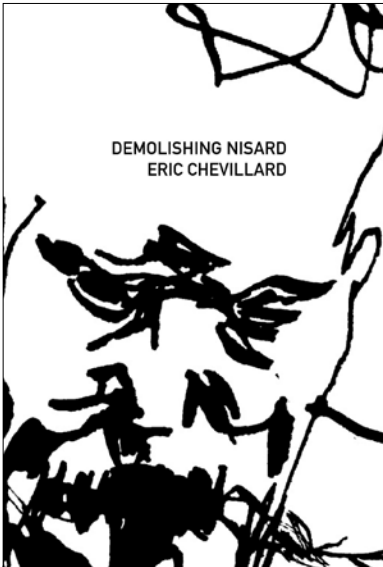


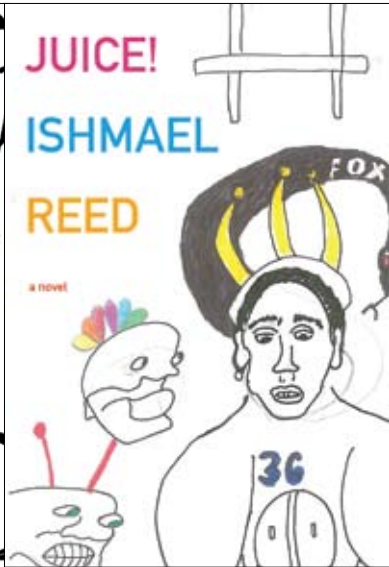
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AND MORE ...

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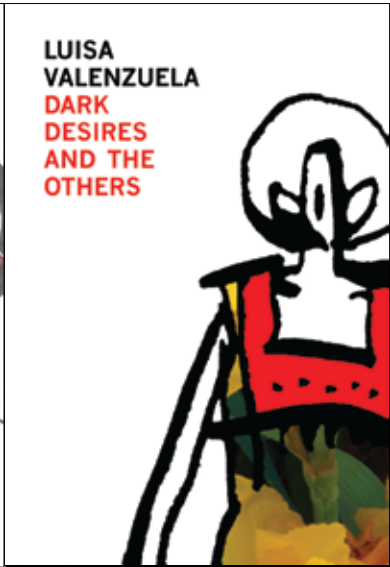


DEMOLISHING NISARD
ERIC CHEVILLARD



JUICE!
ISHMAEL
REED

A NOVEL



LUISA
VALENZUELA
DARK
DESIRES
AND THE
OTHERS



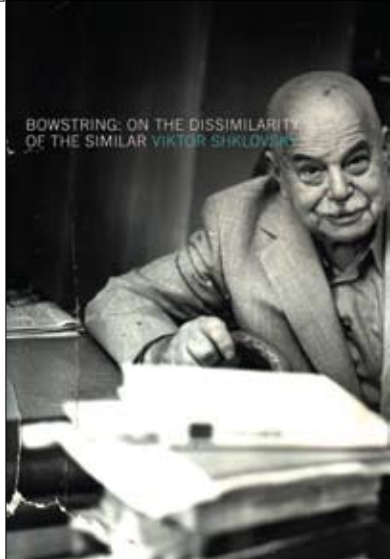
THE
EXPLO-
SION OF
THE RA-
DIATOR
HOSE

a novel by jean rolin



HEATWAVE AND CRAZY BIRDS
GABRIELA AVIGUR-ROTEM

A NOVEL



BOWSTRING: ON THE DISSIMILARITY
OF THE SIMILAR VIKTOR SHKLOVSKIY



IMPRESSIONS OF AFRICA
MINA LOY



IMPRESSIONS OF AFRICA
RAYMOND ROUSSEL

A NEW TRANSLATION BY MARK POLIZZOTTI



EXILED FROM ALMOST EVERYWHERE
A NOVEL BY JUAN GOYTISOLO

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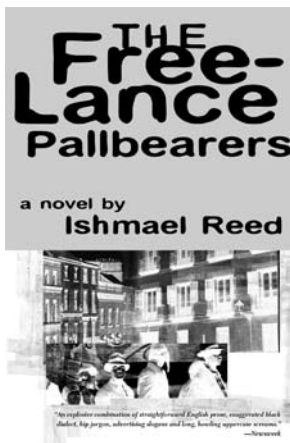
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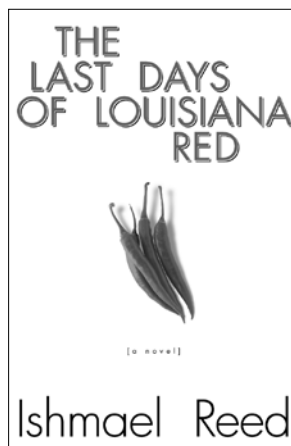


