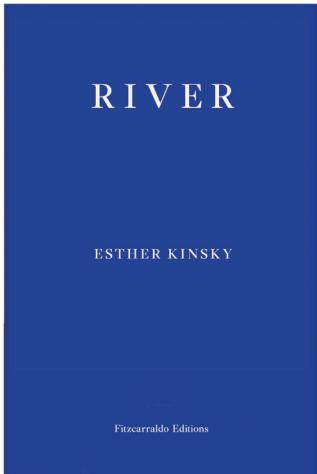


2018



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RIVER by ESTHER KINSKY

Fiction (FA/FYT) / World English

Published 17 January 2018

Flapped paperback, 368 pages, £12.99

ISBN 978-1-910695-29-6 | Ebook also available

Translated from German by Iain Galbraith

Originally published by Matthes & Seitz (Germany)
Rights sold: Gallimard (France), Biuro Literackie
(Poland), Transit Books (North America)

'After many years I had excised myself from the life I had led in town, just as one might cut a figure out of a landscape or group photo. Abashed by the harm I had wreaked on the picture left behind, and unsure where the cut-out might end up next, I lived a provisional existence. I did so in a place where I knew none of my neighbours, where the street names, views, smells and faces were all unfamiliar to me, in a cheaply appointed flat where I would be able to lay my life aside for a while.'

A woman moves to a London suburb, near the River Lea, without knowing quite why or how long for. She goes on long, solitary, walks during which she observes and describes her surroundings, an ode to nature and abandoned places that is both luminous and menacing. During the course of these wanderings she is drawn into reminiscences of the different rivers she has encountered over the various stages of her life, from the Rhine, her childhood river, to the Saint Lawrence, the Ganges, and an almost desiccated stream in Tel-Aviv. Written in language that is as precise as it is limpid, *River* is a masterful novel, full of poignant images and poetic observations, which cements Esther Kinsky's reputation as one of the leading prose stylists of our time.

'*River* is an unusual and stealthy sort of book in that it's the opposite of what it appears to be – which is a rather apt dissimulation, as it turns out. Yes, it rifles through both the rich and rank materials of the world, turning over its trinkets and its tat, in a manner that is initially quite familiar – however, this curious inventory demonstrates an eye for the grotesque and does not hold the world aloft, or in place. Here, details blur boundaries rather than reaffirming them, positing a worldview that is haunted and uncanny. Shifting through unremarkable terrain we encounter the departed, the exiled, the underneath, the other side. We are on firm ground, always; yet whether that ground is here or there, now or then, is, increasingly, a distinction that is difficult and perhaps irrelevant to make. Sea or sky, boy or girl, east or west, king or vagrant, silt or gold; by turns grubby, theatrical, and exquisite, we are closer to the realm of Bakhtin's carnival than we are to the well-trod paths of psychogeography. Kinsky's *River* does indeed force us to stop in our tracks and take in the opposite side.'

— Claire-Louise Bennett, author of *Pond*

'Esther Kinsky's novel outshines everything that has recently been published in the German language. ... *River* is a democratic book, witty, wise and touchingly beautiful.'

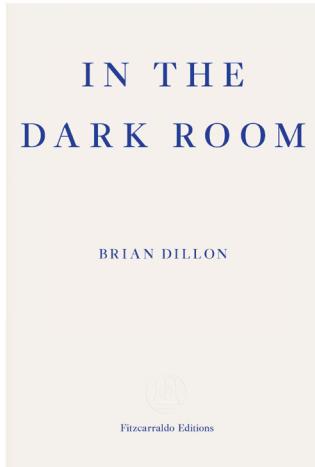
— Katharina Teutsch, *Frankfurter Allgemeine Zeitung*

Esther Kinsky grew up at the River Rhine and lived in London for twelve years. She is the author of three volumes of poetry and two novels (*Summer Resort* and *Banatsko*) and has translated many notable English (Henry David Thoreau, Iain Sinclair) and Polish (Joanna Bator, Olga Tokarczuk) authors into German. *River* won the Adelbert-von-Chamisso-Prize 2016, the Franz Hessel Prize 2014, the Kranichsteiner Literature Prize 2015 and the SWR Prize for the best fiction book 2015, and was longlisted for the German Book Prize 2014.



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IN THE DARK ROOM by BRIAN DILLON

Essay (DNF) / World rights

With a foreword by Frances Wilson

Published 14 February 2018

Flapped paperback, 250 pages, £12.99

ISBN 978-1-910695-72-2 | Ebook also available

Winner of the Irish Book Award for non-fiction in 2005

Boldly combining the highly personal with the brilliantly scholarly, *In the Dark Room* explores the question of how memory works emotionally and culturally. It is narrated through the prism of the author's experience of losing both his parents, his mother when he was sixteen, his father when he was on the cusp of adulthood and of trying, after a breakdown some years later, to piece things together. Drawing on the lessons of centuries of literature, philosophy and visual art, Dillon interprets the relics of his parents and of his childhood in a singularly original and arresting piece of writing reissued for the first time since its original publication in 2005, and including a new foreword from prize-winning biographer Frances Wilson.

'*In the Dark Room* is a wonderfully controlled yet passionate meditation on memory and the things of the past, those that are lost and those, fewer, that remain: on what, in a late work, Beckett beautifully reduced to "time and grief and self, so-called". Retracing his steps through his own life and the lives of the family in the midst of which he grew up, Brian Dillon takes for guides some of the great connoisseurs of melancholy, from St Augustine to W. G. Sebald, by way of Sir Thomas Browne and Marcel Proust and Walter Benjamin. The result is a deeply moving testament, free of sentimentality and evasion, to life's intricacies and the pleasures and the inevitable pains they entail. In defiance of so much that is ephemeral, this is a book that will live.'

— John Banville, winner of the Booker Prize for *The Sea* in 2005

'Our world is clogged with memoirs. Most won't last, but *In the Dark Room* will. It is thought-provoking and nourishing, and it deploys a unique technique to tell its tale. However, when they come to write the history of memoir, and this will be in there, it will be remembered less for its method, remarkable though that is, than for the author's ability to make the reader really feel what it was like to be a damaged child and a grief-stricken adult.'

— Carlo Gébler, *Irish Times*

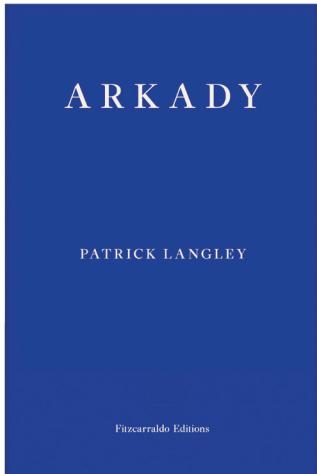
'[A] book of immense, disturbingly lucid insight. It is an amazing achievement in terms of prose style alone.'

— Michael Bracewell, *Telegraph*

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.



Fitzcarraldo Editions



ARKADY by PATRICK LANGLEY

Fiction (FA) / World rights

Published 21 March 2018

Flapped paperback, 200 pages, £12.99

ISBN 978-1-910695-51-7 | Ebook also available

Brothers Jackson and Frank live on the margins of a big urban sprawl. From abandoned tower blocks to gleaming skyscrapers, their city is brutal, beautiful and divided. As anti-government protests erupt across the teeming metropolis, the brothers sail in search of the Red Citadel and its promise of a radical new way of life. A striking portrait of the precarity of modern urban living, and of the fierce bonds that grow between brothers, Patrick Langley's debut *Arkady* is a brilliant coming-of-age novel, as brimming with vitality as the city itself.

'Thick with smoky atmosphere and beautifully controlled – this is a vivid and very fine debut.'

