



**SPRING
SUMMER
2024**



DEEP
VELLUM



SPRING/SUMMER 2024

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Best Literary Translations 2024

guest edited by Jane Hirshfield

series edited by Noh Anothai, Wendy Call, Öykü Tekten, & Kólá Túbòsún

Best Literary Translations (BLT) is a new, annual anthology that celebrates world literatures in English translation and honors the literary journals that publish that work.

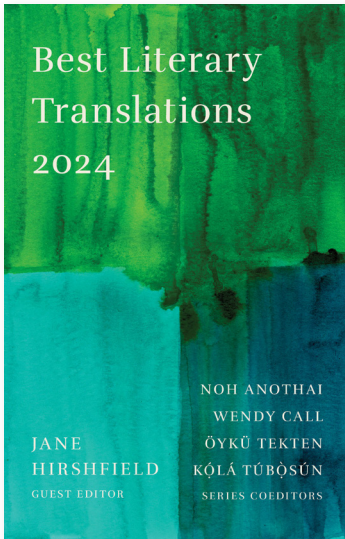
BLT features poetry and prose originally written in twenty-two languages, brought into English by thirty-eight of the most talented translators working today. The four co-editors chose a long list of finalists from the five hundred nominations. *BLT*'s poems, short stories, essays, and hybrid works were drawn from submissions that spanned more than eighty countries and nearly sixty languages. Featuring work from the top literary journals with US-based editors, ranging from *Asymptote* to *Words*

Without Borders, *BLT* honors some of the excellent literature created by a diverse range of authors and translators. This anthology redefines the canon of global literatures in English translation, showcasing the brave and brilliant work of contemporary translators and editors.

Guest-edited by Jane Hirshfield to include both contemporary and historical works for the inaugural edition; co-edited by: Noh Anothai, Wendy Call, Kólá Túbòsún and Öykü Tekten.

Jane Hirshfield is the author of ten much honored collections of poetry, including *The Asking: New and Selected Poems* (2023), two now-classic essay collections, and four volumes presenting and cotranslating world poets from the deep past, including *The Ink Dark Moon: Poems by Komachi and Shikibu*; *Mirabi: Ecstatic Poems*; *Women in Praise of the Sacred: 43 Centuries of Spiritual Poetry by Women*; and *The Heart of Haiku*. Her own work has in turn been translated into seventeen languages. A former chancellor of The Academy of American Poets, she is an elected member of The American Academy of Arts & Sciences.

Noh Anothai's translations range from classical Siamese poets to contemporary Thai authors, including several recipients of the Southeast Asian Writers (SEAWrite) Award. He has taught Creative Writing in both the American Midwest and Thailand's Far North and lectured at the Siam Society Under Royal Patronage and Chulalongkorn University's Center for Translation Studies. He received his Ph.D. in Comparative Literature, Track for International Writers, at Washington University in St. Louis in 2023.



ANTHOLOGY	\$22.95
Publication	APRIL
Orig. Language	VARIOUS
Country	VARIOUS
Paperback	9781646053353
eBook	9781646053391
5.5" x 8.5"	175PP
Rights	World English

Wendy Call is co-editor of *Telling True Stories: A Non-fiction Writers' Guide*, author of *No Word for Welcome: The Mexican Village Faces the Global Economy*, and translator of three books of poems. She has been a

Fulbright Scholar in Colombia and Translator in Residence at the University of Iowa, as well as a fellow of Cornell University's Institute of Comparative Modernities and the National Endowment for the Arts. Wendy teaches creative nonfiction in the Rainier Writing Workshop MFA program and makes her home in Seattle, on Duwamish land, and in Oaxaca, on Zapotec and Mixtec land.

Öykü Tekten is a poet, translator, editor, and archivist living between Granada and New York. She is also a founding member of Pinsapo, NY-based collective and press with a particular focus on work in and about translation, as well as a contributing editor and archivist with *Lost & Found: The CUNY Poetics Document Initiative*. She is the translator of *Selected Poems* by Betül Dünder (Belladonna* Collaborative, 2023) and the co-translator of *Separated from the Sun* by İlhan Sami Çomak (Smokestack Books, 2022).

Kólá Túbòsún is the publisher of OlongoAfrica.com. A Nigerian writer and linguist, he has authored two poetry collections, *Edwardsville by Heart* (2018) and *Ìgbà Èwè* (2021), and a multimedia dictionary of names. He is a Fulbright Scholar (2009) and a Chevening Research Fellow at the British Library in London (2019/2020). His work in language advocacy earned him the Premio Ostana Special Prize in 2016. His work has appeared in *The Moth*, *Absinthe World Literature in Translation*, *International Literary Quarterly*, *Sentinel Poetry*, *Isele Magazine*, *Brittle Paper*, *Aké Review*, *Linguapax Review*, *The Guardian* (UK), *PEN Transmissions*, etc.

Divided Island

by Daniela Tarazona

translated by Lizzie Davis & Kevin Gerry Dunn

A narrative and poetic experience in which body, memory and delirium clash to recompose the world and, therefore, the identity of the self.

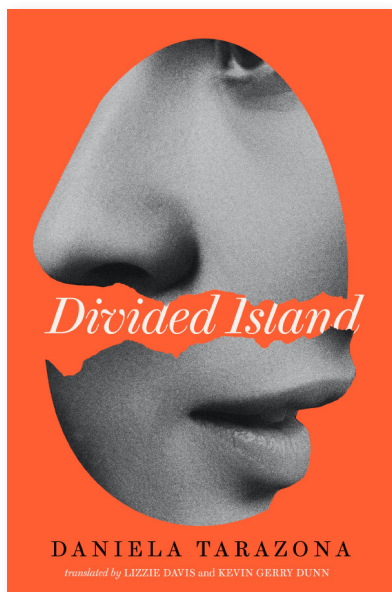
Divided Island is the story of a woman with a neurological disorder. The day she goes in for an encephalogram, which will diagnose her cerebral dysrhythmia, she finds herself splitting in two. One of the two women she becomes decides to travel to an island to take her own life; the other remains behind and follows the trail of her suicidal other half.

Written in brief chapters and fragments, *Divided Island* is a nonlinear narrative

best read as a poetic experience. A collection of scenes, moments, memories, dreams, and images gradually coalesce into the story of a life told from a singular location: a way of perceiving and describing the world, guided by dysrhythmia. From 2022's recipient of the acclaimed Sor Juana Inés de la Cruz literary prize comes a novel that profoundly explores one woman's grief and fractal experience of the passage of time.



Faced with the memories and her death, you extend threads from your temples, a proxy for reaching what's no longer there, what no longer is, and you fail. It makes you angry. And you asked her, as she was leaving: "Give me your hand, let me warm it up a little." She extended her left hand. You had never experienced cold like that. Took it between your own hands and cradled it like a strange baby. Her nails shone bright, were alive.



FICTION	\$16.95
Publication	APRIL
Orig. Language	SPANISH
Country	MEXICO
Paperback	9781646053148
eBook	9781646053292
4.37" x 7"	148PP
Rights	World English

Daniela Tarazona (Mexico City, 1975) is the author of *El animal sobre la piedra* (Mexico, Almadía, 2008, and Argentina, Entropía, 2011). In 2012 she published her second novel *El beso de la liebre* (Alfaguara), which was shortlisted for the Puerto

Rican Las Américas Prize in 2013. In 2020 the book *Clarice Lispector: La mirada en el jardín* (Lumen) was published, written by her together with Nuria Mel. Texts written by her have been translated into English and French. She has been a fellow of the Young Artists program and is currently a member of the FONCA fund's National Network of Artists. In 2011, she was recognized as one of 25 Latin American literary secrets by the Guadalajara International Book Fair.

Lizzie Davis is a translator, a writer, and former senior editor at Coffee House Press. Her recent translations include Juan Cárdenas's *Ornamental* (a finalist for the 2021 PEN Translation Prize); Elena Medel's *The Wonders*, cotranslated with Thomas Bunstead; and work by Valeria Luiselli, Pilar Fraile Amador, and Daniela Tarazona.