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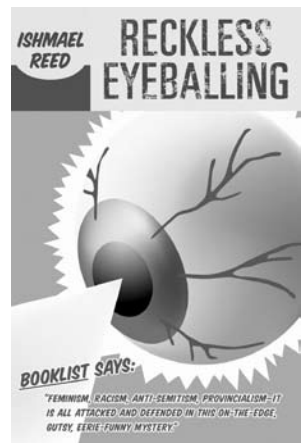
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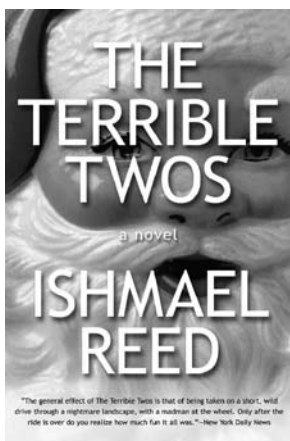
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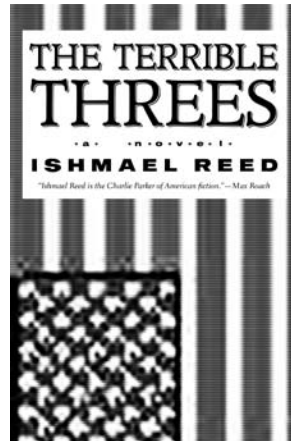
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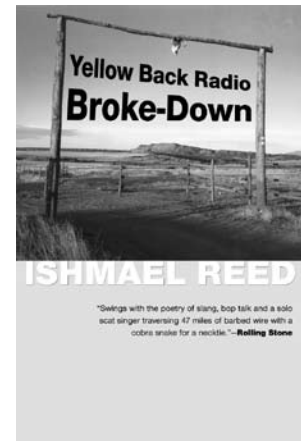
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\$11.95 (W)
978-1-56478-238-0

Ishmael Reed

Juice!

A new novel from the most outspoken African-American writer of our time . . .

In 2010, the Newseum in Washington D.C. finally obtained the suit O. J. Simpson wore in court the day he was acquitted, and it now stands as both an artifact in their “Trial of the Century” exhibit and a symbol of the American media’s endless hunger for the criminal and the celebrity. This event serves as a launching point for Ishmael Reed’s *Juice!*, a novelistic commentary on the post-Simpson American media frenzy from one of the most controversial figures in American literature today. Through Paul Blessings—a censored cartoonist suffering from diabetes—and his cohorts—serving as stand-ins for the various mediums of art—Ishmael Reed argues that since 1994, “O. J. has become a metaphor for things wrong with culture and politics.” A lament for the death of print media, the growth of the corporation, and the process of growing old, *Juice!* serves as a comi-tragedy, chronicling the increased anxieties of “post-race” America.

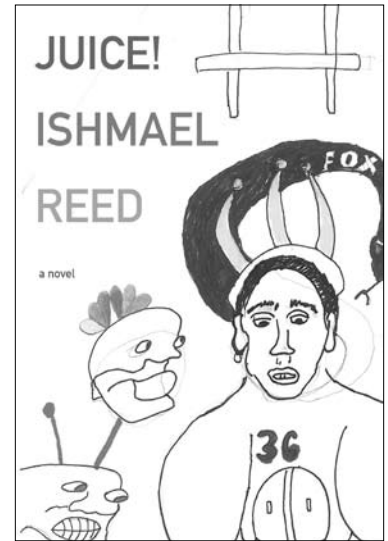
Praise for Ishmael Reed

“Literature is lucky to have Ishmael Reed around. If only for the fun of it.”
—David Remnick, *Washington Post*

“Ishmael Reed has a shrewd eye, a mean ear, a nasty tongue . . . He attacks self-serving hypocrisy wherever he finds it.” —*New York Times Book Review*