— Kevin Barry, author of *City of Bohane*

'Patrick Langley's *Arkady* is a strange trip — luminescent, jagged and beautiful. A debut novel that twists, compels, descends and soars. I highly recommend it.'

— Jenni Fagan, author of *The Panopticon*

'*Arkady* is a utopian project: not the top-down kind that never works, but the bottom-up kind that (in this case anyway) works so well it reclaims something of the world. It's hand-built, beautifully, from loose memories, salvaged people, and wild blooms of the psychogeographical sublime. Tense, vivid and humane, this novel gives us not only a dark future but also – over the horizon, past the next riverbend, through that hole in the fence – a chance of saving ourselves from it.'

— Ned Beauman, author of *Boxer, Beetle*

'Langley's invented metropolis was a joy to spend time in. In my visual imagination, it looked as if it had been half-painted by L. S. Lowry and finished off by H. R. Giger. And the ambience was a little bit *Stalker*, and a little bit *Tekkonkinkreet*. But then at the heart of it all was this complex, tender relationship between brothers, and Langley's writing – which somehow managed to be both unembellished and evocative.'

— Sara Baume, author of *A Line Made by Walking*

'The Romulus and Remus of a refugee nation embark upon a drift across livid cities, liberatory canals and compromised occupations in a parallel present mere millimetres from our own. Langley gives to the reader the taste of the Molotov fumes and the bloody heft of the personal-political in this propulsive, acid fable, a derive for the age of urbex. How can the orphaned subject escape the surveillance state? Read on to find out. We, also, are in Arcadia.'

— Mark Blacklock, author of *I'm Jack*

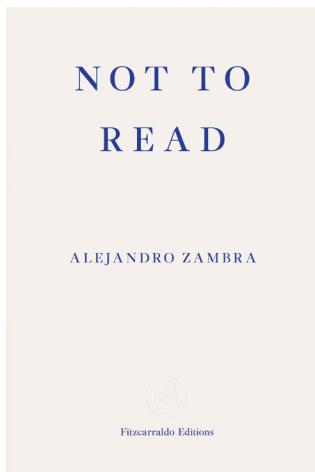
Patrick Langley is a writer who lives in London. He writes about art for *frieze*, *Art Agenda*, and other publications. He is a contributing editor at *The White Review*.



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NOT TO READ by ALEJANDRO ZAMBRA

Essay (DNF) / UK & Commonwealth

Published 9 April 2018

Flapped paperback, 240 pages, £12.99

ISBN 978-1-910695-63-0 | Ebook also available

Translated by Megan McDowell

Over the course of the chronicles and literary essays that make up this volume, Alejandro Zambra outlines his own particular theory of reading. Whether it is in the course of a carefully considered commentary on a specific book, or in the digressions born out of a piece on this or that author – from Parra, Levriero and Pavese to Millán, Ribeyro, Tanizaki or Bolaño, Natalia Ginzburg and Puig – the simple act of reading dominates these pages, within which the author alternates between forceful and good-humoured rants against clichés and impostures and intimist celebrations of true literary experiences. The book's title is an allusion to the moment when Zambra decided to stop writing a weekly literary column and began instead to experiment, as he explains, with the pleasure of not reading certain books, thus allowing himself the freedom to open himself up to readings not imperative to the daily routine of literary journalism. As in his novels and poems, in *Not to Read* Alejandro Zambra unfurls his characteristic style, which place ambiguity, restraint and uncertainty above everything else, and offer up the suggestion that certain books can touch us in substantial ways. In doing so the outlines of a kind of blurry self-portrait emerge – something like the image of an exemplary writer and reader reflected in a concave mirror, in his library, and surrounded by ghosts and feelings.

Praise for *My Documents*

'*My Documents* is also his best: an eclectic, disconcerting, at times harrowing read. A truly beautiful book.'

— Daniel Alarcón, author of *At Night We Walk in Circles*

'Zambra is the author of small classics – short in length, but enormous in every other way. *My Documents* elevates him to an entirely new level.'

— Valeria Luiselli, author of *The Story of My Teeth*

'[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*

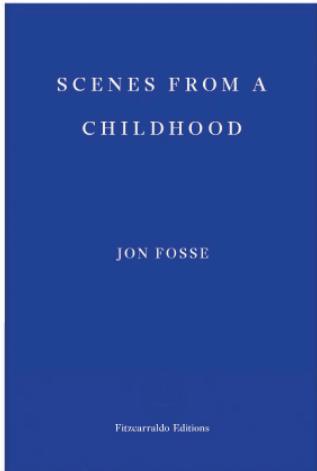
Alejandro Zambra is a Chilean writer, poet, and critic. His first novel *Bonsai* was awarded Chile's Literary Critics' Award for Best Novel. He is also the author of *The Private Lives of Trees* and *Ways of Going Home*, which won the Altazor Award and the National Council Prize for Books, both for the best Chilean novel. *My Documents*, published by Fitzcarraldo Editions in 2015, was shortlisted for the 2015 Frank O'Connor International Short Story Prize. His latest novel is *Multiple Choice*. His writing has appeared in the *New Yorker*, the *Paris Review*, *Tin House*, *Harper's*, and *McSweeney's*, among other places. He was selected as one of the Best of Young Spanish-Language Novelists by *Granta* in 2010. He lives in Mexico City.



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SCENES FROM A CHILDHOOD by JON FOSSE

Fiction (FA/FYT) / World English

Published 2 May 2018

Flapped paperback, 200 pages, £12.99

ISBN 978-1-910695-53-1 | Ebook also available

Translated from Norwegian by Damion Searls

One of Norway's most celebrated authors and playwrights, Jon Fosse is famed for the minimalist and unsettling quality of his writing. *Scenes from a Childhood* draws together a number of Fosse's most powerful short pieces, spanning his entire career. In the title story, we are presented with a loosely autobiographical narrative strand made up of multiple shards of memory covering infancy to awkward adolescence. The collection also contains Fosse's haunting and dream-like novella *And Then My Dog Will Come Back To Me*. Taken from various sources, this will be the first time that these pieces appear alongside each other in the same collection, offering readers the chance to discover the best of Fosse's inimitable spare and poetic prose.

'Jon Fosse is a major European writer.'

— Karl Ove Knausgaard, author of *My Struggle*

'He has a surgeon's ability to use the scalpel and to cut into the most prosaic, everyday happenings, to tear loose fragments from life, to place them under the microscope and examine them minutely, in order to present them afterward... sometimes so endlessly desolate, dark, and fearful that Kafka himself would have been frightened.'

— *Aftenposten*

'Fosse has been compared to Ibsen and to Beckett, and it is easy to see his work as Ibsen stripped down to its emotional essentials. But it is much more. For one thing, it has a fierce poetic simplicity.'

— *New York Times*

'With its heavy silences and splintered dialogue, his work has reminded some of Beckett, others of Pinter.'

— *Guardian*

Jon Fosse was born in 1959 on the west coast of Norway and has written over thirty books and twenty-eight plays that have been translated into over 40 languages. His first novel, *Red, Black*, was published in 1983, and was followed by such works as *Melancholia I & II*, *Aliiss at the Fire*, and *Morning and Evening*. He is one of the world's most produced living playwrights. In 2007, Fosse became a chevalier of the Ordre national du Mérite of France, and he was awarded the International Ibsen Award in 2010. In 2011, he moved into Grotten, an honorary residence for artists on the grounds of the Royal Palace in Oslo. He was awarded the European Prize for Literature in 2014 and the Nordic Council Literature Prize in 2015. He currently has homes in Bergen, Oslo, and in Hainburg, Austria.