Kevin Gerry Dunn is a ghostwriter and Spanish/English translator whose book-length projects include *Countersexual Manifesto* by Paul B. Preciado (Columbia University Press); *Easy Reading* by Cristina Morales (Jonathan Cape/Penguin UK), for which he received an English PEN Award and a PEN/Heim Grant; *Hungry for What* by María Bastarós (Daunt); *The Tyranny of Flies* by Elaine Vilar Madruga (Harper Collins); *North to Paradise* by Ousman Umar; and *The Animal on the Rock* and *Divided Island* by Daniela Tarazona (Deep Vellum) in co-translation with Lizzie Davis.

Return of the Chinese Femme

by Dorothy Chan

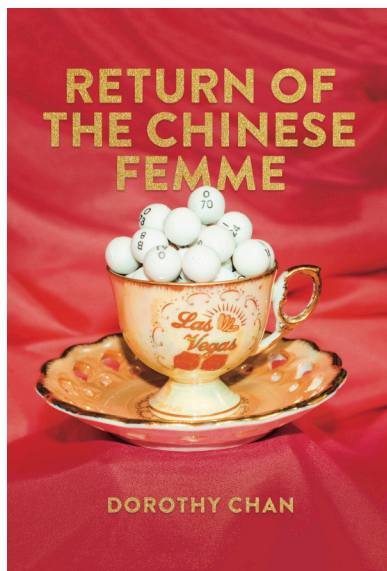
An unabashed exploration of queerness, excess, identity, and tenderness from award-winning poet Dorothy Chan.

The speaker in Dorothy Chan's fifth collection, *Return of the Chinese Femme*, walks through life fearlessly, "forehead forever exposed," the East Asian symbol of female aggression. She's the troublemaker protagonist—the "So Chinese Girl"—the queer in a family of straights—the rambunctious ring-leader of the girl band, always ready with the perfect comeback, wearing a blue fur coat, drinking a whiskey neat. They indulge on the themes of food, sex, fantasy, fetish, popular culture, and intimacy.

Chan organizes the collection in the form of a tasting menu, offering the reader a taste of each running theme. Triple sonnets, recipe poems, and other inventive plays on diction and form pepper the collection. Amidst the bravado, *Return of the Chinese Femme* represents all aspects of her identity—Asian heritage, queerness, kid of immigrants' story—in the most real ways possible, conquering the world through joy and resilience.



My friend Rita jokes that all Asians love corn, and I wonder if there's ever been a study conducted, a correlation the way five-star restaurants in Hong Kong always begin meals with corn soup then oysters then steak and lobster, and why, oh why, do we keep aiming for western civilization like it's the height of all sophistication, and keep your surf and turf, because my lobster needs a little ginger, a little garlic and soy sauce, and look at this Cantonese corn soup right in front of us, ready to be devoured in its egg-droppy goodness, and hello, I'm reminded of childhood summer mornings of my mother cooking this soup that's been in our family for centuries and centuries--



POETRY	\$17.95
Publication	APRIL
Orig. Language	ENGLISH
Country	USA (Wisconsin)
Paperback	9781646053100
eBook	9781646053254
6" x 9"	148PP
Rights	World English

Dorothy Chan (she/they) is the author of multiple poetry collections, including *BABE* (Diode Editions, 2021), *Revenge of the Asian Woman* (Diode Editions, 2019), *Attack of the Fifty-Foot Centerfold* (Spork Press, 2018), and the chapbook *Chinatown Sonnets* (New Delta Review, 2017). They were a 2023 finalist for the Roethke Poetry Award for *Revenge of the Asian Woman*, 2022 finalist for the Sheila Margaret Motton Book Prize from the New England Poetry Club for *BABE*, a 2020 and 2014 finalist for the Ruth Lilly and Dorothy Sargent Rosenberg Poetry Fellowship from the Poetry Foundation, a 2020 finalist for the Lambda Literary Award in Bisexual Poetry for *Revenge of the Asian Woman*, and a 2019 recipient of the Philip Freund Prize in Creative Writing from Cornell University. Their work has appeared in *POETRY*, *The American Poetry Review*, *Academy of American Poets*, and elsewhere.

Chan is an Associate Professor of English at the University of Wisconsin-Eau Claire, Book Reviews Co-Editor of *Pleiades*, and Co-Founder and Editor in Chief of Honey Literary Inc., a 501(c)(3) BIPOC literary arts organization, run by women, femme, and queer editors of color. Chan was the 2021 Resident Artist for Toward One Wisconsin. They were a 2022 recipient of the University of Wisconsin System's Dr. P.B. Poorman Award for Outstanding Achievement on Behalf of LGBTQ People.

Watcha

by *Stalina Emmanuelle Villarreal*

Through free verse, personal photographs, and prosaic gestures, *Watcha* by Stalina Emmanuelle Villarreal serves as a watching manifesto that unfolds, layering genres and media.

The reader becomes a spectator of a gallery that curates Latinx, Afro-Latinx, and Indigenous art through ekphrastic poetry. On occasion, the viewer sees theoretical or anecdotal prose contextualizing art observation through introspection. With the codeswitching between English and Spanish as well as with the political implications of the

artwork and personal history, the book's trajectory charts a vast terrain that ranges from an artistic standpoint, to border crossing, to belonging, to portraiture, to self-portraiture, to abstraction, to death, to a call for action. *Watcha* invites inquiry, a space for sight, memory, and consciousness.

”

Pottery can survive lava yet/is fragile to handling and dropping./Seven vessels,/ only one brown vase is/ symmetrical; the rest/of the pottery bends at the/belly. Two misshapen brown/vessels lie down instead/of resting on their feet. Two black/vases have narrow necks and/mouths, one with bulbous/shoulders. Wayne Perry uses/terra cotta and black stoneware/to show the variety of skin/ tone in Black and Brown/comunidades. All have endearing/proportions, as in ceramics when/measurements and math createl/fuzzy feelings. Their movement/shows ephemera and viscera.



POETRY	\$17.95
Publication	MAY
Orig. Language	ENGLISH
Country	USA (Texas)
Paperback	9781646053070
eBook	9781646053223
8" x 8"	148PP
Rights	World English

Stalina Emmanuelle Villarreal (she/they) sees, hears, feels, and communicates across mediums and cultures. She's a deep-watching ekphrastic poet, a photographic flash essayist, a broad-stroke sketch artist, a sonic improv performer, a sound-sensitive literary translator, and an assistant professor of English. Their bilingualism stems from her 1.5-generation experience being both Mexican and Xicanx. Their poetry can be found in the *Rio Grande Review*, *Texas Review*, *The Acentos Review*, *Defunkt Magazine*, and elsewhere. Their published translations of poetry include *Enigmas* by Sor Juana Inés de la Cruz, *Photograms of My Conceptual Heart*, *Absolutely Blind* by Minerva Reynosa, *Kilimanjaro* by Maricela Guerrero, and *Postcards in Braille* by Sergio Pérez Torres.

Stalina is the recipient of the Inprint Donald Barthelme Prize in Poetry. Her visual poetry—spanning queer erotica, interactive digital art, and video installation—was part of the Antena@Blaffer exhibit at University of Houston's Blaffer Art Museum. She is currently writing ekphrastic elegies about her interpretative drawings of portraits and a memoir about her photographs of nature—revealing her ability to look backward and within, to write new ways forward.

Gorgeous Freak

by Julie Poole

A book of poetry meant to conjure the future while nourishing the present, Julie Poole's second collection is inspired by movement within a Texan cityscape.

Written 2016-2017 during a taut political moment, *Gorgeous Freak* follows Poole's decision to start keeping a poetry journal while commuting by foot around Austin. Her intent, folded carefully in these slender and jagged poems, is to call out to a future soulmate, pull-

ing them back into her present: hot, humid Austin, Texas in the first year of the Trump presidency, traversed by foot miles a day, watching the seasons change through surrounding urban flora and fauna.

