

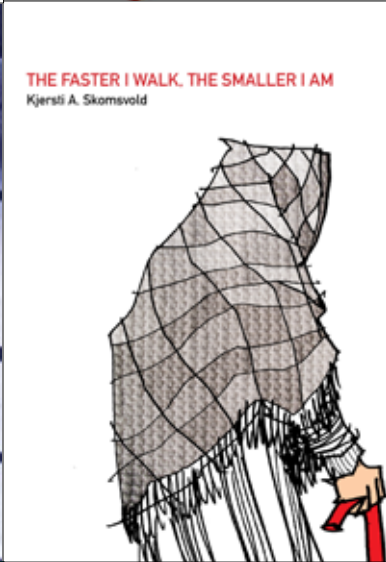
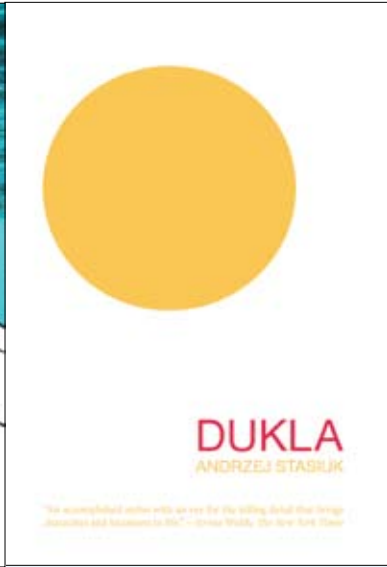
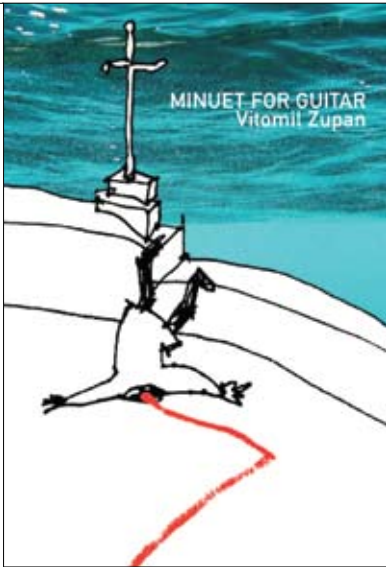
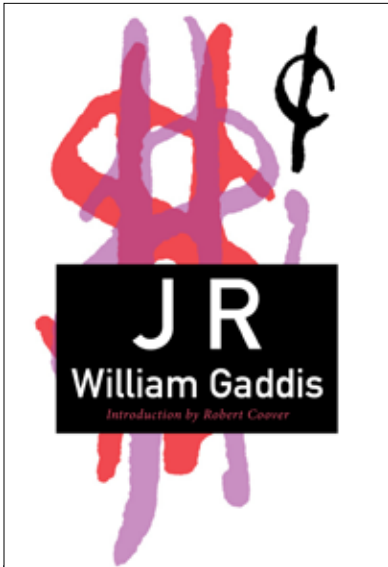
FALL 2011 / WINTER 2012

# DALKEY ARCHIVE PRESS



CHAMPAIGN - LONDON - DUBLIN

RECIPIENT OF THE 2010 SANDROF  
LIFETIME ACHIEVEMENT AWARD  
FROM THE NATIONAL BOOK CRITICS CIRCLE



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# JEAN-PHILIPPE TOUSSAINT

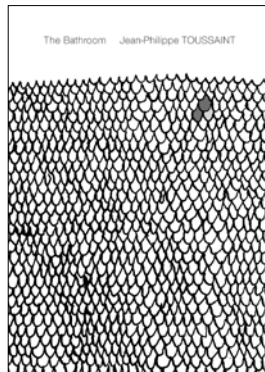
## titles available from Dalkey Archive Press

“Right now I am teaching my students a book called *The Bathroom* by the Belgian experimentalist Jean-Philippe Toussaint—at least I used to *think* he was an experimentalist. It’s a book about a man who decides to pass most of his time in his bathroom, yet to my students this novel feels perfectly realistic; an accurate portrait of their own denuded selfhood, or, to put it neutrally, a close analogue of the undeniable boredom of urban twenty-first-century existence.”

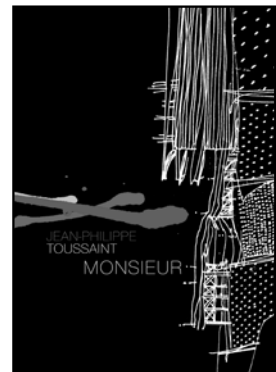
—Zadie Smith, *New York Review of Books*



*Running Away*  
 Finalist for the 2010  
 IMPAC Dublin Prize  
 \$12.95 (W)  
 978-1-56478-567-1



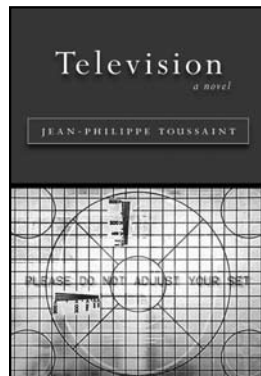
*The Bathroom*  
 \$12.95 (W)  
 978-1-56478-518-3



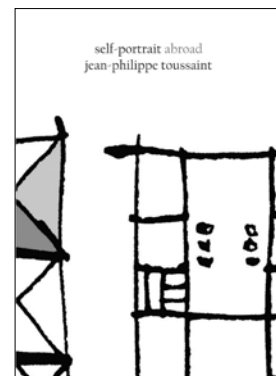
*Monsieur*  
 \$12.95 (W)  
 978-1-56478-505-3



*Camera*  
 \$12.95 (W)  
 978-1-56478-522-0



*Television*  
 \$12.95 (A)  
 978-1-56478-372-1



*Self-Portrait Abroad*  
 \$12.95 (W)  
 978-1-56478-586-2

Jean-Philippe Toussaint

# The Truth about Marie

Winner of the Prix Décembre, *The Truth about Marie* is the most acclaimed novel yet from this central voice in world literature, a Camus for the twenty-first century . . .

Moving through a variety of locales and adventures, *The Truth about Marie* revisits the unnamed narrator of Toussaint's acclaimed *Running Away*, reporting on his now disintegrated relationship with the titular Marie—the story switching deftly between first- and third-person as the narrator continues to drift through life, and Marie does her best to get on with hers. Like all of Toussaint's novels, *The Truth about Marie*'s plot matters far less than its pace and tempo, its chain of images, its sequence of events. From pouring rain in Paris to blazing fires on the island of Elba, from moments of intense action to perfectly paced lulls, *The Truth about Marie* relies on a series of contrasts to tell a beguiling, and finally touching, story of intimacy forever being regained and lost.

FEATURED IN A 35-PAGE SPREAD IN THIS SUMMER'S *TIN HOUSE*.

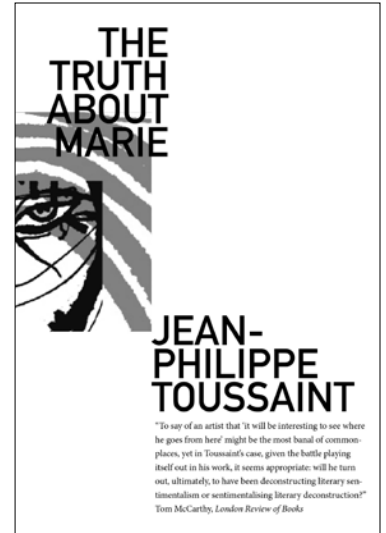
## Praise for Jean-Philippe Toussaint

"Toussaint's writing is remarkable for its conciseness, its elision."  
—Tom McCarthy, *London Review of Books*

"An **original and significant** writer, whose fiction can be as engaging as it is surprising." —*Times Literary Supplement*

"Toussaint is a **genuinely funny** writer . . . small erotic moments are captured perfectly . . . makes me long for more by Toussaint." —*Kirkus Reviews*

"[E]legant, erudite, and joyously superficial." —*Publishers Weekly*



- Translated by Matthew B. Smith
- Fiction
- \$12.95, paperback (Can. \$15.00)
- Territory W
- 978-1-56478-367-7
- 112 pages, 5 x 7
- CQ: 48
- Pub date: September 2011
- Country of Origin: France
- **First Edition**



Jean Philippe-Toussaint is the author of nine novels. His writing has been compared

to the work of Samuel Beckett, Jacques Tati, and Jim Jarmusch.

Matthew B. Smith has translated Jean-Philippe Toussaint's *Camera* as well as *Running Away* for Dalkey Archive Press.

António Lobo Antunes

# The Splendor of Portugal

From the author the *New Yorker* hails as “one of the most skillful psychological portraitists writing anywhere . . .”

