# Fitzcarraldo Editions

Spring 2024

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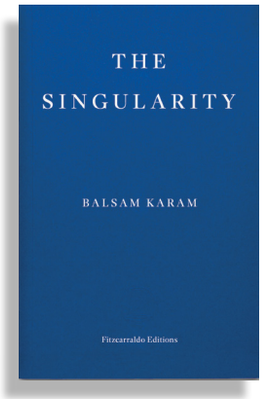
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Paperback releases

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*The Singularity*
Balsam Karam
Translated by Saskia Vogel

In an unnamed coastal city home to many refugees, a mother of a displaced family searches for her child, calling her name as she wanders along the cliffside road where her daughter used to work. She searches and searches until, devoid of hope and frantic with grief, she throws herself into the sea, leaving her other children behind. Bearing witness to this suicide is another woman – on a business trip from a distant country, with a swollen belly that later gives birth to a stillborn baby. In the wake of her pain, the second woman remembers other losses – of a language, a country, an identity – when once her family fled a distant war. Lyrical and devastating, *The Singularity* is a study of grief, migration and motherhood from one of Sweden's most exciting new novelists.

'To read *The Singularity* is like drinking directly from a flood of tears.'
— *Aftonbladet*

'*The Singularity* is a novel that appears to have been created from dark matter, elusive, giddying and with an enormous linguistic and narrative density.'
— *Expressen*

'Balsam Karam's language is entirely her own. It is poetic and suggestive.... *The Singularity* is a journey into a black hole. A point of no return.'
— *Jönköpings-Posten*

'I cannot recall anyone else in contemporary Swedish literature who writes like Karam.'
— *Svenska Dagbladet*

Balsam Karam is of Kurdish ancestry and has lived in Sweden since she was a young child. She is an author and librarian and made her literary debut in 2018 with the critically acclaimed *Event Horizon*, which was shortlisted for the Katapult Prize. *The Singularity* is her second novel.

Saskia Vogel is a writer and translator from Swedish and German into English. She was awarded a Berlin Senate grant for non-German literature and was a finalist for the PEN Translation Prize. She is also the author of *Permission*, which was longlisted for the Believer Book Award. Vogel is based in Berlin.

17 January 2024, 184 pages
Fiction (FA), Fiction in translation (FYT)
Flapped Paperback, £10.99
Ebook, £4.99

World English exc. NA & ANZ
NA: Feminist Press | ANZ: Text Publishing
Print: 9781804270813
Ebook: 9781804270820

*Alphabetical Diaries*
Sheila Heti

Sheila Heti kept a record of her thoughts over a ten-year period, then arranged the sentences from A to Z. In the vein of Joe Brainard's *I Remember* and Edouard Levé's *Autoportrait*, passionate and reflective, joyful and despairing, these are the alphabetical diaries.




'Like Iris Murdoch's novels, Heti's are philosophically intense, although Heti's work is pared down where Murdoch's was Rabelaisian.'
— Dwight Garner, *New York Times*

Praise for *How Should a Person Be?*

'Exhilarating ... it made me want to write.'
— Sally Rooney, author of *Beautiful World, Where Are You?*

'Complex, artfully messy and hilarious.'
— Miranda July, author of *The First Bad Man*

Praise for *Motherhood*

'Sheila Heti has broken new ground.'
— Rachel Cusk, author of *Second Place*

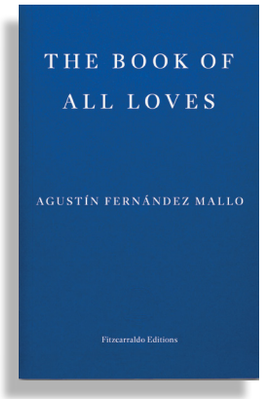
'Thrilling, very funny, and almost unbearably moving.'
— Garth Greenwell, author of *What Belongs to You*

'Courageous, necessary, visionary.'
— Elif Batuman, author of *The Idiot*

Sheila Heti is the author of eleven books, including the novels *Pure Colour*, *Motherhood*, and *How Should a Person Be?*, which *New York* magazine deemed one of the new classics of the twenty-first century. Her books have been translated into twenty-four languages. She lives in Toronto. *Alphabetical Diaries* is her first book with Fitzcarraldo Editions.

6 February 2024, 168 pages
Essay (DNF), Memoir (BM), Fiction (FA)
Flapped Paperback, £10.99
Ebook, £4.99

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US: FSG | Can: Knopf
Print: 9781804270776
Ebook: 9781804270783




*The Book of All Loves*
Agustín Fernández Mallo
Translated by Thomas Bunstead

In the wake of the Great Blackout, faced with the near-extinction of humanity, a pair of lovers speak to each other. They parse, with precision, with familiarity, the endless aspects of their love. Out of their dialogues, piece by piece, a composite image of love takes form, one that moves outwards beyond the realm of relationships and into philosophy, geology, physics, linguistics.