”

Pumpkin smell/I took myself for a second/walk and was accosted by/butterflies I met a new/type of bug/and screamed him off my stoop/accidentally/as his warrior's shell/unhinged itself two triangular legs/Like a large piece of ambling bark/he left the bench/where my roommate/set her houseplants/for sun-rehabilitation/I thought about calling/my mom but it was too/early to bother her/with my daughter-ness/Instead I made my bed to the best/of my ability/and listened to my/neighbors speak/in the yard



POETRY	\$17.95
Publication	JUNE
Orig. Language	ENGLISH
Country	USA (Texas)
Paperback	9781646053094
eBook	9781646053247
6" x 9"	148PP
Rights	World English

Julie Poole was born in Seattle, Washington, and raised in the Pacific Northwest. She received a BA from Columbia University and an MFA in poetry from The New Writers Project at The University of Texas at Austin. She is currently a professional track journalism student at UT's School of Journalism and Media. Her first book of poems, *Bright Specimen*, was inspired by the Billie L. Turner Plant Resources Center at UT and was published in June 2021. She has received fellowship support from the James A. Michener Center, the Helene Wurlitzer Foundation, The Corsicana Artist and Writer Residency, and Yaddo. In 2017, she was a finalist for the Keene Prize for Literature. Her poems and essays have appeared in *Denver Quarterly*, *Poet Lore*, *Cold Mountain Review*, *Porter House Review*, *HuffPost*, and elsewhere. Her arts and culture writing has appeared in *Split Lip Magazine*, *Publishers Weekly*, *The Texas Observer*, *Texas Monthly*, *Scalawag*, *Yes! Magazine*, and *Bon Appétit*. She lives in Austin, Texas.

A Thousand Thoughts in Flight: Diaries, 1974–1996

by Maria Gabriela Llansol

translated by Audrey Young, introduction by João Barrento

A remarkable collection of diary entries from cross-genre Portuguese author Maria Gabriela Llansol, which span dozens of diaries and 33 years.

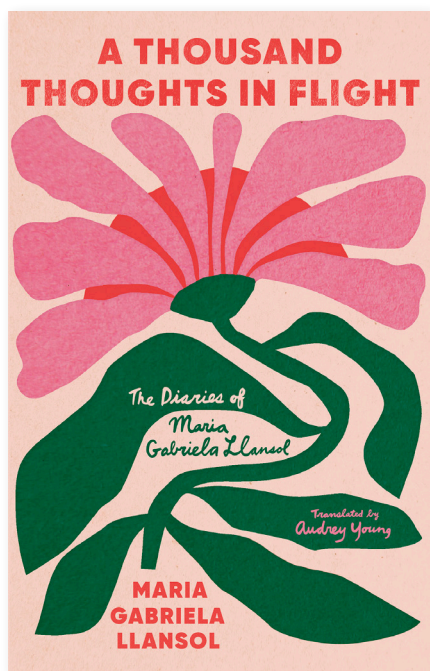
Over the course of her life, Maria Gabriela Llansol wrote many thousands of pages. She left behind seventy diaries in all, which began in November 1974 and continued until 2007. Three of them were published during her lifetime.

Diary I begins the day she finishes *The Book of Communities* and ends the day she finishes *The Remaining Life*, in 1977. Diary II picks up two years later, when she is finishing *In the House of July*

and *August* and beginning the second trilogy. It follows her through the second trilogy and captures her first ideas for the Lisbonleipzig duology; it is here where Bach and Pessoa begin their encounter, in 1982. Diary III is less a diary than a mourning of the death of her friend, the Portuguese writer Virgílio Ferreira, one of the only contemporary writers with whom she felt any affinity, a mapping of their relationship and a conversation between them.



When woman dominates, fecundity absorbs affection, and names are kept alive or not, insofar/as they serve that earthly invading desire./Fecundity and crime go hand in hand./When man dominates, conquest turns men into warriors of the beyond, and woman is ever the/first vassal, paying tribute for the safekeeping of the conquered lands./Conquest and slavery are two names of the same agent./And are sex and writing not two names of the same action?/If I strive to open up a path to a text that does not represent(and therefore, before all else,/speaks), what sex will I be speaking?/“I will open up a path to one, whose source is neither aggression, nor imposition.”/ There is within me a woman who has sex, and another who does not.



NONFICTION	\$17.95
Publication	JUNE
Orig. Language	PORTUGUESE
Country	PORTUGAL
Paperback	9781646053056
eBook	9781646053209
5.25" x 8.25"	450PP
Rights	World English

Maria Gabriela Llansol (1931-2008) is a singular figure in Portuguese literature, one of the greatest writers of the 20th century, yet never before translated into English. Although entirely unknown in the United States, she twice won the award for best novel from the Portuguese Writers' Association with her textually idiosyncratic, fragmentary, and densely poetic writing; other recipients of this prize include José Saramago and António Lobos Antunes. Upon her death in 2008, she left behind twenty-seven published books and more than seventy unpublished notebooks, all of which evade any traditional definitions of genre. Deep Vellum published her trilogy *Geography of Rebels*, in English translation by Audrey Young, in 2018.

Audrey Young is a translator, researcher, and archivist. She received a Fulbright grant to research non-theatrical film in Portugal and studied Portuguese language and culture at the University of Lisbon with a scholarship from the Instituto Camões. She has worked at the Getty Research Institute, the Cineteca Nacional México, and the Arquivo Nacional do Brasil, among other archives.

The Potato Eaters: Stories

by Farhad Pirbal, introduction by Porochista Khakpour

translated by Jiyar Homer & Alana Marie Levinson-LaBrosse

From Kurdish poet and writer Farhad Pirbal, a heartbreaking collection of short stories.

Each tale in *The Potato Eaters* underlines “otherness,” or isolation and displacement in contemporary society. Farhad Pirbal’s characters are at once resonant and shocking, his ability to decry trauma reminiscent of American greats like Morrison and Hurston.

The title story from this collection is one of the most acclaimed Kurdish short stories; it features a town that, due to famine, only survives on potatoes. The community comes to appreciate the base cuisine and abandon currency for their coveted starch. When the story’s protagonist returns from his travels, he brings gold home and he is met with utter apathy; he is a stranger in his own country.

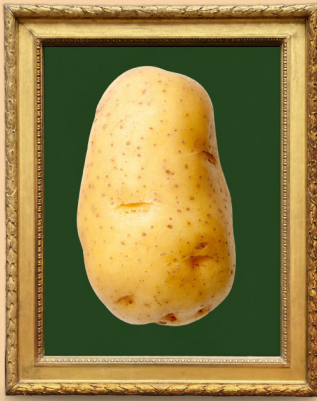
“Lamartine” tells the story of a struggling poetry expert with a PhD on Lamartine’s lines in search of a lucrative career. He has trouble finding the right words to get a job. He visits a local career agency and in plain verse, asks for a career; he and the agent imagine a world wherein poets are paid by the line instead of the hour, a world in which artists always have a steady income. After the encounter, he says to a statue of his hero, “we really do live pitifully, us and all like us, artists and poets. Often I have thought that a demon, at the beginning of time, must have nursed us: misfortune our first milk.”



To be fair, twice he’d had a chance to do something like that: once in an Irish bar and another time in Tivoli, but he hadn’t really wanted to, couldn’t fully want to—he felt ashamed—as if people were pointing fingers at him. Isn’t it good that unlike Sherwan and Rahim he didn’t go shack up with a hermaphrodite or do it with some man who wanted to become a woman? So, why not? Why not try out this path, through this gate? It was a trip and a respite, barreling forward in a train car. He dreamed, he had desire, so why not? Why not go?



