

Fitzcarraldo Editions

Spring 2026

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Fitzcarraldo Classic No. 12
Representations of the Intellectual
Edward W. Said
Introduction by Isabella Hammad

Are intellectuals merely the servants of special interests or do they have a larger responsibility? In these wide-ranging essays, one of our most brilliant and fiercely independent public thinkers addresses this question with extraordinary eloquence. Said sees the intellectual as an exile and amateur whose role it is ‘to speak the truth to power’ even at the risk of ostracism or imprisonment. Drawing on the examples of Jonathan Swift and Theodor Adorno, Robert Oppenheimer and Henry Kissinger, Vietnam and the Gulf War, Said explores the implications of this idea and shows what happens when intellectuals succumb to the lures of money, power or specialization.

‘Edward Said defines a corrective way to think about politics, drawing an urgent and absolutely necessary line between individual responsibility and authority of consensus.’
— Joan Didion

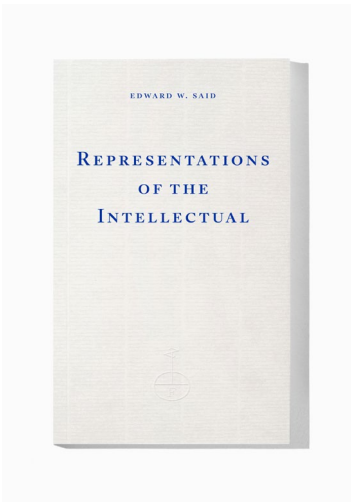
‘Edward Said helps us to understand who we are and what we must do if we aspire to be moral agents, not servants of power.’
— Noam Chomsky

‘Edward Said is that rare sort of intellectual who is able to illuminate even the stormiest of human prospects with serene, often revelatory, light that shows us not only the obligatory two sides to every question, but the often overlooked third dimension as well.’
— Gore Vidal

‘Edward Said is among the truly important intellectuals of our century.’
— Nadine Gordimer

‘When Edward Said died in September 2003, after a decade-long battle against leukemia, he was probably the best-known intellectual in the world.... Over three decades, virtually single-handedly, he wedged open a conversation in America about Israel, Palestine and the Palestinians. In so doing he performed an inestimable public service at considerable personal risk.’
— Tony Judt

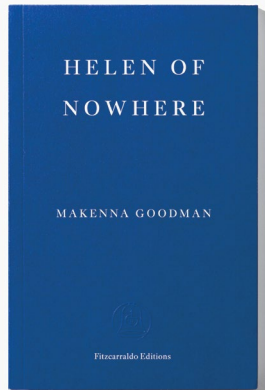
Edward W. Said (1935–2003) was one of the world’s most influential literary and cultural critics. Professor of English and Comparative Literature at Columbia University, he was the author of twenty-two books, including *Orientalism*, *Culture and Imperialism* and *Out of Place*. He was also a music critic, opera scholar, pianist and the most eloquent spokesman for the Palestinian cause in the West.



15 January 2026, 140 pages
Essays (DNL),
Social and political philosophy
(QDTS)
Flapped paperback: £12.99
Ebook: £7.99

UK & Commonwealth exc. Canada
Print: 9781804272244
Ebook: 9781804272251

Helen of Nowhere
Makenna Goodman



In the middle of the countryside, a realtor is showing a disgraced professor around an idyllic house. She speaks not only about the home's many wonderful qualities but about its previous owner, the mystifying Helen, whose presence still seems to suffuse every fixture. Through hearing stories of Helen's chosen way of living, the man begins to see that his story is not actually over – rather, he is being offered a chance to buy his way into the simple life, close to the land, that's always been out of reach to him. But as evening fades into black, he will learn that the asking price may be much higher, and stranger, than anticipated. Philosophically and formally adventurous, at once intimate and cosmic in scope, *Helen of Nowhere* asks: what must we give up in exchange for true happiness?

'Virtuosically written, with an insanity inside its sanity – or the other way around – that seems the proper use to make of reality in this moment.'

— Rachel Cusk, author of *Parade*

'Goodman has wrought an epic in miniature, somehow as appealingly vast as a Greek tragedy or a Platonic dialogue, equal parts philosophy and art that's also delightfully wicked, like something from a fairytale or a fever dream.'

— Sarah Manguso, author of *Liars*

'A furious energy runs through *Helen of Nowhere*, whose every sentence is a joy to read. This is a book about loneliness and bitterness written with a wicked humour, and its moments of grace are as striking as they are enigmatic. A unique and brilliant work.'

— Ayşegül Savaş, author of *The Anthropologists*

'*Helen of Nowhere* is an extraordinary book, gripping, daring and unusual. With a pacing that completely swept me along, Goodman explores the need to steady oneself by valuing that which is dear, by taking care of the love that needs to be nourished. The trajectory through anger into healing feels like a real journey in time – the dialogue flashing past, written with such speed and brilliance. I wolfed it down.'

— Celia Paul, author of *Letters to Gwen John*

Makenna Goodman is the author of two novels, *Helen of Nowhere* and *The Shame*, and has written for international publications including the *New York Review of Books*, the *Los Angeles Review of Books*, *Harvard Review*, *The White Review*, *BOMB*, *The Common*, *ASTRA Magazine* and *Mousse Magazine*. Also an editor, she is based in Vermont.

29 January 2026, 168 pages
Contemporary fiction (FBA)
Flapped paperback: £12.99
Ebook: £7.99

UK & Commonwealth exc. Canada
NA: Coffee House Press
Print: 9781804272206
Ebook: 9781804272213

plastic
Matthew Rice

Bringing together memoir, ekphrasis and satire, *plastic* is based on Matthew Rice's experience working in a plastic moulding factory for ten years. Illustrating alienated twenty-first-century Irish labour in poetic form, *plastic* engages with the inflictions and implications of a 'post-industrial', 'post-Troubles' society, all while weaving in depictions of factory work from literature, film and the visual arts. *plastic* is a poem about feeling a calling whilst submerged in the world of menial labour, uniting what Jacques Rancière calls the 'labourers in love with the intellectual nights' and those 'intellectuals in love with the toilsome and glorious days of the labouring people'. *plastic*'s evocation and lucidity moves with grace through working class realities and imaginings.

'Matthew Rice's *plastic* goes where poetry seldom does: the factory floor, the canteen, the night shift, and it does so astutely and with insight and grace. This is real and vital work.'

