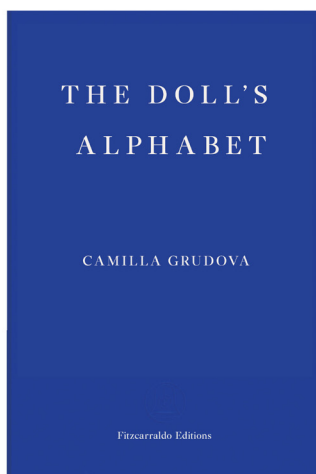


2017



Fitzcarraldo Editions



## THE DOLL'S ALPHABET

by CAMILLA GRUDOVA

—  
Fiction (FA) / World rights

—  
Published 14 February 2017

Flapped paperback, 192 pages, £10.99, 197 x 125mm

ISBN 978-1-910695-37-1 | Ebook also available

—  
Rights sold: Coffee House Press (US), Coach House Books (Canada), Lumen (World Spanish)

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*The Doll's Alphabet* is a collection of surreal, dystopian horror stories, reminiscent of the work of Angela Carter and Margaret Atwood. The stories are linked by a grimy, squalid atmosphere, and the sense of being in a familiar yet dystopian world. Many images keep recurring – dolls, babies, sewing machines, underwear, food, wolves, mirrors – in stories that are in turn child-like and naive, grotesque and very dark. In 'Unstitching', the opening story, a woman unleashes the 'great unstitching', whereby women discover that their skin actually hides their true, sewing machine-like form. In 'Waxy', in a world where it is frowned upon for women to be manless, we follow a young factory worker's attempts to keep hold of her man. In 'The Moth Emporium', a young woman marries Wolf, an older German man who runs a vintage clothes shop. In 'Notes from a Spider', a half-man, half-spider finds love in a great European city. By constantly reinventing ways to engage with her obsessions and motifs, Camilla Grudova has come up with a method for storytelling that is highly imaginative, incredibly original, and absolutely discomfiting.

'That I cannot say what all these stories are about is a testament to their worth. They have been haunting me for days now. They have their own, highly distinct flavour, and the inevitability of uncomfortable dreams.'

— Nick Lezard, *Guardian*

'One of the most troublingly imaginative, blackly hilarious authors to have emerged in recent times.'

— *Buzz Magazine*

'Imagine a world in which the Brothers Grimm were two exquisite, black-eyed twin sisters in torn stockings and hand-stitched velvet dresses. Knowing, baroque, perfect, daring, clever, fastidious, Camilla Grudova is Angela Carter's natural inheritor. Her style is effortlessly spare and wonderfully seductive. Read her! Love her! She is sincerely strange – a glittering literary gem in a landscape awash with paste and glue and artificial settings.'

— Nicola Barker, author of *Darkmans*

'Down to its most particular details, *The Doll's Alphabet* creates an individual world – a landscape I have never encountered before, which now feels like it was been waiting to be captured, and waiting to captivate, all along.'

— Sheila Heti, author of *How Should a Person Be*

'This doll's eye view is a total delight and surveys a world awash with shadowy wit and exquisite collisions of beauty and the grotesque.'

— Helen Oyeyemi, author of *Boy, Snow, Bird*

Camilla Grudova is a writer living in Toronto. She holds a degree in Art History and German from McGill University, Montreal. Her fiction has appeared in *The White Review*.



# Fitzcarraldo Editions

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## THIS YOUNG MONSTER

by CHARLIE FOX

—  
Essay (DNF) / World rights

—  
Published 22 February 2017

Flapped paperback, 280 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-35-7 | Ebook also available

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*This Young Monster* is a hallucinatory celebration of artists who raise hell, transform their bodies, anger their elders and show their audience dark, disturbing things. What does it mean to be a freak? Why might we be wise to think of the present as a time of monstrosity? And how does the concept of the monster irradiate our thinking about queerness, disability, children and adolescents? From *Twin Peaks* to Leigh Bowery, Harmony Korine to *Alice in Wonderland*, *This Young Monster* gets high on a whole range of riotous art as its voice and form shape-shift, all in the name of dealing with the strange wonders of what Nabokov once called 'monsterhood'. Ready or not, here they come...

'A Rimbaud-like moonbeam in written form.'

— Bruce Hainley, author of *Under the Sign of [sic]*

'Charlie Fox writes about scary and fabulous monsters, but he really writes about culture, which is the monster's best and only escape. He is a dazzling writer, unbelievably erudite, and this book is a pleasure to read. Fox's essays spin out across galaxies of knowledge. Domesticating the difficult, he invites us as his readers to become monsters as well.'

— Chris Kraus, author of *I Love Dick*

'A performance as original and audacious as any of the characters within – it crackles off the page, roaring and clawing its way into the world, powered by a brilliant vagabond electricity.'

— Chloe Aridjis, author of *Book of Clouds*

'Charlie Fox is a ferociously gifted critic, whose prose, like a punk Walter Pater's, attains pure flame. Fox's sentences, never "matchy-matchy", clash with orthodoxy; I love how extravagantly he leaps between different cultural climes, and how intemperately – and with what impressive erudition! – he pledges allegiance to perversity. Take *This Young Monster* with you to a desert island; his bons mots will supply you with all the protein you need.'

— Wayne Koestenbaum, author of *Humiliation*

'Charlie Fox has a cardsharp's diamond-eye for cataloguing the shapeshifting face of the sublime. His essays slither through skins over the warm flesh where so many mythic worlds and realities connect, from that of *Twin Peaks* to Diane Arbus, Fassbinder to Columbine, which somehow in their amassment ventriloquise a tender, enchanted endnotes for our black present. Put on this mask and breathe.'

— Blake Butler, author of *300,000,000*

Charlie Fox is a writer who lives in London. He was born in 1991. His work has appeared in many publications including *frieze*, *Cabinet*, *Sight & Sound*, *ArtReview*, *The Wire* and *The White Review*.

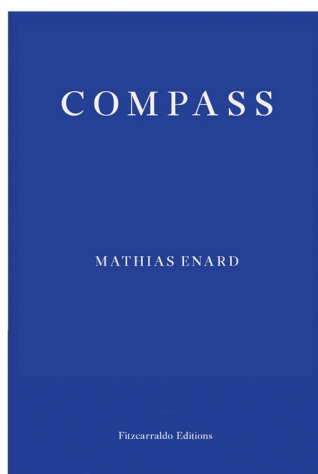


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# Fitzcarraldo Editions

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## COMPASS by MATHIAS ENARD

—  
Winner of the 2015 Prix Goncourt | Shortlisted for the 2017 Man Booker International Prize

—  
Fiction (FA) / UK & Commonwealth

Published 22 March 2017

Flapped paperback, 480 pages, £14.99, 197 x 125mm

ISBN 978-1-910695-23-4 | Ebook also available

Translated from French by Charlotte Mandell

—  
Originally published by Actes Sud (France)

Published simultaneously with New Directions (US)

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As night falls over Vienna, Franz Ritter, an insomniac musicologist, takes to his sickbed with an unspecified illness and spends a restless night drifting between dreams and memories, revisiting the important chapters of his life: his ongoing fascination with the Middle East and his numerous travels to Istanbul, Aleppo, Damascus, and Tehran, as well as the various writers, artists, musicians, academics, orientalists, and explorers who populate this vast dreamscape. At the centre of these memories is his elusive, unrequited love, Sarah, a fiercely intelligent French scholar caught in the intricate tension between Europe and the Middle East. An immersive, nocturnal, musical novel, full of generous erudition and bittersweet humour, *Compass* is a journey and a declaration of admiration, a quest for the otherness inside us all and a hand reaching out – like a bridge between West and East, yesterday and tomorrow. Winner of the 2015 Prix Goncourt, this is Mathias Enard's most ambitious novel since *Zone*.

Praise for *Street of Thieves*

'*Street of Thieves* confirms Enard as the most brazenly lapel-grabbing French writer since Michel Houellebecq.'

— Leo Robson, *New Statesman*

'This is what the great contemporary French novel should be. Enard looks at the world as it is: poisoned by religion, poisoned by politics, choking on materialism and dying of globalization. His prose bites, and his characters retain our sympathy however extreme their actions. Enard fuses the traditions of Céline and Camus, but he is his own man.'

— Patrick McGuinness, author of *The Last Hundred Days*

Praise for *Zone*

'Enard's novel is to be seen within a tradition of French avant-garde writing ... The result is a modern masterpiece.'

— David Collard, *Times Literary Supplement*

'The brilliance of *Zone* lies in its brutal refusal to stop. Again and again, Mathias Enard's white-knuckle narrative plunges us back into the battle-scarred past, forcing us to confront its horrors ... a relentlessly inventive novel.'

— David Winters, *Literary Review*

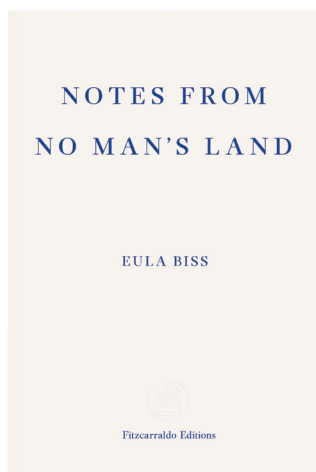
Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He has lived in Barcelona for about fifteen years, interrupted in 2013 by a writing residency in Berlin. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won the Liste Goncourt/Le Choix de l'Orient, the Prix littéraire de la Porte Dorée, and the Prix du Roman-News for *Street of Thieves*. He won the 2015 Prix Goncourt for *Compass*.

Charlotte Mandell has translated fiction, poetry, and philosophy from the French, including works by Proust, Flaubert, Genet, Maupassant and Blanchot.



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## NOTES FROM NO MAN'S LAND

by EULA BISS

—  
Essay (DNF) / UK & Commonwealth (exc. ANZ)

—  
Published 19 April 2017

Flapped paperback, 224 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-39-5 | Ebook also available

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Originally published by Graywolf Press (US)

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A frank and fascinating exploration of race and racial identity. *Notes from No Man's Land: American Essays* begins with a series of lynchings and ends with a series of apologies. Eula Biss explores race in America and her response to the topic is informed by the experiences chronicled in these essays – teaching in a Harlem school on the morning of 9/11, reporting from an African American newspaper in San Diego, watching the aftermath of hurricane Katrina from a college town in Iowa, and settling in Chicago's most diverse neighbourhood. As Biss moves across the country from New York to California to the Midwest, her essays move across from biblican Babylon to the freedman's schools of Reconstruction to a Jim Crow mining town to post-war white flight. She brings an eclectic education to the page, drawing variously on the Eagles, Laura Ingalls Wilder, James Baldwin, Alexander Graham Bell, Joan Didion, religious pamphlets, and reality television. These spare, sometimes lyric essays explore the legacy of race in America, artfully revealing in intimate detail how families, schools, and neighbourhood participate in preserving racial privilege. Faced with a disturbing past and unsettling present, Biss still remains hopeful about the possibilities of American diversity, 'not the sun-shininess of it, or the quote-making politics of it, but the real complexity of it.'

'I can't think of an American writer at work today who matches Eula Biss's combination of lyrical precision, exhaustive research, timely provocation, and fiercely examined conscience.'

— Maggie Nelson, author of *The Argonauts*

'Two of the qualities that make Eula Biss's essays in *Notes from No Man's Land* compelling and beautiful are precision and independence—independence from orthodoxies of the right and left and the conventions of literary essays and their displays of sensibility and sensitivity. And whatever topic she takes up she dissects and analyzes with startling insight that comes from deep reading and original thinking. She's important to this moment, important to opening up what essays can be, important for setting a standard of integrity and insight, and she's also a joy to read.'

— Rebecca Solnit, author of *Hope in the Dark*

'*Notes From No Man's Land* is the most accomplished book of essays anyone has written or published so far in the twenty-first century. ... It provokes, troubles, charms, challenges, and occasionally hectors the reader, and it raises more questions than it answers.'