THE POTATO EATERS



FARHAD PIRBAL

Translated from the Kurdish by
Jiyar Homer and Alana Marie Levinson-LaBrosse

FICTION	\$16.95
Publication	JULY
Orig. Language	KURDISH
Country	KURDISTAN
Hardback	9781646052707
eBook	9781646052912
5" x 8"	200PP
Rights	World English

Farhad Pirbal (born 1961) is an iconic Kurdish writer, poet, painter, critic, singer, and scholar, who has lived in Kurdistan, Iraq, Iran, Syria, Germany, Denmark, and France, where he obtained his Ph.D. in History of Contemporary Kurdish Literature at the Sorbonne. Publishing since 1979, Pirbal has

authored more than seventy books of writing and translation and serves as one of Kurdistan’s farthest-reaching voices. In 1994, he founded the Sharafkhan Bidlisi Cultural Center in Hawler. In 2024, marking his English-language debut, Deep Vellum will publish his collected poems, *Refugee Number 33,333*, and his debut short story collection, *The Potato Eaters*.

Jiyar Homer is a translator and editor from Kurdistan, a member of Kashkul, the Center for Arts and Culture at the American University of Iraq, Sulaimani (AUIS), and an editor at *Îlyan* magazine and the Balinde Poetry publishing house. He speaks Kurdish, English, Spanish, Portuguese, Arabic, and Persian. He specializes in translating Latin American literature into Kurdish and Kurdish literature into various languages, bringing over one hundred authors into publication in more than thirty countries. His book-length translations include works by Juan Carlos Onetti, Carlos Ruiz Zafón, Farhad Pirbal, and Sherzad Hassan. Additionally, he is a member of Kurdish PEN.

Alana Marie Levinson-LaBrosse is a poet, translator, and professor. She holds a Ph.D. in Kurdish Studies from the University of Exeter. Her book-length works include Kajal Ahmed's *Handful of Salt* (2016), Abdulla Pashew's *Dictionary of Midnight* (2019), and *Something Missing From This World: An Anthology of Contemporary Êzîdî Poetry* (2024). Her writing has appeared in *Modern Poetry in Translation*, *World Literature Today*, *Plume*, *Epiphany*, *The Iowa Review*, and *Words Without Borders*. She serves as the Founding Director of Kashkul and Slemani’s UNESCO City of Literature. She is a 2022 NEA Fellow, the first ever working from the Kurdish.

Survive

by Frederika Amalia Finkelstein

translated by Isabel Cout & Christopher Elson

***Survive* presents a singular voice of the French ‘Bataclan Generation’—those most acutely conscious of the terrorist attacks in the mid-2010s—grappling with issues of memory or postmemory, trauma, and survivors’ dilemmas.**

Frederika Amalia Finkelstein cuts across national and cultural contexts, from French to Argentinian and North American. This novel situates contemporary youth in a violence-saturated present with which they are all too familiar, yet from which many of them feel alienated in a plurality of difficult-to-define ways. Finkelstein touches on the challenge facing her generation: to understand their own lives as uniquely meaningful in the face of unending mass suffering.

Survive is concerned with the work of grieving for strangers—a grief which does not begin or end, but is rather a structural part of one’s being in the world. For Finkelstein, it is essential “[t]o abide. Deep inside what is dying, in the midst of the bullets going astray and the offenses accumulating, in the midst of the misunderstandings imposed on a face other than my own, on a body other than my own... to build a world that thinks, a world that gives, a world that beats—a living world.”



Moving on. There are approximately twenty-eight bodies in the pit. I say approximately because it’s possible I’m off, some remains formed into masses of flesh, which makes counting difficult: legs intertwined, arms, backs and bellies touching. I focus on the faces, if I trust in the faces it’ll be impossible to miscount: one face is equal to one body. Yes, that seems obvious, but I swear to you, in this photograph the notion of a human being is not clear, and the 1:1 ratio of head to body isn’t either. They are in monstrous postures, one could say they seem more like creatures endowed with what we can identify as limbs, hair, torsos, but who bear no real resemblance to the human species; one arm bent, another stretched above a head, legs curled up here and stretched long there, bellies turned towards the sky, cheeks crushed against the ground or buried in the armpit of another body.



FICTION	\$16.95
Publication	JULY
Orig. Language	FRENCH
Country	FRANCE
Paperback	9781646053049
eBook	9781646053193
5" x 8"	162PP
Rights	World English

Frederika Amalia Finkelstein is a French writer and author of two novels: *Forgetting* and *Surviving*. Upon its 2014 release in France, *Forgetting* was met with great critical success and has since been translated into multiple languages. Both have been published in English translation by Isabel Cout and Christopher Elson (Deep Vellum).

Isabel Cout is a translator in Montréal, Québec. Her research concerns literary works by third generation authors (grandchildren of Holocaust survivors) who write about having ambivalent relationships to the traumatic memory they've inherited.

Christopher Elson has a background in Philosophy and French Studies and holds a doctorate in Contemporary Literature from Université Paris-Sorbonne (Paris IV). He is a member of the Joint Faculty of the University of King's College and Dalhousie University. He is currently editor of *Dalhousie French Studies* and music columnist for the *Dalhousie Review*. He lives in Halifax, Nova Scotia, with his wife Kate.

Kurdistan +100: Stories from a Future State

edited by Mustafa Gündoğdu & Orsola Casagrande

***Kurdistan +100* poses a question to twelve contemporary Kurdish writers: might the Kurds have a country to call their own by the year 2046 – exactly a century after the last glimmer of independence (the short-lived Kurdish Republic of Mahabad)?**

Or might the struggle for independence have taken new turns and new forms?

Throughout the 20th century (and so far in the 21st), the Kurds have been betrayed, suppressed, stripped of their basic rights (from citizenship to the freedom to speak their own language) and had their political aspirations crushed at every turn.

In this groundbreaking anthology, Kurdish authors (including several

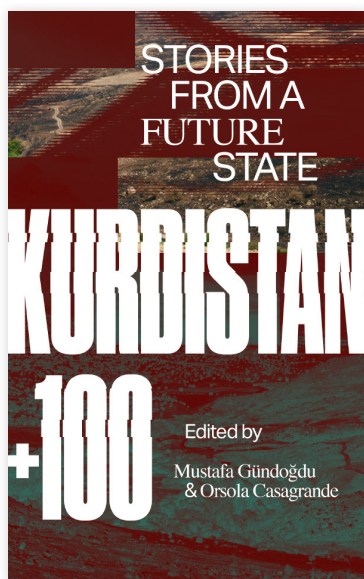
former political prisoners, and one currently serving a 183-year sentence for his views) imagine a freer future, one in which it is no longer effectively illegal to be a Kurd.

From future eco-activism, to drone warfare, to the resuscitation of victims of past massacres, these stories explore different sides of the present struggle through the metaphor of futurism to dazzling effect.

Featuring

*Qadir Agid
Yıldız Çakar
Selahattin Demirtaş
Omer Dilsoz
Muharrem Erbey
Nariman Evdike*

*Ava Homa
Hüseyin Karabey
Karzan Kardozi
Sema Kaygusuz
Meral Şimşek
Jahangir Mahmood Waysi*



FICTION	\$17.95
Publication	AUGUST
Orig. Language	ENGLISH, KURMANJI, SORANI, TURKISH
Country	Kurdistan
Paperback	9781646052806
eBook	9781646053018
5" x 8"	240PP
Rights	North American English

Born in the city of Dersim, and currently based in London, **Mustafa Gündoğdu** has worked as a coordinator for various human rights and conflict resolution NGOs

over 20 years, where his roles included in-house translator (working on over 100 books and articles). He has since worked as a freelance editor and second reader on a number of Kurdish translations, including *Sara: My Whole life was a Struggle* by Sakine Cansiz translated by Janet Biehl (Pluto) and *Uprising, Suppression, Retribution* by Ahmet Kahraman translated by Andrew Penny (Taderon). He is the founder and former Coordinator of London Kurdish Film Festival, and has organized Kurdish film festivals and screenings in London, New York, Dublin, Glasgow, Istanbul, and Busan. He is the author of numerous articles on Kurdish cinema published in Kurdish, Turkish, English and Korean.