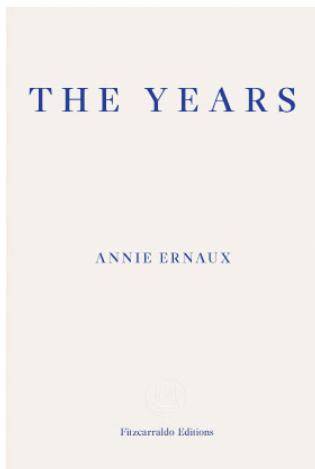
Damion Searls is a translator from German, Norwegian, French, and Dutch and a writer in English. He has translated many classic modern writers, including Proust, Rilke, Nietzsche, Walser, Ingeborg Bachmann, Alfred Döblin, Jon Fosse, Elfriede Jelinek, and Nescio.



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THE YEARS by ANNIE ERNAUX

Essay (DNF) / Memoir (BM) / UK & Ireland

Published 20 June 2018

Flapped paperback, 240 pages, £12.99

ISBN 978-1-910695-78-4 | Ebook also available

Originally published by Gallimard (France)
First published in English by Seven Stories
(North America)

Considered by many to be the iconic French memoirist's defining work, *The Years* is a narrative of the period 1941 to 2006 told through the lens of memory, impressions past and present, photos, books, songs, radio, television, advertising, and news headlines. Local dialect, words of the times, slogans, brands and names for ever-proliferating objects are given voice here. The voice we recognize as the author's continually dissolves and re-emerges as Annie Ernaux makes the passage of time palpable. Time itself, inexorable, narrates its own course, consigning all other narrators to anonymity. A new kind of autobiography emerges, at once subjective and impersonal, private and collective. On its 2008 publication in France, *The Years* came as a surprise. Though Ernaux had for years been hailed as a beloved, bestselling and award-winning author, this was in many ways a departure: both an intimate memoir 'written' by entire generations, and a story of generations telling a very personal story. Like the generation before hers, the narrator eschews the 'I' for the 'we' ('on' in French) as if collective life were inextricably intertwined with a private life that in her parents' generation ceased to exist. In inventing a new genre – the collective autobiography – Annie Ernaux has written a genuine masterpiece which cements her place as one of our greatest memoirists.

'The author of one of the most important oeuvres in French literature, Annie Ernaux's work is as powerful as it is devastating, as subtle as it is seething.'

— Edouard Louis, author of *The End of Eddy*

'I admire the form she invented, mixing autobiography, history, sociology. The anxious interrogations on her defection, moving as she did from the dominated to the dominant classes. Her loyalty to her people, her fidelity to herself. The progressive depersonalisation of her work, culminating in the disappearance of the "I" in *The Years*, a book I must have read three or four times since its publication, even more impressed each time by its precision, its sweep and – I can't think of any other word – its majesty. One of the few indisputably great books of contemporary literature.'

— Emmanuel Carrère, author of *The Kingdom*

'This is an autobiography unlike any you have ever read. ... *The Years* is an earnest, fearless book, a *Remembrance of Things Past* for our age of media domination and consumerism, for our period of absolute commodity fetishism.'

— Edmund White, *New York Times Book Review*

'Annie Ernaux is ruthless. ... Perhaps no other memoirist – if, in fact, memoir-writing is what Ernaux is up to, which both is and isn't the case – is so willing to interrogate not only the details of her life but also the slippery question of identity.'

— David L. Ulin, *Los Angeles Times*

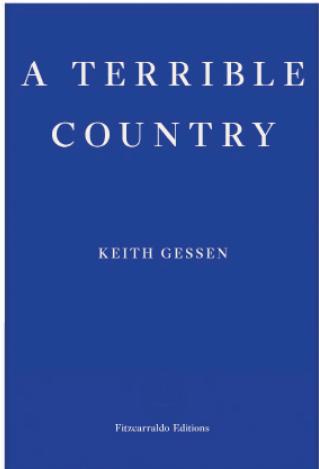
Born in 1940, Annie Ernaux grew up in Normandy, studied at Rouen University, and later taught at secondary school. From 1977 to 2000, she was a professor at the Centre National d'Enseignement par Correspondance. Her books, in particular *A Man's Place* and *A Woman's Story*, have become contemporary classics in France. *The Years* won the Prix Renaudot in France in 2008 and the Premio Strega in Italy in 2016. In 2017, Annie Ernaux was awarded the Marguerite Yourcenar Prize for her life's work.



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A TERRIBLE COUNTRY by KEITH GESEN

Fiction (FA) / UK & Commonwealth exc. Can

Published 10 July 2018

Flapped paperback, 352 pages, £12.99

ISBN 978-1-910695-76-0 | Ebook also available

Published simultaneously with Viking (USA)

In the summer of 2008, Andrei Kaplan moves from New York to Moscow to look after his ageing grandmother, a woman who survived the dark days of communism and witnessed Russia's violent capitalist transformation, during which she lost her beloved dacha. She welcomes Andrei into her home, even if she can't always remember who he is. Andrei learns to navigate Putin's Moscow, still the city of his birth, but with more expensive coffee. He looks after his elderly – but surprisingly sharp! – grandmother, finds a place to play hockey, a café to send emails, and eventually some friends, including a beautiful young activist named Yulia. Capturing with a miniaturist's brush the unfolding demands of family, fortune, personal ambition, ideology, and desire, *A Terrible Country* is a compelling novel about ageing, radical politics, Russia at a crossroads, and the difficulty – or impossibility – of actually changing one's life.

'A cause for celebration: big-hearted, witty, warm, compulsively readable, earnest, funny, full of that kind of joyful sadness I associate with Russia and its writers. Gessen's particular gift is his ability to effortlessly and charmingly engage with big ideas – power, responsibility, despotism of various stripes, the question of what a country is supposed to do for the people who live in it – while still managing to tell a moving and entertaining human story. At a time when people are wondering whether art can rise to the current confusing political moment, this novel is a reassurance, from a wonderful and important writer.'

— George Saunders, Man Booker Prize-winning author of *Lincoln in the Bardo*

'*A Terrible Country* is even better than I hoped. By turns sad, funny, bewildering, revelatory, and then sad again, it recreates the historical-psychological experience of returning, for twenty-first-century reasons, to a country one's parents left in the twentieth century. It's at once an old-fashioned novel about the interplay between generational roles, family fates, and political ideology, and a kind of global detective mystery about neo-liberalism (plus a secret map of Moscow in terms of pickup hockey). Gessen is a master journalist and essayist, as well as a storyteller with a scary grasp on the human heartstrings, and *A Terrible Country* unites the personal and political as only the best novels do.'

— Elif Batuman, author of *The Idiot* and *The Possessed*

'Like Primo Levi's masterpiece *If Not Now, When?*, *A Terrible Country* makes the emotional case for an unfamiliar politics. Its critique of the Russian mafia state is balanced by a deeply humanistic attention to common decency. I would not hesitate to recommend this novel to a busy person who otherwise refuses to touch fiction. The only up-to-the-minute, topical, relevant, and necessary novel of 2018 that never has to mention Trump.'

— Nell Zink, author of *The Wallcreeper* and *Mislaid*

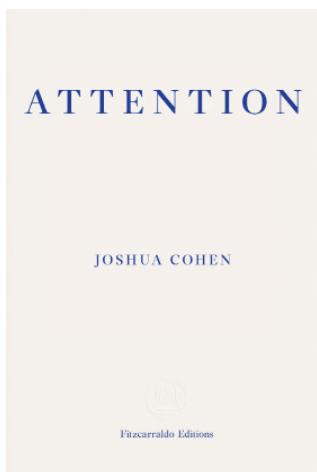
Keith Gessen is the author of *A Terrible Country*, *All the Sad Young Literary Men* and a founding editor of *n+1*. He edited and co-translated Kirill Medvedev's *It's No Good*, also published by Fitzcarraldo Editions, and translated Nobel Prize-winner Svetlana Alexievich's *Voices from Chernobyl*. He teaches journalism at Columbia and lives in New York.