*The Splendor of Portugal*'s four narrators are members of a once well-to-do family whose plantation was lost in the Angolan War of Independence; the matriarch of this unhappiest of clans and her three adult children speak in a nightmarish, remorseless gush to give us the details of their grotesque family life. Like a character out of Faulkner's decayed south, the mother clings to the hope that her children will come back, save her from destitution, and restore the family's imagined former glory. The children, for their part, haven't seen each other in years, and in their isolation are tormented by feverish memories of Angola. The vitriol and self-hatred of the characters know no bounds, for they are at once victims and culprits, guilty of atrocities committed in the name of colonialism as well as the cruel humiliations and betrayals of their own kin. Antunes again proves that he is the foremost stylist of his generation, a fearless investigator into the worst excesses of the human animal.

## Praise for António Lobo Antunes

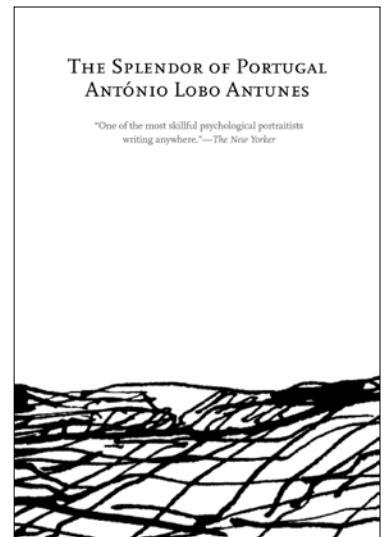
“His themes are reminiscent of Faulkner's and Céline's, and his style is as complex as Proust's.” —*Library Journal*

“Antunes is definitely a **writer worth reading** for his literary talent and his insights into Portugal's history, geography, and national character.” —*Publishers Weekly*

“Deserves a wide audience of discerning readers.” —*Washington Post*

“Antunes has **empathy for the contradictions of human feeling**. He is a warm-blooded writer.” —Michael Pye, *New York Times Book Review*

Also available: Antunes's novel *Knowledge of Hell* (\$13.95, p; 978-1-56478-436-0).



- Translated by Rhett McNeil
- Fiction
- \$16.95, paperback (Can. \$19.50)
- Territory W
- 978-1-56478-423-0
- 502 pages, 5.5 x 8
- CQ: 10
- Pub date: September 2011
- Country of Origin: Portugal
- **First Edition**



António Lobo Antunes is the internationally acclaimed author of *Knowledge of Hell*, among others. Born in Lisbon

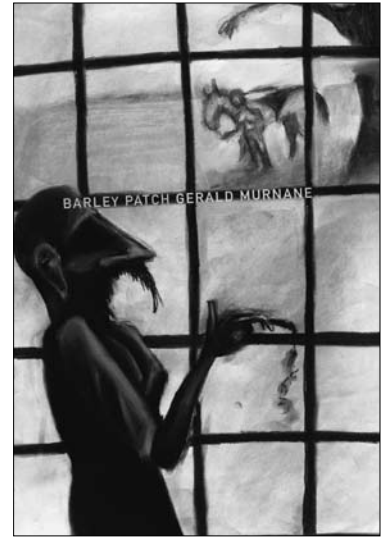
in 1942, Antunes was trained as a psychiatrist and served in the Portuguese Army during the Angolan War. He lives in Portugal where he continues to write.

Rhett McNeil has translated work by Machado de Assis, António Lobo Antunes, Gonçalo M. Tavares, and A. G. Porta.

Gerald Murnane

# Barley Patch

Discover the Australian novelist ranked by Ladbrokes as a top-five contender for the 2010 Nobel Prize . . .



*Barley Patch* takes as its subject the reasons an author might abandon fiction—or so he thinks—forever. Using the form of an oblique self-interrogation, it begins with the Beckettian question “Must I write?” and proceeds to expand from this small, personal query to fill in the details of a landscape entirely unique in world letters, a chronicle of the images from life and fiction that have endured and mingled in the author’s mind, as well as the details (and details within details) that they contain. As interested, if not more so, in the characters from his books—finished or unfinished—as with the members of his family or his daily life, the narrator lays bare the act of writing and imagining, finally giving us a glimpse of the mythical place where the characters of fiction dwell before they come into existence in books. In the spirit of Italo Calvino and Georges Perec, *Barley Patch* is like no other fiction being written today.

- Fiction
- \$14.95, paperback (Can. \$17.50)
- Territory Z
- 978-1-56478-676-0
- 296 pages, 5.5 x 8
- CQ: 24

• Pub date: September 2011

- Country of Origin: Australia
- [First Edition](#)

## Praise for Gerald Murnane and *Barley Patch*

“Murnane is quite simply one of the finest writers we have produced.”

—Peter Craven

“An **obsessive, funny, wonderfully self-invented writer** at the height of his powers.” —Michael Heyward

“Murnane examines the nature of reading and writing and the construction of truths and fictions. And somehow, without the use of metaphor or simile, but simple transparency, **he approaches the underside of these concepts**, the heart of the matter, the magic of the thing that is storytelling.”

—Smiljana Glisovic, *Readings*

“[A] book about another, more perfect book never destined to be written . . . It is like a big, polished stone thrown into the babbling brook of ordinary novels.”

—*The Australian*



Gerald Murnane was born in Melbourne, Australia in 1939. He is the author of eight works of fiction, including *Inland* (forthcoming

from Dalkey Archive Press), *The Plains*, and *Tamarisk Row*, as well as a collection of essays, *Invisible Yet Enduring Lilacs*. Murnane has been a recipient of the Patrick White Award and the Melbourne Prize. *Barley Patch* won the 2010 Adelaide Festival Award for Innovation.

Kjersti A. Skomsvold

# The Faster I Walk, the Smaller I Am

The highly acclaimed debut of one of Norway's brightest talents . . .

Mathea Martinsen has never been good at dealing with other people. After a lifetime, her only real accomplishment is her longevity: everyone she reads about in the obituaries has died younger than she is now. Afraid that her life will be over before anyone knows that she lived, Mathea digs out her old wedding dress, bakes some sweet cakes, and heads out into the world—to make her mark. She buries a time capsule out in the yard. (It gets dug up to make room for a flagpole.) She wears her late husband's watch and hopes people will ask her for the time. (They never do.) Is it really possible for a woman to disappear so completely that the world won't notice her passing? *The Faster I Walk, the Smaller I Am* is a macabre twist on the notion that life “must be lived to the fullest.”

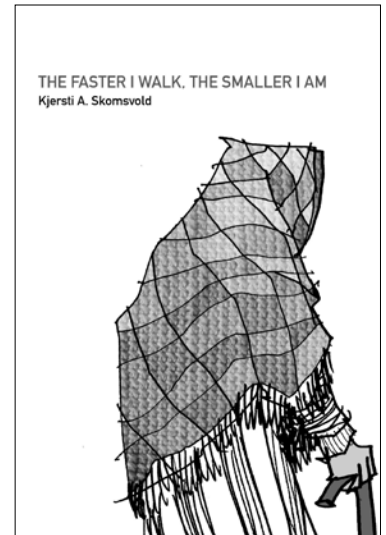
KJERSTI A. SKOMSVOLD WILL PARTICIPATE IN THE 2011 PEN WORLD VOICES FESTIVAL IN NYC.

## Praise for *The Faster I Walk, the Smaller I Am*

“A wonderful literary debut!” —NRK

“Original and moving. Kjersti Annesdatter Skomsvold portrays with absurd insight the horrible and fascinating aspects of nearing death ( . . . ) Skomsvold has created a character adorably absurd in her language, thoughts and actions.” —*Dagbladet*

“A gloomy feel-good novel about the irreparable loneliness of being human. A tragicomedy of rare quality.” —Stig Sæterbakken



- Translated by Kerri A. Pierce

- Fiction
- \$17.95, cloth (Can. \$21.00)
- Territory W
- 978-1-56478-702-6
- 112 pages, 5 x 7
- CQ: 48

- Pub date: October 2011

- Country of Origin: Norway
- **First Edition**



Kjersti A. Skomsvold was born in 1979 in Oslo. *The Faster I Walk, the Smaller I Am* is her first novel.

Kerri A. Pierce is the translator of Lars Svendsen's *A Philosophy of Evil*, Mela Hartwig's *Am I a Redundant Human Being?*, and other novels available from Dalkey Archive Press.

A. G. Porta

# The No World Concerto

Hailed by Spain's *Revista Quimera* as one of the top ten Spanish-language novels of the decade, alongside Bolaño's *2666*, Vila-Matas's *Bartelby & Co.*, and Mariás's *Your Face Tomorrow* . . .

The many layers of *The No World Concerto* center around an old screenwriter, holed up in a shabby hotel in order to write a screenplay about his lover, a young piano prodigy who wants in turn to give up music and become a writer. From these meager elements, A. G. Porta launches an investigation of the limits of language, fiction, and the known world. Here, hazy foosball bars and empty concert halls resound with debates about Wittgenstein or the principles of Schoenberg's compositions; characters appear who may or may not have any existence outside the screenwriter's work; and the young pianist begins to believe she may be in contact with creatures from another dimension. Shifting effortlessly between realities, *The No World Concerto* is a delightful and prismatic narrative puzzle, and the first of A. G. Porta's masterful novels to appear in the English language—finally joining those of his early writing partner Roberto Bolaño.