Years previously, a writer and her husband, a Latin professor, stay in Venice while she works on a text. As they roam the city, strange occurrences accumulate, signalling that the world around them is heading towards a point of no return.

Blending fiction and essay, poetry and philosophy, Agustín Fernández Mallo's *The Book of All Loves* is a startling, expansive work of imaginative agility, one that renders love unfamiliar so as to renew it, and makes the case for hope in the midst of a disintegrating present.

'There are certain writers whose work you turn to knowing you'll find extraordinary things there. Borges is one of them, Bolaño another. Agustín Fernández Mallo has become one, too.'
— Chris Power, author of *A Lonely Man*

'The most original and powerful author of his generation in Spain.'
— Mathias Enard, author of *Compass*

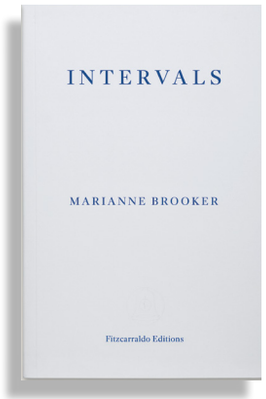
Agustín Fernández Mallo was born in La Coruña in 1967, and is a qualified physicist. In 2000 he formulated a self-termed theory of 'post-poetry' which explores connections between art and science. His *Nocilla Trilogy*, published between 2006 and 2009, brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the 'Nocilla Generation'. His essay *Postpoesía: hacia un nuevo paradigma* was shortlisted for the Anagrama Essay Prize in 2009. In 2018 his long essay *Teoría general de la basura (cultura, apropiación, complejidad)* was published by Galaxia Gutenberg, and in the same year his latest novel, *The Things We've Seen*, won the Biblioteca Breve Prize. *The Book of All Loves* is his fifth book to appear with Fitzcarraldo Editions.

Thomas Bunstead was born in London in 1982 and currently lives in west Wales. He has translated some of the leading Spanish-language writers working today, including Maria Gainza, Juan José Millás and Enrique Vila-Matas, and his own writing has appeared in publications such as the *Brixton Review of Books*, *LitHub* and the *Paris Review*. He is a former co-editor of the translation journal *In Other Words* and is a Royal Literary Fellow at Aberystwyth University (2021-2023).

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Fiction in translation (FYT)
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Ebook, £5.99

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Ebook: 9781804270806

*Intervals*
Marianne Brooker




What makes a good death? A good daughter? In 2009, with her forties and a wave of austerity on the horizon, Marianne Brooker's mother was diagnosed with Primary Progressive Multiple Sclerosis. She made a workshop of herself and her surroundings, combining creativity and activism in unlikely ways, but over time her ability to work, to move and to live without pain diminished drastically. In *Intervals*, Brooker charts her care for her mother as she stopped eating and drinking in a bid to end her suffering. They find solace in shared rituals: reading tarot, listening to music and making art. Tying their intimate experience to wider social conditions, Brooker explores the role of doulas, advance directives and the precarious economics of social, hospice and funeral care, as well as the work of various writers – from Anne Boyer and Donald Winnicott to Maggie Nelson and Lola Olufemi – to imagine care otherwise. A blend of memoir, polemic and feminist philosophy, *Intervals* is a deeply moving work that harnesses the political potential of grief to raise essential questions about choice, interdependence and end-of-life care.

Extract:

> 'Death moves in two directions. The first pulls inwards, centripetal – people visit, bring gifts and food, move in as close as possible. The second, centrifugal, scatters everything in all directions. Gatherings disperse, belongings suddenly have nowhere in which to belong.
>
> It took over a month, full time, to clear my mother's house before her landlord had it renovated for new tenants. I was sure it would be an insurmountable task, sure that there were just too many things and too few hands. But friends came to help and together we persisted, working at emptying with just as much determination as my mother had worked at filling. The landlord had offered a period of one month rent free, so we got to work: each object, hot with grief, displaced from its perch; the house growing fuller as we made piles to gift, piles to keep, piles to get angry with before throwing away. There was a skip parked precariously on the drive and we jumped up and down on its contents daily, trying to conceal the various items we'd snuck in against regulations. A fire crackled in the garden at all hours. Awkward Freecyclers bustled in and out to rescue old appliances, surprised at our age: "You're young, to be dealing with all this."'

Marianne Brooker is based in Bristol, where she works for a charity campaigning on climate and social justice. She has a PhD from Birkbeck and a background in arts research and teaching. She won the 2021 Fitzcarraldo Essay Prize for *Intervals*, her first book.