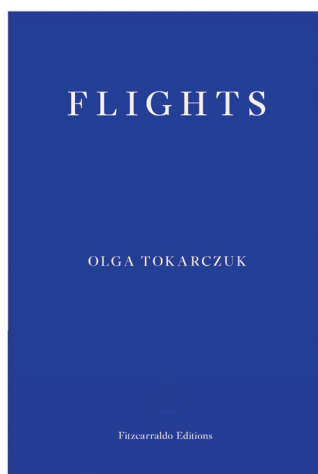
— Kyle Minor, *Salon*

Eula Biss is the author, most recently, of *On Immunity: An Inoculation*, which was named one of the 10 Best Books of 2014 by the *New York Times Book Review*. Her second book, *Notes from No Man's Land: American Essays*, won the National Book Critics Circle Award for criticism in 2010, and was described by *Salon* as 'the most accomplished book of essays anyone has written or published so far in the twenty-first century'. Her work has appeared in the *Believer*, *Harper's Magazine*, and the *New York Times*. She has received fellowships from the Guggenheim Foundation, the Howard Foundation, and the National Endowment for the Arts. She lives in the Chicago area and teaches at Northwestern University.



# Fitzcarraldo Editions

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## FLIGHTS

by OLGA TOKARCZUK

—  
Winner of the 2008 Nike Literary Award

—  
Fiction (FA) / World English rights

—  
Published 17 May 2017

Flapped paperback, 424 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-43-2 | Ebook also available

Translated from Polish by Jennifer Croft

—  
Originally published by Wydawnictwo Literackie (Poland)  
Rights sold: Riverhead (US), Text Publishing (ANZ)

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*Flights*, which was awarded Poland's biggest literary prize in 2008, is a novel about travel in the twenty-first century and human anatomy. From the seventeenth century, we have the story of the real Dutch anatomist Philip Verheyen, who dissected and drew pictures of his own amputated leg, discovering in so doing the Achilles tendon. From the eighteenth century, we have the story of a North African-born slave turned Austrian courtier stuffed and put on display after his death in spite of his daughter's ever more desperate protests, as well as the story of Chopin's heart as it makes the covert journey from Paris to Warsaw, stored in a tightly sealed jar beneath his sister's skirt supports. From the present we have the trials and tribulations of a wife accompanying her much older professor husband as he teaches a course on a cruise ship in the Greek islands, or the quest of a Polish woman who immigrated to New Zealand as a teen but must now return in order to poison her terminally ill high school sweetheart, or the slow descent into madness of a young husband whose wife and child mysteriously vanished on a vacation on a Croatian island and then appeared again with no explanation. These narratives are interspersed with short bursts of analysis that enrich and connect them, including digressions on relics, travel-sized cosmetics, belly dancing, maps, the Maori, Wikipedia, Cleopatra, Atatürk, the effects of airports on the psyche, and many more rich and varied topics. Perfectly intertwining travel narratives and reflections on travel with observations on the body and on life and death, Olga Tokarczuk guides the reader beyond the surface layer of modernity and deeper and deeper towards the core of the very nature of humankind.

'A magnificent writer.'

— Svetlana Alexievich, Nobel Prize in Literature laureate 2015

'One among a very few signal European novelists of the past quarter-century.'

— *The Economist*

'I have always considered her a person of great literary abilities. With *Flights* I have my proof. This is one of the most important Polish books I have read for years.'

— Jerzy Sosnowski

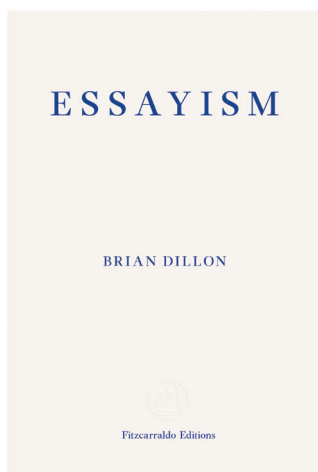
Olga Tokarczuk is one of Poland's best and most beloved authors. In 2015 she received the Brueckepreis and the prestigious annual literary award from Poland's Ministry of Culture and National Heritage, as well as Poland's highest literary honor, the Nike, and the Nike Readers' Prize. Tokarczuk also received a Nike in 2009 for *Flights*. She is the author of eight novels and two short story collections, and has been translated into a dozen languages.

Jennifer Croft is the recipient of Fulbright, PEN, and National Endowment for the Arts grants, as well as the Michael Henry Heim Prize, and her translations from Polish, Spanish, and Ukrainian have appeared in the *New York Times*, *n+1*, *Electric Literature*, *The New Republic*, *BOMB*, *Guernica*, and elsewhere. She holds a Ph.D. from Northwestern University and an M.F.A. from the University of Iowa. She is a founding editor of *The Buenos Aires Review*.



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## ESSAYISM

by BRIAN DILLON

—  
Essay (DNF) / World rights

—  
Published 7 June 2017

Flapped paperback, 200 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-41-8 | Ebook also available

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The essay is a venerable form that may well be the genre of the future. It has its origins in a mode of self-examination and even self-obsession – ‘it is many years now that I have had only myself as object of my thoughts’, writes Montaigne in his essay ‘Of Practice’ – but it is just as accurately defined by its vagrant and curious scope, its capacity to suborn any and every object to its elegant remit. It may not in fact be ‘well made’ at all, but a thing of fragments and unfinished aperçus, or an omnium-gatherum like Robert Burton’s capacious but recognizably essayistic *Anatomy of Melancholy*. The essay may not even be written, but instead a photo essay, film essay, radio essay or some hybrid of these and the literary archetype. It may belong to a self-conscious genre and have been written by an essayist who self-declares as such; or it might be conjured from a milieu where the labels ‘essay’ and ‘essayist’ would make no sense at all. The essay, in short, is a varied and various artefact. Its occasion might be scholarly – there are academic essays, though they tend to be essays to the extent that they wish to stop being academic – or it may be journalistic, institutional or ‘creative’. The essay can be tethered to a specific (perhaps polemical) context or written with an ambition to timeless or universal import. Whatever its motivation or avowed theme, the essay possesses a style and a voice. Generic, structural and contextual definitions will vary, but the essay is at least recognizable by its having a certain texture – the essay alters or interferes to some degree with the language of non-fiction. *Essayism* is a personal, critical and polemical book about the genre, its history and its contemporary possibilities, itself an example of what it describes: an essay that is curious and digressive and at the same time held together by a personal voice and a polemical point.

Praise for *The Great Explosion*

‘Exhilarating and moving and lyrical. It is a quiet evisceration of a landscape through the discovery of a lost history of destructiveness, a meditation on Englishness, an autobiography, a mapping of absences. I loved it.’

— Edmund de Waal, author of *The Hare with Amber Eyes*

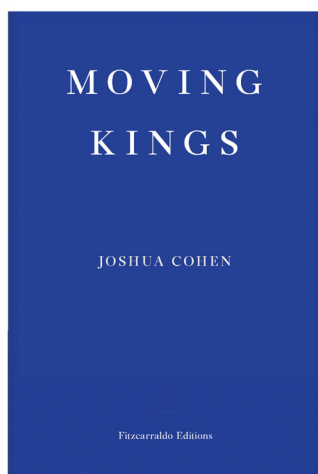
‘What a fascinating, unclassifiable, brilliant book, confirming Brian Dillon’s reputation as one of our most innovative and elegant non-fictioneers. No one else could have written it.’

— Robert Macfarlane, author of *The Old Ways*

Brian Dillon is a freelance writer and critic. He is the editor of *Ruins* (Whitechapel Gallery/MIT Press, 2011) and author of *The Great Explosion* (Penguin, 2015), *Objects in This Mirror* (Sternberg Press, 2014), *I Am Sitting in a Room* (Cabinet, 2011), *Sanctuary* (Sternberg Press, 2011), *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009), which was shortlisted for the Wellcome Trust Book Prize, and *In the Dark Room* (Penguin, 2005) which won the Irish Book Award for non-fiction. Dillon writes regularly on art, books and culture for such publications as the *Guardian*, the *London Review of Books*, the *Irish Times*, *Artforum* and *frieze*. He is Tutor in Critical Writing at the Royal College of Art and UK editor of *Cabinet*, a quarterly of art and culture based in New York.







## MOVING KINGS

by JOSHUA COHEN

—  
*Granta* Best of Young American Novelist in 2017

—  
Fiction (FA) / UK & Commonwealth exc. Canada

—  
Published 20 July 2017

Flapped paperback, 256 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-49-4 | Ebook also available

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Originally published by Random House (US)

Rights sold: Schöffling & Co. Verlag (Germany)

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The year is 2015, and 21-year-olds Yoav and Uri have just completed their compulsory military service in the Israel Defense Forces. In keeping with national tradition, they take a year off for rest, recovery, and travel. They come to New York City and begin working for Yoav's distant cousin, David King—a proud American patriot, Republican, and Jew, and the recently divorced proprietor of King's Moving Inc., a heavyweight in the Tri-State area's moving and storage industries. Yoav and Uri now must struggle to become reacquainted with civilian life, but it's not easy to move beyond their traumatic pasts when their days are spent kicking down doors, working as eviction-movers in the ungentrified corners of the Bronx, Brooklyn, and Queens, throwing out delinquent tenants and seizing their possessions. And what starts off as a profitable if eerily familiar job—'an Occupation'—quickly turns violent, when they encounter one homeowner seeking revenge.

'Joshua Cohen's *Moving Kings* is a lit fuse, a force let loose, a creeping flame heading for demolition, and Cohen himself is a fierce polyknower in command of the workings of the moving parts of much of the human predicament. A master of argot and wit, he writes the language of men in a staccato yet keening idiom of his own invention. And though it is set in a grungy New York, call this the first Israeli combat novel ever dared by an American writer.'

— Cynthia Ozick, author of *Foreign Bodies*

'Joshua Cohen is a blacksmith who heats, hammers and molds the language to sharpest, most precise points. Not for the sake of craft, but to tell a troubled story about troubled life in the twenty-first century. This is a dazzling and poignant book.'

— Rachel Kushner, author of *The Flamethrowers*

'Funny, smart, and perfectly addictive, *Moving Kings* is a novel of wonderful scope. It shows Cohen at the top of his powers and is bound to bring him many new readers, hot for a fresh understanding of America.'

— Andrew O'Hagan, author of *The Illuminations*

Praise for *Book of Numbers*

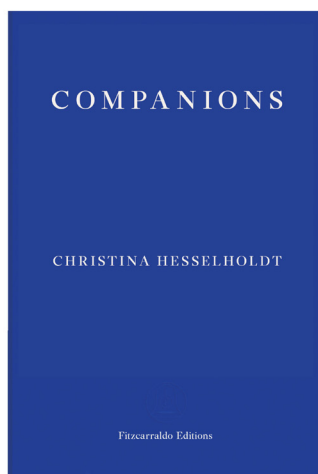
'More impressive than all but a few novels published so far this decade ... a wheeling meditation on the wired life, on privacy, on what being human in the age of binary code might mean ... [Joshua] Cohen, all of thirty-four, emerges as a major American writer.'

— Dwight Garner, *New York Times*

Joshua Cohen was born in 1980 in Atlantic City. He has written novels (*Book of Numbers*), short fiction (*Four New Messages*), and nonfiction for the *New York Times*, *London Review of Books*, *Bookforum*, *The Forward*, and others. He is a critic for *Harper's Magazine* and lives in New York City.







## COMPANIONS

by CHRISTINA HESSELHOLDT

—  
Fiction (FA/FYT) / World English

—  
Published 30 August 2017

Flapped paperback, 400 pages, £12.99

ISBN 978-1-910695-33-3 | Ebook also available

Translated from Danish by Paul Russell Garrett

—  
Originally published by Rosinante (Denmark)

Rights sold: Hanser Berlin (Germany), Editions Phébus (France), Natur och Kultur (Sweden)

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At once confessional and elliptic, *Companions* is a novel structured as a series of monologues, centred around Camilla, her husband Charles, and their circle of friends. A character who narrates one story from his or her point of view becomes a subordinate character in another. Christina Hesselholdt writes about lives that are simultaneously well-ordered and messy, though there's an itch, an existential longing, especially within the women, which stirs their desires and amplifies conflicts as they go through illness, affairs, grief, landscapes and dinner parties, and move between New York, the Lake District, Mozambique, Belgrade, Afghanistan and, of course, Denmark. In her first book to be translated into English, Christina Hesselholdt explores everyday life and the weight of the past in her uniquely playful and experimental style.