## Praise for *The No World Concerto* and A. G. Porta

“One the most interesting and complex narrative projects of the last few years . . .” —*Revista Quimera*

“A. G. Porta is a first-class narrator.” —*El Mundo*

“The reference points for this original and ambitious novel are Cervantes, Proust, Kafka, Joyce, and Wittgenstein.” —*La Vanguardia*



THE NO WORLD CONCERTO  
A. G. PORTA

- Translated by Rhett McNeil
- Fiction
- \$14.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-675-3
- 372 pages, 5.5 x 8
- CQ: 10
- Pub date: October 2011
- Country of Origin: Spain
- **First Edition**



A. G. Porta was born in Barcelona in 1954. He gained prominence in the Spanish literary world

when he won the *Ámbito Literario de Narrativa* Prize in 1984 for a novel written with Roberto Bolaño. After a silence of over ten years—which Bolaño claimed that Porta spent reading and rereading Joyce—he began publishing novels to widespread critical acclaim.

Rhett McNeil has translated work by Machado de Assis, António Lobo Antunes, Gonçalo M. Tavares, and A. G. Porta.

Andrzej Stasiuk

# Dukla

Stasiuk's masterpiece—in line with the work of Danilo Kiš and countryman Bruno Schulz—is finally made available in English in a stunning translation by Bill Johnston . . .

At several points in the haunting *Dukla*, Andrzej Stasiuk claims that what he is trying to do is “write a book about light.” The result is a beautiful, lyrical series of evocations of a very specific locale at different times of the year, in different kinds of weather, and with different human landscapes. Dukla, in fact, is a real place: a small resort town not far from where Stasiuk now lives. Taking an usual form—a short essay, a novella, and then a series of brief portraits of local people or events—this book, though bordering on the metaphysical, the mystical, even the supernatural, never loses sight of the particular time, and above all place, in which it is rooted. Andrzej Stasiuk is one of the leading writers of Poland's younger generation, and is currently one of the most popular Polish novelists in English translation.

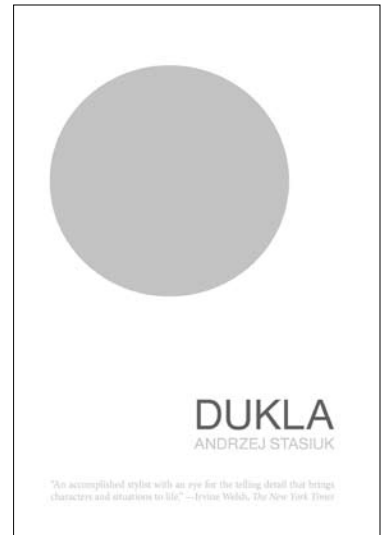
## Praise for Andrzej Stasiuk

“Stasiuk is . . . an accomplished stylist with an eye for the telling detail that brings characters and situations to life. . . . I caught a flavor of Hamsun, Sartre, Genet and Kafka in Stasiuk's **scalpel-like but evocative writing.**” —Irvine Welsh, *New York Times*

“Stasiuk's essays in fact twist and turn, move back and forth through memory and time (and reflect on the nature of time and memory) like a car and move through various historical, mental, and natural landscapes; landscapes that were either ignored, unknown, or forsaken by the West until the fall of communism.” —*Popmatters*

“He is an alluring writer . . . the book will not be put down until the last page has been read.” —*Booklist* STARRED REVIEW

Also available: Stasiuk's *Fado* (\$13.95, p; 978-1-56478-559-6).



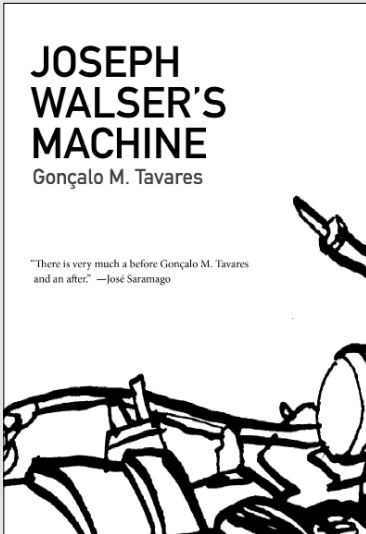
- Translated by Bill Johnston
- Fiction
- \$13.95, paperback (Can. \$16.50)
- Territory W
- 978-1-56478-687-6
- 200 pages, 5.5 x 8
- CQ: 24
- Pub date: October 2011
- Country of Origin: Poland
- **First Edition**



Andrzej Stasiuk has received numerous awards for his work, including the NIKE, Poland's most

prestigious literary prize, for his collection of essays *On the Road to Babadag*. His 1999 novel *Nine* was recently published in English to great acclaim.

Bill Johnston is the leading translator of Polish literature in the United States. His translation of Tadeusz Różewicz's *new poems* won the 2008 Found in Translation Award and was a finalist for the National Book Critics Circle Poetry Award.



- Fiction
- \$13.95, paperback (Can. \$16.50)
- 978-1-56478-677-7 • 160 pages, 5.5 x 8
- Territory W • CQ: 36
- Pub date: November 2011
- Country of Origin: Portugal
- **First Edition**

Gonçalo M. Tavares

## *Joseph Walser's Machine*

Translated by Rhett McNeil

Continuing Tavares's award-winning "Kingdom" series (begun in *Jerusalem*, winner of the Saramago Prize), *Joseph Walser's Machine* recounts a life of bizarre routines and patterns. Routine humiliation at a factory; routine maintenance of the world's most esoteric collection; and the most important routine of all: the operation of a mysterious machine on a factory floor. Yet all of Joseph Walser's routines are violently disrupted when his city is occupied by an invading army, leaving him faced with political intrigues, marital discord, and finally, one last, catastrophic confrontation with his beloved machine.

**"TAVARES HAS NO RIGHT TO BE WRITING SO WELL AT THE AGE OF 35. ONE FEELS LIKE PUNCHING HIM!"**

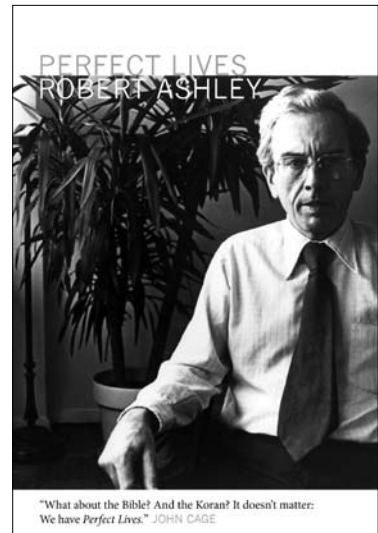
—JOSÉ SARAGAMO

Robert Ashley

## *Perfect Lives*

New Foreword by Kyle Gann

Raoul de Noget, an over-the-hill singer, and his younger pal Buddy ("The World's Greatest Piano Player"), find themselves in a small town in the Midwest. They become friends with the son and daughter of the local sheriff, and the four hatch a plan to do something that, if they are caught, will be seen as a crime, but if they are not, will be art: they will rob the town bank, take the money over the border into Indiana, and then return it all the next day. With this story at its center, Robert Ashley's inimitable *Perfect Lives* goes on to demolish every narrative convention in the book, taking in conflicting perspectives, texts, tones, narrators, and philosophies, roping in Midwestern ennui, pop songs, self-help tapes, heist movies, the lost city of Atlantis, dirty jokes, the history of American immigration, the preternatural flatness of Illinois, boogie-woogie, Giordano Bruno, and, finally, an elegy for thought itself. *Perfect Lives* is as much a summation of America as *All in the Family* or *Patterson*, and is every bit as essential.



- Fiction
- \$13.95, paperback (Can. \$16.50)
- 978-1-56478-684-5 • 240 pages, 6.75 x 8.75
- Territory W • CQ: 24
- Pub date: November 2011
- Country of Origin: U.S.
- **First Paperback Edition**

Aleksandar Hemon, Series Editor

# Best European Fiction 2012



Now in its third year, the *Best European Fiction* series has become a mainstay in the literary landscape, each year featuring new voices from throughout Europe alongside more established names such as Hilary Mantel, Jean-Philippe Toussaint, Ingo Schulze, George Konrad, Victor Pelevin, and Enrique Vila-Matas. Interviews by past contributors can be found on the Dalkey Archive website and Facebook page.

For 2012, Aleksandar Hemon introduces a whole new cross-section of European fiction, and there are a few editorial changes as well. For the first time, the preface will be by an American—Nicole Krauss—and the stories, one per country/language, will be arranged within themes (love, art, war, the body), to facilitate book club and reading group discussions.