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ATTENTION: DISPATCHES FROM THE LAND OF DISTRACTION by JOSHUA COHEN

Granta Best of Young American Novelist in 2017

Essays (DNF) / Reportage & collected journalism (DNJ)

Published 14 August 2018

Flapped paperback, 576 pages, £14.99, 197 x 125mm
ISBN 978-1-910695-74-6 | Ebook also available

Simultaneously published with Random House (US)

A wide-ranging, thought-provoking, and rule-bending selection of non-fiction from Joshua Cohen, 'a major American writer' (*New York Times*), *Attention: Dispatches from a Land of Distraction* is a powerful and fresh work of social criticism, examining the ways we can reclaim the power of attention in an age of constant distraction. A fully realized work created from a selection of previously published and new essays, memoir, criticism, letters and diaries, Joshua Cohen's first collection of essays covers an extraordinary array of topics: politics, literature, art, music, travel, the media, and psychology, on subjects ranging from Donald Trump, Bernie Sanders, animals in literature, Gustav Mahler, Aretha Franklin, Edward Snowden, Gordon Lish, the closing of the Ringling Bros. circus, Google, Thomas Pynchon, and English-language publishing in Paris. In thirty essays and forty short 'interludes', Cohen directs his sharp gaze out upon the world, exhibiting his deep erudition and ability to draw connections between seemingly unlike things, showing us how to look at a world overflowing with information without becoming daunted. In each piece, Cohen projects a quality of thought that is uniquely his, and a voice as witty, powerful, funny, and distinct as any in American letters.

Praise for *Moving Kings*

'A Jewish *Sopranos*... Cohen is an extraordinary prose stylist, surely one of the most prodigious in American fiction today... his sentences are all-season journeys, able to do everything everywhere at once... A crystalline novelist with a journalistic openness to the world.'

— James Wood, *New Yorker*

'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*

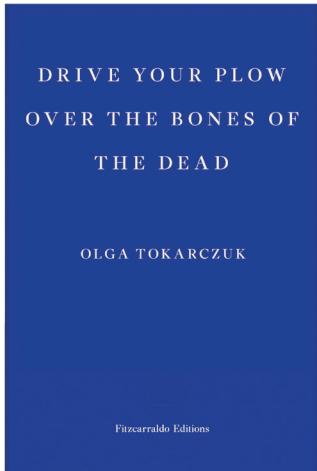
Joshua Cohen was born in 1980 in Atlantic City. He has written novels (*Book of Numbers*, *Moving Kings*), short fiction (*Four New Messages*), and non-fiction for the *New York Times*, *London Review of Books*, *Bookforum*, and others.



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DRIVE YOUR PLOW OVER THE BONES OF THE DEAD by OLGA TOKARCZUK

Fiction (FA/FYT) / World English

Published 12 September 2018
Flapped paperback, 320 pages, £12.99
ISBN 978-1-910695-71-5 | Ebook also available
Translated from Polish by Antonia Lloyd-Jones

A wide-ranging, thought-provoking, and rule-bending selection of non-fiction from Joshua Cohen, ‘a major American writer’ With *Drive Your Plow Over the Bones of the Dead*, Olga Tokarczuk returns with a subversion of the noir novel and the magical realist genre. The novel takes place in a remote village in south-west Poland where Janina Dusejko, an eccentric woman in her 60s, describes the events surrounding the disappearance of her two dogs. When members of a local hunting club are subsequently found murdered, she becomes involved in the investigation. By no means a conventional crime story, this entertaining novel by ‘one of Europe’s major humanist writers’ (*Guardian*) offers some thought-provoking ideas on our perceptions of madness, social injustice against people who are marginalised, animal rights, the hypocrisy of traditional religion, and belief in predestination. A film based on this novel, titled *Spoor*, is due for global release in 2018. Directed by Agnieszka Holland (well known for movies such as *Europa, Europa* and *In Darkness*), it is Poland’s nomination for Best Foreign Film at the 2018 Oscars.

Praise for *Flights*

‘One among a very few signal European novelists of the past quarter-century.’
— *The Economist*

‘Olga Tokarczuk is a household name in Poland and one of Europe’s major humanist writers, working here in the continental tradition of the “thinking” or essayistic novel. *Flights* has echoes of W. G. Sebald, Milan Kundera, Danilo Kiš and Dubravka Ugrešić, but Tokarczuk inhabits a rebellious, playful register very much her own. ... Hotels on the continent would do well to have a copy of *Flights* on the bedside table. I can think of no better travel companion in these turbulent, fanatical times.’
— Kapka Kassabova, *Guardian*

‘*Flights* could almost be an inventory of the ways narrative can serve a writer short of, and beyond, telling a story. The book’s prose is a lucid medium in which narrative crystals grow to an ideal size, independent structures not disturbing the balance of the whole... Much of the pleasure of reading *Flights* comes from the essay clusters embedded between sections of narratives... The cascades of concise interstitial passages are often satisfying riffs on time and space, bodies and language, repetition and uniqueness... Jennifer Croft’s translation is exceptionally adventurous... She can give the impression, not of passing on meanings long after the event, but of being the present at the moment when language reached out to thought.’
— Adam Mars-Jones, *London Review of Books*

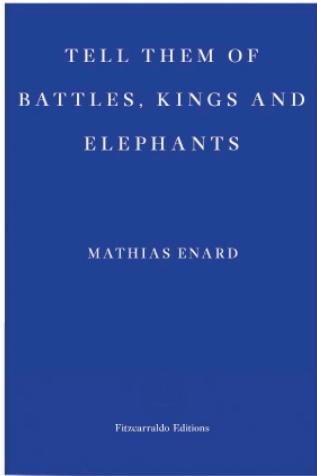
Olga Tokarczuk is one of Poland’s best and most beloved authors. In 2015 she received the Brueckepreis and the prestigious annual literary award from Poland’s Ministry of Culture and National Heritage, as well as Poland’s highest literary honor, the Nike, and the Nike Readers’ Prize, for *The Books of Jacob*. 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.



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TELL THEM OF BATTLES, KINGS AND ELEPHANTS by MATHIAS ENARD

—
Fiction (FA/FYT) / World English

—
Published 1 November 2018
Flapped paperback, 160 pages, £10.99
ISBN 978-1-910695-69-2 | Ebook also available
Translated from French by Charlotte Mandell

—
Originally published by Actes Sud (France)
Published simultaneously with New Directions (US)

In 1506, Michelangelo – a young but already renowned sculptor – is invited by the sultan of Constantinople to design a bridge over the Golden Horn. The sultan has offered, alongside an enormous payment, the promise of immortality, since Leonardo da Vinci's design was rejected: 'You will surpass him in glory if you accept, for you will succeed where he has failed, and you will give the world a monument without equal.' Michelangelo, after some hesitation, flees Rome and an irritated Pope Julius II—whose commission he leaves unfinished – and arrives in Constantinople for this truly epic project. Once there, he explores the beauty and wonder of the Ottoman Empire, sketching and describing his impressions along the way, and becomes immersed in cloak-and-dagger palace intrigues as he struggles to create what could be his greatest architectural masterwork. *Tell Them of Battles, Kings, and Elephants* – constructed from real historical fragments – is a thrilling page-turner about why stories are told, why bridges are built, and how seemingly unmatched pieces, seen from the opposite sides of civilization, can mirror one another.