28 February 2024, 112 pages
Memoir (BM), Essay (DNF)
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Ebook, £4.99

World rights
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Ebook: 9781804270844




*It Lasts Forever and Then It's Over*
Anne de Marcken

The heroine of the spare and haunting *It Lasts Forever and Then It's Over* is voraciously alive in the afterlife. Adrift yet keenly aware, she notes every bizarre detail of her new reality. And even if she has forgotten her name and much of what connects her to her humanity, she remembers with an implacable, and nearly unbearable longing, the place where she knew herself and was known (and loved), and she is determined to get back there at any cost. Our dead heroine travels across the landscapes of time and of space (heading always west and carrying a dead but laconically opinionated crow in her chest), encountering and losing parts of her body and her self in one terrifying, hilarious, and heartbreaking situation after another.

A bracing writer of great nerve and verve, Anne de Marcken bends reality (and the reader's mind) with throwaway assurance. *It Lasts Forever and Then It's Over* plumbs mortality and how it changes everything, except possibly love. Delivering a near-Beckettian whopping to the reader's imagination, this is one of the sharpest and funniest novels of recent years, a tale for our dispossessed times.

Praise for *The Accident*

'This book haunted me. Moving back and forth between image and text, between page and screen via QR code and fragment, I was reminded of the ghostly effect I get from looking at stereograms. Focus on its pieces in the right mood, and a third, composite text emerges that jumps off the page. *The Accident* was an uneasy and pleasurable reading experience that remained bright in my mind well after putting it down.'
— Ander Monson, author of *I Will Take the Answer*

'*The Accident* takes place in that gap between seeing and feeling, feeling and knowing, "a bird trapped inside your head" and "something brighter than fear". Lunar in its hold and its hope, this is a book that reaches through trauma to uncover memory as an end and a beginning. With its deft shifts in perspective, its images at once soothingly atmospheric and hauntingly specific, *The Accident* gestures toward a dream where intimate claustrophobia gives way to a landscape that shifts with the imagination.'
— Mattilda Bernstein Sycamore, *Sketchtasy*

Anne de Marcken is a queer interdisciplinary artist and writer living on unceded land of the Coast Salish people in Olympia, WA, in the United States. *It Lasts Forever and Then It's Over* was the joint winner of the 2022 Novel Prize, a global, biennial award for a book-length work of literary fiction written in English, and was selected from close to 1,000 submissions. Her lyric novella, *The Accident*, appeared with Spuyten Duyvilin in 2020.

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*The Observable Universe*
Heather McCalden

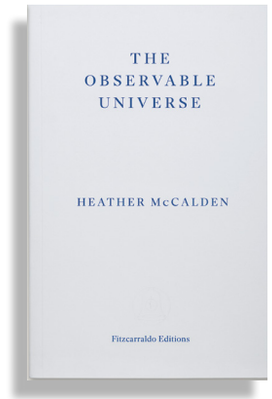
In the early 1990s, Heather McCalden lost her parents to AIDS. She was seven when her father died; ten when she lost her mother. Los Angeles, where she grew up with her grandmother Nivia, was 'ground zero' for the virus and its destruction. Years later, she started researching the history of the HIV virus as a way to deal with her loss, leading her to the realization that AIDS and the internet developed on parallel timelines. By accumulating whatever fragments she could on both – images, anecdotes, and scientific entries – alongside her own family's personal history, McCalden forms a synaptic journey of what happened to her family, one that leads to an equally unexpected discovery about who her parents might have been.

Simultaneously interrogating what it means to 'go viral' in an era of explosive biochemical and virtual contagion, *The Observable Universe* travels along the fissures of a hyperconnected world, entwining the technological and the personal, the virus and the viral, moving from musings on Raymond Chandler and film noir to contemporary malaise and late-night Netflix binges with propulsive agility and poetic attunement. At once a history of 'viral culture,' an ode to L.A., and a memoir of loss and reckoning, *The Observable Universe* is a genre-bending debut about grief in the internet age.

'Part meditation on loss, AIDS, and viral transmission, part howl of grief and fury, *The Observable Universe* spells out better than anything else I've read the transformative power of the internet. It felt like Maggie Nelson's *The Red Parts* meets Jia Tolentino's *Trick Mirror*, and is easily the equal of both.'
— Gavin Francis, author of *Adventures in Human Being*

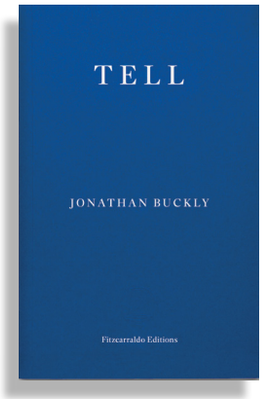
'It isn't pain itself that inspires great art; it's the frenzied avoidance of pain that pushes an artist to do something, anything, other than feel pain. This book is what arises from that practice: the artifact of one writer's solitary, complicated grief. With every carefully, thoughtfully written page, one feels the unwritten grief thudding behind it, beautiful and monstrous. And in the end there's no true story, no solution to the mystery, no final coherence. But there is this marvelous book.'
— Sarah Manguso, author of *300 Arguments*

Heather McCalden is a multidisciplinary artist working with text, image and movement. She is a graduate of the Royal College of Art and has exhibited at Tanz Company Gervasi, Roulette Intermedium, Pierogi Gallery, National Sawdust, Zabludowicz Collection, Testbed 1, Flux Dubai and Seattle Symphony Orchestra. *The Observable Universe*, winner of the 2021 Fitzcarraldo Editions Essay Prize, is her first book.