Orsola Casagrande is a Havana-based journalist and filmmaker. As a journalist, she worked for twenty-five years for the Italian daily newspaper *il manifesto*, and is currently coeditor of the web magazine *Global Rights*. She writes in Italian, English, Spanish, and Turkish, and speaks Kurdish and French, as well as having basic conversational skills in Farsi and the Basque language. Based between Barcelona and Havana, Orsola writes regularly on Spanish, Catalan, and Basque politics, as well as the Colombian peace process. She has collaborated with international peace mediator Brian Currin on peace negotiations in the Basque country, Kurdistan, and Colombia. She has translated numerous books, as well as written her own.

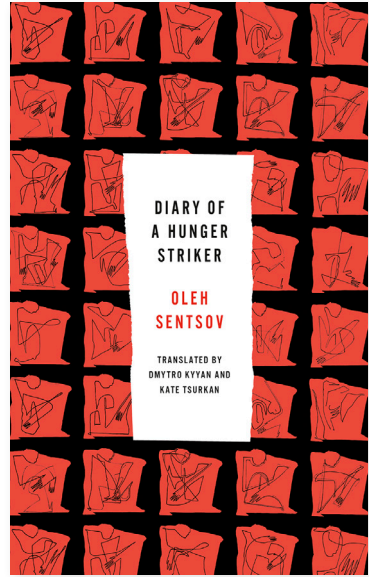
Diary of a Hunger Striker *and* Four and a Half Steps

by Oleh Sentsov

translated by Dmytro Kyvan &
Kate Tsurkan

Despite moral pressure and exhaustion, Sentsov's records display his diligence and objective eye as filmmaker and activist.

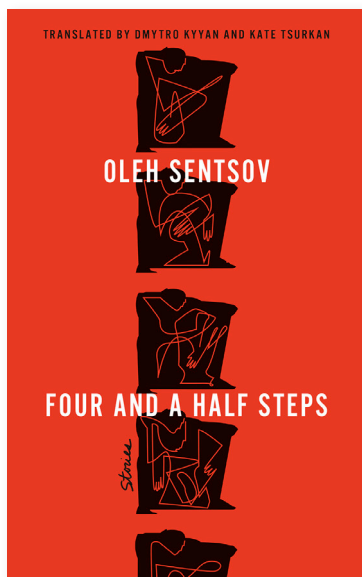
A remarkable two-book volume: *Diary of A Hunger Striker*, the first-hand account of celebrated Ukrainian filmmaker Oleh Sentsov, jailed unfairly as a political prisoner, during his 145 day-long hunger strike in a Russian prison; and *Four and a Half Steps*, his newest collection of short stories. Sentsov's prison diary begins three days into his indefinite hunger strike, as he calls for the release of all political prisoners in Russia. Frank, sharp, and detailed, the diary



recounts day after day of observations and thoughts about his daily life, from interactions with guards, police officers good and bad, to his thoughts on fellow writers and the world outside his cell.

”

I wonder if my writing has its own style and, if so, what it's like. It's difficult to evaluate one's own creative output; I'm very skeptical about what I create, but for some reason I keep writing. I guess I just like it as an exercise. It's like this diary here: I didn't plan to write one, and it seems to be working well. How well—that's difficult to assess and probably not worth thinking about too much. The only question that remains is what to call it: Diary of a Hunger Striker or Chronicle of a Hunger Striker?



FICTION & NONFICTION	\$19.95
Publication	AUGUST
Orig. Language	RUSSIAN
Country	UKRAINE
Paperback	9781646053162
eBook	9781646053315
5.25" x 8.25"	544PP
Rights	World English

Oleh Sentsov is a Ukrainian filmmaker and writer from Crimea, best known for his 2011 film *Gamer*. Sentsov was arrested in May 2014 in Crimea on suspicion of "plotting terrorist acts," after participating in the Euromaidan demonstrations that led to the overthrow of former Ukrainian President Viktor Yanukovich

and helping deliver supplies to trapped Ukrainian troops during Russia's occupation of Crimea. He was sentenced to 20 years in prison, causing an outcry by international human rights groups who condemned his imprisonment as a fabrication by the Russian government in an attempt to silence dissent, and calling for investigations into reports of torture and witness coercion. In 2017 he was given the PEN/Barbey Freedom to Write Award.

Sentsov's work includes several scripts, plays, and essays, as well as two short films, *A Perfect Day for Bananafish* and *The Horn of the Bull*. In May of 2018, he went on a hunger strike to protest the incarceration of Ukrainian political prisoners in Russia. He was released from prison as part of a prisoner exchange in late 2019 as Deep Vellum sent his book of stories, *Life Goes on Anyway*, to print.

Dmytro Kykan is a Ukrainian-American writer, editor, and translator from Kharkiv. From the 1990s to the early aughts he was the editor-in-chief of *Foto & Video Magazine* and under his direction, it became the leading publication in photography throughout Eastern Europe.

Kate Tsurkan is a writer, editor, and translator. Her work has appeared in *The New Yorker*, *Vanity Fair*, *Harpers*, *The Los Angeles Review of Books*, *The Washington Post*, *The Guardian*, and elsewhere. She is the founding editor of *Apofenie Magazine*.

Short War

by Lily Meyer

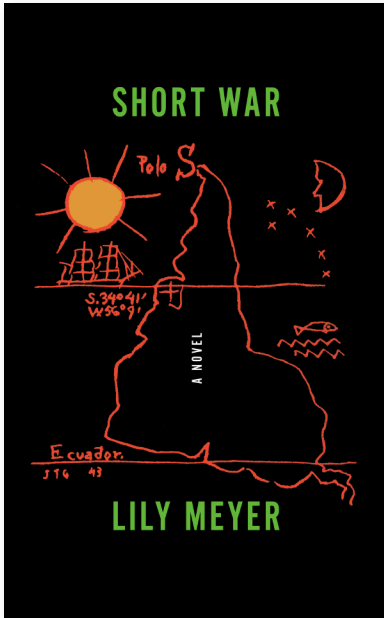
Told in three distinct voices, *Short War* brings together a rapturous teenage love story set in Chile, the hunt for the author of an eye-opening literary detective story, and a complex reckoning with American political intervention in South America.

When sixteen-year-old Gabriel Lazris, an American in Santiago, Chile, meets Caro Ravest, something clicks. Caro, who is Chilean, is charming, curious, and deeply herself. Gabriel dreams of their future together. But everybody's saying there's going to be a coup—and no one says it louder than Gabriel's dad, a Nixon-loving newspaper editor who Gabriel suspects is working with the C.I.A. Gabriel's father is adamant that the moment political unrest erupts, their family is going home. To Gabriel, though, Chile is home.

Decades later, Gabriel's American-raised adult daughter Nina heads to Buenos Aires in a last-ditch effort to save her dissertation. Quickly, though,

she gets sidetracked: first by a sexy professor, then by a controversial book called *Guerra Eterna*. A document of war and an underground classic, *Guerra Eterna* transforms Nina's sense of her family and identity, pushing her to confront the moral weight of being an American citizen in a hemisphere long dominated by U.S. power. But not until *Short War's* coda do we get true insight into the divergent fortunes of Gabriel Lazris and Caro Ravest.

Shaped by the geopolitical forces that brought far-right dictators like Pinochet to power, their fates reverberate through generations, evoking thorny questions about power, privilege, and how to live with the guilt of the past.



FICTION	\$16.95
Publication	APRIL
Orig. Language	ENGLISH
Country	USA (D.C.)
Paperback	9781646053155
eBook	9781646053308
5" x 8"	270PP
Rights	World English

Lily Meyer is a writer, translator, and critic. Her translations include Claudia Ulloa Donoso's story collections *Little Bird* (Deep Vellum, 2021) and *Ice for Martians* (CUNY, 2022). She lives in Washington, D.C.