“Reed’s gift is for the outrageous, for giving vivid expression to cultural controversies very much in the air. . . . He is one of the most underrated writers in America. Certainly no other contemporary black writer, male or female, has used the language and beliefs of folk culture so imaginatively, and few have been so stinging about the absurdity of American racism.”
—*New York Review of Books*

“Ishmael Reed makes the language boogaloo.” —*Rolling Stone*



- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-637-1
- 296 pages, 5.5 x 8
- CQ: 24
- Pub date: April 2011
- Country of Origin: US
- [First Edition](#)
- e-book price: \$14.95
- eISBN: 978-1-56478-647-0



Ishmael Reed is the author of over twenty-five books—including *Mumbo Jumbo*, *The Last Days of Louisiana Red*, and *Yellow Back Radio Broke-Down*. He is also a publisher, television producer, songwriter, radio and television commentator, lecturer, and has long been devoted to exploring an alternative black aesthetic: the trickster tradition, or “Neo-Hoodooism” as he calls it. Founder of the Before Columbus Foundation, he taught at the University of California, Berkeley for over thirty years, retiring in 2005. In 2003, he received the coveted Otto Award for Political Theatre.

Jean Rolin

The Explosion of the Radiator Hose

(and other mishaps, on a journey from Paris to Kinshasa)

Fiction, autobiography, travel narrative, “gonzo” journalism, and historiography are all parts of Rolin’s rollicking narrative . . .

In this nominally true story of an epic, transcontinental road trip, Jean Rolin travels to Africa from darkest France, accompanying a battered Audi to its new life as a taxi to be operated by the family of a Congolese security guard. The ghost of Joseph Conrad haunts Rolin’s journey, as do memories of his expatriate youth in Kinshasa in the early 1960s—but no less present are W. G. Sebald and Marcel Proust, who are the guiding lights for Rolin’s sensual and digressive attack upon history: his own as well as the world’s. By turns comic, lyrical, gruesome, and humane, *The Explosion of the Radiator Hose* is a one-of-a-kind travelogue, and no less an exploration of what it means to be human in a life of perpetual exile and migration.

Praise for *The Explosion of the Radiator Hose*

“Like Sebald, Rolin is a **master of sentence structure**, honing his syntax with considerable elegance, allowing his sentences to reach beyond normative bounds in an effort to bring forth meaning more fully. He is not afraid to loiter here and there, taking his time to develop ideas he finds upon his way, as it were. Though the radiator hose explodes, there is no explosion of truth. Instead, through a **deftly ironical** and dispassionate gaze, Jean Rolin focuses most closely upon small things, the very ones which in the aggregate compose the fabric of existence in the first world, in the third world, or indeed in a fictional world.” —*World Literature Today*

“Jean Rolin is a companion with whom one can walk as one hears his clear and dispassionate voice, his **wry humor** . . . ‘One day I’ll have to tell this story, the story of my heroic death and the ensuing revolution,’ he announces on the final page. I look forward to this.” —Christian Authier, *Le Figaro*



- Translated by Louise Rogers Lalaurie
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-632-6
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: April 2011
- Country of Origin: France
- [First Edition](#)
- e-book price: \$13.95
- eISBN: 978-1-56478-648-7



Jean Rolin is a French writer and journalist, the winner of the 1988 Albert Londres Prize

for journalism, and the 1996 Prix Médicis for his novel *L'organisation*. As a student, he was closely involved—along with his older brother Olivier (the author of *Hotel Crystal*)—in the May '68 uprising. He is the author of essays, novels, and short stories. In 2006, his book *L'Homme qui a vu l'ours* won the Prix Ptolémée.

Louise Rogers Lalaurie is a writer, translator, and editor based near Paris, where she has lived since 1991 with her French husband and two sons.

Edouard Levé

Suicide

Edouard Levé delivered the manuscript for his final book, *Suicide*, just a few days before he took his own life . . .

Suicide cannot be read as simply another novel—it is, in a sense, the author’s own oblique, public suicide note, a unique meditation on this most extreme of refusals. Presenting itself as an investigation into the suicide of a close friend—perhaps real, perhaps fictional—more than twenty years earlier, Levé gives us, little by little, a striking portrait of a man, with all his talents and flaws, who chose to reject his life, and all the people who loved him, in favor of oblivion. Gradually, through Levé’s casually obsessive, pointillist, beautiful ruminations, we come to know a stoic, sensible, thoughtful man who bears more than a slight psychological resemblance to Levé himself. But *Suicide* is more than just a compendium of memories of an old friend; it is a near-exhaustive catalog of the ramifications and effects of the act of suicide, and a unique and melancholy farewell to life.