21 March 2024, 424 pages
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Flapped Paperback: £14.99
Ebook: £7.99

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*Tell*
Jonathan Buckley

*Tell* is a probing, exuberant and complex examination of the ways in which we make stories of our lives and of other people's. Structured as a series of interview transcripts with a woman who worked as a gardener for a wealthy businessman and art collector who has disappeared, and may or may not have committed suicide, it is a thrilling novel of strange, intoxicating immediacy, and the co-winner of the 2022 Novel Prize.

'Buckley's fiction is subtle and fastidiously low-key ... every apparently loose thread, when tugged, reveals itself to be woven into the themes [and] gets better the more you allow it to settle in your mind.'
— Michel Faber, *Guardian*

'Exactly why Buckley is not already revered and renowned as a novelist in the great European tradition remains a mystery that will perhaps only be addressed at that final godly hour when all the overlooked authors working in odd and antique modes will receive their just rewards.'
— Ian Sansom, *Times Literary Supplement*

'Few writers manage to conjure such raw unease as Jonathan Buckley ... completely compelling.'
— Adrian Turpin, *Financial Times*

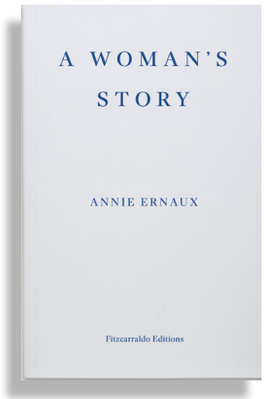
'Why isn't Jonathan Buckley better known? His novel of love, death and melancholy comedy, *The Great Concert of the Night*, is captivating.'
— John Banville

Jonathan Buckley is a writer and editor from the West Midlands, now living in Brighton. In 2015 he won the BBC National Short Story Award for 'Briar Road', and he is a regular contributor to the *Times Literary Supplement*. *Tell* is his twelfth novel. His previous novels were published by Sort Of Books in the UK, and NYRB in the US. *Tell* was the joint winner of the 2022 Novel Prize, a global, biennial award for a book-length work of literary fiction written in English, and was selected from close to 1,000 submissions.

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*A Woman's Story*
Annie Ernaux
Translated by Tanya Leslie




On 7 April 1986, Annie Ernaux's mother, after years of suffering from Alzheimer's disease, died in a retirement home in the suburbs of Paris. Shocked by this loss which, despite her mother's condition, she had refused to fathom, Ernaux embarks on a daunting journey back through time in an effort to recover the different facets of a woman whose openness to the world and appetite for reading created the conditions for the author's own social ascent.

Mirroring *A Man's Place*, in which she narrates her father's slow rise to material comfort, *A Woman's Story* explores the ambiguous and unshakeable bond between mother and daughter, its fluctuation over the course of their lives, the alienating worlds that separate them and the inescapable truth that we must lose the ones we love. In this quietly powerful tribute to the last thread connecting her to the world out of which she was born, Ernaux attempts to do her mother the greatest justice she can: to portray her as the individual she was.

'Infinitely original. *A Woman's Story* is every woman's story. [Its] power rests not in the drama of its main event but in moments that might escape unnoticed, if not for a writer desperate to recapture every last image that her memory reluctantly yields of a lost loved one.'
— *New York Times*

'[A] tender, tough and moving tribute to her mother's life and death.... In this lovely short book Ernaux attempts to explain – or, perhaps, merely to understand – the complex roots and blossoms of a mother/daughter relationship by describing the life of the mother she has just lost.'
— *Washington Post*

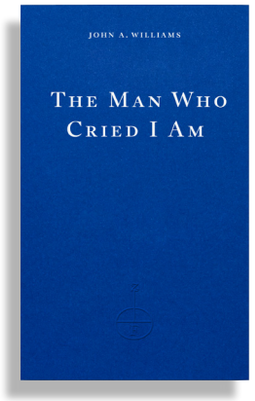
'Ernaux has inherited de Beauvoir's role of chronicler to a generation.'
— Margaret Drabble, *New Statesman*

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. In 2022, she was awarded the Nobel Prize in Literature.

Tanya Leslie was the first translator of Annie Ernaux into English and translated a number of her works, including *A Woman's Story* (1991), *A Man's Place* (1992), *Simple Passion* (1993), *Shame* (1998), *I Remain in Darkness* (1999) and *Happening* (2001).