## Praise for *Best European Fiction* Series

“*Best European Fiction* is an **exhilarating** read.” —*Time*

“*Best European Fiction 2010* . . . offers an **appealingly diverse** look at the Continent’s fiction scene.” —*New York Times*

“[W]e can be thankful to have so many **talented** new voices to discover.”  
—*Library Journal*

“For one book to range so widely in geographical terms is a **praiseworthy achievement** in itself; to do so and encompass so many delightfully singular, **fascinatingly overlapping** talents is an achievement of another order.” —*Wall Street Journal*

Also available: *Best European Fiction 2010* (\$15.95, p; 978-1-56478-543-5) and *Best European Fiction 2011* (\$17.95, p; 978-1-56478-600-5).

- Preface by Nicole Krauss
- Fiction
- \$17.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-680-7
- 544 pages, 5.75 x 9
- CQ: 10
- Pub date: November 2011
- [First Edition](#)



Aleksandar Hemon is the author of *The Question of Bruno*, *Nowhere Man*, and *The Lazarus Project*, which was a finalist for the National Book Critics Circle Award in 2008. Born in Sarajevo, Hemon visited Chicago in 1992, intending to stay for several months. While there, Sarajevo came under siege, and he was unable to return home. Hemon wrote his first story in English in 1995. He was awarded a Guggenheim Fellowship in 2003 and a “Genius Grant” from the MacArthur Foundation in 2004. He lives in Chicago with his wife and daughters.

Gerhard Meier

# Isle of the Dead

A cornerstone of Swiss modernism, at last available in English translation from one of the great German translators of our time . . .

Baur and Bindschädler, two old men, friends from their days in the army, share a habitual walk to the edge of a town, Baur speaking incessantly—circling between past and present, inconsequential observations and profound insights—while Bindschädler, equally unmoored, listens, observes, and reflects. A meandering meditation on mortality, and a gentle complement to the work of contemporaries Samuel Beckett and Thomas Bernhard—not to mention Gerhard Meier’s countryman Robert Walser—*Isle of the Dead* elevates a simple ramble along a riverside to the status of a metaphysical inquest, with Baur and Bindschädler’s words and thoughts looping and colliding until it is nearly impossible to tell one man from the other.

## From the afterword by Burton Pike

“Constant here are the insistent wind, the drifting clouds, the autumnal leaf-whirling and coat-billowing gusts and breezes, and the ever-recurring cycle of nature. The reader should relax into the aura of the characters’ thoughts and observations, and over the first few pages let himself or herself be drawn into the absorbing world that Meier has so skillfully created . . .”

“*Isle of the Dead* is a subtle novel about a meticulously detailed world. What distinguishes it from other modern novels, from the works of Robert Walser and Thomas Bernhard for instance, is that it does not convey an alienation from life but a sense of wonder, expressed with wit and humor, and, beneath the wonder, regret.”



- Translated and with an Afterword by Burton Pike

- Fiction
- \$17.95, cloth (Can. \$21.00)
- Territory W
- 978-1-56478-685-2
- 120 pages, 5.5 x 8
- CQ: 36

- Pub date: November 2011

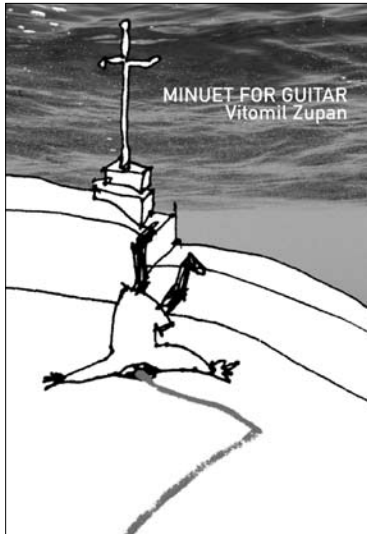
- Swiss Literature Series
- [First Edition](#)



Gerhard Meier was born in 1917. Spending six months in a sanatorium for tuberculosis made him decide to leave his

job at a lamp factory and devote himself exclusively to writing. He produced a steady stream of poetry and fiction thereafter, dying in 2008 at the age of 91.

Burton Pike is Professor Emeritus of Comparative Literature and German at CUNY. He co-translated Musil’s *The Man without Qualities* and Rilke’s novel *The Notebooks of Malte Laurids Brigge*. His translations have appeared in numerous periodicals.



- Fiction
- \$24.95, cloth (Can. \$29.00)
- 978-1-56478-689-0 • 360 pages, 5.5 x 8
- Territory W • CQ: 10

• Pub date: December 2011

- Slovenian Literature Series
- [First Edition](#)

## Vitomil Zupan

### *Minuet for Guitar*

Translated by Harry Leeming

Ranking with the best novels about World War II, *Minuet for Guitar* is also a masterpiece of Slovenian fiction. Taking cues from the wartime epics of Ford Madox Ford and Louis-Ferdinand Céline, Vitomil Zupan tells the harrowing story of partisan soldier “Berk” and his surreal experiences as a guerilla during the Axis occupation of Ljubljana. Running parallel to the jumble of Berk’s wartime experiences is his no less peculiar encounter with an old enemy during a vacation at a Spanish coastal resort. Together, the two men try to make sense of their wartime memories, leading past and future into a *danse macabre* undermining the certainties of each. A document of the horrors and tiny comedies of war, and an exploration of the nature of beauty and morality when subjected to the absurdity of history, *Minuet for Guitar* is an overwhelming literary achievement.

*See p. 27 for all available Slovenian Literature Series titles.*

## Drago Jančar

### *The Galley Slave*

Translated by Michael Biggins

*The Galley Slave* is a tour de force of historical fiction centered on the misadventures of an Everyman of indeterminate origins named Johan Ot, who is part picaresque anti-hero, part Josef K. Driven by a restlessness that he can barely comprehend, Ot consorts with merchants, peasants, pilgrims, pagans, heretics, thieves, and prostitutes, while continually trying to evade the forces of the Inquisition. Everywhere he encounters superstition, the Church, political power, and the mob inextricably linked and wreaking pious, desperate violence on anyone who stands out. *The Galley Slave* paints a vivid, Bruegelesque panorama of a brutal and plague-threatened late-medieval Europe, seen through the eyes of a rebel in spite of himself as he flees across the length and breadth of the Slovenian lands, from Austrian-controlled Styria to the Venetian-dominated Adriatic coast, in an endless quest to survive.

*See p. 27 for all available Slovenian Literature Series titles.*



- Fiction
- \$24.95, cloth (Can. \$29.00)
- 978-1-56478-690-6 • 376 pages, 5.5 x 8
- Territory W • CQ: 10

• Pub date: December 2011

- Slovenian Literature Series
- [First Edition](#)



François Emmanuel

## *Invitation to a Voyage*

Translated by Justin Vicari

In this collection of thematically related stories, celebrated Belgian author François Emmanuel shows his indebtedness to the great poetic iconoclasts of the French language—not least Charles Baudelaire, after whose famous poem this book was named. Here, Emmanuel invites the reader to journey to an uncanny place where our private longings and fears spill over into daily life; where lovers have each other investigated from a distance, or are brought together suddenly through shared dreams and fantasies. Like the artist who tries to paint fog and ends up by disappearing inside it, all of Emmanuel's characters allow themselves to be consumed by their gentle manias, always hoping to attain some measure of victory over their own isolation.

- Fiction
- \$12.95, paperback (Can. \$15.00)
- 978-1-56478-625-8 • 112 pages, 5 x 7
- Territory W • CQ: 48
- Pub date: December 2011
- Country of Origin: Belgium
- **First Edition**

Nikanor Teratologen

## *Assisted Living*

Translated by Kerri A. Pierce

The Marquis de Sade is alive and well and living in Sweden—or perhaps author Nikanor Teratologen is the devil himself, sending the English-speaking world a Scandinavian squib to remind readers that such reassuring figures as vampires and serial killers are no more frightening than pixies or unicorns in light of the depravity contained in one quiet suburb. Reading like a deranged hybrid of *Deliverance*, *Naked Lunch*, and *Tuesdays with Morrie*, and rivaling *The 120 Days of Sodom* in its challenge to our assumptions as to what is acceptable (or not) in literature, *Assisted Living* presents us with a series of queasy anecdotes concerning an eleven-year-old boy and his grandfather, a monster for whom murder, violence, incest, drunkenness, and philosophy all pass as equally valid ways to spend one's time. Whether it's a study in excess, a parody of provincial proto-fascism, a clear-eyed look at evil, or simply a prodigious literary dare, *Assisted Living* is unlikely to leave you indifferent.



• Afterword by Stig Sæterbakken

- Fiction
- \$14.95, paperback (Can. \$17.50)
- 978-1-56478-682-1 • 280 pages, 5.5 x 8
- Territory W • CQ: 24

• Pub date: December 2011

- Country of Origin: Sweden
- **First Edition**

# FOR JANUARY 2012, DALKEY ARCHIVE OF TWO GREAT MASTERPIECES BY WILLIAM

## William Gaddis



William Gaddis (1922–98) stands among the greatest American writers of the twentieth century. The winner of two National Book Awards (for *J R* [1976] and *A Frolic of His Own* [1995]), he wrote five novels during his lifetime, including *Carpenter's Gothic* (1985), *Agapē Agape* (published posthumously in 2002), and his early masterpiece *The Recognitions* (1955). He is loved and admired for his stylistic innovations, his unforgettable characters, his pervasive humor, and the breadth of his intellect and vision.