Praise for Edouard Levé and *Suicide*

“*Suicide* is not a fictionalized account of Levé’s death; in some respects it is a negative image of it. ‘You didn’t leave any letters for loved ones to explain your death,’ he writes, although Levé himself reportedly did. Levé’s art and life nonetheless converge, fuse, and end brutally together. Ironically, *Suicide* represents a new departure for Levé: his previous books could be considered conceptual conceits, whereas *Suicide* is something else, a purely literary work. At the end of his life, Levé had by no means exhausted his art.”
—Hugo Wilcken, *The Berlin Review of Books*

“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*

SUICIDE
edouard LEVÉ

- Translated and with an Afterword by Jan Steyn
- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-628-9
- 104 pages, 5 x 7
- CQ: 48
- Pub date: April 2011
- Country of Origin: France
- **First Edition**
- e-book price: \$12.95
- eISBN: 978-1-56478-649-4



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 writing—*Oeuvres*, *Journal*, *Autoportrait*, and *Suicide*—and three books of photographs. *Suicide*, published in 2008, was his final book.

Jan Steyn is a South African translator from French and Afrikaans into English. He is currently studying Comparative Literature at Emory University.

Patrik Ouředník

The Opportune Moment, 1855

A Voltairean attack on the political idealism that gave birth to the modern world . . .

The nineteenth-century founding of “free settlements” in the Americas serves as a starting point for the new novel by popular Czech author Patrik Ouředník. Simultaneously satiric and philosophical, *The Opportune Moment, 1855*, opens with an Italian anarchist’s missive to his noble former mistress, an impassioned rejection of all of Europe’s latest and greatest advancements, from the Enlightenment to social reform to communist revolution. We then leap back in time half a century to the alternately somber and hilarious shipboard diary of a common Italian everyman sailing to Brazil with a motley, multinational band of idealists, to build a new society. A pitiless portrait of the often unbridgeable gap between theory and practice, *The Opportune Moment, 1855* is another uproarious and unsettling attack on convention by one of literature’s great provocateurs.

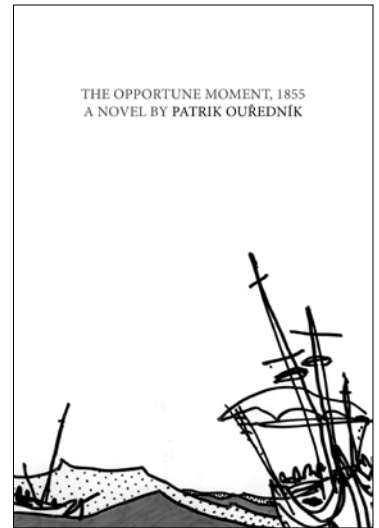
Praise for *The Opportune Moment, 1855*

“We have been presented with a **small gem of humor** that confirms the originality of this Czech novelist.” —*Epok*

“Patrik Ouředník handles satire with the mastery of a **Chinese executioner** carving up his victim: behold the enormity of ideological idiocy.” —*Le Magazine Littéraire*

“Deliciously Voltairean.” —*Libération*

Also available: Ouředník’s novels *Case Closed* (\$13.95, p; 978-1-56478-577-0) and *Europeana: A Brief History of the Twentieth Century* (\$12.50, p; 978-1-56478-382-0).



- Translated by Alex Zucker
- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-596-1
- 120 pages, 5.5 x 8
- CQ: 48
- Pub date: April 2011
- Country of Origin: Czech Republic
- [First Edition](#)
- e-book price: \$12.95
- eISBN: 978-1-56478-650-0



Patrik Ouředník was born in Prague, but emigrated to France in 1984, where he still lives. He

is the author of twelve books, including fiction, essays, and poems. He is also the Czech translator of novels, short stories, and plays from such writers as François Rabelais, Alfred Jarry, Raymond Queneau, Samuel Beckett, and Boris Vian. He has received a number of literary awards for his writing, including the Czech Literary Fund Award.

Alex Zucker’s translation of Jáchym Topol’s *City Sister Silver* (2000) was selected for inclusion in the 2006 guide *1001 Books You Must Read Before You Die*. He lives in Brooklyn.