— Nick Laird, author of *Up Late*

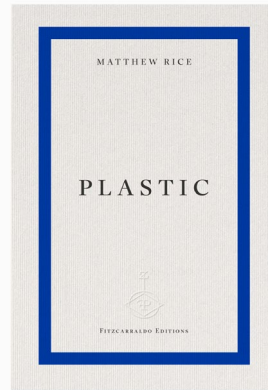
'In *plastic*, the hours are "bent out of time" and slowed to their minutes on a factory night shift, where workers are churned in liminal borderlands and clocked by the ever-present spectre of death. Here, the relentless and precarious cycle of avoiding getting fucked over or worse in "far too narrow" circumstances. Rice is attuned to sound, and in these moving, visceral and formally precise poems, we are given dazzling glimpses of whole worlds lying just beyond the relentless tightrope of these dented, "bastarding jobs". At the outset, the speaker confides: "Really it's my heart that wakes me." In this way, genuinely beautiful moments of hope and revelation spring from cracks in the strange and ominous like sparks from a grinder: crisp packets "doin' the tango"; a smiley on the window; twin hares in an industrial park; machinists as concert pianists in another life, another universe. Rice's book is one of deep compassion and vulnerability. *plastic* is 4 a.m. light in dark times.'

— Dawn Watson, author of *We Play Here*

Matthew Rice was born in Belfast. Poems have appeared in *The Poetry Review*, *Poetry Ireland Review* and *The Forward Book of Poetry 2022* (Faber). He holds an MA in Poetry from Queen's University, Belfast, and a PhD from The Seamus Heaney Centre at Queen's. His debut collection, *The Last Weather Observer* (Summer Palace Press), was published in 2021 and was included on the Arts Council of Northern Ireland's top ten books of the year.

29 January 2026, 112 pages
Poetry (DC)
Flapped paperback: £12.99
Ebook: £7.99

World rights exc. NA
NA: Soft Skull
Print: 9781804271421
Ebook: 9781804271438



To Lose a War: The Fall and Rise of the Taliban
Jon Lee Anderson

Jon Lee Anderson first reported from Afghanistan in the late 1980s, covering the US-backed mujahideen's insurrection against the Soviet-backed regime in Kabul. Within days of the 9/11 attacks, he was again on the ground as an early eyewitness to the new war launched by the US against the Taliban and their Al Qaeda allies. At the time, the American military had prevailed on the battlefield, and the newfound peace seemed to offer a precious space for Afghan society to restore itself and to forge a democratic future. But all was not well: Osama bin Laden was still in hiding, the Taliban were stealthily reorganizing for a comeback, and the United States was about to turn its attention to Iraq. *To Lose a War* collects Anderson's writing from Afghanistan over a near-quarter-century span, offering a chronological account of a monumental tragedy as it unfolds. The colossal waste, missed signals, and wishful thinking that characterized the twenty-year arc of the US-led war in Afghanistan have consecrated it as one of the greatest foreign policy failures of the modern era, and a bellwether of a larger American imperial decline.

'More than any American journalist of the war in Afghanistan, Jon Lee Anderson knew where to find the story: in the lives of Afghans navigating between an American occupier and a repressive Taliban. With his characteristic courage, curiosity, humanity and unflinching eye for official hypocrisy and the revealing detail, Anderson paints a riveting picture of what went wrong over the two decades after 9/11. *To Lose a War* is an epochal and essential record of what happened in Afghanistan, a timeless warning about imperial overreach, and a poignant tribute to the resilience of Afghans who lived through it all.'

— Ben Rhodes, author of *After the Fall* and *The World as It Is*

'Jon Lee Anderson is an extraordinary, clear-sighted analyst. His prose is beautiful [and] there are few better guides to the new geopolitics and the incongruous, elusive, demanding realities on the ground.'

— Rory Stewart, author of *Politics on the Edge*

Jon Lee Anderson is an author and a staff writer for the *New Yorker*. As a longtime observer of political violence and revolutionary movements, he has reported from many war zones over the years, including Afghanistan, Iraq, Syria, Lebanon, Libya, Angola, Somalia, Mali and Liberia. He has reported frequently from Latin America and profiled political leaders such as Augusto Pinochet, Fidel Castro, Hugo Chávez and Nicolás Maduro. Anderson also wrote a celebrated biography of the late Argentine revolutionary Ernesto 'Che' Guevara and, in the course of his research, discovered the long-concealed whereabouts of Guevara's secretly buried body in Bolivia.

12 February 2026, 400 pages
Reportage (DNP), Geopolitics (JPSL)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth, exc. Canada,
with exclusivity in Europe
NA: Penguin Press
Print: 9781804272435
Ebook: 9781804272442

Discord
Jeremy Cooper

Jeremy Cooper, the author of *Brian*, returns with *Discord*, a subjective journey through the world of classical music. On a night in August, an audience at the Royal Albert Hall attends the first ever concert of *Distant Voices*. The Proms performance is the culmination of a year's work between the middle-aged composer Rebekah Rosen and the young star-saxophonist Evie Bennet. Alternating between both perspectives, *Discord* charts the course of their intense and at times fractious relationship, the resonances and dissonances both women find within one another, as well as the struggles and satisfactions that accompany an artistic life. At the heart of the novel is an inquiry into the generative force behind creative collaboration. In what ways does the inexpressible – that amorphous space of friction and unity between musicians – become indelible? And by what process do flawed individuals create works of transcendence? Deeply insightful, at turns poignant and wry, *Discord* affirms Jeremy Cooper's status as one of the most interesting fiction writers at work today.

Praise for *Brian*

'Easily the best novel I've read this decade.'

— Olivia Laing, *Guardian*

'*Brian* is affecting, funny and, at 184 pages, a skilfully compressed chronicle of one man's life and the cornucopia of film that enriches it.'

— Max Liu, *Financial Times*

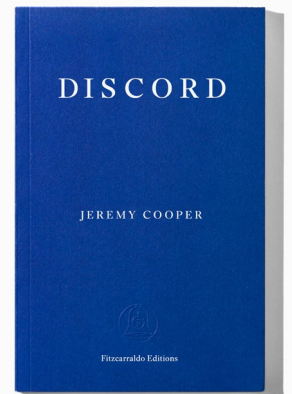
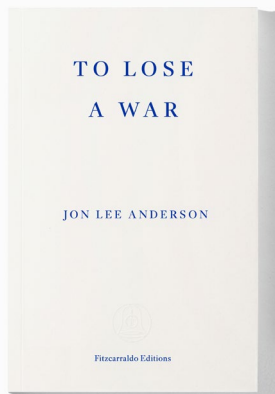
'Cooper does a superb job of inhabiting this singular character's point of view, and of deftly weaving into the narrative Brian's thoughts and feelings about the films he sees. I was delighted by the book's gentle humour and lucid prose style, and I can think of no finer exploration of what can happen when a person is fully open and attentive to art, and how a shared passion for art can connect people to one another.'