Praise for *Compass*

'All of Enard's books share the hope of transposing prose into the empyrean of pure sound, where words can never correspond to stable meanings. He's the composer of a discomposing age.'
— Joshua Cohen, *New York Times*

'Few works of contemporary fiction yield as much pleasure as *Compass*. Reading it amounts to wandering into a library arranged in the form of an exotic sweet shop, full of tempting fragments of stories guaranteed leaving you wanting more.'

— Eileen Battersby, *Irish Times*

'*Compass* is a challenging, brilliant, and – God help me – important a novel as is likely to be published this year.'

— Justin Taylor, *Los Angeles Times*

'One of the finest European novels in recent memory.'

— Adrian Nathan West, *Literary Review*

'Enard is like the anti-Houellebecq, and he deserves far more attention.'

— Sam Sacks, *Wall Street Journal*

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, the 2017 Leipziger Book Award for European Understanding, and was shortlisted for the 2017 Man Booker International Prize for *Compass*. *Tell Them of Battles, Kings and Elephants* is his fourth novel to appear in English.



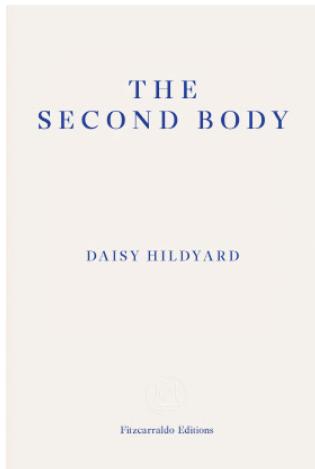
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RECENT TITLES



Fitzcarraldo Editions



THE SECOND BODY by DAISY HILDYARD

—
Essay (DNF) / World rights

Published 6 November 2017
Flapped paperback, 128 pages, £10.99
ISBN 978-1-910695-47-0 | Ebook also available

Every living thing has two bodies. To be an animal is to be in possession of a physical body, a body which can eat, drink and sleep; it is also to be embedded in a worldwide network of ecosystems. When every human body has an uncanny global presence, how do we live with ourselves? In this timely and elegant essay, Daisy Hildyard captures the second body by exploring how the human is 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. 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.

'Part amateur detective, part visionary, Hildyard's voice is so intelligent, beguiling and important. Like Sir Thomas Browne or even Annie Dillard, her sly variety of scientific inquiry is incandescent.'

— Rivka Galchen, author of *Little Labors*

'In its insistence on the illusion of individuality and on the participation of human animals in the whole of earthly life, *The Second Body* might be an ancient text; in its scientific literacy and its mood of ecological disquiet, Daisy Hildyard's book is as contemporary as the morning paper. If ecstasy means to go outside oneself, the word usually carries connotations of chaos and inarticulacy. Here, however, is a precise and eloquent ecstasy – and this slender book on who we are beyond our own skins is likewise much larger than itself.'

— Benjamin Kunkel, author of *Utopia or Bust*

'Daisy Hildyard has turned her curious, sifting, brilliantly original mind onto the pressing ecological questions of our age. The result is a series of essays as captivating as they are delightful, their object no less than to quietly rewire our thinking.'

— Sarah Howe, author of *Loop of Jade*

'A curious, oblique, important, and fascinating book.'

— Charles Foster, author of *Being a Beast*

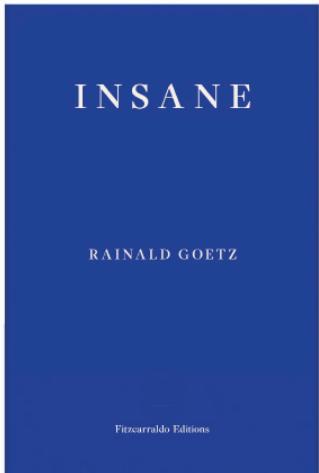
'In *The Second Body*, Daisy Hildyard gives a body to an idea in a series of curious encounters that take us from the floor of a butcher shop to the computer room of a biologist to the wreckage of a flooded home. Heady and visceral both, this essay revels in the mess and splendour of the world.'

— Eula Biss, author of *On Immunity*

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.



Fitzcarraldo Editions



INSANE by RAINALD GOETZ

Fiction (FA/FYT) / World English

Published 18 October 2017

Flapped paperback, 352 pages, £12.99

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

Translated from German by Adrian Nathan West

Originally published by Surhkamp (Germany)

Translated for the first time into English, cult German author Rainald Goetz's debut novel *Insane* draws upon his clinical psychiatric experience to paint a portrait of the asylum as a total institution. We follow a young psychiatrist, Dr Raspe, who enters the profession dreaming of revolutionizing its methods. Confronted by day-to-day practices and the reality of life in the psychiatric hospital, Raspe begins to fray at the edges. The very concept of madness is called into question in a brutal portrayal of patients and psychiatrists and the various treatments administered, from psychotherapy to electroshock therapy. What is madness? And who is truly mad? Diving headlong into a terrifying and oppressive world, *Insane* is a veritable journey into the madhouse by one of Germany's most prominent and contentious authors.

'Rainald Goetz is the most important trendsetter in German literature.'

— *Süddeutsche Zeitung*

'This book is a hammer.'

— *Die Zeit*

'In many passages, Goetz achieves the same intensity and concentration of experience as in the disturbing early novels of Thomas Bernhard.'

— *Süddeutsche Zeitung*

'Behind his nervous, tense willingness to experience, there is a broad education and a sensitive historical consciousness that endow his language with a balance of passionate expressiveness, observational coolness and satirical clarity.'

— The German Academy of Language and Literature, on the occasion of the awarding of the 2015 Georg Büchner Prize

'Many of his texts should come with an epilepsy warning.'

— *Die Zeit*

'As a hyper-nervous virtuoso of attentiveness, Rainald Goetz works in the field between authenticity and fiction.'

— *Frankfurter Allgemeine Zeitung*

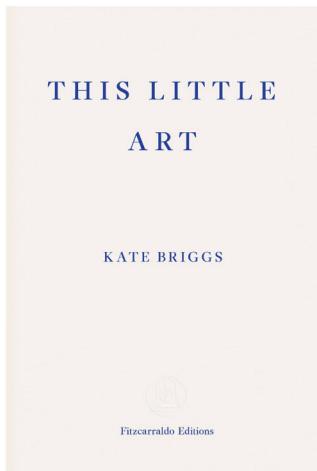
Rainald Goetz, born in 1954 in Munich, studied History and Medicine in Munich and obtained a doctoral degree in both subjects. He briefly worked as a doctor, but quit this profession for the sake of literature in his early thirties. His first novel, *Insane*, was published in 1983. In 1998, Goetz wrote 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 *Deconspiration* belongs to This Morning, 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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THIS LITTLE ART by KATE BRIGGS

Essay (DNF) / World rights

Published 20 September 2017

Flapped paperback, 400 pages, £12.99

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

Rights sold: Luciole Publishers (South Korea)

An essay with the reach and momentum of a novel, Kate Briggs's *This Little Art* is a genre-bending song for the practice of literary translation, offering fresh, fierce and timely thinking on reading, writing and living with the works of others. Taking her own experience of translating Roland Barthes's lecture notes as a starting point, the author threads various stories together to give us this portrait of translation as a compelling, complex and intensely relational activity. She recounts the story of Helen Lowe-Porter's translations of Thomas Mann, and their posthumous vilification. She writes about the loving relationship between André Gide and his translator Dorothy Bussy. She recalls how Robinson Crusoe laboriously made a table, for him for the first time, on an undeserted island. With *This Little Art*, a beautifully layered account of a subjective translating experience, Kate Briggs emerges as a truly remarkable writer: distinctive, wise, frank, funny and utterly original.