Juan Goytisolo

Exiled from Almost Everywhere

Spain's "greatest living novelist" takes on the Cyber Age . . .

In *Exiled from Almost Everywhere*, Juan Goytisolo's perverse mutant protagonist—the Parisian “Monster of Le Sentier”—is blown up by an extremist bomber and finds himself in the cyberspace of the Thereafter with an infinite collection of computer monitors. His curiosity piqued, he uses the screens at hand to explore the multiple ways war and terrorism are hyped in the Hereafter of his old life where he once happily cruised bathrooms and accosted children. Ricocheting from life to death and back again, meeting various colorful demagogues along the way—the imam “Alice,” a pedophile Monsignor, and a Rastafarian rabbi—our “Monster” revisits seedy democracies that are a welter of shopping-cities and righteous violence voted in by an eternally duped citizenry and defended by the infamous erogenous bomb. At once fantastical and cruelly real, *Exiled from Almost Everywhere* hurtles the reader through our troubled times in a Swiftian series of grisly cartoon screenshots.

Praise for Juan Goytisolo

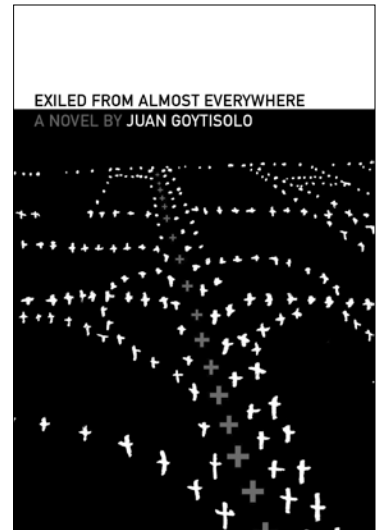
“. . . playfully **innovative** and wickedly **subversive** . . .” —*Booklist*

“Undoubtedly the **greatest living Spanish novelist.**” —Carlos Fuentes

“His works—**short, violent and frightening**—are like pages torn out of the book of experience.” —Helen Cantarella, *New York Times Book Review*

“**Juan Goytisolo is the best living Spanish novelist.**”
—*Times Literary Supplement*

Also available: Goytisolo's novels *Count Julian* (\$12.95, p; 978-1-56478-484-1), *Juan the Landless* (\$13.95, p; 978-1-56478-527-5), *Makbara* (\$13.95, p; 978-1-56478-506-0), *Marks of Identity* (\$13.95, p; 978-1-56478-453-7), and *Quarantine* (\$19.95[#], cl; 978-1-56478-044-7).



- Translated by Peter Bush
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory X
- 978-1-56478-635-7
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: April 2011
- Country of Origin: Spain
- [First Edition](#)
- e-book price: \$13.95
- eISBN: 978-1-56478-651-7



Born in 1931, Juan Goytisolo went into voluntary exile in 1956 and has never returned

to live in Spain. A bitter opponent of the Franco regime, his early novels were banned in his native country. He divided his time between Paris and Marrakesh until the death of his wife, Monique Lange, at which time he moved permanently to Marrakesh.

Peter Bush has translated nine books by Juan Goytisolo, including *Juan the Landless*, as well as novels by other prominent Spanish and Latin American writers.

Abdelwahab Meddeb

Talismano

A lush journey into a Tunisia of memory and imagination . . .

Talismano is a novelistic exploration of writing seen as a hallucinatory journey through half-remembered, half-imagined cities—in particular, the city of Tunis, both as it is now, and as it once was. Walking and writing, journey and journal, mirror one another to produce a calligraphic, magical work: a palimpsest of various languages and cultures, highlighting Abdelwahab Meddeb's beguiling mastery of both the Western and Islamic traditions. Meddeb's journey is first and foremost a sensual one, almost decadent, where the narrator luxuriates in the Tunis of his memories and intercuts these impressions with recollections of other cities at other times, reviving the mythical figures of Arab-Islamic legend that have faded from memory in a rapidly westernizing North Africa. A fever dream situated on the knife-edge between competing cultures, *Talismano* is a testament to the power of language to evoke, and subdue, experience.