‘Christina Hesselholdt is among the Danish writers who now occupy the very top rank. Her prose is lively, luminous, engaging, and fascinating.’

— *Kristeligt Dagblad*

‘Hesselholdt has never been better. Humour and grief go hand in hand, and the language shimmers from the drily caustic to the tenderly casual to the breathtakingly erotic.’

— *Berlingske Tidende*

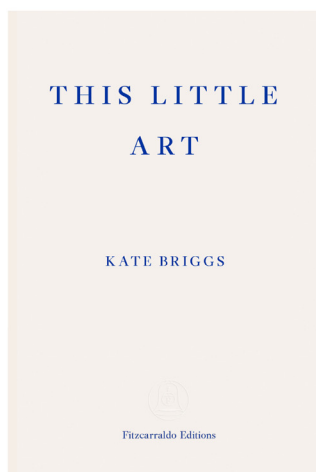
‘I am quite certain that this book will do something to Danish literature. Hesselholdt is part of a generation of remarkable female authors who had their breakthroughs at the beginning of the 1990s and who in the past decade have turned their writing in new and surprising directions. None of them has moved to as wild and, yes, as promising a place as Hesselholdt has come to now.’

— *Information*

Christina Hesselholdt, born in 1962, studied at the Danish Academy of Creative Writing in Copenhagen and published her first novel, *Køkkenet, Gravkammeret & Landskabet* [*The Kitchen, the Tomb & the Landscape*] in 1991. She has since written several novels and books for children, and has received critical acclaim and awards for her books, including the Beatrice Prize in 2007, the Jytte Borberg Prize in 2007 and the Critics' Prize in 2010. She was included in Dalkey Archive's *Best European Fiction 2013*. *Companions* is her first book to appear in English. Her latest work, *Vivian*, a novel about the photographer Vivian Maier, was published by Rosinante in 2016.

Paul Russell Garrett translates from Danish and Norwegian. He serves on the management committee of the Translators Association and is Programme Director for a new theatre translation initiative, [Foreign Affairs] Translates!





## THIS LITTLE ART

by KATE BRIGGS

—  
Essay (DNF) / World rights

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Published 20 September 2017

Flapped paperback, 160 pages, £12.99

ISBN 978-1-910695-45-6 | Ebook also available

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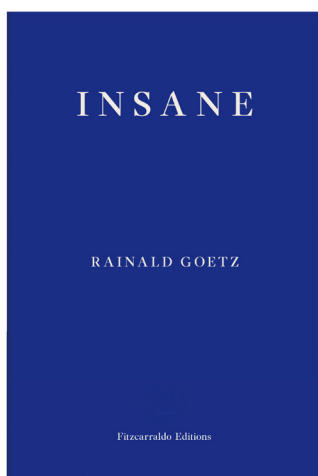
Part-essay and part-memoir, *This Little Art* is a manifesto for the practice of literary translation. Taking her experience translating Roland Barthes' lectures at the College de France as her starting point, Kate Briggs offers a portrait of translation as a compelling, complex and formative activity. Building on Barthes' late work, Briggs explores the philosophical and aesthetic facets of translation alongside its practical implications. Dealing in turn with the controversial translations of Thomas Mann by Helen Lowe-Porter and Dorothy Bussy's translations of Andre Gide, Briggs argues for an understanding of the history of translation as a form of domestic, feminized labour. In what ways do notions of care and literary service imbue our understanding of translation? Both an ode to Barthes and to translation, *This Little Art* offers a unique insight into the 'lived-out, unabstracted practice' of translation.

'When I translate a sentence from one language into another, from French into English, which are the only two languages I speak, because I have been asked to, because I have to, or, for a complex set of reasons, because I want to, something happens. Something unexpected always happens. I don't mean that a new sentence is produced, although that may happen, eventually. I mean that from the moment I venture an English word in the place of the French one, a door opens and a whole crowd of questions comes crashing, sauntering, trailing in. Questions of every possible order: linguistic, cultural, historical, ethical, political, aesthetic, trivial, critical. Questions about food, syntax and the weather; about gender, rhetoric and the radio. I might have predicted they would come. But predicting them – trying ahead of time to imagine what form they might possibly take – is quite different from meeting them, one by one, or arm-linked together in twos and threes, in all their pressing specificity. And in any case there are always a few I had no idea would appear. The point is: before I start on a sentence, I have no way of knowing exactly what kind of inquiry the task will entail. I don't know if any previous experience will qualify me for it because there's every chance it won't be relevant here. I am untested. And it is this trial to come that makes for the real difference between reading a sentence, even reading a sentence and speculating on how I might go about translating it, and the concrete task of writing it (fresh and fragile) in my own language. The action of translating a sentence can effect a whole progress. Like in the novels: a narrative of education, an arced tale of personal, intellectual and writerly development. But where the agent for change is not momentous, outdoor, worldly experience. It is instead the quiet, often domestic and let's say almost always solitary work that is writing this bit of extant writing again. There is the tight focus of the translator's attention, her face deep in a funnel, trained at such length on this one book, on just this one line of a book, to the exclusion of all the others. There is the sentence she is focused on; the great sequence of sentences, each one opening like a door; the gaggle of questions piling in from the outside. And there is the fact of how confining and how weirdly freeing, how daunting and how galvanizing it can feel to know that they won't leave, that not a single one of them will leave, until she has found a way to answer them. Answers slowly elaborated in the form of a sentence. Then a great sequence of sentences.'

Kate Briggs is a writer and translator. She teaches at the American University of Paris and the Piet Zwart Institute, Rotterdam.

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## INSANE

by RAINALD GOETZ

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Fiction (FA/FYT) / World English

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Published 18 October 2017

Flapped paperback, 340 pages, £12.99

ISBN 978-1-910695-31-9 | Ebook also available

Translated from German by Adrian Nathan West

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Originally published by Surkhamp (Germany)

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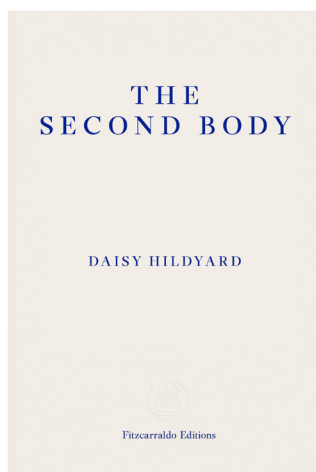
Rainald Goetz is one of Germany's most prominent and contentious authors. His work is marked by an enormous intellectual curiosity and a willingness to immerse himself in the midst of the cultural developments that concern him, which have ranged from rave culture, the blogosphere, the high art market, and insane asylums to the sociopathic world of high finance. Goetz made his explosive debut onto the German literary scene at the readings for the Ingeborg Bachmann Prize in 1983 when, clad in a staid suit, with his blond hair jutting out in all directions, he slit his forehead open with a razorblade while intoning passages from his first novel *Irre* (*Insane*). But Goetz is far from a petulant provocateur: a holder of doctoral degrees in both medicine and history, he gives the lie to Benjamin Kunkel's recent assertions about the dovetailing of intellectual rigor into the casual acquaintanceship with grand ideas characteristic of newspaper readers. His famed media appearances, often derided as stunts, form part of a principled refusal to separate literature from its status as an intervention in the larger world: 'The body of the writer must be able to stand up to what he writes. One must not retreat behind the text,' in Goetz's own words. Deeply influenced by Niklas Luhmann's systems theory, Goetz examines pop cultural phenomena as semi-autonomous spheres, each with its own customs and inner rules but also subject to the asymmetrical power relations embodied in the modern capitalist state. Whereas the work of many of his Anglophone counterparts, Bret Easton Ellis for example, is vitiated by slack hypocrisy, a willingness to throw wispy, ill-informed jabs at the consumer culture that comprises their native element, Rainald Goetz compromises neither in the rigor of his thoughts or the insistent precision of his style. His fulminating prose, often compared to that of Thomas Bernhard, represents the intellectual and stylistic consummation of a global trend toward inquiry into the nature of late-twentieth and early twenty-first century anomie that towers over its English-language counterparts.

*Insane*, his first novel, and the first to be translated into English, draws upon Goetz's clinical psychiatric experience to paint a portrait of the asylum as a total institution, to use Erving Goffman's celebrated term. It follows the protagonist, Doctor Raspe, a reference to Jan-Carl Raspe, one of the conspirators in the notorious Baader-Meinhof gang, through three long chapters. The first, 'Disengagement', consists of loosely organized conversations with asylum workers and inmates that offer a sense of the inner experience of the asylum environment; the second, 'Within', is a linear narrative of the doctor's experience inside of the asylum, weaving together many of the episodes that had appeared earlier in the book and detailing the slow collapse of the doctor's inner defense mechanisms; while the third section, 'Order', blends collages, cartoons, and images from newspapers and textbooks, allowing Raspe's narrative to finally collapse and reveal the writer's intentions behind it.

Rainald Goetz, born in 1954 in Munich, studied History and Medicine in Munich and obtained a doctoral degree in both subjects. He briefly worked as a physician, but quit this profession for the sake of literature in his early thirties. His first novel, *Insane*, was published in 1983. In 1998, Goetz wrote the internet diary 'Rubbish for Everyone', probably the first literary blog in Germany, with entries on the world of media and consumerism. It was published in book form in 1999 and together with *Rave*, *Jeff Koons*, *Celebration* and *Deconspiracy* belongs to *Today Tomorrow*, his great history of the present. Goetz has been awarded numerous prizes, most notably the Georg Büchner Prize in 2015. He lives in Berlin.

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## THE SECOND BODY

by DAISY HILDYARD

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Essay (DNF) / World rights

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Published 6 November 2017

Flapped paperback, 160 pages, £10.99

ISBN 978-1-910695-47-0 | Ebook also available

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Every living thing has two bodies. To be an animal is to be in the possession of a physical body, a body which can eat, drink and sleep; it is also to be integrated within a local ecosystem which overlaps with ecosystems which are larger and further away. To be a living thing is to exist in two bodies. You breathe something in, and what you breathe out is something else. Your first body is the place you live in, made out of your own personal skin. Your second body is not so solid as the other one, but much larger. This second body is your own literal and physical biological existence – it is a version of you. It is not a concept, it is your own body. The language we have at the moment is weak: we might speak vaguely of global connections; of the emission and circulation of gases; of impacts. And yet, at some microscopic or intangible scale, bodies are breaking into one another. The concept of a global impact is not working for us, and in the meantime, your body has already eaten the distance. Your first body could be sitting alone in a church in the centre of Marseille, but your second body is floating above a pharmaceutical plant on the outskirts of the city, it is inside a freight container in the docks, and it is also thousands of miles away, on a flood plain in Bangladesh, in another man's lungs. every animal body implicated in the whole world. Even the patient who is anaesthetized on an operating table, barely breathing, is illuminated by surgeon's lamps which are powered with electricity trailed from a plant which is pumping out of its chimneys a white smoke that spreads itself out against the sky. It is understandably difficult to remember that you have anything to do with this second body – your first body is the body you inhabit in your daily life. However, you are alive in both. You have two bodies.

In this timely and elegant essay, Daisy Hildyard attempts to capture the second body by looking at it as a part of animal life. She meets Richard, a butcher in Yorkshire, and sees pigs turned into boiled ham; and Gina, an environmental criminologist, who tells her about leopards and silver foxes kept as pets in luxury apartments. She speaks to Luis, a biologist, about the origins of life; and talks to Nadezhda about fungi in an effort to understand how we define animal life. In her own interactions with other animals, she examines how humans and animals engage with one another, or fail to. Eventually, her second body comes to visit her first body when the river flooded her home last year. *The Second Body* is a brilliantly lucid account of the dissolving boundaries between all life on earth.