— Sigrid Nunez, *New Yorker*

Jeremy Cooper is a writer and art historian, author of seven previous novels and several works of non-fiction, including the standard work on nineteenth-century furniture, studies of young British artists in the 1990s, and, in 2019, the British Museum's catalogue of artists' postcards. Early on he appeared in the first twenty-four episodes of BBC's *Antiques Roadshow* and, in 2018, won the first Fitzcarraldo Editions Novel Prize for *Ash before Oak*. *Discord* is his fourth novel to appear with Fitzcarraldo Editions.

12 February 2026, 240 pages
Contemporary fiction (FBA)
Flapped paperback: £14.99
Ebook: £8.99

World rights
Print: 9781804272268
Ebook: 9781804272275



The Disappearing Act
Maria Stepanova
Translated by Sasha Dugdale

The writer known as M. is living in exile while her home country wages war on a neighbouring state. Wracked by shame and severed from her language, M. finds herself unable to write, unmoored in a present where the future feels unknowable. When she travels to a nearby country for an event, a twist of fate leaves her stranded in an unfamiliar city, phoneless and untraceable. In this rupture, she feels a flicker of liberation – the possibility of starting over – but memories of childhood, books, films and tarot cards pull her back, the last fragments of a vanishing world. Then she meets a troupe of circus performers – and, for a moment, reinvention seems within reach. Oscillating between reality and dream, written in rich, hypnotic prose, *The Disappearing Act* is a haunting meditation on identity, language and the fragile desire to disappear by Maria Stepanova, one of the greatest living Russian writers.

Praise for *In Memory of Memory*

‘Extraordinary – a work of haunting power, grace and originality.’
— Philippe Sands, author of *East West Street*

‘Intentionally the memoir is meandering, digressive, cumulative, compendious – a mind moving around its wide world. Dugdale’s translation appears heroic, to this reader with no Russian, in its sustained careful attentiveness.... [S]o much of what Stepanova has saved for us is remarkable and rich with meaning.’
— Tessa Hadley, *Guardian*

Maria Stepanova is a poet, essayist, journalist and the author of ten poetry collections and three books of essays. *In Memory of Memory* won Russia’s Bolshaya Kniga Award in 2018. Sasha Dugdale’s English translation was awarded the Berman Literature Prize and was also shortlisted for the International Booker Prize, the Warwick Prize for Women in Translation and the James Tait Black Prize for Biography. She founded and was editor-in-chief of the online independent crowd-sourced journal Colta.ru. As a prominent critic of Putin’s regime, she had to leave Russia and is now living in exile.

Sasha Dugdale is a poet and translator. Her sixth book of poetry, *The Strongbox*, was published by Carcanet in 2024. Dugdale’s translation of Maria Stepanova’s prose work *In Memory of Memory* was shortlisted for the International Booker and won the MLA Lois Roth Award, among other accolades. She has translated two of Stepanova’s poetry collections and work by a number of Russian-language women poets, including Elena Shvarts and Marina Tsvetaeva.

26 February 2026, 128 pages
Contemporary fiction (FBA), Fiction in Translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

World rights exc. NA, Europe exclusive
NA: New Directions
Print: 9781804272329
Ebook: 9781804272336

City Like Water
Dorothy Tse
Translated by Natascha Bruce

The city you grew up in is gone, as if sunk to the bottom of the ocean. Though so much has vanished with it – classmates, teachers, counterfeit watches, the erotic toe cleavage that used to lead the way down secret passages – you still catch snatches of conversation lingering in the air and glimpse sun-dazzled residents retreating into dark crevices.

But then the disappearances come closer to home. Your mother joins in a housewives’ protest over fake lotus roots only to be turned into a glittering bronze statue by the police. Then it’s just you and your father at home, until he is quietly absorbed into the enormous new TV gifted by the government, and you spot him picking through leftovers in the background of soap operas. And didn’t you once have a little sister, before she flew away in her school uniform? As the police go undercover and transform your neighbourhood into a violent labyrinth you can no longer navigate, where does this leave you? Lucid, nightmarish and indelible, *City Like Water* is a wondrous and pointed message in a bottle from a city not so different from your own.

Praise for *Owlsh*

‘Through the dark rearview of Tse’s fiction, Hong Kong’s past collides with its future.’
— Louisa Lim, *New York Times*

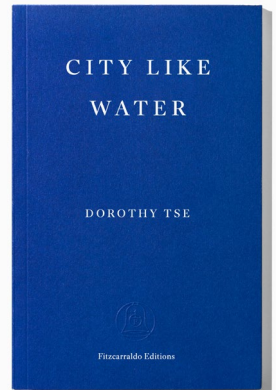
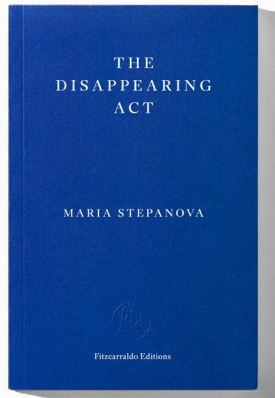
‘*Owlsh* wittily captures a recent crisis moment in Hong Kong, exploring a discombobulating state caught between civilization and its discontents.’
— Kit Fan, *Guardian*

Dorothy Tse is a writer from Hong Kong. Her debut novel, *Owlsh*, was a finalist for the National Book Critics Circle Gregg Barrios Book in Translation Prize, and her short story collection, *Snow and Shadow*, was longlisted for the Best Translated Book Award. A co-founder of the literary journal *Fleurs des Lettres*, she has received the Hong Kong Book Prize, the Hong Kong Biennial Award for Chinese Literature, and Taiwan’s Unitas New Fiction Writers’ Award.

Natascha Bruce translates fiction from Chinese. Her work includes novels and story collections by Yeng Pway Ngon, Patigül, Ho Sok Fong and Can Xue. Her translation of *Owlsh* by Dorothy Tse received a 2021 PEN/Heim grant. She lives in Amsterdam.