Praise for *Talismano*

"*Talismano* has that **rare quality**, one found among others in Antonin Artaud's *Héliogabale*, in Céline's *Journey to the End of the Night*, or in Burroughs's *The Wild Boys*, that is, a **darkness both lively and aggressive.**"

—Malek Alloula, author of *The Colonial Harem*

"Meddeb promises nothing short of an orgy. First, an orgy of the senses: at the outset of the novel, a city, Tunis, deploys its smells and shadows, like the fulfillment of an erotic desire. But also an **orgy of sense, of meaning**: reviving heresy and heathens, the novel culminates in the sacrificial slaughter of a bull. *Talismano* lays out an enigmatic mosaic . . . It took a foreigner, someone who is not what he seems, to **unleash the French language and send it whirling.**" —Gérard Dupuy, *Libération*



- Translated by Jane Kuntz
- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-629-6
- 256 pages, 5.5 x 8
- CQ: 24
- Pub date: May 2011
- Country of Origin: Tunisia
- **First Edition**
- e-book price: \$14.95
- eISBN: 978-1-56478-652-4



Though he has lived and worked in Paris for many years, Abdelwahab Meddeb was born in

Tunis in 1946. Meddeb has written some dozen works of fiction, but is best known in the English-speaking world for his outspoken essays condemning religious fundamentalism, *The Malady of Islam* and *Islam and Its Discontents*.

Jane Kuntz has translated *Everyday Life* and *The Power of Flies* by Lydie Salvayre, *Hotel Crystal* by Olivier Rolin, *Pigeon Post* by Dumitru Tsepeneag, and *Hoppla! 1 2 3* by Gérard Gavarry, all of which are available from Dalkey Archive Press.

Julián Ríos

Procession of Shadows

Afterword by the Author

Ríos's first novel, at last translated into English . . .

In the late '60s, Julián Ríos began work on what would have been his very first novel, but fearing that it wouldn't pass the stringent Spanish censorship under Franco, decided not to submit the completed book to publishers. Soon distracted by what would be his magnum opus—the *Larva* series—the manuscript was set aside and forgotten, until the author found and dusted it off almost fifty years later. Quite unlike his later postmodernist work, the short and bitter *Procession of Shadows* is filled with stories of love, war, and vengeance, focusing on the tiny, remote village of Tamoga—a place where vendettas are passed down from generation to generation, and where violence has left its traces in every corner. A *Winesberg, Ohio* for the end times, *Procession of Shadows* shows us a very different side of the usually playful Ríos: dark, direct, and pitiless.

Praise for Julián Ríos

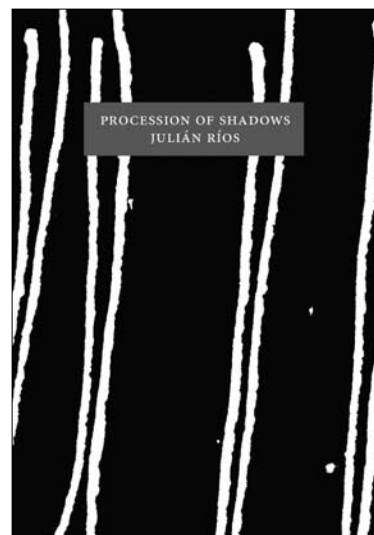
"Ríos . . . presents idiosyncratic but **entertaining** thought sequences that reflect a **rare blend** of erudition and gut impulse." —Nicholas Fox Webber, *New York Times Book Review*

"Julián Ríos[s] . . . sense of structure and of the intricacy of the relationship between language and that which is described by language is **masterful**." —Earl Shorris, *The Nation*

"This is a precedent-breaking parade of shifting identities and **kaleidoscopic word play**." —*Library Journal*

". . . a **dazzling** display of erudition and linguistic pyrotechnics." —*Booklist*

Also available: Ríos's novels *The House of Ulysses* (\$14.95, p; 978-1-56478-597-8), *Larva: Midsummer Night's Babel* (\$15.95, p; 978-1-56478-368-4), and *Poundemonium* (\$13.50, p; 978-1-56478-138-3).



- Translated by Nick Caistor
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-634-0
- 168 pages, 5.5 x 8
- CQ: 36
- Pub date: May 2011
- Country of Origin: Spain
- **First Edition**
- e-book price: \$13.95
- eISBN: 978-1-56478-653-1



Julián Ríos is Spain's foremost post-modernist writer. After co-authoring two books

with Octavio Paz, Ríos went on to write numerous works of fiction and nonfiction, including *Larva*, *Poundemonium*, *Loves That Bind*, and *Monstruary*, all of which have been published in English translation. He lives in Paris.