'I fed my pigeon every morning for several weeks. It still wouldn't fly. I was worried it would be attacked by a rat, out in the shed, and one day I lost patience, I thought: it has to live for itself. I turned my pigeon outside and closed the door. The pigeon spent hours scuffling around on the concrete, and I nearly went out to collect it and let it back in, but then suddenly it was up on the roof. I didn't see it get there, and it rested for a while. Perhaps it will fall, I thought, but I was watching when two other pigeons, both grey, both larger than my pigeon, came for it. They were all on the grey roof together and then they all, at the same time, opened their wings and floated into the air, incredibly slowly. They were close together, and their wings made a kind of dome shape from where I was standing. It didn't look like they were flying so much as it looked like they were being pulled into space. I could see the three of them lifted further, and eventually they were so far away that I couldn't see them. It was December and the sky was almost white.'

Daisy Hildyard holds a PhD in the history of science, and has previously published essays on the language of science, and on seventeenth-century mathematics. Her first novel *Hunters in the Snow* received the Somerset Maugham Award and a '5 under 35' honorarium at the USA National Book Awards. She lives with her family in North Yorkshire, where she was born.

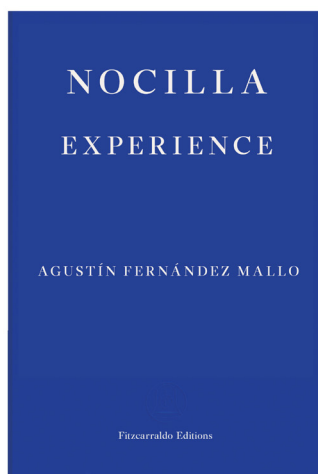
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RECENT  
TITLES



Fitzcarraldo Editions



## NOCILLA EXPERIENCE by AGUSTÍN FERNÁNDEZ MALLO

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Fiction (FA/FYT) / World English

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Published 1 November 2016

Flapped paperback, 200 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-25-8 | Ebook also available

Translated from Spanish by Thomas Bunstead

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Originally published by Alfaguara Editorial (Spain)  
Rights sold: Farrar, Straus and Giroux (US)

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Somewhere in Spain, Marc, an avid reader of the Philips Agricultural Guide, pegs mathematical formulas to clotheslines on the roof of an 8-storey building. In London, the artist Jodorkovski spends hours painting tiny vignettes on chewing gum stuck to the pavements. In Miami, Harold spends his days devouring every box of Corn Flakes with his ex-wife's birthday as its sell-by-date. Meanwhile, in Corcubión, Spain, Antón is working on an audacious theory about the shared properties of barnacles and hard disks. These are some of the narrative strands that make up this arborescently structured novel, the second instalment in the *Nocilla Trilogy*, hailed as one of the most daring experiments in Spanish literature of recent years. Featuring walk-on parts for Julio Cortázar during the writing of *Hopscotch* and Martin Sheen in *Apocalypse Now*, and full of references to indie cinema, collage, conceptual art, practical architecture, the history of computers and the decadence of the novel, *Nocilla Experience* picks up where *Nocilla Dream* left off, presenting us with a hidden and exhilarating cartography of contemporary experience.

‘An encyclopedia, a survey, a deranged anthropology. *Nocilla Dream* is just the cold-hearted poetics that might see America for what it really is. There is something deeply strange and finally unknowable to this book, in the very best way – a testament to the brilliance of Agustín Fernández Mallo.’

— Ben Marcus, author of *The Flame Alphabet*

‘By juxtaposing fiction with non-fiction ... the author has created a hybrid genre that mirrors our networked lives, allowing us to inhabit its interstitial spaces. A physician as well as an artist, Fernández Mallo can spot a mermaid's tail in a neutron monitor; estrange theorems into pure poetry.’

— Andrew Gallix, *Independent*

‘Bunstead's translation of *Nocilla Dream* is great news not just for those particularly interested in contemporary Spanish literature. It is also simply a wonderful work of avant-gardist fiction – in the line of David Markson, Ben Marcus.’

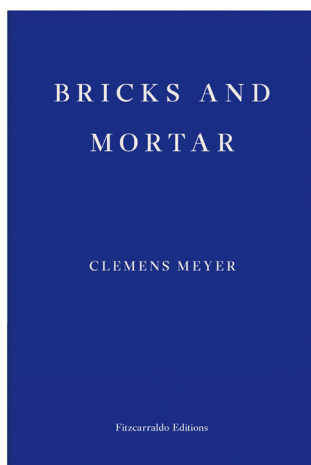
— Germán Sierra, *Asymptote*

‘With this bitter-sweet, violently poetic dream, Agustín Fernández Mallo establishes himself as the most original and powerful author of his generation in Spain.’

— Mathias Enard, author of *Zone*

Agustín Fernández Mallo was born in La Coruña in 1967. He is a qualified physicist and since 2000 has been collaborating with various cultural publications in order to highlight the connection between art and science. His *Nocilla Trilogy*, published between 2006 and 2009, brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the ‘*Nocilla Generation*’. He has also published a book of stories, *El hacedor (de Borges)*, *remake*, and the essay *Postpoesía, hacia un nuevo paradigma*. His poetry is collected in the volume *Ya nadie se llamará como yo + Poesía reunida (1998-2012)* and his latest novel, *Limbo*, was published in Spain in 2014.





## BRICKS AND MORTAR

by CLEMENS MEYER

—  
Fiction (FA/FYT) / World English

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Longlisted for the 2017 Man Booker International Prize

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Published 17 October 2016

Flapped paperback, 672 pages, £14.99, 197 x 125mm

ISBN 978-1-910695-19-7 | Ebook also available

Translated from German by Katy Derbyshire

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Originally published by S. Fischer Verlag (Germany)

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*Bricks and Mortar* is the story of the sex trade in a big city in the former GDR, from just before 1989 to the present day, charting the development of the industry from absolute prohibition to full legality in the twenty years following the reunification of Germany. The focus is on the rise and fall of one man from football hooligan to large-scale landlord and service-provider for prostitutes to, ultimately, a man persecuted by those he once trusted. But we also hear other voices: many different women who work in prostitution, their clients, small-time gangsters, an ex-jockey searching for his drug-addict daughter, a businessman from the West, a girl forced into child prostitution, a detective, a pirate radio presenter...

In his most ambitious book to date, Clemens Meyer pays homage to modernist, East German and contemporary writers like Alfred Döblin, Wolfgang Hilbig and David Peace but uses his own style and almost hallucinatory techniques. Time shifts and stretches, people die and come to life again, and Meyer takes his characters seriously and challenges his readers in this dizzying eye-opening novel that also finds inspiration in the films of Russ Meyer, Takashi Miike, Gaspar Noé and David Lynch.

'A journey to the end of the night for 20/21st century Germany. Meyer reworks Döblin and Céline into a modern epic prose film with endless tracking shots of the gash of urban life, bought flesh and the financial transaction (the business of sex); memory as unspooling corrupted tape; journeys as migrations, as random as history and its splittings. A shimmering cast threatens to fly from the page, leaving only a revenant's dream – sky, weather, lights-on-nobody-home, buried bodies, night rain. What new prose should be and rarely is; Meyer rewrites the rules to produce a great hallucinatory channel-surfer of a novel.'

— Chris Petit, author of *Robinson*

'This is a wonderfully insightful, frank, exciting and heart-breaking read. *Bricks and Mortar* is like diving into a Force 10 gale of reality, full of strange voices, terrible events and a vision of neoliberal capitalism that is chillingly accurate.'

— A. L. Kennedy, author of *Serious Sweet*

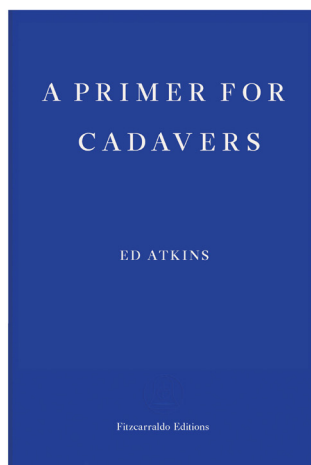
'The point of *Im Stein* [*Bricks and Mortar*] is that nothing's "in stone": Clemens Meyer's novel reads like a shifty, corrupted collocation of .docs, lifted off the laptop of a master genre-ist and self-reviser. It's required reading for fans of the Great Wolfangs (Hilbig and Koeppen), and anyone interested in casual gunplay, drug use, or sex.'

— Joshua Cohen, author of *Book of Numbers*

Clemens Meyer was born 1977 in Halle and lives in Leipzig. After high school he jobbed as a watchman, building worker and removal man. He studied creative writing at the German Literary Institute, Leipzig and was granted a scholarship by the Saxon Ministry of Science and Arts in 2002. His first novel *Als wir träumten* was a huge success and for his second book, *Die Nacht, die Lichter*, a collection of short stories, he was awarded the Leipzig Book Fair Prize 2008. *Im Stein*, his latest novel, was shortlisted for the German Book Prize and was awarded the Bremer Literaturpreis 2014.







## A PRIMER FOR CADAVERS

by ED ATKINS

afterword by JOE LUNA

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Fiction (FA/FYT) / Poetry (DCF)

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World rights

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Published 14 September 2016

Flapped paperback, 480 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-21-0 | Ebook also available

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One of the most widely celebrated artists of his generation, Ed Atkins makes videos, draws, and writes, developing a complex and deeply figured discourse around definition, wherein the impossibilities for sufficient representations of the physical, specifically corporeal, world — from computer generated imagery to bathetic poetry — are hysterically rehearsed.

*A Primer for Cadavers*, a startlingly original first collection, brings together a selection of his texts from 2010 to 2016. ‘Part prose-poetry, part theatrical direction, part script-work, part dream-work,’ writes Joe Luna in his afterword, ‘Atkins’ texts present something as fantastic and commonplace as the record of a creation, the diary of a writer glued to the screen of their own production, an elegiac, erotic *Frankenstein* for the twenty-first century.’

‘Discomfited by being a seer as much as an elective mute, Ed Atkins, with his mind on our crotch, careens between plain-song and unrequited romantic muttering. Alert to galactic signals from some unfathomable pre-human history, vexed by a potentially inhuman future, all the while tracking our desperate right now, he do masculinity in different voices – and everything in the vicinity shimmers, ominously.’

— Bruce Hainley, author of *Under the Sign of [sic]*

‘How can cadavers seem so alive, speak so eloquently? Atkins’ prose is urgent, sometimes even breathless, seeming to stumble over its own material conditions. His is a unique voice that captures a truly embodied intelligence.’

— David Joselit, author of *After Art*

‘Atkins’ writing spores from the body, scraping through life matter’s nervous stuff, leaving us agitated and eager. What’s appealed to us is an odd mix of mimetic futures. Cancer exists, tattoos, squids, and kissing exist – all felt in the mouth as pulsing questions.’

— Holly Pester, author of *Go to reception and ask for Sara in red felt tip*

‘If you had to pick one artist currently having a profound impact on his contemporaries, you would have to choose Ed Atkins... He programmes almost all his computer animation himself and writes exceptional stream-of consciousness poetry that feeds into his works.’

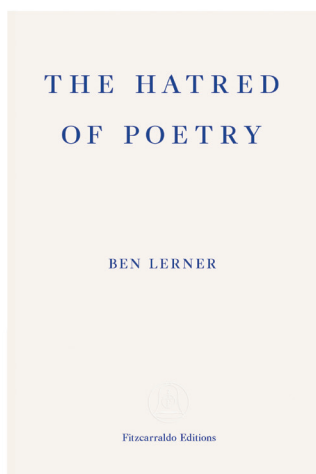
— Francesca Gavin, *Dazed and Confused*

Ed Atkins is a British artist based in Berlin. In recent years, he has presented solo shows at the Palais de Tokyo in Paris, Stedelijk Museum in Amsterdam, Serpentine Sackler Gallery in London, and MoMA PS1 in New York, among others. His writing has appeared in *October*, *Texte zur Kunst*, *frieze*, *The White Review*, *Hi Zero* and *EROS Journal*. *A Primer for Cadavers* is his first collection.