10 April 2024, 104 pages
Memoir (BM), Literary essays (DNF), Fiction in translation (FYT)
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Fitzcarraldo Classic No. 4
*The Man Who Cried I Am*
John A. Williams
Foreword by Ishmail Reed
Introduction by Merve Emre

Max Reddick, a novelist, journalist, and presidential speechwriter, has spent his career struggling against the riptide of race in America. Now terminally ill, he has nothing left to lose. An expat for many years, Max returns to Europe one last time to settle an old debt with his estranged Dutch wife, Margrit, and to attend the Paris funeral of his friend, rival, and mentor Harry Ames, a character loosely modelled on Richard Wright. In Leiden, among Harry's papers, Max uncovers explosive secret government documents outlining 'King Alfred', a plan to be implemented in the event of widespread racial unrest and aiming 'to terminate, once and for all, the Minority threat to the whole of the American society'. Realizing that Harry has been assassinated, Max must risk everything to get the documents to the one man who can help.

Greeted as a masterpiece when it was published in 1967, *The Man Who Cried I Am* stakes out a range of experience rarely seen in American fiction: from the life of a Black GI to the ferment of postcolonial Africa to an insider's view of Washington politics in the era of segregation and the Civil Rights Movement, including fictionalized portraits of Martin Luther King, Jr., and Malcolm X. Few novels have so deliberately blurred the boundaries between fiction and reality as *The Man Who Cried I Am* (1967), and many of its early readers assumed the King Alfred plan was real. In her introduction, Merve Emre examines the gonzo marketing plan behind the novel that fuelled this confusion and prompted an FBI investigation.

'It is a blockbuster, a hydrogen bomb.... This is a book white people are not ready to read yet.... But [it] is the milestone produced since *Native Son*. Besides which, and where I should begin, it is a damn beautifully written book.'
— Chester Himes, author of *Rage in Harlem*

'Magnificent ... obviously in the Baldwin and Ellison class.'
— John Fowles

John Alfred Williams (1925–2015) served as a medical corpsman in the Pacific Theatre during World War II, before working as the European correspondent for *Ebony* and *Jet* magazines, and covering Africa for *Newsweek*. Williams published over twenty books in his lifetime, fiction and non-fiction, including *The Angry Ones* (1960), *The Man Who Cried I Am* (1967) and *The Most Native of Sons: A Biography of Richard Wright* (1970). In 2008, the correspondence between Williams and his longtime friend Chester Himes was published as *Dear Chester, Dear John*.

24 April 2024, 496 pages
Classic fiction (CF), Fiction (FA)
Flapped Paperback: £14.99
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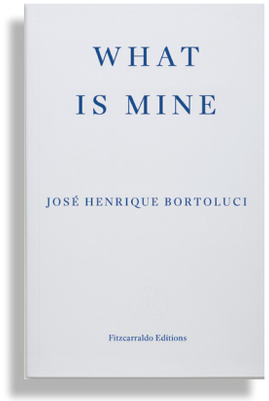
*What Is Mine*
José Henrique Bortoluci
Translated by Rahul Bery

In *What Is Mine*, sociologist José Henrique Bortoluci uses interviews with his father, Didi, to retrace the recent history of Brazil and of his family. From the mid-1960s to the mid-2010s, Didi's work as a truck driver took him away from home for long stretches at a time as he crisscrossed the country and participated in huge infrastructure projects such as the Trans-Amazonian Highway, a scheme spearheaded by the military dictatorship of the time and undertaken thanks to brutal deforestation. An observer of history, Didi also recounts the toll his work has taken on his health, from a heart attack in middle age to the cancer that defines his retirement, the diagnosis of which opens the book. Weaving the history of a nation with that of a man, Bortoluci explores the similarities between cancer and capitalism – both problems of expansion, both embodiments of 'the gospel of growth at all costs' – and traces the distance that class has placed between himself and his father. Inspired and influenced by authors such Annie Ernaux, Svetlana Alexievich and Ocean Vuong, *What Is Mine* is a moving, thought-provoking and brilliantly constructed examination of the scars we carry with us, as people and as countries.

'The reflection on Brazilian problems (the disastrous Amazon integration project, the country's political deterioration) and also on issues that recur regardless of geography (the exploitation of the working class and the environment, disease, relationships between parents and children) is one of the triumphs of *What Is Mine*.'
— *O Globo*

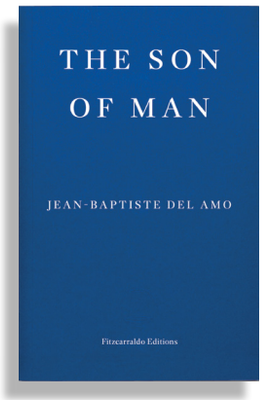
José Henrique Bortoluci was born in Jaú in 1984. He has a BA in International Relations and an MA in Social History from the University of São Paulo, as well as an MA and a PhD in Sociology from the University of Michigan, where he lectured and was a Fulbright fellow. He is a professor of Sociology at the Fundação Getúlio Vargas in São Paulo, where his lectures and research revolve around Brazilian politics, social theory, democracy and social movements.

