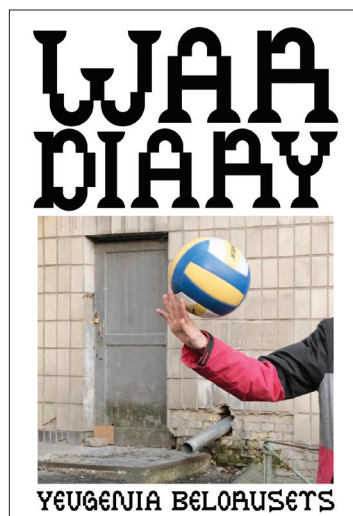
A monumental, deeply penetrating document of life in Kyiv during the first forty-one days of the Russian invasion of Ukraine

The young artist and writer Yevgenia Belorusets was in her hometown of Kyiv when Putin's "special military operation" against Ukraine began on the morning of February 24, 2022. With the shelling of Kyiv, Kharkiv, Odessa, and Kherson, the war with Russia had clearly, irreversibly begun: "I thought, this has been allowed to happen, it is a crime against everything human, against a great common space where we live and hope for a future." With power and clarity, the *War Diary* of Yevgenia Belorusets documents the long beginning of the devastation and its effects on the ordinary residents of Ukraine: what it feels like to interact with the strangers who suddenly become your "countrymen"; the struggle to make sense of a good mood on a spring day; the new danger of a routine coffee run. First published in the German newspaper *Der Spiegel* and then translated and released each day on the site ISOLARII (and on *Artforum*), the *War Diary* had an immediate impact worldwide: it was translated by an anonymous collective of writers on Weibo; read live by Margaret Atwood on International Women's Day; adapted for an episode of *This American Life* on NPR; and brought to the 2022 Venice Biennale by President Zelensky as part of the pavilion "This is Ukraine: Defending Freedom."

"How do you remain an artist at such a moment of terror? One answer might come in the form of Belorusets's war diary which she began publishing as the invasion started and which has gained the appreciation of writers like Margaret Atwood and Miranda July. Through this act of documentation, in words and photographs, she is processing the total collapse of her world and keeping alive her openness, her powers of observation." —**GAL BECKERMAN, *THE ATLANTIC***

YEVGENIA BELORUSETS is a Ukrainian writer, artist, and photographer who lives between Kyiv and Berlin. She is the author of the "unsettling and illuminating" (*Washington Post*) collection of stories *Lucky Breaks* and the cycle of lectures *Modern Animal* (ISOLARII). Her photographic work has been shown in the Ukrainian pavilion at the Venice Biennale in 2015 and 2022. She is a member of the Hudrada curatorial collective and cofounder of *Prostory*, a journal for literature, art, and politics.

GREG NISSAN is a poet and translator living in New York, and the author of *The City Is Lush With / Obstructed Views*.



PBK **NDP 1553**

NONFICTION **MARCH**

5 x 8" **128pp**

ISBN **978-0-8112-3480-1**

EBK **978-0-8112-3481-8**

48 CQ **TERRITORY A**

US \$16.95

ALSO BY YEVGENIA BELORUSETS:

LUCKY BREAKS
978-0-8112-2984-5 • \$14.95

Alison Mills Newman

Francisco

- Foreword by Saidiya Hartman
- New afterword by the author
- Cover design by Joan Wong

A lost masterpiece of American literature about the creative evolution of a young Black woman in California and her intense relationship with an indie filmmaker