Joe Luna writes poetry and critical prose out of Brighton, UK. He teaches literature at the University of Sussex.

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## THE HATRED OF POETRY

by BEN LERNER

—  
Essay (DNF) / Poetry (DCF) / UK & Commonwealth

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Published 7 June 2016

Flapped paperback, 120 pages, £9.99, 197 x 125mm  
ISBN 978-1-910695-15-9 | Ebook also available

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Published simultaneously with FSG (US)

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No art has been denounced as often as poetry. It's even bemoaned by poets: 'I, too, dislike it,' wrote Marianne Moore. 'Many more people agree they hate poetry,' Ben Lerner writes, 'than can agree what poetry is. I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore.'

In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McGonagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In *The Hatred of Poetry*, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible.

Praise for *10:04*

'Reading Ben Lerner gives me the tingle at the base of my spine that happens whenever I encounter a writer of true originality. He is a courageous, immensely intelligent artist who panders to no one and yet is a delight to read. Anyone interested in serious contemporary literature should read Ben Lerner, and *10:04* is the perfect place to start.'

— Jeffrey Eugenides, author of *The Marriage Plot*

'A generous, provocative, ambitious Chinese box of a novel, *10:04* is a near-perfect piece of literature, affirmative of both life and art, written with the full force of Lerner's intellectual, aesthetic, and empathetic powers, which are as considerable as they are vitalizing.'

— Maggie Nelson, *The Los Angeles Review of Books*

'Ben Lerner is a brilliant novelist, and one unafraid to make of the novel something truly new. *10:04* is a work of endless wit, pleasure, relevance, and vitality.'

— Rachel Kushner, author of *The Flamethrowers*

Ben Lerner was born in Topeka, Kansas, in 1979. He has been a Fulbright Fellow, a finalist for the National Book Award for Poetry, a Howard Foundation Fellow, and a Guggenheim Fellow. His first novel, *Leaving the Atocha Station*, won the 2012 Believer Book Award. His second novel, *10:04*, an international bestseller, won *The Paris Review's* 2012 Terry Southern Prize, was a finalist for the 2014 New York Public Library's Young Lions Fiction Award and the Folio Prize, and was named one of the best books of 2014 by more than a dozen major publications. He has also published three poetry collections: *The Lichtenberg Figures*, *Angle of Yaw*, and *Mean Free Path*. Lerner is a professor of English at Brooklyn College.





## SECOND-HAND TIME

by SVETLANA ALEXIEVICH

—  
Winner of the Nobel Prize for Literature 2015

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Published 23 May 2016 / World English  
Flapped paperback, 704 pages, £14.99, 197 x 125mm  
ISBN 978-1-910695-11-1 | Ebook 978-1-910695-12-8  
Translated from Russian by Bela Shayevich

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Rights sold: Random House (USA), Text Publishing  
(Australia), Juggernaut (India), Jonathan Ball (South  
Africa)

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*Second-hand Time* is the latest work from Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature for inventing 'a new kind of literary genre'. Here she brings together the voices of dozens of witnesses to the collapse of the USSR in a formidable attempt to chart the disappearance of a culture and to surmise what new kind of man may emerge from the rubble. Fashioning a singular, polyphonic literary form by combining extended individual monologues with a collage of voices, Alexievich creates a magnificent requiem to a civilization in ruins, a brilliant, poignant and unique portrait of post-Soviet society out of the stories of ordinary women and men.

'In this spellbinding book, Svetlana Alexievich orchestrates a rich symphony of Russian voices telling their stories of love and death, joy and sorrow, as they try to make sense of the twentieth century, so tragic for their country.'

— J. M. Coetzee, winner of the 2003 Nobel Prize in Literature

'*Second-Hand Time* is [Alexievich's] most ambitious work: many women and a few men talk about the loss of the Soviet idea, the post-Soviet ethnic wars, the legacy of the Gulag, and other aspects of the Soviet experience. ... Through her books and her life itself, Alexievich has gained probably the world's deepest, most eloquent understanding of the post-Soviet condition.'

— Masha Gessen, *New Yorker*

'Ms Alexievich's work fits into a longstanding literary tradition of deeply reported narrative nonfiction written with the sweep and the style of a novel. Practitioners includes luminaries like Truman Capote, Norman Mailer and Joan Didion. ... Her most recent book, *Second-hand Time*, is her biggest and most ambitious.'

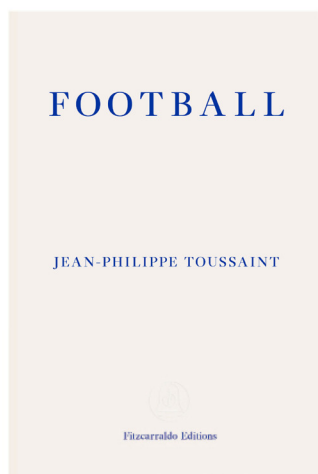
— Alexandra Alter, *New York Times*

'The people she talks to, the co-authors of her books, are working people, women and elderly people – precisely those who are left behind. ... Alexievich's voices are those of the people no one cares about, but the ones whose lives constitute the vast majority of what history actually is. ... This is history, major history, but written, as all history should be, from below.'

— Keith Gessen, *Guardian*

Svetlana Alexievich was born in Ukraine in 1948 and grew up in Belarus. She's primarily a newspaper journalist, and spent her early career in Minsk compiling first-hand accounts of World War II, the Soviet-Afghan War, the fall of the Berlin Wall, and the Chernobyl meltdown. Her unflinching work – 'the whole of our history ... is a huge common grave and a bloodbath' – earned her persecution from the Lukashenko regime, and she was forced to emigrate; she lived in Paris, Gothenburg, and Berlin before returning to Minsk in 2011. She's won a number of large prizes, including the National Book Critics Circle Award, the Prix Médicis, and the Oxfam Novib/PEN Award. In 2015, she was awarded the Nobel Prize in Literature.





## FOOTBALL

by JEAN-PHILIPPE TOUSSAINT

—  
Essay (DNF) / Football (WSJA) / UK & Commonwealth

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Published 11 May 2016

Flapped paperback, 88 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-17-3 | Ebook 987-1-9106951-18-0

Translated from French by Shaun Whiteside

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Includes *Zidane's Melancholy* (2006)

Originally published by Éditions de Minuit (France)

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‘The whistle was blown, and when, like an unexpected deliverance, Belgium opened the scoring with a spectacular acrobatic scissor-kick by Wilmots, I leapt from my seat, arms in the air, turning in a circle and giddily jumping around in the stands, not knowing where to go, who to celebrate the event with, before spotting another Belgian as isolated as I was among the terraces. We gauchely hurried towards each other, not knowing how to concelebrate our goal, merely striking our palms violently together, like two American basketball players who have just pulled off some kind of feat. Nothing more, we didn’t exchange a word, I don’t even know if this man spoke French (it was one of the strangest relationships that I have ever had in my life), finding him again a quarter of an hour later in the same place to repeat the same gesture after Belgium’s second goal.’

Praise for Jean-Philippe Toussaint

‘Toussaint is carving out one of the most fascinating literary oeuvres of our times.’  
— Nicholas Lezard, *Guardian*

‘For any serious French writer who has come of age during the last 30 years, one question imposes itself above all others: what do you do after the *nouveau roman*? ... Toussaint’s writing is remarkable for its conciseness, its elision. All his books are short, and the shortest of all is *La Mélancholie de Zidane*, a ten-page essay which Minuit, charmingly but quite properly, published in 2006 as a stand-alone book. Zidane is perhaps the closest Toussaint comes to meta-fiction: in it, he not only revisits all his motifs, but does so with explicit references, dropped in via footnotes, to *The Bathroom*, Bachelard and Freud.’  
— Tom McCarthy, author of *Satin Island*

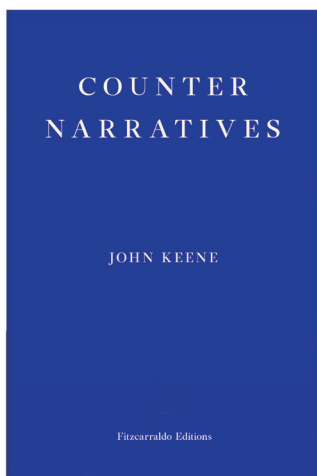
‘Toussaint’s prose is a pleasure to read: precise and increasingly muscular. There is a mesmerizing quality to his attention to detail ... that marks him out as a successor to those other Minuit authors, the practitioners of the *nouveau roman*. But his is also a distinctive and original voice in French fiction.’  
— Adrian Tahourdin, *Times Literary Supplement*

‘That there is nothing like this being written in English at the moment should be recommendation enough to the curious reader.’  
— Jonathan Gibbs, *Independent*

‘Toussaint has established himself as one of contemporary French literature’s most distinctive voices, turning the existential tradition into something lighter, warmer and ultimately more open.’  
— Juliet Jacques, *New Statesman*

Jean-Philippe Toussaint is the author of nine novels, all published by Éditions de Minuit in France, and the winner of numerous literary prizes, including the Prix Médicis for *Running Away* and the Prix Décembre for *The Truth about Marie*.





## COUNTERNARRATIVES

by JOHN KEENE

—  
Fiction (FA) / UK & Commonwealth

—  
Winner of the 2017 Republic of Consciousness Prize

—  
Published 6 April 2016

Flapped paperback, 400 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-13-5 | Ebook also available

—  
Originally published by New Directions (US)

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Ranging from the seventeenth century to our current moment, and crossing multiple continents, *Counternarratives*' stories and novellas draw upon memoirs, newspaper accounts, detective stories, interrogation transcripts, and speculative fiction to create new and strange perspectives on our past and present. 'An Outtake' chronicles an escaped slave's take on liberty and the American Revolution; 'The Strange History of Our Lady of the Sorrows' presents a bizarre series of events that unfold in a nineteenth-century Kentucky convent; 'The Aeronauts' soars between bustling Philadelphia, still-rustic Washington, and the theater of the US Civil War; 'Rivers' presents a free Jim meeting up decades later with his former raftmate Huckleberry Finn; and in 'Acrobatique', the subject of a famous Edgar Degas painting talks back.

'Keene's collection of short and longer historical fictions are formally varied, mould-breaking, and deeply political. He's a radical artist working in the most conservative genres, and any search for innovation in this year's US fiction should start here.'

— Christian Lorentzen, *Vulture*

'*Counternarratives* is an extraordinary work of literature. John Keene is a dense, intricate, and magnificent writer.'

— Christine Smallwood, *Harper's*

'In *Counternarratives*, John Keene undertakes a kind of literary counterarchaeology, a series of fictions that challenge our notion of what constitutes "real" or "accurate" history. His writing is at turns playful and erudite, lyric and coldly diagnostic, but always completely absorbing. *Counternarratives* could easily be compared to Borges or Bolano, Calvino or Kis.'

— Jess Row, author of *Your Face in Mine*

'Of the scope of William T. Vollmann or Samuel R. Delany, but with a kaleidoscopic intuition all its own, *Counternarratives* is very easily one of the most vividly imagined and vitally timed books of the year. I haven't felt so refreshed in quite a while as a reader.'

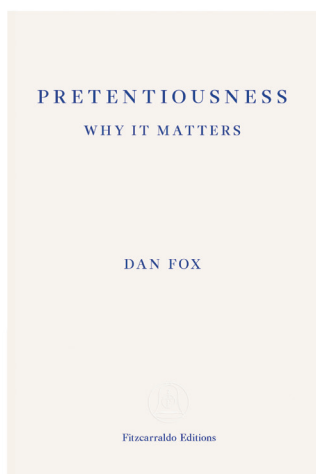
— Blake Butler, *VICE*

'Practically every sentence in the book perforates, stretches out, or pries open literary modes designed to be airtight, restrictive, and racially exclusionary... An expert generator of suspense, Keene also turns out to be a skilled humorist, a mischievous ironist, a deft, seductive storyteller and a studied historian.'