Little Seed

by Wei Tchou

**"Little Seed is what I want the future of literature to be."
—Sam Cohen, author of *Sarahland***

Little Seed is an experimental memoir that braids together the narrative of the author's relationship with her brother and family with a deeply personal field guide to ferns.

The chapters move associatively, commenting on each other indirectly and drawing out questions of assimilation, race, class, gender, nature and the general problem of being and knowing.

When the author's brother has a psychotic break, the rigid structure of the book itself breaks apart and the protagonist adventures to the cloud forest of Oaxaca in order to truly live: to know the world by experiencing it rather than reading about it or following the direction of others. Some persistent themes throughout the book: What does it mean to be Chinese? What is love and how best to love? What really is a fern?

”

But why would anyone ever want to be invisible, I thought, as I learned of each of these fables. What is the fascination? I would rather be rich, I would rather be blond and tall and unquestionably beautiful, I would rather have breasts and an ass that everyone admires. I would rather empty my head of all that agonizes me. I would rather remain ignorant of the shifting stories my parents tell, of the pain that sometimes lies dormant and sometimes erupts in my father. To desire invisibility is to know already what it is like to be seen, to see your disappearance as a lark, rather than as inevitability or as necessity.



NONFICTION	\$18.95
Publication	MAY
Orig. Language	ENGLISH
Country	USA (New York)
Paperback	9781646053360
eBook	9781646053407
5" x 8"	150PP
Rights	North American English

Wei Tchou's essays and reporting can be found in *The New Yorker*, *The New York Times*, *The Paris Review*, and *The Oxford American*, among other publications. She likes to write about food, nature, and the complications of identity. She is the recipient of a MacDowell Fellowship and has an MFA from Hunter College. She lives in New York City, where she is tending a lemon tree.

The River of Goodness

by David Marquis

***The River of Goodness* is a lyrical, global exploration of the ways we can create a more just and sustainable world for all, from the author of *The River Always Wins* and *I Am a Teacher*.**

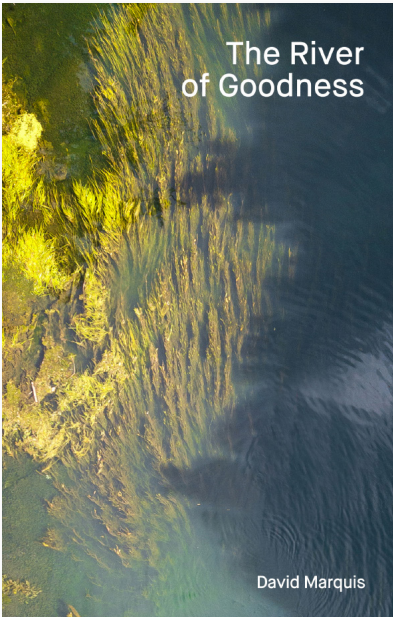
Every day, posits Marquis, every single human has to make a choice: accept the world the way it is or work to make it better. Each of us can pursue the work of goodness in many ways. *The River of Goodness*, the second volume in Marquis's River Trilogy, provides real-world examples of people who have taken on the work of goodness, whether through

thankless tasks or in dangerous and challenging circumstances.

This follow-up to Marquis's beloved first volume, *The River Always Wins*, argues that making the world better is rooted in the hard daily work of creating change that lasts.

”

You stand up and step down to the river bank, your apple still in one hand, and you reach out with your other, teetering ever so carefully as you bend and stretch, but you didn't count on that big rock, the one where you just put your foot, being so slick, and in you go, head first, plunk and splash. You come up sputtering and spitting and wiping your face and catching your breath--oh, that water's cold!--suddenly realizing your apple is gone. It was a Golden Delicious! Your favorite! And organic!



NONFICTION	\$20.00
Publication	JUNE
Orig. Language	ENGLISH
Country	USA (Texas)
Hardback	9781646053131
eBook	9781646053285
4.5" x 7"	120PP
Rights	World English

David Marquis is a long-time committed activist for environmental and social change in the Dallas area. He is the author of *I Am A Teacher* (Simon & Schuster), which became a series of widely performed plays. He founded the Oak Cliff Nature Preserve in Dallas and has consulted with the Texas Conservation Alliance since 2011. The first book in this series, *The River Always Wins*, was published by Deep Vellum in 2020.

No Gods Live Here

by *Conceição Lima*
translated by *Shook*

One of the few book-length poetry collections from São Tomé to appear in English, Lima's poetry is grounded in place and history of the region.

A career-spanning collection from São Tomean master Conceição Lima, *No Gods Live Here* summons the intricacies of her personal history of the landscape with the complicated lineage of the region. Lima houses the cruelties of the country's past alongside childhood memories, flora, and fauna. Through vivid imagery, Lima's deep evocations

of São Tomé extend from popular Santomean music to imagery of fishermen on the beach, while ever-aware of the subjective meeting of memory, time, and place. Through poetry, Lima brings past and present together to resurrect hope in human creation and the possibility of metamorphosis.

”

*I want to be awake / if I return to the home's womb / to touch the
daytime penumbra / of its walls / to relive, on the skin of my fingers,
the softness / of subterranean days / moments gone by*

*I believe in this vastness / of beach perhaps or desert / I believe in the
insomnia that twists / this theater of shadows*

*And if I question myself / it is to make sense of you / current of
pain waterfall of rage / since the rain lingers and the obô saddens /
at midday*

No Gods Live Here

Conceição Lima

POETRY	\$18.95
Publication	APRIL
Orig. Language	PORTUGUESE
Country	SÃO TOMÉ AND PRÍNCIPE
Paperback	9781646053322
eBook	9781646053339
6" x 9"	225PP
Rights	World English

Conceição Lima was born in 1961 in the island nation of São Tomé and Príncipe, where she resides today. She studied journalism in Portugal and attended graduate school in London, where she later worked as a producer at the BBC's Portuguese Language Service. She has published four

books of poetry: *O Útero da Casa* (The Womb of the House) in 2004, *A Dolorosa Raiz do Micondó* (The Painful Root of the Micondó) in 2006, *O País de Akendenguê* (The Country of Akendenguê) in 2011, and *Quando Florirem Salambás no Tecto do Pico* (When Velvet Tamarinds Flower on Pico de São Tomé) in 2015. Her work in Shook's translation has appeared in the *Literary Review*, *Jai-Alai*, and *World Literature Today*.

Shook is a poet and translator whose work with Conceição Lima has been recognized with a 2017 Translation Fellowship from the National Endowment for the Arts and as a winner of the 2021 Words Without Borders—Academy of American Poets Poems in Translation Contest.

A Blind Salmon

by Julia Wong Kcomt

translated by Jennifer Shyue

The first full-length English translation of Chinese Peruvian writer Julia Wong Kcomt, *A Blind Salmon* explores mothering, multilinguality, and madness.

A Blind Salmon, Chinese Peruvian writer Julia Wong Kcomt's sixth collection of poetry, is her first full length collection in English. Written while she was living in Buenos Aires, the collection crosses borders between Berlin, Buenos Aires, Chapén, Tijuana, and Vienna; ranges over mothering, multilinguality, madness; takes up sameness and differences; and is shot through with desert sand.

In these poems, Wong Kcomt engages in her characteristic unflinching plumbing of the human body and traces fanged emotions with sticky precision. She renders homage to the Peruvian poet Jorge Eduardo Eielson, who died in Milan as she was writing these poems. She fingers the filmy line between poetry and narrative prose. She builds a lyrical menagerie.