## The Recognitions

Introduction by William H. Gass

The book Jonathan Franzen dubbed the “ur-text of postwar fiction” and the “first great cultural critique, which, even if Heller and Pynchon hadn’t read it while composing *Catch-22* and *V.*, managed to anticipate the spirit of both”—*The Recognitions* is a masterwork about art and forgery, and the increasingly thin line between the counterfeit and the fake. Gaddis anticipates by almost half a century the crisis of reality that we currently face, where the real and the virtual are combining in alarming ways, and the sources of legitimacy and power are often obscure to us.

- Fiction
- \$18.95, paperback (Can. \$22.00)
- Territory Y
- 978-1-56478-691-3
- 976 pages, 5.5 x 8
- CQ: 8

• Pub date: January 2012

- Country of Origin: U.S.
- [First Dalkey Archive Edition](#)

## J R

New introduction by Robert Coover

Winner of the 1976 National Book Award, *J R* is a biting satire about the many ways in which capitalism twists the American spirit into something dangerous, yet pervasive and unassailable. At the center of the novel is a hilarious eleven year old—J R—who with boyish enthusiasm turns a few basic lessons in capitalist principles, coupled with a young boy’s lack of conscience, into a massive and exploitative paper empire. The result is one of the funniest and most disturbing stories ever told about the corruption of the American dream.

- Fiction
- \$18.95, paperback (Can. \$22.00)
- Territory Y
- 978-1-56478-433-9
- 752 pages, 5.5 x 8.5
- CQ: 8

• Pub date: January 2012

- Country of Origin: U.S.
- [First Dalkey Archive Edition](#)

# IS PROUD TO BECOME THE PUBLISHER GADDIS, *THE RECOGNITIONS* AND *J R.*

Jack Green

## Fire the Bastards!

*Fire the Bastards!* is a scorching attack on book-review media, using the critical reception of William Gaddis's 1955 novel *The Recognitions* as a case study. Although this monumental novel is now generally regarded as one of the few indisputable milestones of contemporary American fiction, its original reviews were overwhelmingly negative.

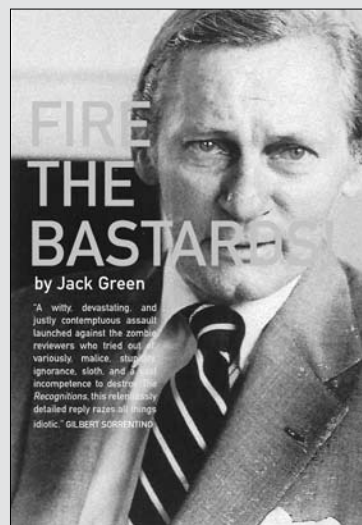
Combining meticulous research with savage indignation, Green exposes the inaccuracies, prejudices, and outright incompetence of Gaddis's reviewers to argue that the review media is ill equipped to deal with masterpieces of innovative fiction, preferring safe, predictable books that reassure rather than question conventional literary expectations.

### Praise for *Fire the Bastards!*

"Green not only names reviewers and publications; the prose is meticulously cross-referenced, peppered thoroughly with direct quotations, dates, and bibliographical data. Vicious and hilarious, these issues of newspaper initiate a culture war worthy of Swift." —*Stranger*

"[The reviewers] deserve to be scathed, just as Green's little book deserves to be reprinted, both for its insights into *The Recognitions* and for the disturbing light it sheds on today's reviewing establishment, with which the novel would have probably fared worse than it did in 1955." —*St. Louis Post-Dispatch*

"Thirty years later I can still remember hammering my knee in delight at Jack Green's **brilliantly targeted outrage**. *Fire the Bastards!* remains a crucial document in post-World-War-II American literature that absolutely belongs back in print." —David Markson



- Fiction
- \$12.95, paperback (Can. \$15.00)
- Territory W
- 978-1-56478-609-8
- 88 pages, 6 x 9
- CQ: 36
- Pub date: January 2012

- Country of Origin: U.S.
- **First Paperback Edition**



Jack Green attended Princeton and worked for an insurance company before supporting himself full-

time as a freelance proofreader. Seventeen issues of his *newspaper* appeared between 1957 and 1965, and since then he has published various chapbooks. He lives in New York's Greenwich Village.

João Almino

# The Book of Emotions

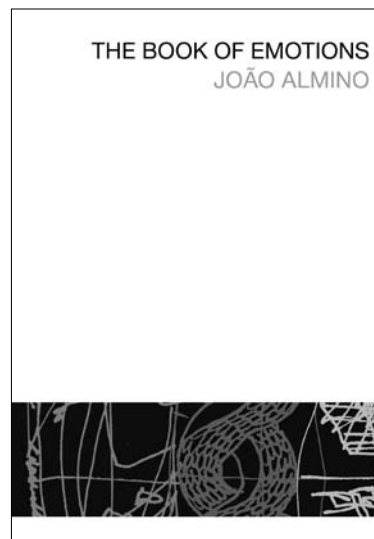
In a future Brazil, a blind photographer considers a sequence of his old photographs . . .

Isolating these moments in his memory and attempting to analyze them much like a lens, he envisions “a haiku stripped of rhetoric that captures only what is in front of the camera.” Yet, deprived of his sight, the photographer now must reconstruct his experiences as a series of affective snapshots, a diary of his emotions as they were frozen on this or that day. The result, then, is not the description of a remembered image, but of the emotional memory the image evokes. João Almino here gives us a trenchant portrait of an artist trying to close the gap between objective vision and sentimental memory, leafing through a catalog of his accomplishments and failures in a violent, artificial, universal city, and trying to reassemble the puzzle that was his life.

## Praise for João Almino

“I await each book by João Almino with the certainty of finding an intelligent surprise in its pages. And I never cease to be amazed. He is virtually a unique narrator, who knows how to transmit profound ideas without letting them steal life from the substance of his stories . . .”  
—Alberto Ruy-Sanchez

“If Brasília’s rock was the work of a generation, Brasília’s fiction is the work of a single man: the writer João Almino.”  
—Carlos Graieb, *Veja*



- Translated by Elizabeth Jackson
- Fiction
- \$24.95, cloth (Can. \$29.00)
- Territory W
- 978-1-56478-681-4
- 200 pages, 5.5 x 8
- CQ: 24
- Pub date: January 2012
- Brazilian Literature Series
- **First Edition**



João Almino is the acclaimed author of *The Five Seasons of Love*. He has taught at Berkeley, Stan-

ford, the Autonomous National University of Mexico, and the University of Brasília.

Elizabeth Jackson is Visiting Assistant Professor of Portuguese at Wesleyan University. She is the translator of João Almino’s novel *The Five Seasons of Love*, as well as co-translator of Patricia Galvao’s 1933 novel *Industrial Park*.

Jacques Roubaud

# Mathématique:

Longtime Oulipo member Jacques Roubaud's homage to one of the great passions of his life: mathematics . . .

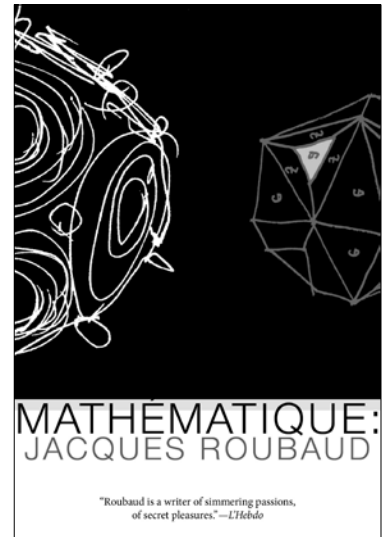
The third “branch” of Jacques Roubaud's epic, Proustian *Great Fire of London*, *Mathématique*: is also an excellent entrance into the series. Adopting math as a career relatively late in his studies, Roubaud here narrates his difficulties both personal and pedagogical, while also investigating the role of mathematics in his life as a remedy to all the messiness of lived experience. “I sought out arithmetic,” he writes, “to protect myself. But from what? At the time, I would probably have replied: from vagueness, from a lack of rigor, from ‘literature.’” But mathematics also provide a refuge from human fears, and from coping, eventually, with tragedies like the death of his wife Alix. As with the previous volumes of *The Great Fire of London*, *Mathématique*: is a riveting and humorous anecdotal memoir as well as a fiendishly digressive fiction about the functions of memory and the written word.