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Contemporary fiction (FBA), Fiction in translation (FYT)
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Ebook: £7.99

UK & Commonwealth exc. NA
Print: 9781804272282
Ebook: 9781804272299



An Army of Lovers Cannot Fail
Hélène Giannecchini
Translated by Anna Moschovakis

After she encounters a poem about love and friendship etched on the Homomonument in Amsterdam, Hélène Giannecchini is moved to attempt to do justice to a form of relation often subordinated to romance. A friendship is a filiation we choose, one that can reconfigure our understanding of co-existence. It holds love, laughter, dissent and solidarity; it can be a site of political struggle, of reinvention and rest. Thinking back to her own unconventional family formation, she sets out to piece together an alternative genealogy of lives excluded from normative discourses, whose traces may only remain in memory and archival fragments. In searching and sensitive prose, Giannecchini sifts the past to bring marginal existences into communion with each other, preserved through loving acts of witness and made full of meaning by friendship's generative force. Roving from Saint-Just's revolutionary ideal of amity to Donna Gottschalk's photography documenting radical lesbian organizing in 1960s and 1970s New York, interspersed with unpublished images acquired magpie-like through chance and circumstance, *An Army of Lovers Cannot Fail* forms a slantwise account of queer life in the twentieth century, and a moving testament to the liberatory power of friendship.

'This book is a small revolution in contemporary French writing.'
— *Collateral*

'Hélène Giannecchini never gives the impression of appropriating the stories of others.... [T]he quality of the author's focus draws from the resources she mobilizes to write about friendship: her curiosity and sensitivity towards fragile lives are combined with an imagination that grants dignity to that which is forgotten by history, and allows us to talk about those ties that have no name.'
— *En Attendant Nadeau*

Hélène Giannecchini was born in 1987. She holds a PhD in literature and specializes in the relationship between text and image. She teaches contemporary art theory at the École européenne supérieure de l'image (EESI) in Poitiers-Angoulême. She was previously a resident at the Villa Médicis (2018–2019), and is the author of *Alix Cléo Roubaud: A Portrait in Fragments* (2014) and *Voir de ses propres yeux* [Seeing With Your Own Eyes] (2020).

Anna Moschovakis is a poet, novelist and translator. She is the author of the novels *An Earthquake Is a Shaking of the Surface of the Earth, Participation* and *Eleanor, or, The Rejection of the Progress of Love*. Her translation of David Diop's novel *At Night All Blood Is Black* won the 2021 International Booker Prize. She has also translated Albert Cossery's *The Jokers, Bresson on Bresson*, and (with Christine Schwartz-Harley) Marcelle Sauvaget's *Commentary*.

26 March 2026, 256 pages
16 black and white photographs
Essays (DNL),
LGBTQIA+ Studies (JBSJ)
Flapped paperback: £14.99
Ebook: £8.99

World English rights
Print: 9781804272220
Ebook: 9781804272237

Ruins, Child
Giada Scodellaro

Set in what may be the future, and centred on six women sharing a space in some sort of crumbling apartment tower, *Ruins, Child* is remarkable for its irresistible sweep, wit, and prickly splintered truth. Giada Scodellaro's novel is like a precious old mirror: dropped, looking up at you, flashing light and bits of the undeniable. With the pulsating sway of its liquid mosaic narrative, the novel may recall Virginia Woolf's *The Waves*, but is entirely its own animal: kaleidoscopic, pointedly disorienting in its looseness, and powered along by snatches of speech from its compelling ensemble cast, often vernacular, often overheard. It's a book seemingly drawn from deep wells of Black American reality: Scodellaro's female protagonists push back against authority in the very vivacity of their telling, setting afoot a freeing-up and a mysterious inversion of marginalization. A surreal musing, *Ruins, Child* uses the lens of urban infrastructure, social commentary, folklore, choreography and collective listening to create an ethnography of place and an ode to communal ruins.

Praise for *Some of Them Will Carry Me*

'This is a book of wonders, full of intricate beauty, and Giada Scodellaro is an extraordinary talent.'
— Katie Kitamura, author of *Audition*

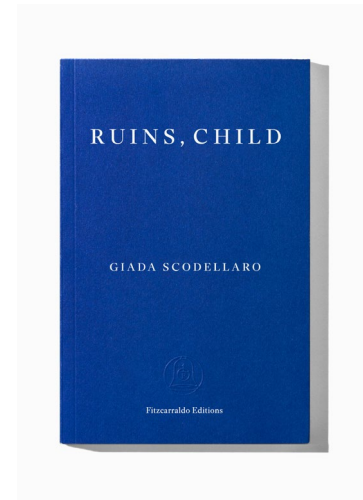
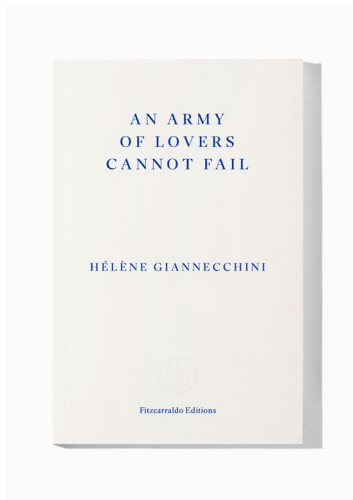
'Riveting, evocative, written with intensity and purpose, these potent, self-contained fictions have a vitality all their own – and they announce the arrival of a brilliant new voice in literature.'
— Alexandra Kleeman, author of *Something New Under the Sun*

'In *Some of Them Will Carry Me*, Giada Scodellaro enthralls as she evokes the best of the lushly slow and quiet European films of the 1960s, with their long, wide, starkly gorgeous shots, deeply detached yet viscerally sensual plotlines, and lonely meandering figures crossing landscapes. But what is more powerful is how she reorganizes those canonized spaces to foreground the subject-ness of brown bodies and to imbue her female characters with volition. It's a virtuosic reframing, done with seductive and disarming brevity. A stunning debut.'
— Renee Gladman, author of *My Lesbian Novel*

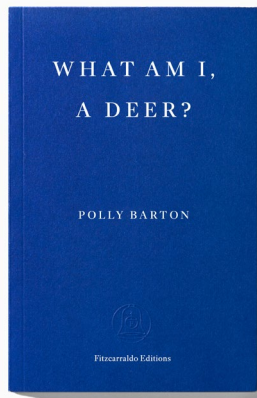
Giada Scodellaro was born in Naples, Italy and raised in the Bronx, New York. She is a queer writer and artist who holds an MFA in Fiction from the New School. Giada's writings have appeared in the *New Yorker*, *BOMB* and *Harper's Magazine*, among other publications. Giada is a recipient of a MacDowell Fellowship and is the inaugural Tables of Contents Regenerative Residency fellow. Her debut collection, *Some of Them Will Carry Me*, was named one of the *New Yorker's* best books of 2022.