*in the circle, sweet circle/of intense immortality/where is my china?
the land with no owners/the face is not repeating itself/the
voices are a drum changing the way the sun flies/the perspicacity of
the five senses/five streets/five calamities/but the west eye/has more
intentions than faces, they will fill/the chinese emptiness with/an-
ger and cruel desires*

A Blind Salmon

Julia Wong Kcomt

POETRY	\$17.95
Publication	JUNE
Orig. Language	SPANISH
Country	PERU
Paperback	9781646053063
eBook	9781646053216
6" x 9"	148PP
Rights	World English

Julia Wong Kcomt was born into a *tusán* (Chinese Peruvian) family in Chepén, Peru, in 1965. She traveled from an early age, and her perceptions of country borders, different cultures, and diversity in ethnicity and religion became a strong motivation to write. She is the author of many volumes of poetry, fiction, and hybrid prose. She currently lives between Lima and Lisbon.

Jennifer Shyue is a translator from Spanish. Her work has appeared in *91st Meridian*, *Action Blog*, *AGNI*, *American Chordata*, *The Arkansas International*, *Astra Magazine*, *Bennington Review*, *Circumference*, *The Common*, *Guernica*, *Inventory*, *Latin American Literature Today*, *The Margins*, *McSweeney's Quarterly Concern*, *New England Review*, *The Offing*, *Oversound*, *A Perfect Vacuum*, *Poetry*, *Poetry Daily*, *Shenandoah*, *SP Blog*, *Spoon River Poetry Review*, and *Words Without Borders* and has received support from Cornell University's Institute for Comparative Modernities, the Fulbright Program, the National Endowment for the Arts, Princeton University, and the University of Iowa. Her translations include Julia Wong Kcomt's chapbook *Vice-royal-ties* (Ugly Duckling Presse, 2021) and Augusto Higa Oshiro's novel *The Enlightenment of Katzuo Nakamatsu* (Archipelago Books, 2023). She is an assistant editor at New Vessel Press and a member of Ugly Duckling Presse's *Señal* collective.

Refugee 33,333: Selected Poems

by Farhad Pirbal

translated by Pshtiwan Babakr and Shook

A collection of poetry from acclaimed yet underrepresented Kurdish poet Farhad Pirbal.

Like that of his contemporary Abdulla Pashew, Farhad Pirbal's poetry is a chronicle of exile and displacement, longing and not belonging. The poetry is in turns wistful and disoriented, reflecting his role as a dissident and persecuted prisoner. "Poète maudit" of

Kurdistan, Pirbal is known as well for his highly publicized antics as for his prolific literary output. Pirbal, born in 1961, "may be the greatest innovator of Kurdish literature in the twentieth century, in both poetry and prose" (Shook, *Poetry Foundation*).



I was born in Hewlêr, I got to know Lenin in Baghdad, I began feeling my statelessness in Tehran, my Kurdishness in Damascus, I opened my eyes in Spanov, I got my passport in Aalborg, in Copenhagen, I faced thoughts of suicide, in Stockholm, for the first time, I slept with a European woman, in Paris, I got my first foreign diploma, in Krakow, my ears were purified by the music of Chopin, in Santiago, with love, in Dusseldorf, with hatred... Now I want, like the Austrian-Jewish businessmen of World War II, to go work for a while in Canada and then marry a woman in Brazil, then come back to Europe and publish a book in London, finally I will go to Amsterdam to kill myself: my corpse, like a rotting sack of potatoes, tossed into a dumpster, known to no one.



POETRY	\$17.95
Publication	JULY
Orig. Language	KURDISH
Country	KURDISTAN
Paperback	9781646052714
eBook	9781646052929
6" x 9"	240PP
Rights	World English

Farhad Pirbal (born 1961) is an iconic Kurdish writer, poet, painter, critic, singer, and scholar, who has lived in Kurdistan, Iraq, Iran, Syria, Germany, Denmark, and France, where he obtained his Ph.D. in History of Contemporary Kurdish Literature at the

Sorbonne. Publishing since 1979, Pirbal has authored more than seventy books of writing and translation and serves as one of Kurdistan's farthest-reaching voices. In 1994, he founded the Sharafkhan Bidlisi Cultural Center in Hawler. In 2024, marking his English-language debut, Deep Vellum will publish his collected poems, *Refugee Number 33,333*, and his debut short story collection, *The Potato Eaters*.

Pshtiwan Babakr is a filmmaker, curator, and translator who has served as the archivist for visual arts at Kashkul, the center for arts and culture at the American University of Iraq, Sulaimani, and has directed and produced several documentaries, including *Red Land* and *Not for Sale*. His translations can be found in *World Literature Today*, *On the Seawall*, *Loch Raven Review*, and *Dispatches from the Poetry Wars*.

Shook is a poet and translator. Since living in Slemani for two years, they have co-translated over a dozen Kurdish writers into English and Spanish. Today they direct Kashkul Books, a multilingual publishing project based in South Kurdistan. Their recent translations include a Spanish-language edition of *Refugee Number 33,333* (Gato Negro Ediciones, co-translated by Jiyar Homer) and Conceição Lima's *No Gods Live Here* (Phoneme).

Kasala Poems

by *Fiston Mwanza Mujila*

translated by *J. Bret Maney*

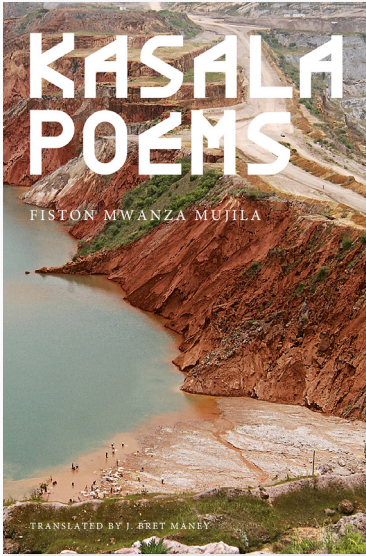
A new poetic form from Fiston Mwanza Mujila, lauded author of novels *Tram 83* and *The Villain's Dance* and poetry collection *The River in the Belly*.

Kasala Poems are rooted in a traditional form of praise poem that ties together proverbs, myths, fables, and riddles into a recitation, accompanied by music. In Mwanza Mujila's skilled hands, this becomes a multimedia form, set to the page while retaining the remarkable drama, emotion, and celebration of its performed root. In *Kasala Poems*, multiple lyrical traditions create a hybrid

world of different global spaces and layers of time. Within this world, everything is possible, real and surreal at the same time. With the rhythmic, frenetic energy found in his poetry, prose, and performances, Fiston Mwanza Mujila reanimates and simultaneously deconstructs ideas of the (post)colonial environment.



*we are here/ and here we are, panting/having reached the chapter of
despair/ Pithecanthropi/the wretched of the earth/pot-bellied/rags
on our backs/bodies wasted/by primordial exile/slumped over, bod-
ies transmuted/from one region to another/as dictated by hunger/
the mines/wars of liberation/and as ever/malnutrition*



POETRY	\$18.95
Publication	JULY
Orig. Language	FRENCH
Country	AUSTRIA / DEMOCRATIC REPUBLIC OF CONGO
Paperback	9781646053377
eBook	9781646053414
6" x 9"	200PP
Rights	World English

Fiston Mwanza Mujila was born in the Democratic Republic of Congo in 1981 and lives today in Austria. His debut novel, *Tram 83*, published in English in 2015 by Deep Vellum, won the German International Literature Award and was longlisted for the International Man Booker and the Prix du Monde. In addition to *The River in the Belly*, he is the author of the poetry collections *Craquelures* (2011) and *Soleil privé de mazout* (2016), and three plays, *Et les moustiques sont des fruits à pépins*, *Te voir dressé sur tes deux pattes ne fait que mettre de l'huile sur le feu* (2015) and *Zu der Zeit der Königinmutter* (2018). His writing responds to political turbulence in his native country and frequently foregrounds its debt to jazz. Translated versions of his novel, *The Villain's Dance* (translated by Roland Glasser) and poetry collection *The River in the Belly* (translated by J. Bret Maney) are available from Deep Vellum.