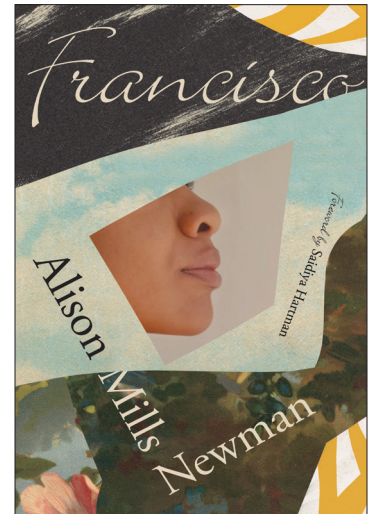
Alison Mills Newman's innovative, genre-bending novel has long been out of print and impossible to find. A "fluently funky mix of standard and nonstandard English," as the poet and scholar Harryette Mullen once put it, *Francisco* is the first-person account of a young actress and musician and her growing disillusionment with her success in Hollywood. Her wildly original and vivid voice chronicles a free-spirited life with her filmmaker lover, visiting friends and family up and down California, as well as her involvement in the 1970s Black Arts Movement. Love and friendship, long, meaningful conversations, parties and dancing—*Francisco* celebrates, as she improvises in the book, "the workings of a positive alive life that is good value, quality, carin, truth ... the gift of art for the survival of the human heart."

"Mills Newman has done the rare thing: written with beauty, power, and purity about a woman." —**TONI MORRISON**

"Mills Newman's exquisitely distilled novel, *Francisco*, is the song one would expect Love to be singing these troubled days of the 1970s—a song you can't have heard before, off-key and haunting, disturbing even in its unfamiliarity." —**WILLIAM DEMBY**

"When blackness, then and now, is so burdened with pain, it is a blessing to find a story of black lovers, written by a woman learning to love herself as she falls in love with Francisco." —**HARRYETTE MULLEN**

ALISON MILLS NEWMAN started her career as the first African American teenage actress on a television series (*Julia*). As a musician and vocalist she has performed with Ornette Coleman, Don Cherry, Weather Report, and Taj Mahal. She is an award-winning film director and the author of the novel *Maggie 3*. Mills Newman is the president of Keep the Faith Film Ministries, a chaplain at Fulton County Jail, and has five beautiful children with the late Francisco Toscono Newman, as well as ten grandchildren. **SAIDIYA HARTMAN** is the author of *Wayward Lives, Beautiful Experiments*, *Lose Your Mother: A Journey Along the Atlantic Slave Route*, and *Scenes of Subjection*. A MacArthur "Genius" Fellow, she is a professor of English and Comparative Literature at Columbia University and lives in New York.



PBK	NDP 1554
FICTION	MARCH
5 x 8"	128pp
ISBN	978-0-8112-3239-5
EBK	978-0-8112-3240-1
48 CQ	TERRITORY A
US \$14.95	

César Aira

Fulgentius

- Translated from the Spanish by Chris Andrews
- Cover design by Rodrigo Corral

Aira holds a fun-house mirror up to the genre of historical fiction in this novel about an aging Roman general on what may be his last campaign into the provinces

By profession I am a soldier, a general in the glorious Roman army. As a playwright, I think of myself as a sublime amateur.

In César Aira's new novel, *Fulgentius*, a sixty-seven-year-old imperial Roman general—"Rome's most illustrious and experienced"—is sent to pacify the remote province of Pannonia. He is a thoughtful, introspective person, a saturnine intellectual who greatly enjoys being on the march away from his loving family, and the sometimes deadly intrigues of Rome. Fulgentius is also a playwright (though of exactly one play) and in every city he pacifies, he stages a grand production of his farcical tragedy (written at the tender age of twelve) about a man who becomes a famous general only to be murdered "at the hands of shadowy foreigners." Curiously, what he had imagined as a child turns out to be the story of his life, almost. As the playwright-turned-general broods obsessively about his only work, the magnificent Lupine Legion—"a city in movement" of 6,000 men, an invincible corps of seasoned fighters wearing their signature wolfskin caps—kills, burns, pillages, and loots their way to victory. But what does victory mean?