'Kate Briggs's *This Little Art* shares some wonderful qualities with Barthes's own work – the wit, thoughtfulness, invitation to converse, and especially the attention to the ordinary and everyday in the context of meticulously examined theoretical and scholarly questions. This is a highly enjoyable read: informative and stimulating for anyone interested in translation, writing, language, and expression.'

— Lydia Davis, author of *Can't and Won't*

'In *This Little Art*, Kate Briggs looks at the "everyday, peculiar thing" that is translation, testing it out, worrying at its questions. She deftly weaves her recurring threads (Roland Barthes, Crusoe's table, *The Magic Mountain*, aerobic dance classes) into something fascinatingly elastic and expansive, an essay – meditation? call to arms? – that is full of surprises both erudite and intimate, and rich in challenges to the ways we think about translation. And so, inevitably, to the ways we think about writing, reading, artistry and creativity, too. As a translator, I'm regularly disappointed by what I read about translation – it feels self-indulgent, irrelevant in its over-abstraction – but *This Little Art* is altogether different. It comes to its revelations through practicality, curiosity, devotion, optimism, an intense and questioning scrutiny, as the work of a great translator so often does.'

— Daniel Hahn, translator of José Eduardo Agualusa and winner of the International Dublin Literary Award in 2017

'Not so much a demystification as a re-enchantment of the practice of literary translation, that maddening, intoxicating 'little' art which yokes humility and hubris, constraint and creativity – in Briggs's passionate telling, you can practically hear the sparks fly.'

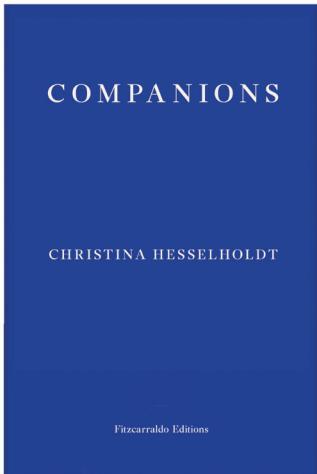
— Deborah Smith, translator of Han Kang and winner of the Man Booker International Prize in 2016

Kate Briggs is the translator of two volumes of Roland Barthes's lecture and seminar notes at the Collège de France: *The Preparation of the Novel* and *How to Live Together*, both published by Columbia University Press. She teaches at the Piet Zwart Institute, Rotterdam.



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COMPANIONS

by CHRISTINA HESSELHOLDT

Fiction (FA/FYT) / World English

Published 30 August 2017

Flapped paperback, 408 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)

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.

'An affecting homage to, and a high-spirited literary dissection of, Woolf's book [*The Waves*] ... *Companions*, translated with care and élan by Paul Russell Garrett, is not at all a gloomy work. Hesselholdt's touch is light, even mocking, as much as her subject matter is grave. There is a dancing intelligence roaming free here, darting back and forth among ideas and sensations. Her novel is a deceptively nonchalant defence of modernism and a work of pure animation.'

— Catherine Taylor, *Financial Times*

'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*

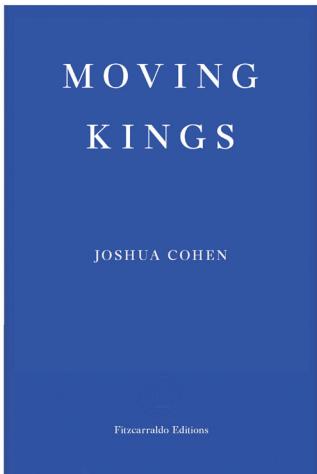
'I am quite certain that this book will do something to Danish literature. Hesselholdt is part of a generation of remarkable female authors who had their breakthroughs at the beginning of the 1990s and who in the past decade have turned their writing in new and surprising directions. None of them has 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.



Fitzcarraldo Editions



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

Originally published by Random House (US)
Rights sold: Schöffling & Co. Verlag (Germany)

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.’

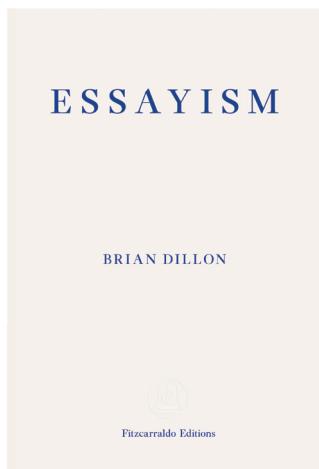
— Dwight Garner, *New York Times*

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.



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ESSAYISM by BRIAN DILLON

Essay (DNF) / World rights

Published 7 June 2017

Flapped paperback, 152 pages, £10.99, 197 x 125mm
ISBN 978-1-910695-41-8 | Ebook also available

Rights sold: NYRB (North America), Dioptrias (Spain)

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.

‘A wonderful, subtle and deceptively fragmentary little book ... enjoyably roundabout and light-fingered ... To borrow from one of Barthes’s titles, this is a lover’s discourse, the love object being writing, not only in the essay but in all its forms. It is also a testament to the consolatory, even the healing, powers of art. And at the last, in its consciously diffident fashion – Dillon is a literary flaneur in the tradition of Baudelaire and Walter Benjamin – it is its own kind of self-made masterpiece.’
— John Banville, *Irish Times*

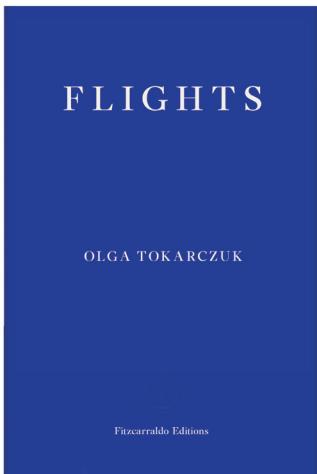
‘Brian Dillon could easily have written another book about the essay – its hallmarks, history, current role in literary turf wars, etc. What a relief, then, to find his *Essayism* navigating away, in its opening pages, from such a project, and turning instead toward this surprising, probing, edifying, itinerant, and eventually quite moving book, which serves as both an autobiographia literaria and a vital exemplar of how deeply literature and language can matter in a life.’

— Maggie Nelson, author of *The Argonauts*

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.



Fitzcarraldo Editions



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)

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.

'Olga Tokarczuk is a household name in Poland and one of Europe's major humanist writers, working here in the continental tradition of the "thinking" or essayistic novel. *Flights* has echoes of W. G. Sebald, Milan Kundera, Danilo Kiš and Dubravka Ugrešić, but Tokarczuk inhabits a rebellious, playful register very much her own. ... Hotels on the continent would do well to have a copy of *Flights* on the bedside table. I can think of no better travel companion in these turbulent, fanatical times.'

— Kapka Kassabova, *Guardian*

'*Flights* could almost be an inventory of the ways narrative can serve a writer short of, and beyond, telling a story. The book's prose is a lucid medium in which narrative crystals grow to an ideal size, independent structures not disturbing the balance of the whole... Much of the pleasure of reading *Flights* comes from the essay clusters embedded between sections of narratives... The cascades of concise interstitial passages are often satisfying riffs on time and space, bodies and language, repetition and uniqueness... Jennifer Croft's translation is exceptionally adventurous... She can give the impression, not of passing on meanings long after the event, but of being the present at the moment when language reached out to thought.'