Rahul Bery is based in Cardiff, Wales and translates from Spanish and Portuguese to English. His most recent translation is *Nothing Can Hurt You Now* by Simone Campos (Pushkin Vertigo) and he is currently working on books by Vicente Luís Mora and José Henrique Bortoluci.




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*The Son of Man*
Jean-Baptiste Del Amo
Translated by Frank Wynne

After several years of absence, a man reappears in the life of his wife and their young son and takes them to the dilapidated house in the mountains where he grew up with his ruthless father. There, the son discovers a nature unknown to him, wild and bewitching. As the father's hold over mother and child grows and he dictates the mysterious laws of their new existence, the return to their previous life and home seems increasingly impossible. Haunted by his past and consumed with jealousy, the man slowly sinks into madness and his son has no choice but to challenge his father in an attempt to save something of their humanity. Brilliantly translated by Frank Wynne, *The Son of Man* is an exceptional novel on the transmission of violence from one generation to the next, and the second of Jean-Baptiste Del Amo's novels to appear in English following *Animalia*, 'an extraordinary book' (*Sunday Times*).

'In *The Son of Man* the simple plot becomes as complex as the psychology of these human beasts. The writing is never precious, always precise. As the tension mounts, the sentences become longer and meandering, elusive like erupting violence. Rarely has a 39-year-old author hit the right notes so perfectly in the way he stretches his fiction.'
— *Le Monde*

Praise for *Animalia*

'*Animalia* is never what you expect it to be ... Del Amo has Flaubert's flair for performance.... His prose leaps out at the reader, gleaming with perfection.'
— Ankita Chakraborty, *New York Times Book Review*

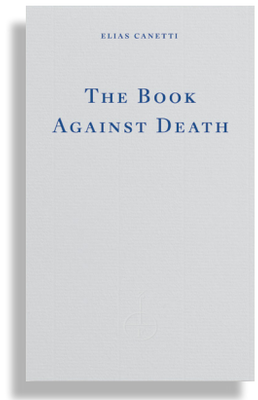
Jean-Baptiste Del Amo was born in 1981 and is one of France's most exciting and ambitious young writers. He is the author of *Pornographia*, *Le sel*, and *Une éducation libertine*, which won the Goncourt First Novel Prize. *Animalia*, his fourth novel, won the Prix du Livre Inter 2017 and the 2020 Republic of Consciousness Prize, and was shortlisted for the Prix Goncourt, Prix Femina, Prix Medicis and Prix Wepler. *The Son of Man*, first published by Gallimard in 2021, is his second novel to appear with Fitzcarraldo Editions.

Frank Wynne has translated works by authors including Michel Houellebecq, Patrick Modiano, Virginie Despentes and Jean-Baptiste Del Amo. His work has earned many awards, including the IMPAC Prize, the Independent Foreign Fiction Prize, and the Premio Valle Inclán.

15 May 2024, 256 pages
Fiction (FA),
Fiction in translation (FYT)
Flapped Paperback, £12.99
Ebook: £5.99

UK & Commonwealth exc. Can
NA: Grove | ANZ: Text Publishing
Print: 9781804270912
Ebook: 9781804270929

Fitzcarraldo Classic No. 5
*The Book Against Death*
Elias Canetti
Translated by Peter Filkins
Introduction by Joshua Cohen




In 1937, Elias Canetti began collecting notes for the project that 'by definition, [he] could never live to complete', as translator Peter Filkins writes in his afterword. *The Book Against Death* is the work of a lifetime: a collection of Canetti's aphorisms, diatribes, musings and commentaries on and against death – published in English for the first time since his death in 1994 – interposed with material from philosophers and writers including Goethe, Walter Benjamin and Robert Walser. This major work by the 1981 Nobel Prize in Literature Laureate is a reckoning with the inevitability of death and with its politicization, evoking despair at the loss of loved ones and the impossibility of facing one's own death, while fiercely protesting the mass deaths incurred during war and the willingness of the despot to wield death as power. Infused with fervour and vitality, *The Book Against Death* ultimately forms a moving affirmation of the value of life itself.