"Never tedious, always thoughtful, Aira's prose moves with great agility and effortless depth." —**PUBLISHERS WEEKLY**

"Aira's stories seem like fragments of an infinite and interconnected universe in constant expansion." —**PATTI SMITH**

CÉSAR AIRA was born in Coronel Pringles, Argentina, in 1949. He has published at least one hundred novels, pamphlets, short-story collections, and scores of essays and reviews, and is the creator of a limited edition, "The Valise," for the Museum of Modern Art, NYC. Winner of the 2021 Formentor Prize, he has also been nominated for the Neustadt Prize and the Booker International Prize. The poet **CHRIS ANDREWS** has translated books by Roberto Bolaño and César Aira for New Directions. He has won the Anthony Hecht Poetry Prize for his poetry and the Valle-Inclán Prize and the French-American Foundation Translation Prize for his translations.



PBK NDP 1555

FICTION MARCH

5 x 7" 176pp

ISBN 978-0-8112-3169-5

EBK 978-0-8112-3170-1

48 CQ TERRITORY A

US \$15.95

ALSO BY CÉSAR AIRA:

THE MUSICAL BRAIN
978-0-8112-2029-3 • \$29.95

GHOSTS
978-0-8112-1742-2 • \$14.95

THE DIVORCE
978-0-8112-3093-3 • \$11.95

Tennessee Williams

The Caterpillar Dogs and Other Early Stories

- Edited, with an introduction, by Tom Mitchell
- Cover design by Erik Carter

Seven previously unpublished stories of the Great Depression by America's poet laureate of the lost

These tales were penned by one Thomas Lanier Williams of Missouri before he became a successful playwright, and yet his voice is unmistakable.

The reliable idiosyncrasies and quiet dignity of Williams's eccentrics are already present in his characters. Consider the diminutive octogenarian of "The Caterpillar Dogs," who may have just met her match in a pair of laughing Pekinese that refuse to obey; the retired, small-town evangelist in "Every Friday Nite is Kiddies Nite," who wears bright-colored pajamas and receives a message from God to move to St. Louis and finally, finally go to the movies again; or the distraught factory worker whose stifled artistic spirit, and just a soupçon of the macabre, propel the drama of "Stair to the Roof."

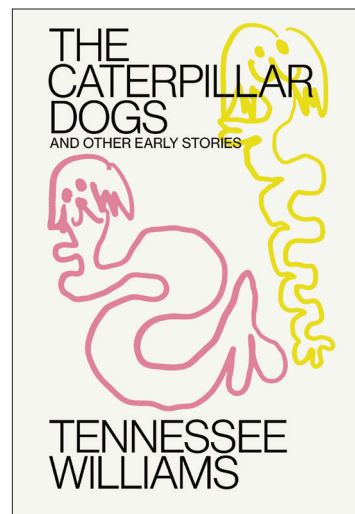
Love's diversions and misdirections, even autoerotic longings, are found in these delightful lagniappes: in "Season of Grapes," the intoxicating ripeness of summer in the Ozarks acquaints one young man with his own passions, which turn into a fever dream, and the first revelation of female sexuality blooms for a college boy in "Ironweed."

Is there such a thing as innocence? Apparently in the 1930s there was, and Williams reveals it in these stories.

"Williams's ear for dialogue, his eye for character, and his dramatic gifts are as powerful in his stories as they are in his plays." —**JOHN BERENDT, *THE NEW YORK TIMES***

"In his stories Williams has something rather more rare than mere genius. He has a narrative tone of voice that is totally compelling." —**GORE VIDAL**

TENNESSEE WILLIAMS (1911–1983) was America's most influential playwright. Readers have devoured his poetry, essays, short stories, and letters, as well as his fantastic late plays, his remarkable corpus of one-acts, and his greatest plays—*The Glass Menagerie*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *The Night of the Iguana*, *The Rose Tattoo*, *Suddenly Last Summer*, and *Camino Real*. Williams is a cornerstone of New Directions—we publish everything he wrote. He is also our single bestselling author. The theater director and Tennessee Williams scholar **TOM MITCHELL** is professor emeritus at the University of Illinois Urbana-Champaign. He has directed all of Williams's early full-length plays and adapted several of Williams's unpublished short stories for the stage.