26 March 2026, 104 pages
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NA: New Directions | ANZ:
Giramondo
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Ebook: 9781804272121



What Am I, A Deer?
Polly Barton



What does it mean to lose yourself – and is that something you should be aiming for? A young woman with little interest in games takes up a job in Frankfurt at a famous gaming company, naively set on reinvention. On her morning commute, in the familiar clutches of tedium and self-loathing, she encounters a nice-eyed stranger who returns her forgotten umbrella and finds herself catapulted into a dizzying, year-long whirlwind of obsession – not just with this endlessly attractive spectre, but also with the feverish karaoke trips from which she draws the ultimate solace. With astonishing existential acuity, Polly Barton's formidable debut novel renders the paradoxes of modern life in all its complexity, in deliriously self-conscious prose that is at once propulsive, titillating and bitinglly funny. Echoing with the sounds of Whitney Houston and The Cure, reaching for the sublime in dark, sweaty boxes, *What Am I, A Deer?* is an exhilarating exploration of authenticity, fantasy, romance and intoxication.

Praise for *Porn: An Oral History*

'I found my time with *Porn: An Oral History* unexpectedly moving. Barton's candid, generous style as an interlocutor allows her subjects to move fluidly between their sometimes contradictory instincts and intellectual approaches in a way which feels revelatory and totally honest and human. A pleasure to read, and a vital new work for anyone interested in sex and its representation.'
— Megan Nolan, author of *Ordinary Human Failings*

'I wasn't expecting nineteen conversations about porn to make me feel as I felt after reading this book: grateful and hopeful and wide-open. *Porn* is a generous, intimate commentary on how we relate to one another (or fail to) through the most unlikely of lenses.'
— Saba Sams, author of *Send Nudes*

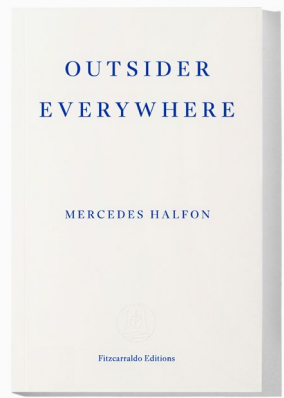
'*Porn* is a fascinating, timely and humane testament to the value of uninhibited conversation between grown-ups. Its candour and humanity is addictive and involving – I couldn't help but join in with the pillow talk! Reader, be prepared for your own store of buried secrets, stymied curiosities, submerged fantasies and shadowy memories to shamelessly awaken.'
— Claire-Louise Bennett, author of *Pond* and *Big Kiss, Bye-Bye*

Polly Barton is a writer and Japanese literary translator. Her translations include *Butter* by Asako Yuzuki, *Hunchback* by Saou Ichikawa, *Where the Wild Ladies Are* by Aoko Matsuda, and *There's No Such Thing as an Easy Job* by Kikuko Tsumura. She has published two works of non-fiction, *Fifty Sounds*, for which she won the 2019 Fitzcarraldo Editions Essay Prize, and *Porn: An Oral History*. *What Am I, A Deer?* is her debut novel.

9 April 2026, 248 pages
Contemporary fiction (FBA)
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Ebook: £8.99

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Ebook: 9781804272183

Outsider Everywhere: Witold Gombrowicz in Argentina
Mercedes Halfon
Translated by Rahul Bery



In August 1939, a ship flying the Polish flag docked in Buenos Aires. On board was a delegation of businessmen, diplomats and journalists. Days later, the captain received orders to return home with all crew and passengers in light of the imminent outbreak of the Second World War. But one man, fascinated by the city, chose to stay at the very last minute. Thus began the unexpected twenty-four-year Argentine exile of one of the twentieth century's major writers: Witold Gombrowicz. Drawing on his writings and interviews with surviving disciples, writers and scholars, Mercedes Halfon's *Outsider Everywhere* traces Gombrowicz's Argentine years in elegant, pared-back prose, and composes a vivid account of mid-century bohemia in Buenos Aires. Brilliantly translated by Rahul Bery, Mercedes Halfon's *Outsider Everywhere* is a gripping portrait of a literary figure on the margins who rose to prominence late in life to become 'one of the greatest novelists of our century' (Milan Kundera).

'One of the most interesting voices in contemporary literature.'
— Pedro Mairal, author of *The Woman from Uruguay*

'Some authors seem to work by following the ellipses of a previously established canon. And there are others who seem to be guided by a sort of intuition, a pulse that is a mix of desire, desperation and fearlessness of the unknown. Mercedes Halfon belongs to the second category.'
— Mauro Libertella

Mercedes Halfon was born in Buenos Aires. She has published three novels, six poetry collections and one work of non-fiction. With Laura Citarella, she directed the film *Las poetas visitan a Juana Bignozzi*, which won the Best Director Award at the Mar del Plata International Film Festival and the Silver Dove Award at the DOK Leipzig Festival. She curated the theatrical cycle 'Invocaciones', held at the Centro Cultural San Martín and the Teatro Nacional Cervantes. She teaches in the Writing Arts program at the Universidad Nacional de las Artes and writes for the Radar supplement of the newspaper *Página/12*, among other outlets. Her most recent work is the literary biography *Outsider Everywhere: Witold Gombrowicz in Argentina*, her first book to appear in English.

Rahul Bery is based in Cardiff, Wales and translates from Spanish and Portuguese to English. His published translations include novels by Vicente Luis Mora, Afonso Cruz, Simone Campos and David Trueba.

23 April 2026, 160 pages
Essays (DNL),
Biography: writers (DNBL)
Flapped paperback: £12.99
Ebook: £7.99

World English rights
Print: 9781804272350
Ebook: 9781804272367

Event Horizon
Balsam Karam
Translated by Saskia Vogel

Seventeen-year-old Milde is from the Outskirts, a place beyond the mountains where the dirt is corpse-rich, where mothers and daughters, banished from society, make their living – without rights, access to care, or legal status. But Milde refuses to accept the order of things and, together with some friends, she revolts against the government's injustice. Arrested, imprisoned, and tortured, Milde is eventually presented with a final choice: to be executed publicly or, as part of an experiment, to be launched into space, into a black hole called the Mass. She chooses the Mass, opting to face its fathomless depth and loneliness rather than hurt the morale of her weary allies back home. Collapsing and expanding myth and reality, *Event Horizon* is an exquisite existential novel, dark as deep space, woven with reflections on oppression, solidarity, trauma and loss.