— Adam Mars-Jones, *London Review of Books*

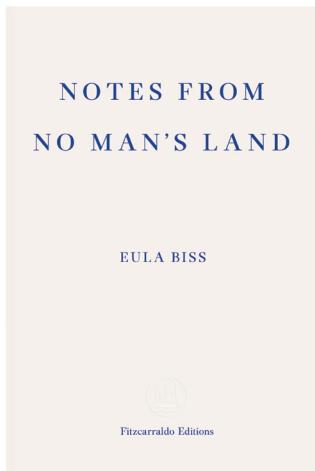
Olga Tokarczuk is one of Poland's best and most beloved authors. In 2015 she received the Brueckepreis and the prestigious annual literary award from Poland's Ministry of Culture and National Heritage, as well as Poland's highest literary honor, the Nike, and the Nike Readers' Prize. Tokarczuk also received 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.



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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

—
Originally published by Graywolf Press (US)

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 biblical 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—inddependence 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*

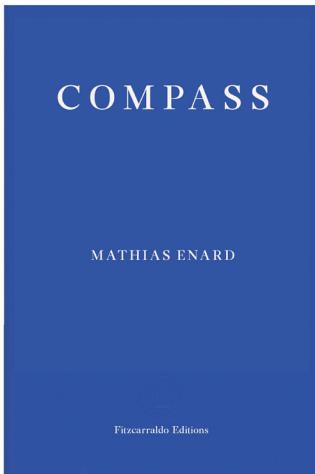
Eula Biss is the author, most recently, of *On Immunity: An Inoculation*, which was named one of the 10 Best Books of 2014 by the *New York Times Book Review*. Her second book, *Notes from No Man's Land: American Essays*, won the National Book Critics Circle Award for criticism in 2010, and was described 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.



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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)

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*.

'Crisply translated by Charlotte Mandell (as was *Zone*), *Compass* is Proustian in its set-up. There are passages of pure delight with rare insight into the human condition.'

— Tobias Grey, *Financial Times*

'Few works of contemporary fiction will yield as much pleasure as *Compass*. Reading it amounts to wandering into a library arranged in the form of an exotic sweet shop, full of tempting fragments of stories guaranteed leaving you wanting more.'

— Eileen Battersby, *Irish Times*

'*Compass* is a challenging, brilliant, and – God help me – important a novel as is likely to be published this year.'

— Justin Taylor, *Los Angeles Times*

'One of the finest European novels in recent memory.'

— Adrian Nathan West, *Literary Review*

'Enard is like the anti-Houellebecq, and he deserves far more attention.'

— Sam Sacks, *Wall Street Journal*

'[T]he beauty of *Compass* is the sheer breadth and density of its vision, calling forth a multitude of different worlds, bound only by the capacious mind of its narrator, an aging Austrian musicologist named Franz Ritter.'

— Jeffrey Zuckerman, *New Republic*

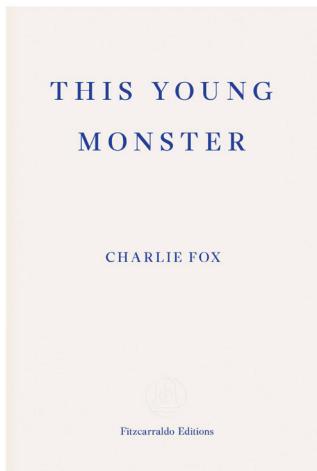
Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He has lived in Barcelona for about fifteen years, interrupted in 2013 by a writing residency in Berlin. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won 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*.



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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

Rights sold: Alpha Decay (Spain)

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...

‘My friend Bruce Hainley had told me about a new book coming out called *This Young Monster*, by Charlie Fox, but I had forgotten all about it until the publisher Fitzcarraldo Editions in London sent me this beautifully designed French-flap-style paperback original. Good God, where did this wise-beyond-his-years 25-year-old critic’s voice come from? His breath of proudly putrefied air is really something to behold. Finally, a new Parker Tyler is on the scene. Yep. Mr. Fox is the real thing.’

— John Waters, *New York Times*

‘*This Young Monster* is a hybrid animal in its own right, suturing biographical essays with stranger things: a “dumb fan letter” to the Beast, a meandering confession from Alice, bombed out after her many years in Wonderland [...]. There’s not enough of this sort of playfulness and frank enthusiasm in art criticism.’

— Olivia Laing, *New Statesman*

‘Surreal and provocative, *This Young Monster* is both a poignant portrayal of life on the margins, and a joyful salute to a group of people who embraced their misfit status to lead beautifully unconventional lives.’

— Lucy Watson, *Financial Times*

‘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 Rimbaud-like moonbeam in written form.’

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

‘*This Young Monster* is a paean to the queer transformative power of art.’

— Mònica Tomàs White, *Totally Dublin*

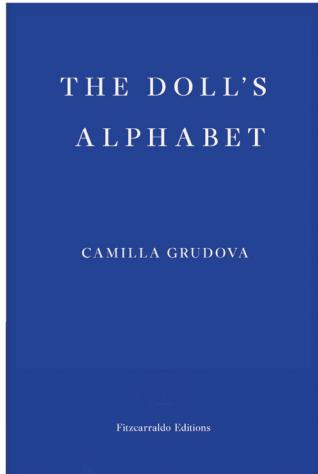
Charlie Fox is a writer who lives in London. He was born in 1991. His work has appeared in many publications including *frieze*, *Cabinet*, *Sight & Sound*, *ArtReview*, *The Wire* and *The White Review*.



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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)

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*.



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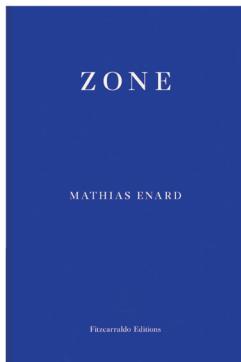
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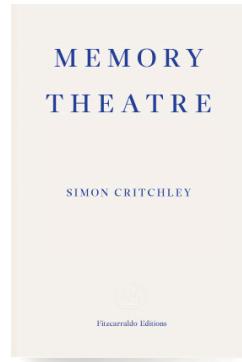


ZONE by MATHIAS ENARD

Fiction (FA) / UK & Commonwealth
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
Originally published by Actes Sud (France)

'[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*

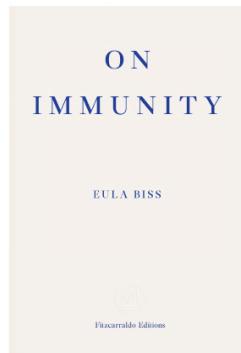


MEMORY THEATRE by SIMON CRITCHLEY

Essay (DNF) / World rights
Published 24 September 2014
Flapped paperback, 88 pages, £9.99
ISBN 978-0-9929747-1-8 | Ebook also available
With images by Liam Gillick

'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*

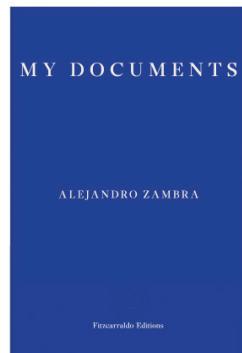


ON IMMUNITY by EULA BISS

Essay (DNF) / UK & Commonwealth (exc. ANZ)
Published 18 February 2015
Flapped paperback, 216 pages, £12.99, 197 x 125mm
ISBN 978-0-9929747-4-9 | Ebook also available
Originally published by Graywolf Press (US)

'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*



MY DOCUMENTS by ALEJANDRO ZAMBRA

Fiction (FA) / UK & Commonwealth
Published 2 April 2015
Flapped paperback, 228 pages, £12.99
ISBN 978-0-9929747-8-7 | Ebook also available
Translated from Spanish by Megan McDowell
Originally published by Anagrama (Spain)
Published simultaneously with McSweeney's (US)