PBK **NDP 1556**

FICTION **APRIL**

5 x 8" **112pp**

ISBN **978-0-8112-3232-6**

EBK **978-0-8112-3233-3**

48 CQ **TERRITORY A**

US \$16.95

ALSO BY TENNESSEE WILLIAMS:

THE GLASS MENAGERIE
978-0-8112-1404-9 • \$12.95

A STREETCAR NAMED DESIRE
978-0-8112-1602-9 • \$12.95

CAT ON A HOT TIN ROOF
978-0-8112-1601-2 • \$14.95

Fernanda Melchor

Paradais

- Translated from the Spanish by Sophie Hughes
- Cover design by Oliver Munday

Now in paperback, “*Paradais* continues Melchor’s examination into the metaphysical assault embedded in patriarchy and classism” (Jessica Jacolbe, *Vulture*)

Inside a luxury housing complex, two misfit teenagers sneak around and get drunk. Franco Andrade, lonely, overweight, and addicted to porn, obsessively fantasizes about seducing his neighbor—an attractive married woman and mother—while Polo dreams about quitting his grueling job as a gardener within the gated community and fleeing his overbearing mother and their narco-controlled village. Each facing the impossibility of getting what he thinks he deserves, Franco and Polo hatch a mindless and macabre scheme.

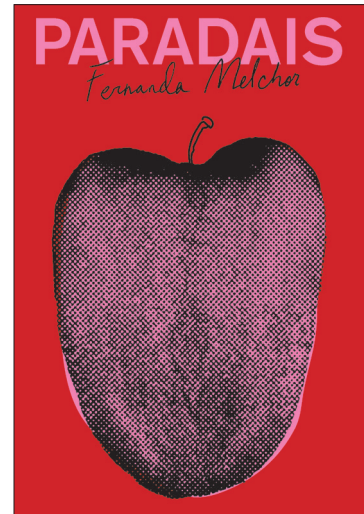
Written in a chilling torrent of prose by one of our most thrilling new writers, *Paradais* explores the explosive fragility of Mexican society—with its racist, classist, hyperviolent tendencies—and how the myths, desires, and hardships of teenagers can tear life apart at the seams.

“With a nimble command of the novel’s technical resources and an uncanny grasp of the irrational forces at work in society, the books navigate a reality riven by violence, race, class, and sex... In Melchor’s world, there’s no resisting the violence, much less hating it. All a novelist can do, she seems to suggest, is take a long, unsparing look at the hell that we’ve made.”

—JUAN GABRIEL VÁSQUEZ, *THE NEW YORKER*

“Fernanda Melchor explores violence and inequity in this brutal novel. She does it with dazzling technical prowess, a perfect pitch for orality, and a neurosurgeon’s precision for cruelty. *Paradais* is a short inexorable descent into Hell.” —MARIANA ENRÍQUEZ

Born in Veracruz, Mexico, in 1982, **FERNANDA MELCHOR** is the author of *Hurricane Season*, which was shortlisted for the International Booker Prize and longlisted for the National Book Award, and was a *New York Times* Notable Book. **SOPHIE HUGHES** has also translated José Revueltas and Enrique Vila-Matas for New Directions. She was shortlisted for the 2019 and 2020 International Booker Prize.



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Fernanda Melchor

This Is Not Miami

- Translated from the Spanish by Sophie Hughes
- Cover design by Jamie Keenan

A searing collection of true stories from “one of Mexico’s most exciting new voices” (*The Guardian*)

Set in and around the Mexican city of Veracruz, *This Is Not Miami* delivers a series of devastating stories—spiraling from real events—that bleed together reportage and the author’s rich and rigorous imagination.

These narrative nonfiction pieces probe deeply into the motivations of murderers and misfits, into their desires and circumstances, forcing us to understand them—and even empathize—despite our wish to simply label them monsters. As in her hugely acclaimed novels *Hurricane Season* and *Paradaís*, Fernanda Melchor’s masterful stories show how the violent and shocking aberrations that make the headlines are only the surface ruptures of a society on the brink of chaos.

“Melchor evokes the stories of Flannery O’Connor, or, more recently, Marlon James’s *A Brief History of Seven Killings*. Impressive.”