## Praise for Jacques Roubaud

“Not many writers write from both the right and left brains, but Jacques Roubaud bridges that chasm much like an expert martial artist—in a way that makes it seem simple. Or not.” —*BOMB*

“As we read we become part of that questioning, we eventually learn to play in a world rife with mystery and kitchen implements, with mathematics and childhood memories, with all the bewildering paraphernalia of concept, passion, sensation, and practicality that makes this work as fascinating as life itself.” —Harry Mathews on the *Great Fire of London* series

Also available: Roubaud's *The Form of a City Changes Faster, Alas, Than the Human Heart* (\$16.95, p; 978-1-56478-383-7), *The Great Fire of London* (\$13.95, p; 978-1-56478-396-7), *Hortense in Exile* (\$11.95, p; 978-1-56478-255-7), *Hortense Is Abducted* (\$12.50, p; 978-1-56478-256-4), *The Loop* (\$16.95, p; 978-1-56478-546-6), *The Plurality of Worlds of Lewis* (\$9.95, p; 978-1-56478-069-0), *The Princess Hoppy or, The Tale of Labrador* (\$9.95, p; 978-1-56478-032-4), and *Some Thing Black* (\$12.50, p; 978-1-56478-206-9).



- Translated by Ian Monk
- Fiction
- \$14.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-683-8
- 312 pages, 5.5 x 8
- CQ: 10
- Pub date: January 2012
- Country of Origin: France
- [First Edition](#)



Jacques Roubaud is the author of numerous books, including the novels *The Great Fire of London* and *The*

*Loop*, and the poetry collection *Some Thing Black*. He is one of the most accomplished members of the Oulipo.

Ian Monk became a member of the Oulipo in 1988. His books include *Family Archaeology* and *Writings for the Oulipo*.

Aglaja Veteranyi

# Why the Child is Cooking in the Polenta

Largely autobiographical, *Why the Child is Cooking in the Polenta* incorporates Aglaja Veteranyi's own experiences as a circus child, refugee, and wanderer . . .

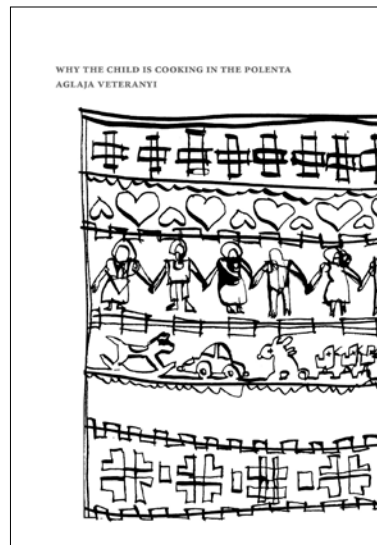
A nomadic family of circus performers, refugees from Romania, travels through Europe and Africa by caravan. The mother's death-defying act causes constant anxiety for her two daughters, who voice their fears through a grisly communal fairy tale about a child being cooked alive in polenta—but their real life is no less of a dark fable, and one that seems just as unlikely to have a happy ending. An actor and performance artist as well as a poet and novelist, Veteranyi was acclaimed for her seemingly "artless" narrative voice, in which pain and hilarity always vie for the upper hand—a voice at once lyrical and jaded, prurient and spiritual, comical and horrifying.

## Praise for *Why the Child is Cooking in the Polenta*

"Aglaja Veteranyi's debut novel is the entry ticket to a circus of tender cruelty." —Karsten Herrmann, *Neue Osnabruecker*

"An unusual, sparkling debut." —Urs Bugmann, *Neuen Luzerner Zeitung*

"A literary tightrope." —Adrian Riklin, *Strings*



- Translated and with an Afterword by Vincent Kling

- Fiction
- \$17.95, cloth (Can. \$21.00)
- Territory W
- 978-1-56478-686-9
- 200 pages, 5.5 x 8
- CQ: 24

- Pub date: January 2012

- Swiss Literature Series
- **First Edition**



Aglaja Veteranyi was born in Bucharest to a family of circus artists who toured Europe relentlessly until

they finally settled in Switzerland. An actress, performer, and artist as well as a writer, she only published one novel—*Why the Child is Cooking in the Polenta*—during her lifetime, though other books have appeared posthumously. She committed suicide in 2002.

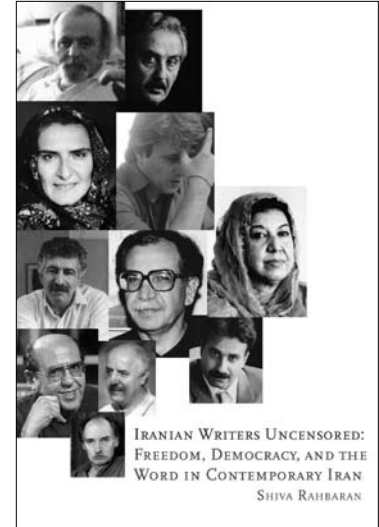
Vincent Kling is professor of German and comparative literature at LaSalle University in Philadelphia.

Shiva Rahbaran

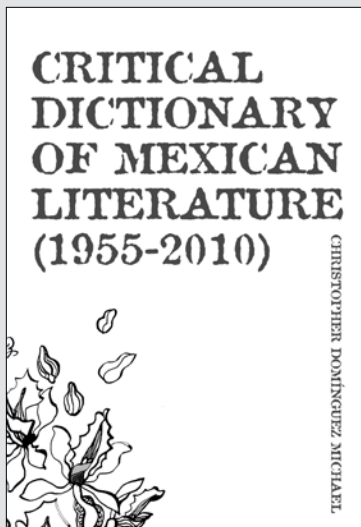
## *Iranian Writers Uncensored: Freedom, Democracy, and the Word in Contemporary Iran*

Translated by Nilou Mobasser

As poet Mohammad Haghoghi says, “[Writing] constitutes resistance. Because, in any age, the poet has been a protestor of a kind; resisting the thought-molds of the day. However, this protest might be political, it might be social, or it might even be philosophical. At any rate, the artist is at odds with the prevalent conduct and thinking of his age; this has always been the case.” The 1979 Revolution in Iran was meant to bring freedom, hope, and prosperity to an oppressed people, but the reality is well known—the poets and writers interviewed by Shiva Rahbaran speak instead of humiliation, despotism, war, and poverty. These interviews with poets and writers still living and working in Iran demonstrate their belief that literature’s value is in opening spaces of awareness in the minds of the reader—and pockets of freedom in society.



- Politics
- \$17.95, paperback (Can. \$21.00)
- 978-1-56478-688-3 • 312 pages, 5.5 x 8
- Territory W • CQ: 10
- Pub date: February 2012
- Country of Origin: Iran
- [First Edition](#)



Christopher Domínguez Michael

## *Critical Dictionary of Mexican Literature (1955–2010)*

Translated by Lisa Dillman

The *Critical Dictionary of Mexican Literature: 1955–2010* is both a personal anthology and a highly subjective and unscientific reference work, marrying the often acerbic, always poetic reviews and essays written on Mexican literature by renowned critic Christopher Domínguez Michael over the past thirty years to the quixotic ideal of a comprehensive dictionary of Mexico’s recent literary history. With well over 150 entries, the *Dictionary* both introduces and interrogates the work of novelists, poets, essayists, and journalists working in Mexico between 1955 (date of the publication of Juan Rulfo’s watershed Mexican Revolution novel *Pedro Páramo*) and the present day.

- Literature
- \$29.00\*, paperback (Can. \$33.50)
- 978-1-56478-606-7 • 672 pages, 6 x 9
- Territory W • CQ: 8
- Pub date: February 2012
- Dalkey Archive Scholarly Series
- [First Edition](#)
- # – Agency Plan

Edouard Levé

# Autoportrait

Following the spring 2011 publication of Levé's *Suicide*, Dalkey Archive is pleased to introduce his unusual and uncompromising autobiography, translated by Lorin Stein . . .

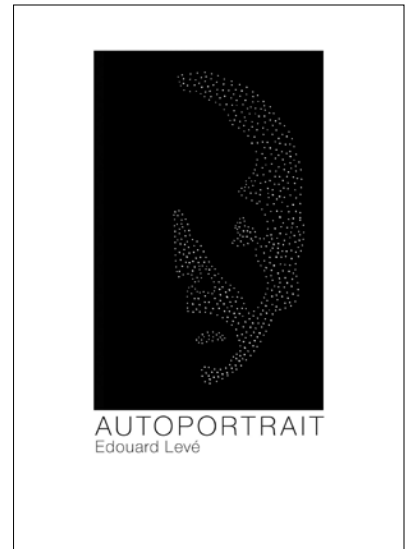
In this brilliant and sobering self-portrait, Edouard Levé hides nothing from his readers, setting out his entire life, more or less at random, in a string of declarative sentences. *Autoportrait* is a physical, psychological, sexual, political, and philosophical triumph. Beyond "sincerity," Levé works toward an objectivity so radical it could pass for crudeness, triviality, even banality: the author has stripped himself bare. With the force of a set of maxims or morals, Levé's prose seems at first to be an autobiography without sentiment, as though written by a machine—until, through the accumulation of detail, and the author's dry, quizzical tone, we find ourselves disarmed, enthralled, and enraptured by nothing less than the perfect fiction . . . made entirely of facts.