'Rarely has anyone been so at home in the mind, with so little ambivalence. Far from being a source of complacency, this attitude is Canetti's great strength.... [He] is someone who has felt in a profound way the responsibility of words.... His work eloquently and nobly defends tension, exertion, moral and amoral seriousness.'
— Susan Sontag, *New York Review of Books*

Elias Canetti was born in 1905 into a Sephardi Jewish family in Ruse, Bulgaria. He moved to Vienna in 1924, where he became involved in literary circles while studying for a degree in chemistry. He remained in Vienna until the Anschluss, when he emigrated to England and later to Switzerland, where he died in 1994. In 1981, Canetti was awarded the Nobel Prize in Literature for 'writings marked by a broad outlook, a wealth of ideas, and artistic power'. His best-known works include his trilogy of memoirs *The Tongue Set Free*, *The Torch in My Ear*, and *The Play of the Eyes*; the novel *Auto-da-Fé*; and the non-fiction book *Crowds and Power*.

Peter Filkins is the translator of Ingeborg Bachmann's collected poems, *Darkness Spoken*, as well as three novels by H. G. Adler, *The Journey*, *Panorama* and *The Wall*. He published a biography, *H. G. Adler: A Life in Many Worlds*, in 2019. Filkins' fifth collection of poems, *Water / Music*, appeared in 2021. He teaches at Bard College.

Joshua Cohen, 'a major American writer' (*New York Times*), was awarded the 2022 Pulitzer Prize for Fiction for *The Netanyahus*. He lives in New York City.

4 June 2024, 424 pages
Literary essays (DNF)
Flapped Paperback, £12.99
Ebook, £6.99

World English exc. NA
NA: New Directions
Print: 9781804270899
Ebook: 9781804270905




*Living Things*
Munir Hachemi
Translated by Julia Sanches

*Living Things* follows four recent graduates – Munir, G, Ernesto and Álex – who travel from Madrid to the south of France to work the grape harvest. Except things don't go as planned: they end up working on an industrial chicken farm and living on a campsite, where a general sense of menace takes hold. What follows is a compelling and incisive examination of precarious employment, capitalism, immigration and the mass production of living things, all interwoven with the protagonist's thoughts on literature and the nature of storytelling. Genre-bending and dystopian, *Living Things* is a literary eco-thriller, a punk-like blend of Roberto Bolaño's *The Savage Detectives* and Samanta Schweblin's *Fever Dream*, and heralds an exciting new voice in international fiction.

'Hachemi counterbalances the uneasy atmosphere with a constant, subtle underlying humour that feels like a burst of fresh air. Absurdity and latent danger, stirred up in a French heatwave by the naïve insouciance of a group of increasingly tense youths, create an absorbing, somewhat Kafkaesque mood.... [Hachemi] weaves a delicately disturbing tale that contains all the rage and disappointment of facing a reality where only helplessness is possible.'
— Gabi Martínez, *La Vanguardia*

'An endless array of sounds and ideas reverberate through these pages, at times apocalyptic and at other times deceptively naïve.'
— *Qué Leer*

'Blending together allusions to Hemingway, Borges, Bolaño, Houellebecq and even Lenin, with reflections on Google, the true nature of the livestock industry, the ins and outs of temp work agencies, ecological stability, the free market and the paradoxes of diary-keeping, Munir Hachemi superimposes layers of reality with quasi-apocalyptic detours that reveal the menace underlying seemingly banal situations.'
— María Teresa Lezcano, *Diario Sur*

Munir Hachemi's career as a writer began with him selling his stories in the form of fanzines in the bars of the Lavapiés neighbourhood of Madrid. He is the author *Living Things* (2018) and *El árbol viene* [The Tree Comes] (2023), and is also a translator from Chinese and English. In 2021, he appeared on *Granta*'s Best of Young Spanish Novelists list. He currently lives in Buenos Aires.

Julia Sanches is a literary translator working from Portuguese, Spanish, and Catalan. Recent translations include *Boulder* by Eva Baltasar, shortlisted for the International Booker Prize 2023. Born in Brazil, she currently resides in the United States.

19 June 2024, 160 pages
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Fiction in translation (FYT)
Flapped Paperback, £10.99
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Paperback releases

*Pretentiousness: Why it Matters*
Dan Fox

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

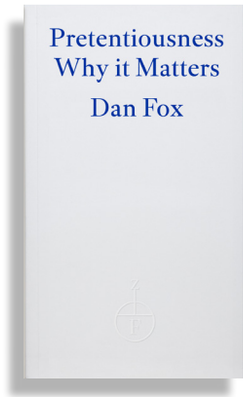
'Dan Fox makes a very good case for a re-evaluation of the word "pretentious". The desire to be more than we are shouldn't be belittled. Meticulously researched, persuasively argued – where would we be as a culture if no-one was prepared to risk coming across as pretentious? *Absolument* nowhere, darling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

'*Pretentiousness: Why it Matters* is more than a smartly counterintuitive encomium: it's a lucid and impassioned defence of thinking, creating and, ultimately, living in a world increasingly dominated by the massed forces of social and intellectual conservatism. I totally loved the book.'
— Tom McCarthy, author of *The Making of Incarnation*

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

'Epoch-making, epic, historic, unforgettable, triumphant, age-old, inevitable, inexorable, and veritable. Pretentiousness will never look the same.'
— Elif Batuman, author of *Either/Or*

Dan Fox is a writer, musician and filmmaker. He is the author of *Pretentiousness: Why it Matters (*2016) and *Limbo* (2018), both published by Fitzcarraldo Editions. He lives in New York.