—JULIAN LUCAS, *THE NEW YORK TIMES*

“While her writing turns an unsparing eye on the dysfunction and violence of her native Veracruz, Melchor makes clear that it is neither her job nor her intention to explain her homeland. Her novels are less portraits of Mexico than they are literary MRIs, probing unseen corners of the human heart and finding that many of its darker shades are universal.”

—BENJAMIN P. RUSSELL, *THE NEW YORK TIMES*

“Fernanda Melchor has a powerful voice, and by powerful I mean unsparing, devastating, the voice of someone who writes with rage and has the skill to pull it off.” —SAMANTA SCHWEBLIN



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Ágota Kristóf

The Illiterate

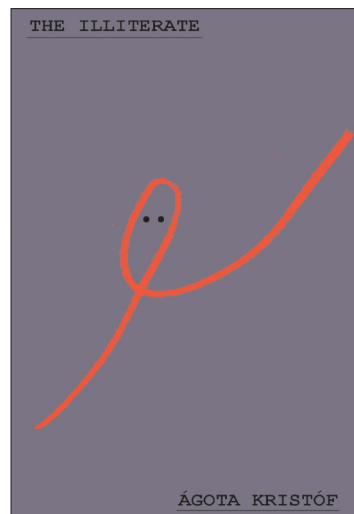
- Translated from the French by Nina Bogin
- With a preface by Gabriel Josipovici
- Cover design by Oliver Munday

In 2004, late in her legendary career, Ágota Kristóf wrote this slim dagger of a memoir about being a refugee after fleeing Hungary in 1956

Narrated in a series of stark, brief vignettes, *The Illiterate* is Ágota Kristóf's memoir of her childhood, her escape from Hungary in 1956 with her husband and small child, her early years working in factories in Switzerland, and the writing of her first novel, *The Notebook*. Few writers can convey so much in so little space. Fierce yet almost pointedly flat and documentarian in tone, Kristóf portrays with a disturbing level of detail and directness an implacable message of loss: first, she is forced to learn Russian as a child (with the Soviet takeover of Hungary, Russian became obligatory at school); next, at age twenty-one, she finds herself required to learn French to survive: *I have spoken French for more than thirty years, I have written in French for twenty years, but I still don't know it. I don't speak it without mistakes, and I can only write it with the help of dictionaries, which I frequently consult. It is for this reason that I also call the French language an enemy language. There is a further reason, the most serious of all: this language is killing my mother tongue.*

"Her descriptions—of those with whom she escaped and whose sense of isolation eventually leads them back to Hungary even at the cost of their lives, as well as those whose sense of despair brings them to suicide—offer an uncomfortable insight into the extreme vulnerability of those obliged to seek asylum abroad." —**EIMEAR McBRIDE, *TIMES LITERARY SUPPLEMENT***

ÁGOTA KRISTÓF was born in Csikvánd, Hungary, in 1935. Aged twenty-one, Kristóf and her husband and four-month-old daughter fled the Soviet repression of the Hungarian Uprising to Austria and were resettled in French-speaking Switzerland. Working in a factory, Kristóf slowly learned the language of her adopted country. Her first novel, *The Notebook* (1986), won the European Prize for French literature and was translated into forty languages. Kristóf's other work included plays and stories as well as *The Proof* (1988) and *The Third Lie* (1991), which complete the trilogy begun with *The Notebook*. She died in 2011. **NINA BOGIN** was born in New York City and grew up on the north shore of Long Island. She attended Kirkland College (now Hamilton College) and received a BA from New York University. She has lived in France since 1976, has published three books of poetry, and has received a National Endowment for the Arts grant.