## Praise for Edouard Levé

"Levé writes beautifully about the simplest of moments, reminding us both of the pleasures of life and the sadness one must feel at being numb to them." —*BOMB*

"He has always played **hide and seek** with the viewer, with the reader, with himself, and the three are often blurred. Who was he really? We will never know, even if thousands of starry signs guide us. Levé has ventured down a path that only **darkens** the more he illuminates it." —Jacques Morice, *Télérama*

Also available: Edouard Levé's *Suicide* (\$12.95, p; 978-1-56478-628-9).



- Translated by Lorin Stein
- Fiction
- \$12.95, paperback (Can. \$15.00)
- Territory W
- 978-1-56478-707-1
- 120 pages, 5 x 7
- CQ: 24
- Pub date: February 2012
- Country of Origin: France
- **First Edition**



Edouard Levé was born on January 1, 1965 in Neuilly-sur-Seine. A writer, photographer, and visual artist, Levé was

the author of four books of prose—*Ceuvres*, *Journal*, *Autoportrait*, and *Suicide*—and three books of photographs.

Lorin Stein is former senior editor at Farrar, Straus, and Giroux where he worked closely with many notable authors. He has also worked on translations of Roberto Bolaño, as well as personally translating the fiction of Grégoire Bouillier. He is the editor of the *Paris Review*.

## Carlos Fuentes Lemus

# 4:56

### Poems

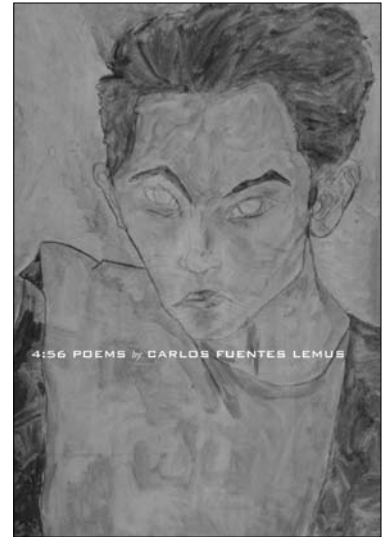
Following the poet's death at the age of twenty-five, this collection is a heartrending introduction and farewell to a voice silenced too early . . .

Difficult though it often is to recognize the value of a young author's work when he is working in the shadow of an internationally recognized parent, it would be more difficult still not to appreciate the talent behind these posthumous poems by Carlos Fuentes Lemus, son of the author of *Terra Nostra* and *Our Share of Time*. The intimate texts that compose this book give us a glimpse of a major poet who understood early on that "adolescence" is a dangerous word. Chroni- cing his brief life, *4:56* introduces us to a writer capable of celebrating the world even while aware of his imminent departure from it.

### Praise for Carlos Fuentes Lemus

"There is a style that is the essence of all styles—a desperate rebel- lion against the world that is simultaneously an early understanding of the world—found only in Rimbaud, in Kerouac, in Sylvia Plath, in Pizarnik. You have to be young and lucid for existence to hurt so much, for the body to feel so much, for tenderness to hurt so much. You have to feel, like Carlos Fuentes Lemus, that every day you can lose everything in order to find everything and know everything."

—Tomás Eloy Martínez, *La Nación*



- Edited by Ethan Shaskan Bumás
- Poetry
- \$13.95, paperback (Can. \$16.50)
- Territory W
- 978-1-56478-679-1
- 112 pages, 5.5 x 8
- CQ: 10
- Pub date: February 2012
- Country of Origin: Mexico
- [First Edition](#)



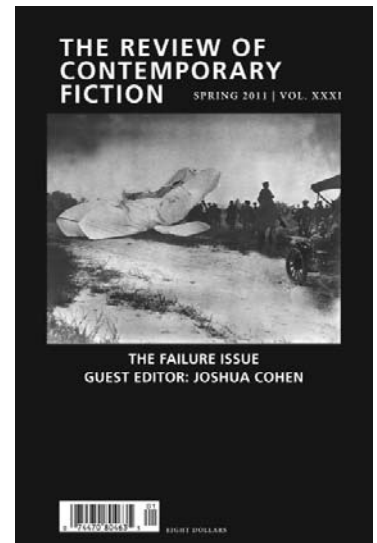
Carlos Fuentes Lemus (1973-1999) was a Mexican poet who grew up in the U.S. and wrote in Eng-

lish. His photos were collected in *Retratos en el Tiempo* (Portraits in Time) along with texts by his father, Carlos Fuentes.

Ethan Shaskan Bumás wrote the story collection *The Price of Tea in China*, which was a finalist for PEN America West Fiction Book of the Year. He teaches at New Jersey City University.

## The Review of Contemporary Fiction

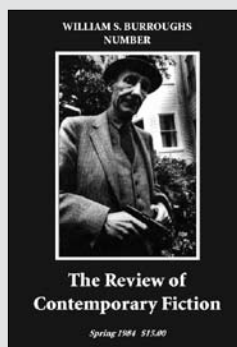
# The Failure Issue



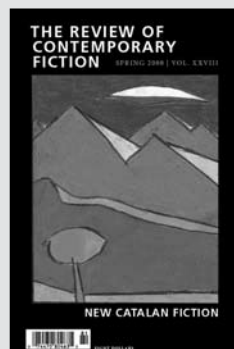
An issue devoted to failure should be no issue at all. Instead, guest editor Joshua Cohen has failed at failure and assembled an unparalleled group of contributors for this specially themed issue of the *Review of Contemporary Fiction*. Work by Helen DeWitt, Keith Gessen, Gary Indiana, Eileen Myles, and others, alongside a first-time-in-print selection from Gilbert Sorrentino's correspondence, address questions such as: What makes a bad book bad? Why did I get a divorce? Is the Internet a consolation or catastrophe? Should I kill myself and how? And, have we failed literature or has literature failed us?

- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-644-9
- 256 pages, 6 x 9
- CQ: 24

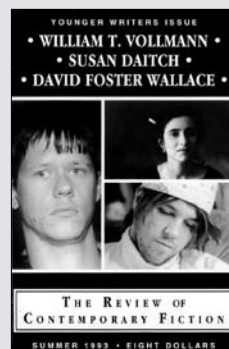
### Popular back issues:



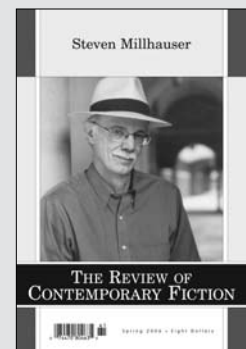
\$15.00 (W)  
978-1-56478-510-7



\$8.00 (W)  
978-1-56478-500-8



\$15.00 (W)  
978-1-56478-123-9



\$8.00 (W)  
978-1-56478-446-9

Camilo José Cela

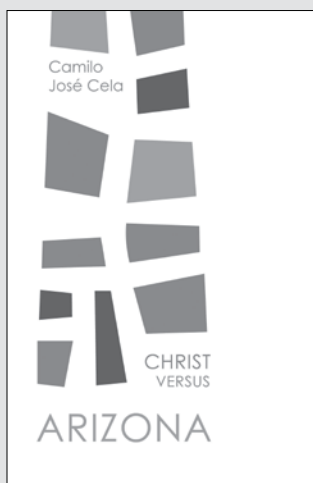
# The Family of Pascual Duarte

The Nobel Prize-winning Spanish author's most famous novel . . .

Pascual Duarte grew up in a brutal world of poverty, hatred, and depravity, which turned his life into an unrelenting nightmare. This novel consists of Duarte's public confessions, written from his prison cell where he awaits execution for the series of murders he's committed. In depicting the horrors of his life—including details about his despicable mother, his unfaithful wife, and his savage crimes—Duarte writes with a childlike sense of the world, portraying himself as a man deformed by the cruel hand of fate that led him down a bloody path.



- Translated by Anthony Kerrigan
- Fiction
- \$14.95, paperback (Can. \$17.50)
- 978-1-56478-359-2
- 176 pages, 5 x 8
- Territory Y
- CQ: 24



\$13.95 (W)  
978-1-56478-341-7

Also by Camilo José Cela

## Christ versus Arizona

Translated by Martin Sokolinsky

*Christ versus Arizona* turns on the events in 1881 that surrounded the shootout at the OK Corral, where Wyatt Earp, Doc Holliday, and Virgil and Morgan Earp fought the Clantons and the McLaurys. Set against the backdrop of an Arizona influenced by the Mexican Revolution and the westward expansion of the United States, the story is a bravura performance by the 1989 Nobel Prize-winning author.

A monologue by the naïve, unreliable, and uneducated Wendell L. Espana, the book weaves together hundreds of characters and a torrent of interconnected anecdotes, some true, some fabricated. Wendell's story is a document of the vast array of ills that welcomed the dawning of the twentieth century, ills that continue to shape our world in the new millennium.

Viscount Lascano Tegui

# On Elegance While Sleeping

“It was around that point—about 40 pages in—that I realised I was reading something approaching a work of genius; something no one else could have written.”