Praise for *The Singularity*

'*The Singularity*, the second novel (and first to be published in English) by Balsam Karam ... is evidence of the unique genius of human creativity.... Language is at the heart of *The Singularity*, moving as it does from chaos and cacophony to the simple purity of a single voice, which is one measure of its brilliance and its beauty.'

— John Self, *Observer*

'The two narratives refract and then come together in a poetic convergence. There is a haunting, hushed tone to the novel, neatly evoked by Saskia Vogel's translation from the Swedish, that probes the disorienting effects of exile.'

— Anderson Tepper, *New York Times*

Balsam Karam (b. 1983) is of Kurdish ancestry and has lived in Sweden since she was a young child. She is an author, librarian and university lecturer, and made her literary debut in 2018 with the critically acclaimed *Event Horizon*, which was shortlisted for the Katapult Prize. Her second novel, *The Singularity*, was shortlisted for the August Prize and was published by Fitzcarraldo Editions in 2024.

Saskia Vogel is the author of *Permission* (2019) and the translator of over twenty Swedish-language books. She was awarded the Berlin Senate grant for non-German literature and was a finalist for the PEN Translation Award. From Los Angeles, she now lives in Berlin.

23 April 2026, 192 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

UK & Commonwealth exc. CA
USA: Feminist Press | Can: BookHug
Print: 9781804272305
Ebook: 9781804272312

Ambivalence
Brian Dillon

When Brian Dillon was sixteen his mother died and he simply gave up all schoolwork. While he courted exam failure, his real education was going on elsewhere: with books, music, films and television. When at last he made it to university, his head was already full of avant-garde writing, art and ideas. Could academia live up to the hopes and dreams he had invested in it? Halfway through college his father died, and the stakes of reading and writing seemed even higher. *Ambivalence* explores what learning meant to its author, what it enabled and denied, between the ages of seventeen and twenty-six, when he left his native Dublin. It's at once a memoir of that city in the 1980s and 1990s, an uncynical portrait of the adolescent and early-adult mind, and an intimate defence of radical thinking about literature and life.

In vivid present-tense fragments, Dillon describes his first encounters with writers such as Virginia Woolf, Walter Benjamin, Samuel Beckett, Roland Barthes and Jacques Derrida. He recalls being seduced by ambivalence, ambiguity and androgyny – on the page and in the life he hoped his reading would transfigure. The era he describes seemed to demand new ways of thinking about aesthetics and politics. Today, when rights are fragile, arts and humanities attacked, and students dismissed as radicals or narcissists, *Ambivalence* is an argument for the poetic and revolutionary force of changing yourself and even the world by changing what you know.

Praise for Brian Dillon

'Brian Dillon is one of the true treasures of contemporary literature – a critic and essayist of unmatched style, sensitivity and purpose.'

— Mark O'Connell, author of *A Thread of Violence*

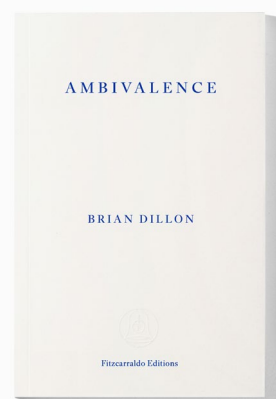
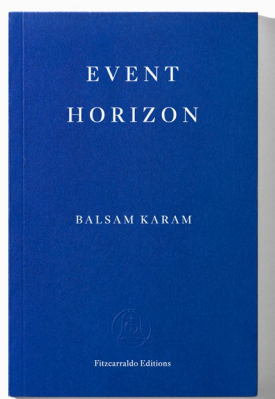
'Brian Dillon is always invigoratingly brilliant. His sentences, his stylistic innovations, the range and potency of his intellectual adventures; he is a true master of the literary arts and a writer I would never hesitate to read, whatever his subject.'

— Max Porter, author of *Shy*

Brian Dillon was born in Dublin in 1969. His books include *Affinities*, *Suppose a Sentence*, *Essayism*, *The Great Explosion* (shortlisted for the Ondaatje Prize), *Objects in This Mirror: Essays*, *I Am Sitting in a Room*, *Sanctuary*, *Tormented Hope: Nine Hypochondriac Lives* (shortlisted for the Wellcome Book Prize) and *In the Dark Room*, which won the Irish Book Award for non-fiction. His writing has appeared in the *Guardian*, *New York Times*, *London Review of Books*, the *New Yorker*, *New York Review of Books*, *frieze* and *Artforum*. He has curated exhibitions for Tate and Hayward galleries. He lives in London.

9 May 2026, 240 pages
Essays (DNL), Memoirs (DNC)
Flapped paperback: £14.99
Ebook: £8.99

World rights exc. NA
NA: NYRB
Print: 9781804272473
Ebook: 9781804272480



Mer de Glace
Małgorzata Lebda
Translated by Mira Rosenthal

In 2021, Małgorzata Lebda ran the entire length of the longest river in Poland, the Vistula, from its source in the Beskid Mountains to its mouth at the Baltic Sea. She set out to run as a poet, not as an athlete, to use the rhythms of her own body as a means of understanding and connecting to the rhythms of the river's body of water, under threat of environmental ruin. Her collection *Mer de Glace*, which won the Szymborska Prize, is the culmination of her remarkable journey, and a profound meditation on the porosity, reactivity and receptivity of both the body and the natural world, and of their influences on one another.

Praise for *Voracious*

'Life and death are beautifully balanced in Lebda's lyrical novel.'
— Olga Tokarczuk, author of *The Empusium*

'A dark, gorgeous and haunting book about bodies, attention and care'
— Sarah Moss, author of *Ghost Wall*

'*Voracious* is a visionary account of the lacework of inter-relationships between people and the earth. It has a hallucinatory quality – passionate, disturbing, memorable – like a dream sent to us by a druid. Antonia Lloyd-Jones has rendered this dream in a breathtaking English translation that seethes and flickers like the scenes it depicts.'
— Sasha Dugdale, author of *The Strongbox*

Małgorzata Lebda is a Polish poet, fiction writer, mountaineer, ultramarathon runner and photographer. She is the author of six poetry collections, including the award-winning volumes *Queen Cells* and *Dreams of the Uckermärkers*. Her debut novel, *Voracious*, was published in English in Antonia Lloyd-Jones's translation in 2025. *Mer de Glace*, her latest collection, received the prestigious Wisława Szymborska Prize. Lebda teaches in the creative writing department at Jagiellonian University in Kraków and lives in a small town in the Beskid mountains, where she grew up.