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Mário de Andrade

Macunaíma: The Hero with No Character

- Translated from the Portuguese by Katrina Dodson
- With an afterword and notes by the translator
- Introduction by John Keene
- Cover design by Tyler Comrie

A brilliant new translation of the Brazilian modernist epic that aims to capture the country's complex identity

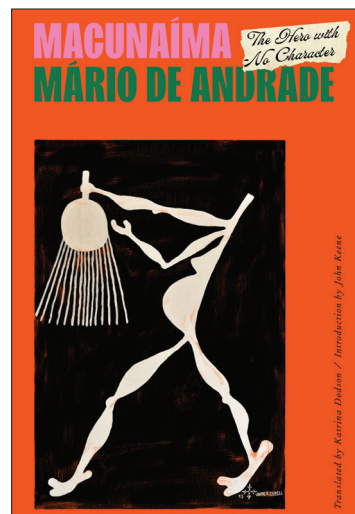
Here at last is an exciting new translation of the modernist Brazilian epic *Macunaíma* by Mário de Andrade. This landmark novel from 1928 has been hugely influential. It follows the adventures of the shapeshifting Macunaíma and his brothers as they leave their home in the northern Amazon for a whirlwind tour of Brazil, cramming four centuries and a continental expanse into a single mythic plane. Having lost a magic amulet, the hero and his brothers journey to São Paulo to retrieve the talisman that has fallen into the hands of an Italo-Peruvian captain of industry (who is also a cannibal giant). Written over six delirious days—the fruit of years of study—*Macunaíma* magically synthesizes dialect, folklore, anthropology, mythology, flora, fauna, and pop culture to examine Brazilian identity. This brilliant translation by Katrina Dodson has been many years in the making and includes an extensive section of notes providing essential background information for this magnificent work.

"*Macunaíma* is above all a vision of mythical Brazilian consciousness, a picaresque epic of birth, triumph, decline and death." —**THE NEW YORK TIMES**

"*Macunaíma* is a miracle. There's nothing like it in all of literature. Katrina Dodson is a hero." —**MARIO BELLATIN**

"We are so fortunate that Mário de Andrade's rollicking *Macunaíma* is finally reappearing in English in Katrina Dodson's dazzling translation." —**JOHN KEENE**

MÁRIO DE ANDRADE (1893–1945) was a poet, novelist, critic, piano teacher, ethnomusicologist, and leading figure in Brazilian culture. He was a central instigator of the 1922 *Semana de Arte Moderna* (Modern Art Week), which marked a new era of modernism. He spent much of his life pioneering the study and preservation of Brazilian folk heritage and was the founding director of São Paulo's Department of Culture. **KATRINA DODSON's** translation of the *Complete Stories* by Clarice Lispector was awarded the 2016 PEN Translation Prize, the Lewis Galantière Award, and a Northern California Book Award. She holds a PhD in Comparative Literature from the University of California, Berkeley. **JOHN KEENE**, a noted Portuguese translator himself, is the author of *Annotations* and *Counternarratives*, both published by New Directions.



PBK	NDP 1560
FICTION	APRIL
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Ana Luísa Amaral

World

- Translated from the Portuguese by Margaret Jull Costa
- Bilingual
- Cover design by Leanne Shapton

Poems of effervescent grace—about nature, magpies, reality, “the unreasons of this world,” and spiders—from one of Portugal’s most beloved poets, published in a beautiful bilingual edition

World—Ana Luísa Amaral’s second collection with New Directions—offers a new exhilarating set of poems that convey wonder, bemusement, and an ever-deepening appreciation of life. Weaving the thread that connects the poem to life, *World* speaks of our immense human perplexity in the face of everything around us and our oneness with it all. As Amaral notes, all of us, “humans and non-humans, are on the same ontological level, the differences being only a matter of perspective. We are all made of the same stuff as dreams—and stars.”