— Max Nelson, *Bookforum*

John R. Keene was born in St. Louis in 1965. He is the author of *Annotations*, and *Counternarratives*, as well as several other works, including the poetry collection *Seismosis*, with artist Christopher Stackhouse, and a translation of Brazilian author Hilda Hilst's novel *Letters from a Seducer*. He teaches at Rutgers University-Newark.





## PRETENTIOUSNESS: WHY IT MATTERS

by DAN FOX

—  
Essay (DNF) / World rights

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Published 10 February 2016

Flapped paperback, 176 pages, £12.99, 197 x 125mm  
ISBN 978-1-910695-04-3 | Ebook also available

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Rights sold: Coffee House Press (US), Alpha Decay (Spain)

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What is pretentiousness? Why do we despise it? And more controversially: why is it vital to a thriving culture? In this brilliant, passionate essay, Dan Fox argues that it has always been an essential mechanism of the arts, from the most wildly successful pop music and fashion through to the most recondite avenues of literature and the visual arts. *Pretentiousness: Why it Matters* unpacks the uses and abuses of the term, tracing its connections to theatre, politics and class. From method acting to voguing balls in Harlem, from Brian Eno to normcore, Fox draws on a wide range of references in advocating critical imagination and open-mindedness over knee-jerk accusations of elitism or simple fear of the new and the different. Drawing on his own experiences growing up and working at the more radical edges of the arts, this book is a timely defence of pretentiousness as a necessity for innovation and diversity in our culture.

‘Dan Fox makes a very good case for a re-evaluation of the word “pretentious”. The desire to be more than we are shouldn’t be belittled. Meticulously researched, persuasively argued – where would we be as a culture if no-one was prepared to risk coming across as pretentious? *Absolument nowhere*, darling – that’s where.’

— Jarvis Cocker

‘*Pretentiousness: Why it Matters* is more than a smartly counterintuitive encomium: it’s a lucid and impassioned defence of thinking, creating and, ultimately, living in a world increasingly dominated by the massed forces of social and intellectual conservatism.’

— Tom McCarthy, author of *Satin Island*

‘Dan Fox’s book celebrates the art in artifice, the let’s pretend in pretentiousness, arriving at an eloquent, important understanding of how culture has always provided an escape from the dreariness of routine work and productive life. Exhaustively researched and passionately written, recognizing those who audaciously “pretend” to beauty beyond their present means, *Pretentiousness* is a deeply optimistic and affirming book.’

— Chris Kraus, author of *I Love Dick*

‘Epoch-making, epic, historic, unforgettable, triumphant, age-old, inevitable, inexorable, and veritable. Pretentiousness will never look the same.’

— Elif Batuman, author of *The Possessed*

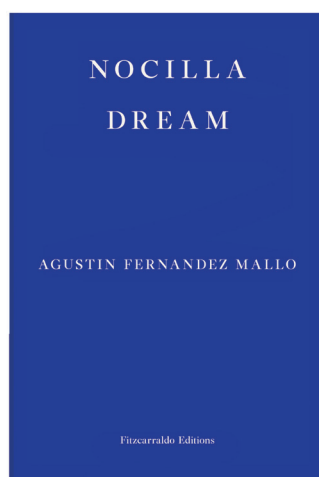
‘All art aspires to something it cannot achieve. All art is pretentious. And that is a good thing. ... Fox’s brief and elegantly righteous essay on pretentiousness is definitely on the side of the angels...’

— Steven Poole, *Guardian*

Dan Fox is a writer, musician, and co-editor of *frieze* magazine, Europe’s foremost magazine of art and culture. He is based in New York.







## NOCILLA DREAM by AGUSTÍN FERNÁNDEZ MALLO

—  
Fiction (FA) / World English

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Published 4 November 2015

Flapped paperback, 200 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-02-9 | Ebook also available

Translated from Spanish by Thomas Bunstead

—  
Originally published by Editorial Candaya & Alfaguara Editorial (Spain)

Rights sold: Farrar, Straus and Giroux (US)

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In the middle of the Nevada desert stands a solitary poplar tree, covered in hundreds of pairs of shoes. Further along U.S. Route 50, a lonely prostitute falls in love with a collector of found photographs. In Las Vegas, an Argentine man builds a peculiar monument to Jorge Luis Borges. On the run from the authorities, Kenny takes up permanent residence in the legal non-place of Singapore International Airport. These are some of the narrative strands that make up this arborescently structured novel, hailed as one of the most daring experiments in Spanish literature of recent years. Full of references to indie cinema, collage, conceptual art, practical architecture, the history of computers and the decadence of the novel, *Nocilla Dream* finds great beauty in emptiness and reveals something essential about contemporary experience.

‘An encyclopedia, a survey, a deranged anthropology. *Nocilla Dream* is just the cold-hearted poetics that might see America for what it really is. There is something deeply strange and finally unknowable to this book, in the very best way – a testament to the brilliance of Agustín Fernández Mallo.’

— Ben Marcus, author of *The Flame Alphabet*

‘With this bitter-sweet, violently poetic dream, Agustín Fernández Mallo establishes himself as the most original and powerful author of his generation in Spain.’

— Mathias Enard, author of *Zone*

‘Imagine an intellectual roadtrip flick with cameos by the likes of Thomas Bernhard, Jorge Luis Borges, and Chuang Tzu, projected in a desert nightscape against a multi-fabric’d patchwork – then think again. A melodious ode to the intentionally lost and the carelessly defeated, this one’ll keep you dreaming on your feet long after it’s consumed you.’

— Travis Jeppesen, author of *The Suiciders*

‘Composed of 113 fragments, some narrative, some lyrical, some descriptive and some purely meditative, *Nocilla Dream* also brings together a wide array of writings on science and technology. Characters emerge, disappear and reemerge later in the book, allowing us glimpses of the outlines of several different lives and stories, an experience somewhat akin to channel-hopping on TV.’

— Lluís Satorras, *El País*

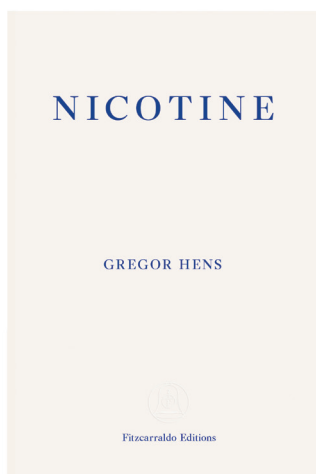
Agustín Fernández Mallo was born in La Coruña in 1967. He is a qualified physicist and since 2000 has been collaborating with various cultural publications in order to highlight the connection between art and science. His *Nocilla Trilogy*, published between 2006 and 2009, brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the ‘Nocilla Generation’. He has also published a book of stories, *El hacedor (de Borges)*, *remake*, and the essay *Postpoesía, hacia un nuevo paradigma*. His poetry is collected in the volume *Ya nadie se llamará como yo + Poesía reunida (1998-2012)* and his latest novel, *Limbo*, was published in Spain in 2014.





# Fitzcarraldo Editions

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## NICOTINE

by GREGOR HENS

introduction by WILL SELF

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Essay (DNF) / World English

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Published 4 November 2015

Flapped paperback, 176 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-07-4 | Ebook also available

Translated from German (S. Fischer) by Jen Calleja

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Rights sold: Other Press (US)

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Written with the passion of an obsessive, *Nicotine* addresses a life of addiction, from the epiphany of the first drag to the perennial last last cigarette. Reflecting on his experiences as a smoker from a young age, Gregor Hens investigates the irreversible effects of nicotine on thought and patterns of behaviours. He extends the conversation with other smokers to meditations on Mark Twain and Italo Svevo, the nature of habit, the validity of hypnosis, and the most insignificant city in the United States, where he lived for far too long. With comic insight and meticulous precision, Hens deconstructs every facet of the dependency and offers a brilliant disquisition on the psychopathology of addiction.

‘The act of reading is always a dialogue between reader and writer, and in Hens I have found my ideal interlocutor; which is a great relief to me, because for the committed smoker there’s only one thing worse than not being able to smoke, and that’s not being able to talk about it.’

— Will Self, author of *Umbrella*

‘Every cigarette I’ve ever smoked now seems, in retrospect, like little more than preparation for this remarkable essay – though nothing in me could have anticipated its exquisitely surprising brilliance, the precision and play of its intellect. It’s about smoking, sure, but it’s also a luminous and nuanced exploration of how we’re constituted by our obsessions, how our memories arrange themselves inside of us, and how – or if – we control our own lives.’

— Leslie Jamison, author of *The Empathy Exams*

‘This is not a story about quitting, but an accomplished and unsettling meditation on one’s own addiction.’

— *Die Zeit*

‘This book is not an advice manual, nor an attempt to account for an addiction, but rather a gripping investigation: What was that first cigarette like, that first conscious inhal-ation of nicotine, which moments are inseparable from smoking and always will be?’

— *Deutschlandradio Kultur*

‘A passionate attempt to banish the addiction through words.’

— *sf-magazin*

Gregor Hens, born in 1965, is a German writer and translator. He has notably translated Will Self, Jonathan Lethem and George Packer into German.

Will Self is the author of many novels and books of non-fiction, including *Umbrella*, which was shortlisted for the Booker Prize 2012, and *Shark*, published in 2014. He lives in South London.

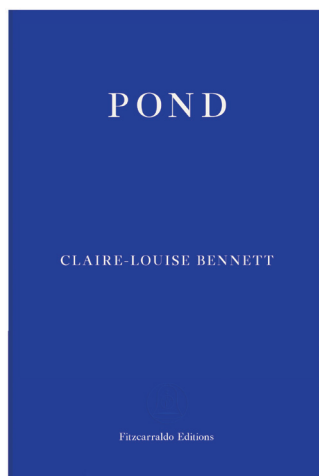


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# Fitzcarraldo Editions

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## POND

by **CLAIRE-LOUISE BENNETT**

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Fiction (FA) / UK & Commonwealth (exc. Ireland)

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Published 7 October 2015

Flapped paperback, 184 pages, £10.99, 197 x 125mm  
ISBN 978-1-910695-09-8

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Originally published by Stinging Fly Press (Ireland)  
Rights sold: Riverhead (US), Éditions de l'Olivier (France),  
Pelikanen (Norway), Uitgeverij Karaat (Holland), Picador  
(Australia)

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Feverish and forthright, *Pond* is an absorbing chronicle of the pitfalls and pleasures of a solitudinous life told by an unnamed woman living on the cusp of a coastal town. Broken bowls, belligerent cows, swanky aubergines, trembling moonrises and horrifying sunsets, the physical world depicted in these stories is unsettling yet intimately familiar and soon takes on a life of its own. Captivated by the stellar charms of seclusion but restless with desire, the woman's relationship with her surroundings becomes boundless and increasingly bewildering. Claire-Louise Bennett's startlingly original first collection slips effortlessly between worlds and is by turns darkly funny and deeply moving.

'An extraordinary collection of short stories – profoundly original though not eccentric, sharp and tender, funny and deeply engaging. A very new sort of writing, Bennett pushes the boundaries of the short story out into new territory: part prose fiction, part stream of consciousness, often truly poetry and always an acute, satisfying, delicate, honest meditation on both the joys and frustrations of a life fully lived in solitude. Take it slowly, because it is worth it, and be impressed and joyful.'

— Sara Maitland, author of *A Book of Silence*

'I'd heard more good whispers about *Pond* by Claire-Louise Bennett than almost any other debut this year so, by the time I read it, expectations were high and – as it turned out – not disappointed. These stories are intelligent and funny, innovative and provocative, and it's impossible to read them without thinking that here is a writer who has only just begun to show what she can do.'

— Eimear McBride, author of *A Girl is a Half-Formed Thing*

'Wielding a wry but implacable logic, Claire-Louise Bennett dives under the surface of "ordinary" experiences and things to reveal their supreme and giddy illogic. Like Gail Scott and Lydia Davis before her, she writes an impeccable affect-less prose that almost magically arrives at something extraordinary.'

— Chris Kraus, author of *I Love Dick*

'Claire-Louise Bennett is a major writer to be discovered and treasured.'