Mira Rosenthal is an American poet and translator of Polish-language writers such as Tomasz Różycki, Małgorzata Lebda and Krystyna Dąbrowska. She is the author of *Territorial*, a Pitt Poetry Series selection, and *The Local World*, winner of the Wick Poetry Prize. Her work has been nominated twice for the Griffin Poetry Prize as well as for the Derek Walcott Prize, the National Translation Award and the Oxford Weidenfeld Translation Prize. She is a professor of creative writing at Cal Poly.

21 May 2026, 52 pages
Poetry (DC)
Flapped paperback: £10.99
Ebook: £6.99

World English rights
Print: 9781804272138
Ebook: 9781804272145

Your Presence Is a Danger to Your Life: Voices from Gaza
Samar Yazbek
Translated by Leri Price

Throughout 2024, Samar Yazbek met with hundreds of survivors from Gaza, asking each one about their experience on October 7, 2023, and what their life has been like since that pivotal date. She has selected twenty-six of these narratives to share with the world. Yazbek captures the raw, chilling accounts of ordinary civilians aged thirteen to sixty-five, who have witnessed what history may one day remember as one of the most savage military offensives of our time. Their stories reveal a nightmarish dystopia, where each survivor has endured unimaginable loss – homes shattered, loved ones vanished, limbs obliterated – and many have been treated in hospitals ravaged by Israeli attacks. But these survivors remain determined to share their stories, and cling to the hope that their voices will resonate. The title, *Your Presence Is a Danger to Your Life*, is adapted from one of the flyers dropped on the residents of Gaza minutes before a bombing.

Praise for *The Crossing*

'Powerful and moving... [*The Crossing*] bears comparison with George Orwell's *Homage To Catalonia* as a work of literature. Yazbek is a superb narrator ... this is how she crosses the line from journalism to high literary art.'
— Andrew Hussey, *Observer*

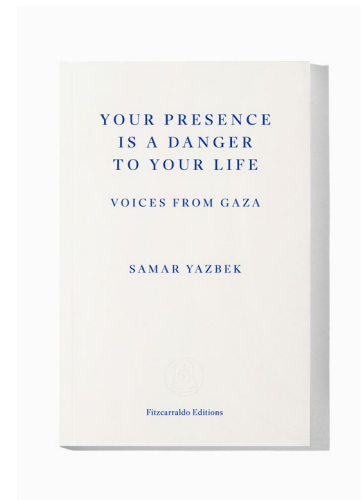
'An eloquent, gripping and harrowing account of the country's decline into barbarism by an incredibly brave Syrian.'
— Barry Andrews, *Irish Times*

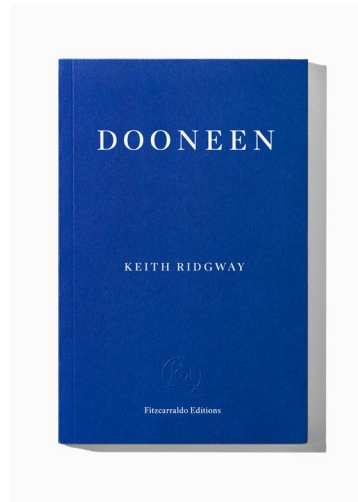
Samar Yazbek is a Syrian writer and journalist. She was born in 1970 and studied Arabic literature at Latakia University. Yazbek has been a prominent advocate for human rights and more specifically women's rights in Syria. In 2011, she took part in the popular uprising against the Assad regime and was forced into exile soon after. In 2010, Yazbek was selected as one of the thirty-nine most promising authors under the age of 40 by Beirut39, organized by the Hay Festival. In 2012 she was awarded the PEN/Pinter Prize 'International writer of courage' for her book *In the Crossfire*, and received the Swedish Tucholsky Prize and the Dutch Oxfam/PEN Prize the following year. In 2022, Yazbek was chosen by the Royal Society of Literature as one of twelve International Writers. Yazbek has published two short story collections, seven novels and four non-fiction literary narratives, and has been translated into over twenty languages.

Leri Price is an award-winning literary translator of contemporary Arabic fiction. She was a Finalist for the National Book Award for Translated Literature in 2024, 2021, and 2019. Her translation of Khalifa's *Death is Hard Work* also won the 2020 Saif Ghobash Banipal Prize for Arabic Literary Translation.

21 May 2026, 256 pages
Memoirs (DNC), Essays (DNL)
Flapped paperback: £14.99
Ebook: £8.99

World English rights
Print: 9781804272411
Ebook: 9781804272428





Dooneen
Keith Ridgway

Bartholomew Port, known to all as Mew, steps into the bushes in a London park and steps out of the bushes in a Dublin one. Not only that – there are no cars; there are moving footpaths; there is no church; everything seems quite queer. Mew has arrived in a Dublin that is alive with song, with rumour, with ghosts, and with an unmistakable sense of insurgency. An unravelling, an impossibility, a gathering of voices and a single dream, *Dooneen* is the layered, allusive and wildly original new novel from Keith Ridgway, ‘one of Ireland’s best writers, in a country with no shortage of them’ (*Times*).

Praise for Keith Ridgway

‘A hundred times worth reading.’
— Penelope Fitzgerald

‘Idiosyncratic and fascinating.’
— Zadie Smith

‘Remarkable.’
— Colm Tóibín

‘Breathtakingly unpredictable and unapologetically strange. And the writing is perfectly assured and elegant.’
— Ian Rankin

‘Keith Ridgway’s gifts as a writer are many: his complex, vivid characters, his ability to create a humane and tender cityscape in an unfeeling metropolis, and to dig into our fallibilities and desires with such humour and compassion.’
— Sinéad Gleeson

‘Endlessly interesting.’
— Anthony Cummins, *Observer*

Keith Ridgway is the author of *The Long Falling*, which won both the 2001 Prix Fémina Étranger and Premier Roman Étranger. His collection of stories *Standard Time* won the Rooney Prize for Irish Literature. His second novel, *The Parts*, alongside his novella, *Horses*, was shortlisted for the Kerry Group Irish Fiction Award 2003. His novel, *A Shock* (2021), was shortlisted for the 2021 Goldsmiths Prize and was awarded the 2022 James Tait Black Prize for Fiction. *Dooneen* is his first novel to be published by Fitzcarraldo Editions.