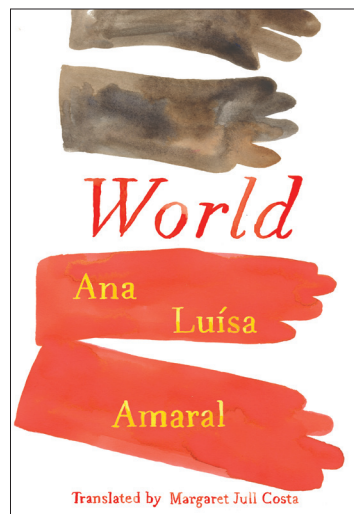
Asked about her thoughts on *World*, Amaral’s peerless translator Margaret Jull Costa replied: “What I take from this collection of poems is a sense of joy in the ordinary—seeing an ant going about its business, or a bee or a fish, or the feeling of sharing a whole history with a particular table, or watching a very ordinary woman sitting on a train playing with the handle of her handbag. *World* also brings us meditations on colonization, slavery, and whaling. Like the world, it is full of surprises and full of joy and sadness.” These vibrant, exultant poems invite you to share this marvelous world: *Yes, all you need (how easy!) is to say yes.*

Praise for Amaral’s *What’s in a Name*:

“This bilingual volume, pairing Jull Costa’s translations with Amaral’s Portuguese originals, relies on humble imagery and plain language to plumb complicated truths.” —**THE NEW YORK TIMES BOOK REVIEW**

“Lightning in a bottle: Amaral has a remarkable gift for making the personal universal and the universal intimate.” —**HASAN ALTAF, PARIS REVIEW DAILY**

Winner of the Premio Reina Sofia for Poetry, **ANA LUÍSA AMARAL** was born in Lisbon, in 1956, and lives in Leça da Palmeira. She has written poetry, plays, children’s books, books of essays, and a novel. She has translated Emily Dickinson and William Shakespeare. Her books have been published into many languages and her awards include the Premio Internazionale Fondazione Roma and the PEN Prize for Fiction. In 2019, New Directions published her *What’s in a Name* to rave reviews. Arguably the world’s greatest living translator, **MARGARET JULL COSTA** has won countless prizes for her translations from the Portuguese and Spanish.

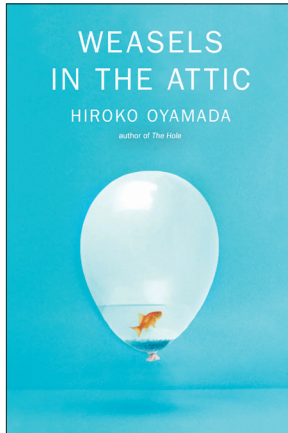


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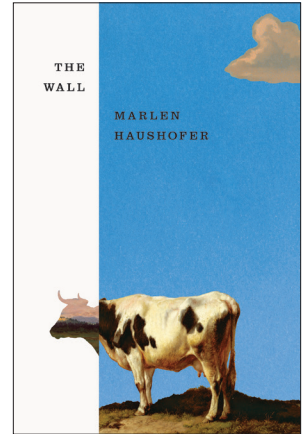
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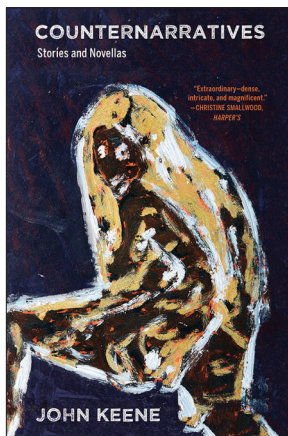
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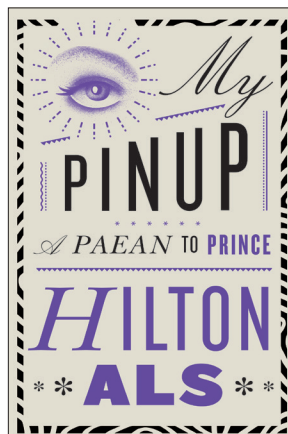
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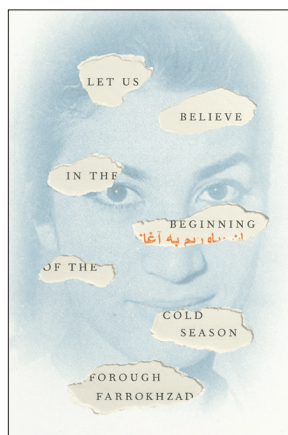
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