17 April 2024, 176 pages
Memoirs (BM),
Literary essays (DNF)
Paperback: £8.99
Print: 9781804270936

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USA
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cbsdinfo@ingramcontent.com

# Co-agents

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BULGARIA, MACEDONIA, MONTENEGRO,
ROMANIA, SERBIA
Mira Droumeva
Andrew Nurnberg Associates Sofia
Jk. Yavorov bl. 56-B, Ap. 9
Sofia 1111, Bulgaria
T: +359 298 62819
mira@anas-bg.com

BRAZIL, ITALY, LATIN AMERICA, PORTUGAL, SPAIN
Casanovas & Lynch Agencia Literaria
Balmes 209, 5-2,
08006 Barcelona, Spain
T: +349 321 24791
marina@casanovaslynch.com

CHINA
Jackie Huang
Andrew Nurnberg Associates Beijing Representative Office
Room 1705, Culture Square, No.59 Jia Zhongguancun Street
Haidian District, Beijing 100872
People's Republic of China
T: +861 082 504106
JHuang@nurnberg.com.cn

CROATIA, HUNGARY
Judit Hermann & Susanna Vojacsek
Andrew Nurnberg Associates Budapest
Gyori út 20
Budapest 1123, Hungary
T: +361 302 6451
rights@nurnberg.hu

CZECH REPUBLIC, SLOVAKIA, SLOVENIA
Petra Tobišková & Jitka Německová
Andrew Nurnberg Associates Prague
Jugoslávských partyzánů 17
160 00 Praha 6, Czech Republic
T: +420 222 782041
info@nurnberg.cz

DENMARK, FINLAND, ICELAND, NORWAY, SWEDEN
Gina Winje
Winje Agency
Skiensgate 12
Porsgrunn, Norway
T: +479 184 1150
gina.winje@gmail.com

FRANCE
Marie Lannurien
BAM Agency
12 rue Juliette Dodu
75010 Paris, France
T: +336 627 14968
contact@bamlitagency.com

GERMANY
Michael Gaeb Literary Agency GmbH
Chodowieckistrasse 26
10405 Berlin, Germany
T: +49 30 54 71 40 02
info@litagentur.com

GREECE
Evangelia Avloniti
Ersilia Literary Agency
Van Kijfhoeklaan 94
2597 TE Den Haag, Netherlands
T: +306 938 454332
eavloniti@ersilialit.com

JAPAN
Asako Kawachi
Tuttle-Mori Agency
Kanda Jimbocho Bldg., 4F,
2-17 Kanda Jimbocho, Chiyoda-ku,
Tokyo 101-0051, Japan
T: +813 323 04081
asako@tuttlemori.com

POLAND, UKRAINE, LATVIA, LITHUANIA,
ESTONIA, GEORGIA
Anna Rucińska
Andrew Nurnberg Associates Warsaw
Ul. Fort Służew 1/41
02-787 Warsaw
Poland
T: +482 282 44181
anna.rucinska@nurnberg.pl

NETHERLANDS
Marianne Schönbach Literary Agency
Korte Leidsewarsstraat 12, k-401,
1017 RC Amsterdam, Netherlands
T: +31 206200020
info@schonbach.nl

RUSSIA
Ludmilla Sushkova
Andrew Nurnberg Associates Warsaw
Suite 72, Str. 6, 21 Tsvetnoy Boulevard
127051 Moscow
Russia
T: +749 562 58188
ludmilla@lit-agency.ru

SOUTH KOREA
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Seoul 03992,
Republic of Korea
T: +82 2 3143 2896
english@bcagency.kr

TAIWAN,
Whitney Hsu
Andrew Nurnberg Associates Taipei
8F, No.129, Sec. 2, Zhongshan North Road
Taipei 10448
Taiwan
T: +886 225 629008
whsu@nurnberg.com.tw

THAILAND, INDONESIA, MONGOLIA
Weerawat 'Big' Thechakijjathorn
No. 1, Empire Tower,
47th Floor, Unit 4703,
Sathon Thai Road, Yan Nawa Sub-district,
Sathon District, Bangkok 10120
big@nurnberg.co.th

TURKEY
AnatoliaLit Istanbul
Caferağa Mah., Gunesli Bahce Sok. 48
Or.Ko Apt. B Blok D4, 34710
Kadıköy - İstanbul
Turkey
T: +902 167 001088
hasret@anatolialit.com

VIETNAM
Van Than Hoang
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