4 June 2026, 328 pages
Contemporary fiction (FBA)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth exc. CA, with
exclusivity in Europe
NA: New Directions
Print: 9781804272459
Ebook: 9781804272466

Fitzcarraldo Classic No. 13
Twenty Minutes of Silence
Hélène Bessette
Translated by Kate Briggs
Introduction by tk

In an opulent villa near the English Channel lives a family. The father has a safe, a spanner, a candle and a maid called Rose. The son has a swing, a croquet set, a raincoat, a car. Some members of the family read crime novels to fall asleep (the father), some instead of sleeping (the son), and some to ease the loneliness of an unhappy marriage (the mother). Their equilibrium is shattered in the wake of a shocking incident and the twenty minutes of silence that follow. Darkly comedic and wonderfully strange, *Twenty Minutes of Silence* is a truly original take on the crime genre, inspired by a true story. Here Hélène Bessette builds a world of intrigue, a world punctured by startling disruptions and unexpected shifts, and in doing so destroys and remakes the crime novel, creating a form wholly new.

Praise for *Lili is Crying*

‘I’m grateful to Kate Briggs for her translation of *Lili is Crying* – a tragic, comic, invigorating book with an eccentric staccato style that blurs speech and thought.’
— Kathryn Scanlan, author of *Kick the Latch*

‘A manic, brilliant maze of a book. Circular, cinematic, comic.’
— Sinéad Gleeson, author of *Hagstone*

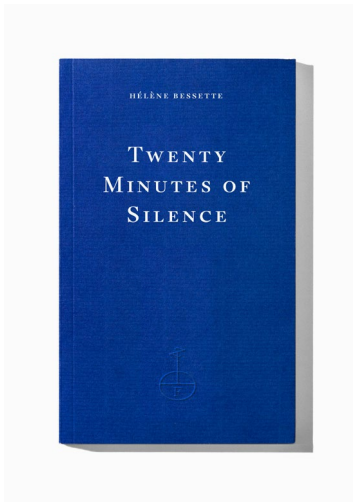
‘This book is brilliant and bizarre, a *Grey Gardens*-esque tragicomedy, as if written by a sinister cousin of Stevie Smith.’
— Camilla Grudova, author of *The Coiled Serpent*

Hélène Bessette (1918–2000) published thirteen novels with Gallimard between 1953 and 1973, won the Cazes prize in 1954 and was twice in the running for the Goncourt prize and the Médicis prize.

Kate Briggs grew up in Somerset, UK, and lives and works in Rotterdam, NL, where she founded and co-runs the writing and publishing project ‘Short Pieces That Move’. She 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. *This Little Art*, her genre-bending essay on the art of translation, was published by Fitzcarraldo Editions in 2017. In 2021, she was awarded a Windham-Campbell Prize. Her debut novel, *The Long Form*, was published by Fitzcarraldo Editions in 2023 and shortlisted for the Goldsmiths Prize the same year.

18 June 2026, 170 pages
Classic fiction (FBC),
Fiction in translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

World English exc. NA
NA: New Directions
Print: 9781804272152
Ebook: 9781804272169



Fancy Work: Unpicking Past Lives
Alice Hatrick

Blending biography, memoir and art criticism, *Fancy Work: Unpicking Past Lives* explores the ever-shifting tensions between family, labour and gender through the history of embroidery, or ‘fancy work’. At the heart of the book is Alice Hatrick’s encounter with the embroidery designer May Morris and her circle: from her father William Morris to her mother Jane, an artists’ model and embroiderer herself, and M.F., May’s gender non-conforming partner for twenty years. Searching for guidance, Hatrick looks to May’s life – alongside others who have found, in textiles, a means of resistance – to understand better their own queer identity, family ties and fractious working conditions in an ableist society. In the ephemeral nature of textiles, Hatrick finds a mirror to archival research. How can the past help us to imagine alternative domestic circumstances and create unconstrained lives of our own, especially when not all traces remain? Expansive in thought, form and time, *Fancy Work* is a radical and thrilling work that reminds us that we can think differently, inviting us to place the needle in our own hands and stitch ourselves a loop in the chain.

Praise for *Ill Feelings*

‘*Ill Feelings* is a deeply personal and deeply political reckoning with the nature of illness, inheritance, time, silence, bodies and invisibility. Alice Hatrick offers both a radical redefinition of the dominant narratives surrounding health and pain, and the knowledge we need in order to name, understand and resist them. Hatrick has found a voice and form which open up new and exciting possibilities for writing the self and making sense of the collective past: I read this remarkable book with outrage, fascination and immense admiration.’

— Francesca Wade, author of *Gertrude Stein: An Afterlife*

‘I love the quality of attentiveness that Alice Hatrick brings to their poised and pointillistic exploration of the mysterious aetiologies and affects of chronic fatigue. They excel in listening out for echoes and whispers, their narrative of illness wriggling into uncomfortable places that medicine dismisses or ignores. Their book makes you pause to think – and rethink – page by page.’

— Marina Benjamin, author of *Insomnia*

Alice Hatrick is a writer and lecturer based in London. *Ill Feelings*, their non-fiction book on chronic illness, intimacy and mother-daughter relationships, was published by Fitzcarraldo Editions in 2021. Alice’s criticism has been published in *Art Review*, *frieze*, *The White Review* and *TANK*, among other publications. They are the co-producer of Access Docs for Artists, made in collaboration with Leah Clements and the late Lizzy Rose, and teach at University of the Arts, London.

18 June 2026, 240 pages
Memoirs (DNC), Essays (DNL)
Flapped paperback: £14.99
Ebook: £8.99

World rights
Print: 9781804272374
Ebook: 9781804272381

Fitzcarraldo Editions backlist, 2014-2025

Alaa Abd el-Fattah, tr. collective, *You Have Not Yet Been Defeated*, 2021, £14.99, 9781913097745

Alaa Abd el-Fattah, tr. collective, *You Have Not Yet Been Defeated*, First Decade Collection (limited edition), 2024, £40, 9781804271346

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Annie Ernaux, tr. Alison L. Strayer, *The Years*, 2018, £14.99, 9781910695784

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Annie Ernaux, tr. Alison L. Strayer, *The Years*, First Decade Collection (limited edition), 2024, £30, 9781804271339

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Annie Ernaux, tr. Tanya Leslie, *A Man's Place*, 2022, £7.99, 9781804270547

Annie Ernaux, tr. Tanya Leslie, *Simple Passion*, 2021, £9.99, 9781913097554

Annie Ernaux, tr. Tanya Leslie, *Simple Passion*, 2022, £7.99, 9781804270554

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