'[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*



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IT'S NO GOOD

KIRILL MEDVEDEV

Fitzcarraldo Editions

IT'S NO GOOD by KIRILL MEDVEDEV

Essay (DNF) / Poetry (DCF) / UK & Commonwealth
Published 3 June 2015
Flapped paperback, 278 pages, £12.99, 197 x 125mm
ISBN 978-1-9106950-0-5 | Ebook also available
Edited by Keith Gessen, translated by Keith Gessen with
Mark Krotov, Cory Merrill and Bela Shayevich
Originally published by Ugly Duckling Presse & n+1 (US)

'Russia's first genuinely post-Soviet writer.'
— Keith Gessen, co-founder of *n+1*

STREET OF THIEVES

MATHIAS ENARD

Fitzcarraldo Editions

STREET OF THIEVES by MATHIAS ENARD

Fiction (FA) / UK & Commonwealth
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
Originally published by Actes Sud (France)

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

— Leo Robson, *New Statesman*

NOTES ON SUICIDE

SIMON CRITCHLEY

Fitzcarraldo Editions

NOTES ON SUICIDE by SIMON CRITCHLEY

Essay (DNF) / World rights (exc. US)
Published 23 September 2015
Flapped paperback, 104 pages, £10.99, 197 x 125mm
ISBN 978-1-910695-06-7
Rights sold: Uitgeverij Klement (Netherlands), Max Milo
Éditions (France), Pharmakon Kitap (Turkey), Absynt
(Slovakia), Alpha Decay (Spain), Dar al Farasha (Arabic)

'An elegant, erudite, and provocative book that asks us to reflect on suicide without moral judgment and panicked response.'

— Judith Butler

POND

CLAIRE-LOUISE BENNETT

Fitzcarraldo Editions

POND by CLAIRE-LOUISE BENNETT

Fiction (FA) / UK & Commonwealth (exc. Ireland)
Published 7 October 2015
Flapped paperback, 184 pages, £10.99
ISBN 978-1-910695-09-8
Originally published by Stinging Fly Press (Ireland)
Rights sold: Riverhead (US), Éditions de l'Olivier (France),
Pelikanen (Norway), Uitgeverij Karaat (Holland), Picador
(Australia)

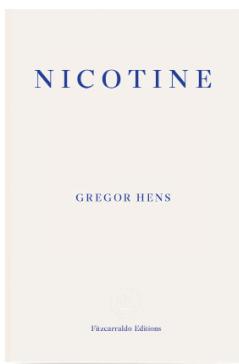
'As brilliant a debut and as distinct a voice as we've heard in years—this is a real writer with the real goods.'

— Kevin Barry, author of *City of Bohane*



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NICOTINE

by GREGOR HENS

Essay (DNF) / World English

Published 4 November 2015

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

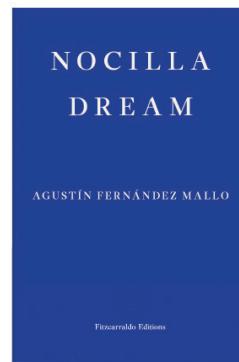
ISBN 978-1-910695-07-4 | Ebook also available

Translated from German (S. Fischer) by Jen Calleja

Rights sold: Other Press (US)

'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.'

— Leslie Jamison, author of *The Empathy Exams*



NO CILLA DREAM

by AGUSTÍN FERNÁNDEZ MALLO

Fiction (FA) / World English

Published 4 November 2015

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

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

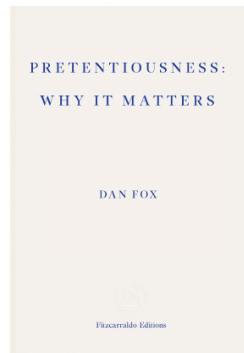
Translated from Spanish by Thomas Bunstead

Originally published by Editorial Candaya & Alfaguara

Editorial (Spain) | Rights sold: Farrar, Straus and Giroux (US)

'An encyclopedia, a survey, a deranged anthropology. *Nocilla Dream* is just the cold-hearted poetics that might see America for what it really is.'

— Ben Marcus, author of *The Flame Alphabet*



PRETENTIOUSNESS: WHY IT MATTERS

by DAN FOX

Essay (DNF) / World rights

Published 10 February 2016

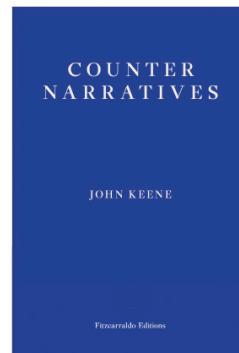
Flapped paperback, 176 pages, £12.99, 197 x 125mm

ISBN 978-1-910695-04-3 | Ebook also available

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

'Dan Fox makes a very good case for a re-evaluation of the word "pretentious". 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



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)

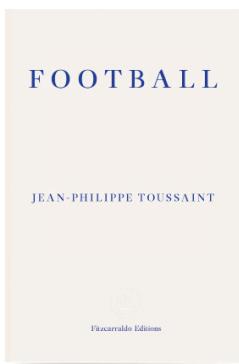
'*Counternarratives* is an extraordinary work of literature. John Keene is a dense, intricate, and magnificent writer.'

— Christine Smallwood, *Harper's*



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FOOTBALL

by JEAN-PHILIPPE TOUSSAINT

Essay (DNF) / Football (WSJA) / UK & Commonwealth
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
Includes *Zidane's Melancholy* (2006)
Originally published by Éditions de Minuit (France)

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



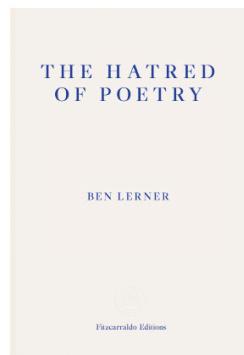
SECOND-HAND TIME

by SVETLANA ALEXIEVICH

Winner of the Nobel Prize for Literature 2015
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

'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

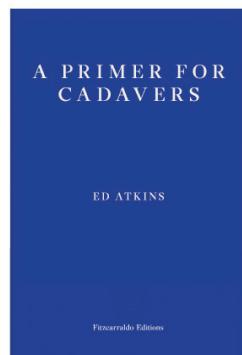


THE HATRED OF POETRY

by BEN LERNER

Essay (DNF) / Poetry (DCF) / UK & Commonwealth
Published 7 June 2016
Flapped paperback, 120 pages, £9.99, 197 x 125mm
ISBN 978-1-910695-15-9 | Ebook also available
Published simultaneously with FSG (US)

'Frequently brilliant ... Lerner writes with a poet's attention to language.'
— Hari Kunzru, *New York Times*



A PRIMER FOR CADAVERS

by ED ATKINS

Fiction (FA/FYT) / Poetry (DCF)
World rights
Published 14 September 2016
Flapped paperback, 480 pages, £12.99, 197 x 125mm
ISBN 978-1-910695-21-0 | Ebook also available
Afterword by Joe Luna

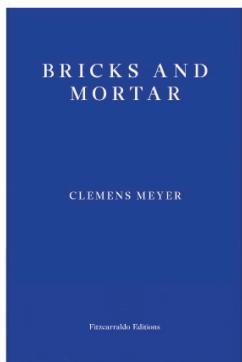
'Alert to galactic signals from some unfathomable pre-human history, vexed by a potentially inhuman future, all the while tracking our desperate right now, [Atkins] do masculinity in different voices – and everything in the vicinity shimmers, ominously.'

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



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BRICKS AND MORTAR by CLEMENS MEYER

Fiction (FA/FYT) / World English

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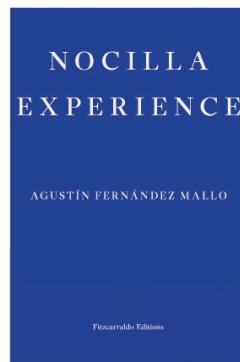
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