J. Bret Maney is a literary critic and translator from the French and Spanish. He is a recipient of several awards, including the 2020 Gulf Coast Translation Prize for his translations of Fiston Mwanza Mujila's poetry and an International Latino Book Award and PEN/Heim Translation Fund Grant for his translation of Guillermo Cotto-Thorner's novel, *Manhattan Tropics* (Arte Público, 2019), which he also co-edited. He is Assistant Professor of English at Lehman College, City University of New York.

Uncle Rabbit and the Wax Doll

edited, transcribed, and translated by Jonathan D. Amith

narrated by Silvestre Pantaleón Esteva

illustrated by Inocencio Jiménez Chino

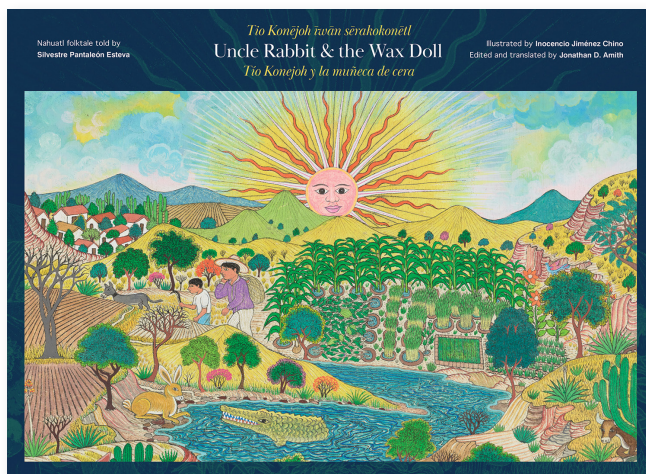
Follow the classic tale of the trickster Brer Rabbit in a one-of-a-kind trilingual edition, featuring Nahuatl, Spanish, and English languages alongside traditional amate bark paintings.

Uncle Rabbit has been gazing longingly at a garden across the river where his favorite foods are planted. Finally, he tricks Old Man Crocodile into giving him a ride to the other side of the river, only to find that he has bitten off more than he can chew!

Uncle Rabbit and the Wax Doll beautifully recounts the Nahuatl version of Brer Rabbit, one of the most widespread tales of both the Old and New Worlds, in three languages. Told by master storyteller Silvestre Pantaleón and illustrated on amate bark paper by Inocencio

Jiménez, a self-taught artist from the same village in Guerrero, Mexico, the book tells the story of trickster Uncle Rabbit as he cleverly makes fools out of his eternal adversaries: Old Man Crocodile and the Coyote.

Presented here in Nahuatl alongside English and Spanish translations of the story, *Uncle Rabbit and the Wax Doll* shares a beloved tale with intercultural meaning alongside unique, detailed bark paintings and a Nahuatl-English glossary.

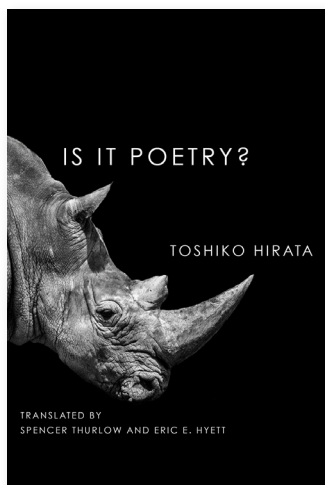


Jonathan D. Amith is an anthropologist at Yale University. He recorded, transcribed, and translated this edition of *Uncle Rabbit and the Wax Doll*.

Silvestre Pantaleón Esteva, recently deceased, was from the Nahuatl-speaking village of San Agustín Oapan, state of Guerrero, Mexico.

Inocencio Jiménez Chino is a self-taught artist also from San Agustín Oapan. He illustrated *Uncle Rabbit and the Wax Doll* over the course of 18 months.

FICTION	\$20.00
Publication	JULY
Orig. Language	NAHUATL
Country	MEXICO
Hardback	9781646053438
eBook	9781646053445
11" x 8"	40PP
Rights	World English



Is it Poetry?

by Toshiko Hirata

translated by Spencer Thurlow & Eric E. Hyett

"Beginning with the inspired rendering of the title and running throughout this beautiful volume, Hyett and Thurlow convey in their translation the humor and poignancy of Hirata's original and are truly deserving of the William F. Sibley award for this collection."

—Sarah Frederick

POETRY	\$17.95
Orig. Language	JAPANESE
Paperback	9781646052738
eBook	9781646052943



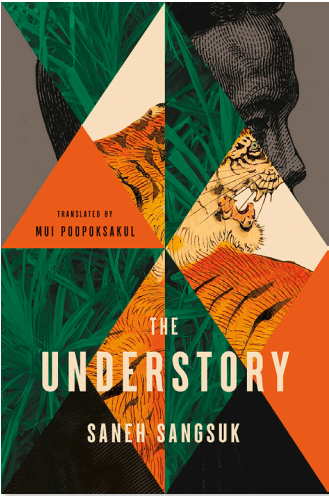
Occupy Whiteness

by Joaquín Zihuatanejo

Occupy Whiteness is a collection of hybrid erasure poems from inaugural Dallas Poet Laureate and multi-World Poetry Slam Competition winner Joaquín Zihuatanejo.

POETRY	\$17.95
Orig. Language	ENGLISH
Paperback	9781646053087
eBook	9781646053230

Deep Vellum is a literary arts center and publishing house with the mission to bring the world into conversation through literature by publishing underrepresented, marginalized, and vital literary voices, while building a more vibrant literary community in Dallas and beyond.

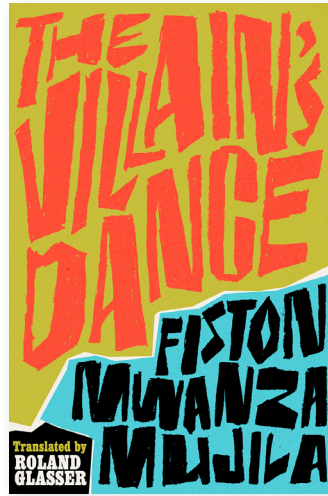


The Understory

by Saneh Sangsuk

translated by Mui Poopoksakul

A novel of man's relationship with nature, power, and the vitality of storytelling, from beloved Thai author Saneh Sangsuk.



The Villain's Dance

by Fiston Mwanza Mujila

translated by Roland Glasser

Following the international success of his debut novel *Tram 83*, Fiston Mwanza Mujila is back with his highly anticipated second novel, which follows a remarkable series of characters during the Mobutu regime.

FICTION	\$17.95
Orig. Language	THAI
Paperback	9781646052752
eBook	9781646052967

FICTION	\$17.95
Orig. Language	FRENCH
Paperback	9781646050635
eBook	9781646050642

Full Catalog



Title	Author	ISBN	List Price	Pub Date
<i>Texas</i>	Carmen Boulosa	9781941920008	\$15.95	12/2/14
<i>The Art of Flight</i>	Sergio Pitol	9781941920060	\$15.95	3/17/15
<i>Sphinx</i>	Anne Garréta	9781941920091	\$14.95	4/21/15
<i>The Indian</i>	Jón Gnarr	9781941920121	\$14.95	5/5/15
<i>Calligraphy Lesson</i>	Mikhail Shishkin	9781941920039	\$14.95	5/12/15
<i>The Mountain and the Wall</i>	Alisa Ganieva	9781941920152	\$14.95	6/30/15
<i>The Journey</i>	Sergio Pitol	9781941920183	\$12.95	8/18/15
<i>Tram 83</i>	Fiston Mwanza Mujila	9781941920046	\$14.95	9/8/15
<i>Home</i>	Leila S. Chudori	9781941920107	\$16.95	10/27/15
<i>Target in the Night</i>	Ricardo Piglia	9781941920169	\$14.95	11/10/15
<i>The Pirate</i>	Jón Gnarr	9781941920206	\$14.95	1/12/16
<i>Seeing Red</i>	Lina Meruane	9781941920244	\$14.95	2/23/16
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