—Nicholas Lezard, *Guardian*

The first complete English translation of the self-proclaimed Viscount Lascano Tegui—a friend of Picasso and Apollinaire, and a larger-than-life eccentric in his own right—*On Elegance While Sleeping* is the deliciously macabre novel, part *Maldoror* and part *Dorian Gray*, that established its author’s reputation as a renegade hero of Latin American literature. Disturbing, provocative, and mesmerizing, this novel takes the form of a surreal diary, charting the decline of a man unraveling due to his own peculiar oversensitivity—and drifting closer and closer to committing a murder.



- Translated by Idra Novey
- Fiction
- \$13.95, paperback (Can. \$16.50)
- 978-1-56478-604-3
- 200 pages, 5.5 x 8.5
- Territory W
- CQ: 24



\$14.95 (W)  
978-1-56478-434-6

## Op Oloop

Juan Filloy

Translated by Lisa Dillman

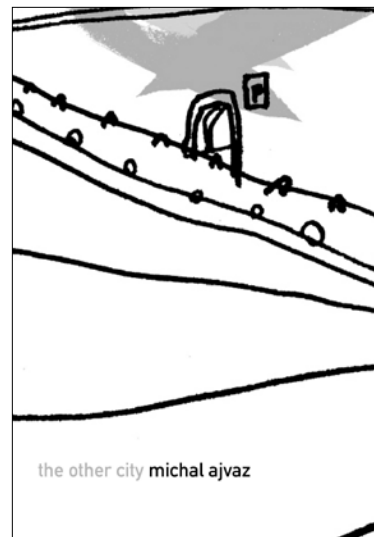
Mr. Optimus Oloop is a Finnish statistician living in Buenos Aires. His life runs according to a methodical and rigid schedule, with everything—from his meals down to his visits to the city brothels—timed to the minute. But when an insignificant traffic delay upsets this sacred schedule, and on the day of Oloop’s engagement party, the clock begins ticking down towards a catastrophe that no amount of planning will avert.

A playful and unpredictable masterpiece of Argentinian literature, raising comparisons to *Ulysses* and serving as a primary inspiration to authors such as Julio Cortázar and Alfonso Reyes, *Op Oloop* is the first novel by lawyer, Hellenist, and boxing referee Juan Filloy to be translated into English.

Michal Ajvaz

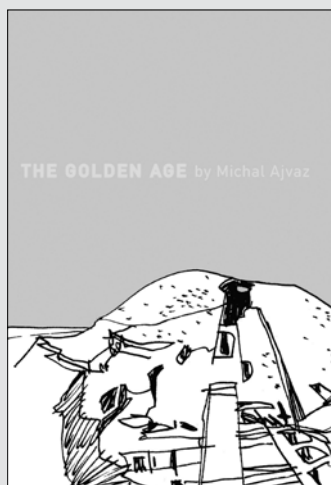
# The Other City

From the author named #1 for SF/Fantasy by Amazon.com in 2010 . . .



In this strange and lovely hymn to Prague, Michal Ajvaz repopulates the city of Kafka with ghosts, eccentrics, talking animals, and impossible statues, all lurking on the peripheries of a town so familiar to tourists. *The Other City* is a guidebook to this invisible “other Prague,” overlapping the workaday world: a place where libraries can turn into jungles, secret passages yawn beneath our feet, and waves lap at our bedspreads. Heir to the tradition and obsessions of Jorge Luis Borges, as well as the long and distinguished line of Czech fantasists, Ajvaz’s *The Other City*—his first novel to be translated into English—brings to light all the worlds we are blind to, being caught in our own ways of seeing.

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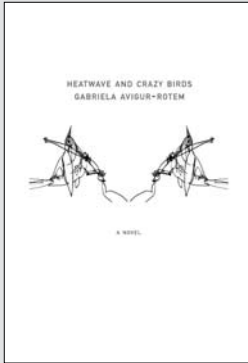
Also by Michal Ajvaz

## The Golden Age

Translated by Andrew Oakland

*The Golden Age* is a fantastical travelogue by a modern-day Gulliver about a civilization he once encountered on a tiny island in the Atlantic. The islanders seem at first to do nothing but sit and observe the world, and indeed draw no distinction between reality and representation, so that a mirror image seems as substantial to them as a person (and vice versa); but the center of their culture is revealed to be the *Book*, a handwritten, collective novel filled with feuding royal families, murderous sorcerers, and narrow escapes. Anyone is free to write in the *Book*, adding their own stories, crossing out others, or even appending “footnotes” in the form of little paper pouches full of extra text—but of course there are pouches within pouches, so that the story is impossible to read “in order,” and soon begins to overwhelm the narrator’s orderly treatise.

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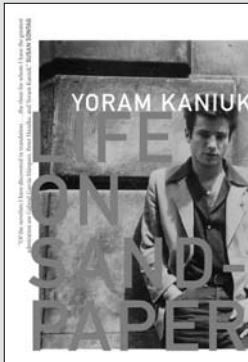
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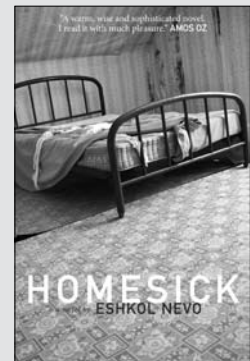
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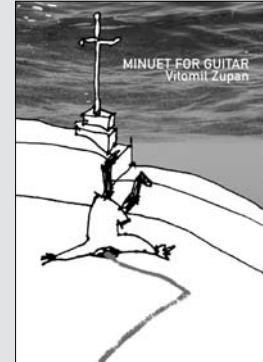
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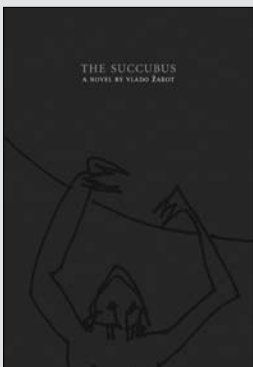
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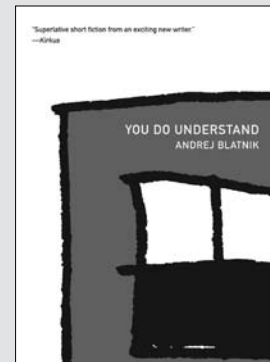
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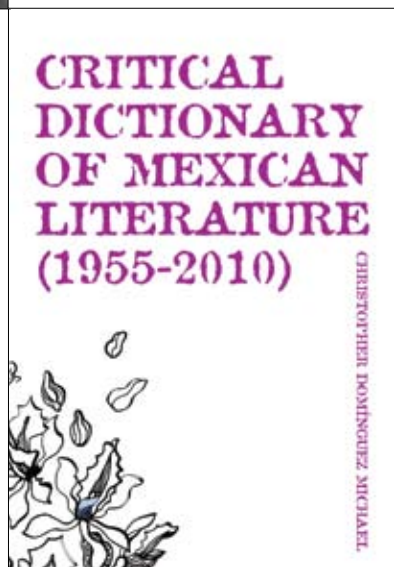
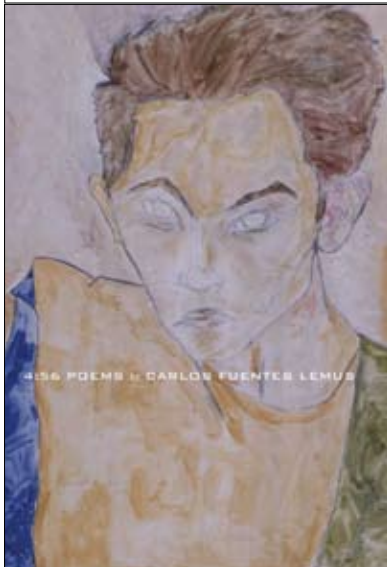
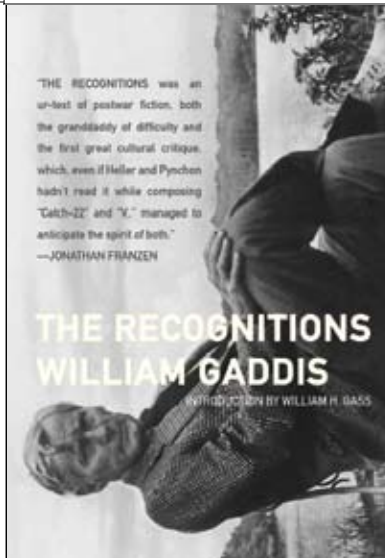
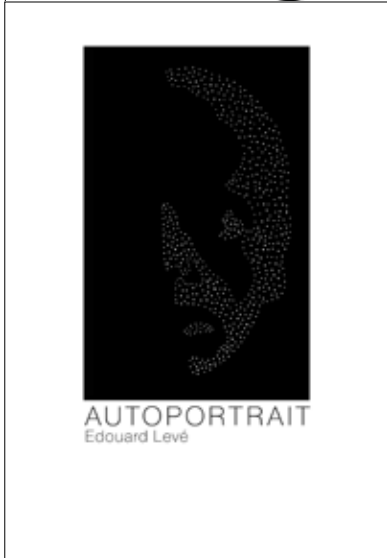
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- Y United States, its dependencies, the Philippine Republic, and Canada
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