— Deborah Levy, author of *Swimming Home*

'As brilliant a debut and as distinct a voice as we've heard in years—this is a real writer with the real goods.'

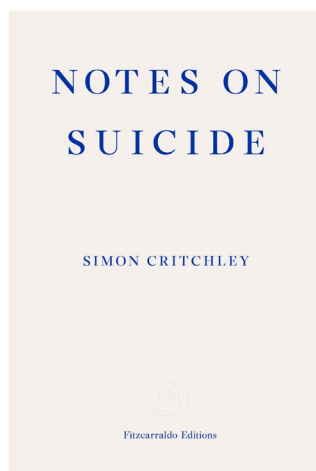
— Kevin Barry, author of *City of Bohane*

Claire-Louise Bennett grew up in Wiltshire in the southwest of England. Her short fiction and essays have been published in *The Stinging Fly*, *The Penny Dreadful*, *The Moth*, *Colony*, the *Irish Times*, *The White Review* and *gorse*. She was awarded the inaugural White Review Short Story Prize in 2013 and has received bursaries from the Arts Council and Galway City Council. This is her first collection of stories.



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## NOTES ON SUICIDE

by SIMON CRITCHLEY

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Essay (DNF) / World rights (exc. US)

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Published 23 September 2015

Flapped paperback, 104 pages, £10.99, 197 x 125mm

ISBN 978-1-910695-06-7

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Rights sold: Uitgeverij Klement (Netherlands), Max Milo Éditions (France), Pharmakon Kitap (Turkey)

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Suicide is everywhere. It haunts history and current events. It haunts our own networks of friends and family. The spectre of suicide looms large, but the topic is taboo because any meaningful discussion must at the very least consider that the answer to the question — ‘is life worth living?’ — might not be an emphatic yes; it might even be a stern no. Through a sweeping historical overview of suicide, a moving literary survey of famous suicide notes, and a psychological analysis of himself, Simon Critchley offers us an insight into what it means to possess the all too human gift and curse of being of being able to choose life or death.

‘An elegant, erudite, and provocative book that asks us to reflect on suicide without moral judgment and panicked response. For Critchley, many reasons have been given for suicide, but what remains less remarked is how suicide distinguishes human creatures who grapple with melancholy in the face of losses that are too huge or enigmatic to fathom. Though there may be many reasons given within philosophy or popular culture, there are also some simple, insistent truths that do forestall such an action. In his view, “suicide saddens the past and abolishes the future,” establishing a problematic framework for grasping the whole of a life. This text gestures toward what makes us forgetful about suicide: wondrous and recurring moments when we find ourselves “enduring in the here and now.”

— Judith Butler

‘No one ever lacks a good reason for suicide, wrote Cesare Pavese. With passionate lucidity and philosophical intelligence, Simon Critchley explores what these reasons might be, bracketing simple moral judgement and trying to fight his way past the social, psychical and existential blockages that inhibit us whenever we try to think about this ever-baffling issue.’

— Lars Iyer, author of *Wittgenstein Jr*

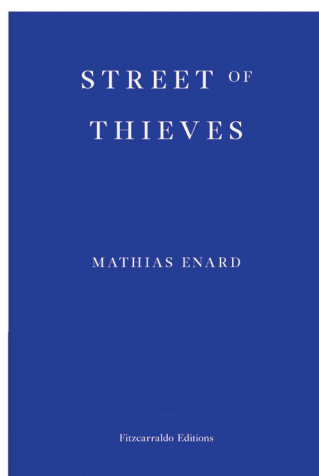
Praise for *Memory Theatre*

‘*Memory Theatre* is a brilliant one-of-a-kind mind-game occupying a strange frontier between philosophy, memoir and fiction. Simon Critchley beguiles as he illuminates.’

—David Mitchell, author of *The Bone Clocks*

Simon Critchley is Hans Jonas Professor of Philosophy at the New School for Social Research in New York. His previous books include *Memory Theatre* (published by Fitzcarraldo Editions in 2014), *On Humour*, *The Book of Dead Philosophers*, *How to Stop Living and Start Worrying*, *Impossible Objects*, *The Mattering of Matter* (with Tom McCarthy), *The Faith of the Faithless*, *Stay, Illusion!: The Hamlet Doctrine* (with Jamieson Webster), and *Bowie*. He is series moderator of ‘The Stone’, a philosophy column in *The New York Times*, to which he is a frequent contributor.





## STREET OF THIEVES

by MATHIAS ENARD

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Fiction (FA) / UK & Commonwealth

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Published 31 August 2015

Flapped paperback, 288 pages, £12.99, 197 x 125mm

ISBN 978-0-9929747-6-3 | Ebook also available

Translated from French by Charlotte Mandell

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Originally published by Actes Sud (France)

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In Tangier, young Lakhdar finds himself homeless after being caught in flagrante with his cousin Meryem. As the political and religious tensions in the Mediterranean flare up with the Arab Spring and the global financial crisis, Lakhdar and his friend Bassam entertain dreams of emigration, fuelled by a desire for freedom and a better life. Part political thriller, part road-movie, part romance, the latest novel by Mathias Enard takes us from the violence of Tangier's streets to Barcelona's louche Raval quarter. *Street of Thieves* is an intense coming-of-age story that delves deep into the brutal realities of the immigrant experience.

'Street of Thieves confirms Enard as the most brazenly lapel-grabbing French writer since Michel Houellebecq.'

— Leo Robson, *New Statesman*

'This is what the great contemporary French novel should be. Enard looks at the world as it is: poisoned by religion, poisoned by politics, choking on materialism and dying of globalization. His prose bites, and his characters retain our sympathy however extreme their actions. Enard fuses the traditions of Céline and Camus, but he is his own man.'

— Patrick McGuinness, author of *The Last Hundred Days*

Praise for *Zone*

'Enard's novel is to be seen within a tradition of French avant-garde writing ... The result is a modern masterpiece.'

— David Collard, *Times Literary Supplement*

'The brilliance of *Zone* lies in its brutal refusal to stop. Again and again, Mathias Enard's white-knuckle narrative plunges us back into the battle-scarred past, forcing us to confront its horrors ... a relentlessly inventive novel.'

— David Winters, *Literary Review*

'[T]he material of a conventional thriller has been sublimated into an atmosphere of violence, power and cruelty; humanity here is little more than a vector through which various kinds of insanity flow.'

— Nicholas Lezard, *Guardian*

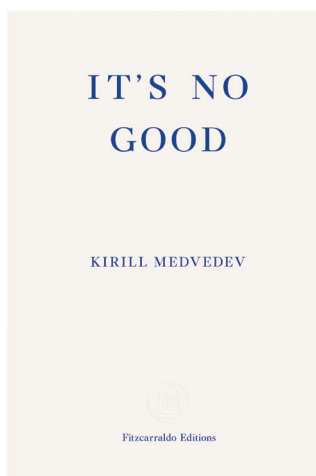
Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He has lived in Barcelona for about fifteen years, interrupted in 2013 by a writing residency in Berlin. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won the Liste Goncourt/Le Choix de l'Orient, the Prix littéraire de la Porte Dorée, and the Prix du Roman-News for *Street of Thieves*. His latest novel, *Boussole*, is published in France by Actes Sud in August 2015.

Charlotte Mandell has translated fiction, poetry, and philosophy from the French, including works by Proust, Flaubert, Genet, Maupassant and Blanchot.



# Fitzcarraldo Editions

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## IT'S NO GOOD

by KIRILL MEDVEDEV

—  
Essay (DNF) / Poetry (DCF) / UK & Commonwealth

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Published 3 June 2015

Flapped paperback, 278 pages, £12.99, 197 x 125mm  
ISBN 978-1-9106950-0-5 | Ebook also available

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Edited by Keith Gessen, translated by Keith Gessen with  
Mark Krotov, Cory Merrill and Bela Shayevich

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Originally published by Ugly Duckling Presse & *n+1* (US)

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Before retiring from the literary world and relinquishing all copyright to his work in 2003, Kirill Medvedev had published two collections of poetry with a traditional publishing house. His poems are autobiographical free verse, unusual in Russia, and were dismissed by some critics as not really poetry. Medvedev's poetry – casual, often explicitly political, irreverent – fiercely diagnoses the banality and disease of Putin-era Russia. Edited and introduced by *n+1* co-founder Keith Gessen, *It's No Good* includes selected poems from Kirill Medvedev's books of poetry and subsequent online publications, as well as his most significant essays: 'My Fascism' (on the failure of post-Soviet Russian liberalism, politically and culturally); 'Literature and Sincerity' (on the attractions and dangers of the 'new sincerity' in Russian letters); 'Dmitry Kuzmin, a Memoir' (a detailed memoir and analysis of the work of the 1990s Moscow poet, publisher, and impresario Kuzmin, and what his activity represents). As always, they are published without the author's permission.

'Russia's first genuinely post-Soviet writer.'

— Keith Gessen, co-founder of *n+1*

'It's thrilling to read his work. Finally, ideology instead of careerism and compromise! ... *It's No Good* does not give the sense of an artist emerging from politics, but rather the opposite.'

— Chris Cumming, *Bomblog*

'Part of the nightmare world that *It's No Good* evokes is one that both Orwell and the members of Pussy Riot would understand. It's a nightmare of euphemism and cant. "This is what happens," Mr. Medvedev writes, "when the authorities don't want to speak clearly and don't want to be spoken of clearly, either." ... Medvedev is a big personality, on the page and off. He comes across as a shambling holy fool, an unkempt mix of Roberto Benigni and Gary Shteyngart.'

— Dwight Garner, *New York Times*

'If you want sincere, sophisticated insights into life under Putin's government then read Medvedev. And if you feel adrift from the political direction of your own society then Medvedev's ability to convert alienation into urgency is inspiring.'

— Max Liu, *Independent*

Born in Moscow, in 1975, Kirill Medvedev has recently emerged as one of the most exciting, unpredictable voices on the Russian literary scene. Widely published and acclaimed as a poet, he is also an activist for labor and a member of the Russian Socialist movement Vpered [Forward]. He contributes essays regularly to *Chto Delat*, and other opposition magazines. His small press, The Free Marxist Publishing House [SMI], has recently released his translations of Pasolini, Eagleton, and Goddard, as well as numerous books at the intersection of literature, art and politics, including a collection of his own essays. This is Medvedev's first book in English.

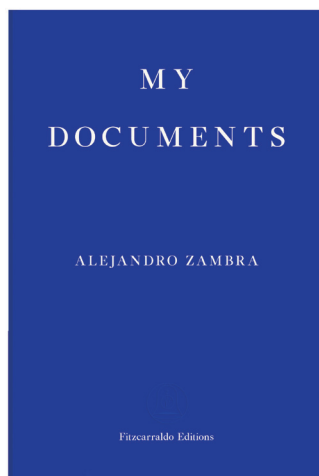


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# Fitzcarraldo Editions

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## MY DOCUMENTS

by ALEJANDRO ZAMBRA

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Fiction (FA) / UK & Commonwealth

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Published 2 April 2015

Flapped paperback, 228 pages, £12.99, 197 x 125mm

ISBN 978-0-9929747-8-7 | Ebook also available

Translated from Spanish by Megan McDowell

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Originally published by Anagrama (Spain)

Published simultaneously with McSweeney's (US)

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*My Documents* is the latest work from Alejandro Zambra, the award-winning Chilean writer whose first novel was heralded as the dawn of a new in Chilean literature. Whether chronicling the attempts of a migraine-afflicted writer to quit smoking or the loneliness of the call-centre worker, the life of a personal computer or the return of a mercurial godson, this collection of stories evokes the disenchantments of youth and the disillusion of maturity in a Chilean society still troubled by its recent past. Written with the author's trademark irony and precision, humour and melancholy, *My Documents* is unflinchingly human and essential evidence of a sublimely talented writer working at the height of his powers.

Shortlisted for the 2015 Frank O'Connor International Short Story Prize

'People kept mentioning his name, but I was slow to encounter the Chilean writer Alejandro Zambra. I hadn't read anything by him before opening his new story collection, *My Documents* ... *My Documents* is the fourth book by Alejandro Zambra to be translated into English (this one very ably by Megan McDowell). All of them are very short and strikingly original, and display a wry self-consciousness about the obligations, difficulties, and pleasures of writing fiction. ... In his new book, Zambra returns to the twin sources of his talent—to his storytelling vitality, that living tree which blossoms often in these pages, and to his unsparing examination of recent Chilean history. These come together magnificently.'

— James Wood, *New Yorker*

'[An] excellent collection ... rich and thought-provoking ... If you are going to read Alejandro Zambra, which you should, don't just read *My Documents*, read everything he's done.'

— Chris Power, *Guardian*

'These stories are graceful, grave, comical, disabused. I guess what I mean is: *My Documents* represents a new form. When I think about Alejandro Zambra, I feel happy for the future of fiction.'

—Adam Thirlwell, author of *Lurid and Cute*

Alejandro Zambra is a Chilean writer, poet, and critic. He is currently on a Cullman Center Fellowship at the New York Public Library. His first novel *Bonsai* was awarded Chile's Literary Critics' Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which won the Altazor Prize and the National Council Prize for Books, both for the best Chilean novel. His writings have appeared in the *New Yorker*, the *Paris Review*, *Tin House*, *Harper's*, and *McSweeney's Quarterly Concern*, among other places. He was selected as one of the Best of Young Spanish-Language Novelists by *Granta* in 2010.

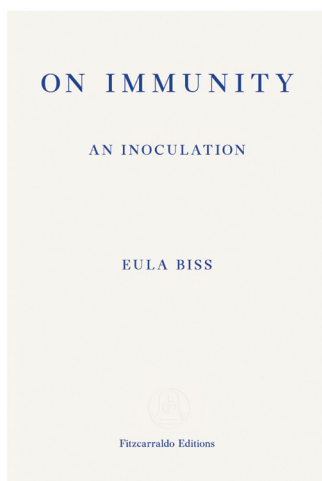
Megan McDowell has translated many modern and contemporary South American authors, including Alejandro Zambra, Arturo Fontaine, Carlos Busqued, Álvaro Bisama and Juan Emar. Her translations have been published in the *New Yorker*, *McSweeney's*, *Words Without Borders*, *Mandorla*, and *Vice*, among others. She lives in Zurich, Switzerland.



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## ON IMMUNITY: AN INOCULATION by EULA BISS

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Essay (DNF) / UK & Commonwealth (exc. ANZ)

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Published 18 February 2015

Flapped paperback, 216 pages, £12.99, 197 x 125mm  
ISBN 978-0-9929747-4-9 | Ebook also available

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Originally published by Graywolf Press (US)

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Upon becoming a new mother, Eula Biss addresses a chronic condition of fear—fear of the government, the medical establishment, and what is in your child's air, food, mattress, medicine, and vaccines. She finds that you cannot immunize your child, or yourself, from the world. In this bold, fascinating book, Biss investigates the metaphors and myths surrounding our conception of immunity and its implications for the individual and the social body. As she hears more and more fears about vaccines, Biss researches what they mean for her own child, her immediate community, America, and the world, both historically and in the present moment. She extends a conversation with other mothers to meditations on Voltaire's *Candide*, Bram Stoker's *Dracula*, Rachel Carson's *Silent Spring*, Susan Sontag's *AIDS and Its Metaphors*, and beyond. *On Immunity* is a moving account of how we are all interconnected—our bodies and our fates.

Selected for Mark Zuckerberg's Facebook 'Year in Books' in February 2015 | Shortlisted for 2014 NBCC Awards  
*New York Times* Top 10 Books of 2014 | *Publisher's Weekly* Top 10 Books of the Year | *Time Out* 10 Best Books of 2014

'Sontag said she wrote *Illness as Metaphor* to "calm the imagination, not to incite it," and *On Immunity* also seeks to cool and console. But where Sontag was imperious, Biss is stealthy. She advances from all sides, like a chess player, drawing on science, myth, literature to herd us to the only logical end, to vaccinate.'

— Parul Sehgal, *The New York Times*

'Imagine Eula Biss as herself a vaccine against vague and incoherent thinking, as a booster to the acuity of your thought, as a thermometer taking the temperature of our ideas about purity, contagion, individuality, and community. This book is a magnificent piece of research and of writing.'

— Rebecca Solnit, author of *Wanderlust: A History of Walking*

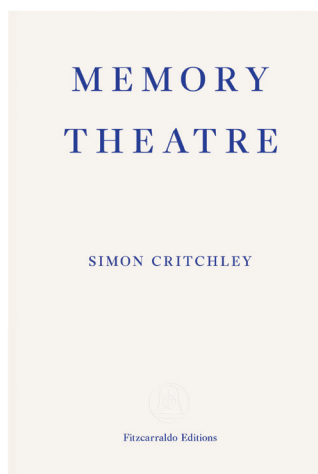
'Like so many great nonfiction classics, *On Immunity* will teach, provoke, chafe, inspire, haunt, and likely change its many readers. Its central, difficult, and ecstatic premise – that 'we owe each other our bodies' – couldn't be more urgent, as the question of how we contend with this interdependence, this collectivity, is fundamental to our human present and future.'

— Maggie Nelson, author of *The Argonauts*

Eula Biss holds a BA in nonfiction writing from Hampshire College and an MFA in nonfiction writing from the University of Iowa. Her second book, *Notes from No Man's Land*, received the Graywolf Press Nonfiction Prize and the National Book Critics Circle Award for criticism. Her work has also been recognized by a Pushcart Prize, a Jaffe Writers' Award, and a 21st Century Award from the Chicago Public Library. She teaches writing at Northwestern University. Her essays have recently appeared in *The Best American Nonrequired Reading*, *The Best Creative Nonfiction* and the *Touchstone Anthology of Contemporary Nonfiction* as well as in the *Believer*, *Gulf Coast*, *Columbia*, *Ninth Letter*, *North American Review*, *Bellingham Review*, *Seneca Review*, and *Harper's*.







## MEMORY THEATRE

by SIMON CRITCHLEY

with images by LIAM GILLICK

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Essay (DNF) / World rights

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Published 24 September 2014

Flapped paperback, 88 pages, £9.99

ISBN 978-0-9929747-1-8 | Ebook also available

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Rights sold: Other Press (US), PUF (France), Metis Kitap (Turkey), CLP Works (Sweden), Diaphanes (Germany)

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A French philosopher dies during a savage summer heatwave. Boxes carrying his unpublished miscellany mysteriously appear in Simon Critchley's office. Rooting through piles of papers, Critchley discovers a brilliant text on the ancient art of memory and a cache of astrological charts predicting the deaths of various philosophers. Among them is a chart for Critchley himself, laying out in great detail the course of his life and eventual demise. Becoming obsessed with the details of his fate, Critchley receives the missing, final box, which contains a maquette of Giulio Camillo's sixteenth-century Venetian memory theatre, a space supposed to contain the sum of all knowledge. That's when the hallucinations begin...

'*Memory Theatre* is a brilliant one-of-a-kind mind-game occupying a strange frontier between philosophy, memoir and fiction. Simon Critchley beguiles as he illuminates.'

— David Mitchell, author of *The Bone Clocks*

'Novella or essay, science-fiction or memoir? Who cares. Chris Marker, Adolfo Bioy Casares and Frances Yates would all have been proud to have written *Memory Theatre*.'

— Tom McCarthy, author of *C*

'With a sense of mischief combined with surprising reverie, Simon Critchley has braided together ideas about memory from the past with the latest thinking about unreliable narrative, altered states and the mysteries of consciousness. *Memory Theatre* is a tantalising, textual Moebius strip – philosophy, autobiography, and fiction twisted together.'

— Marina Warner, author of *Stranger Magic*

'Simon Critchley is a figure of quite startling brilliance, and I can never begin to guess what he'll do next, only that it is sure to sustain and nourish my appetite for his voice. His overall project may be that of returning philosophical inquiry, and 'theory', to a home in literature, yet without surrendering any of its incisive power, or ethical urgency. ... I read *Memory Theatre* and loved it.'

— Jonathan Lethem, author of *Dissident Gardens*

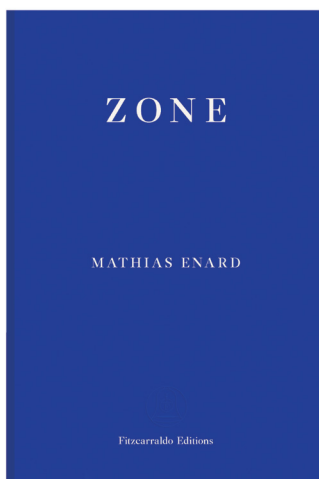
Simon Critchley is Hans Jonas Professor of Philosophy at the New School for Social Research in New York. His previous books include *On Humour*, *The Book of Dead Philosophers*, *How to Stop Living and Start Worrying*, *Impossible Objects*, *The Mattering of Matter* (with Tom McCarthy), *The Faith of the Faithless*, *Stay, Illusion! The Hamlet Doctrine* (with Jamieson Webster), and *Bowie*. He is series moderator of 'The Stone', a philosophy column in *The New York Times*, to which he is a frequent contributor.

Liam Gillick is a British artist based in New York.



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## ZONE

by MATHIAS ENARD

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Fiction (FA) / UK & Commonwealth

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Published 20 August 2014

Flapped paperback, 528 pages, £14.99

ISBN 978-0-9929747-0-1 | Ebook also available

Translated from French by Charlotte Mandell

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Originally published by Actes Sud (France)

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Francis Mirković, a French Intelligence Services agent for fifteen years, is travelling first class on the train from Milan to Rome. Handcuffed to the luggage rack above him is a briefcase containing a wealth of information about the war criminals, terrorists and arms dealers of the *Zone* – the Mediterranean region, from Barcelona to Beirut, from Algiers to Trieste, which has become his speciality – to sell to the Vatican. Exhausted by alcohol and amphetamines, he revisits the violent history of the *Zone* and his own participation in that violence, beginning as a mercenary fighting for a far-right Croatian militia in the 1990s. One of the truly original books of the decade, and written as a single, hypnotic, propulsive, physically irresistible sentence, Mathias Enard's *Zone* is an *Iliad* for our time, an extraordinary and panoramic view of violent conflict and its consequences in the twentieth century and beyond.

'[*Zone* is] an ambitious study of twentieth century conflict and disaster ... Enard's novel is to be seen within a tradition of French avant-garde writing ... The result is a modern masterpiece...'

— David Collard, *Times Literary Supplement*

'[T]he brilliance of *Zone* lies in its brutal refusal to stop. Again and again, Mathias Enard's white-knuckle narrative plunges us back into the battle-scarred past, forcing us to confront its horrors ... a relentlessly inventive novel.'

— David Winters, *Literary Review*

'[T]he material of a conventional thriller has been sublimated into an atmosphere of violence, power and cruelty; humanity here is little more than a vector through which various kinds of insanity flow.'

— Nicholas Lezard, *Guardian*

'Mathias Enard has found a way to restore death to life and life to death, and so joins the first rank of novelists, the bringers of fire, who even as they can't go on, do.'

— Garth Risk Hallberg, *The Millions*

Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He has lived in Barcelona for about fifteen years, interrupted in 2013 by a writing residency in Berlin. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won the Liste Goncourt/Le Choix de l'Orient, the Prix littéraire de la Porte Dorée, and the Prix du Roman-News for *Street of Thieves*. His latest novel, *Boussole*, is published in France by Actes Sud in August 2015.

Charlotte Mandell has translated fiction, poetry, and philosophy from the French, including works by Proust, Flaubert, Genet, Maupassant and Blanchot.



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*Street of Thieves* by Mathias Enard  
*Notes on Suicide* by Simon Critchley  
*Pond* by Claire-Louise Bennett  
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*Compass* by Mathias Enard  
*Notes from No Man's Land* by Eula Biss  
*Flights* by Olga Tokarczuk  
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*Insane* by Rainald Goetz  
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