Nick Caistor is a translator, editor, and author. He has written a biography of Octavio Paz and has translated the works of José Saramago and Paulo Coelho, among others.

Sara Crangle, ed.

Stories and Essays of Mina Loy

Marjorie Perloff writes: “Among the great modernist poets, Mina Loy was surely the greatest wit, the most sophisticated commentator on the vagaries of love, the one whose brittle and sardonic laughter continues . . . to pursue us.”

Stories and Essays of Mina Loy is the first book-length volume of Mina Loy’s narrative writings and critical work ever published. This volume brings together her short fiction, as well as hybrid works that include modernized fairy tales, a Socratic dialogue, and a ballet. Loy’s narratives address issues such as abortion and poverty, and what she called “the sex war” is an abiding theme throughout. *Stories and Essays of Mina Loy* also contains dramatic works that parody the bravado and misogyny of Futurism and demonstrate Loy’s early, effective use of absurdist technique. Essays and commentaries on aesthetics, historical events, and religion complete this beguiling collection, cementing Mina Loy’s place as one of the great writers of the twentieth century.

Praise for Mina Loy

“[Mina Loy] may now be launched on a posthumous career as the **electric-age Blake**.” —Hugh Kenner, *Washington Times*

“At one time it was common to couple the names of Mina Loy and Marianne Moore. Pound treated them as equals, said they both wrote something called logopoeia. There is no question that **Mina Loy is important**.” —Kenneth Rexroth

“Mina Loy has finally been admitted into ‘the company of poets,’ the canon. As if she cared.” —Thom Gunn, *Times Literary Supplement*



- Introduction by the Editor
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-630-2
- 280 pages, 5.5 x 8
- CQ: 24
- Pub date: May 2011
- Country of Origin: UK
- [First Edition](#)
- e-book price: \$15.95
- eISBN: 978-1-56478-654-8

Mina Loy was born in London, England in 1882. A central figure in the history of modernism, her writing commanded the attention of Ezra Pound and Yvor Winters in the *Little Review* and the *Dial* respectively, era-defining journals that published Joyce’s *Ulysses* and Eliot’s “The Waste Land.” Aligning herself with Futurism, Dada, and Surrealism, Loy influenced pivotal figures such as Marcel Duchamp and Djuna Barnes.

Sara Crangle is a lecturer and director of the Centre for Modernist Studies at the University of Sussex, UK. Her books include *Prosaic Desires: Modernist Knowledge, Boredom, Laughter, and Anticipation* and *On Bathos: Literature, Art, Music*.

Luisa Valenzuela

Dark Desires and the Others

The passions, frustrations, fleeting affairs, and failed relationships of an Argentinian writer in New York . . .



“Here I am,” writes Luisa Valenzuela, “submerged in a sea of notebooks . . .” *Dark Desires* is the author’s autobiographical fantasia on the ten years she spent living in New York City. Valenzuela has called this book her “apocryphal autobiography,” and in it she says very little about her work as a writer, about the city itself, or even about literature. Instead, *Dark Desires* is a dialogue between the sometimes harmonious, sometimes contradictory worlds of writing and human interaction: for Valenzuela, writing, like love, is an attempt to reach out to another person, to make some sort of connection possible. Here, Valenzuela confronts her own “dark desires”: her need for sexual fulfillment and human tenderness, her indecisiveness about who or what she truly wants, and, overall, the compulsion to keep a written record of all her triumphs and disasters, encounters and obsessions.

Praise for Luisa Valenzuela

“Luisa Valenzuela’s affecting short stories—parables, really—are **cryptic and poetic**. Like many Latin American writers, she produces work that verges on the surreal. Clearly the tyranny that formerly gripped her native Argentina also weighs heavily on her characters, whose images are as **vivid** as their circumstances are threatening.” —Valerie Gladstone, *New York Times Book Review*

“Valenzuela believes the primary purpose of literature is to **disturb**, to **agitate**—not by repeating trite political slogans, but by questioning our perception of reality.” —Ilan Stavans, *The Nation*

Also available: Valenzuela’s novel *He Who Searches* (\$12.95, p; 978-0-916583-20-0).

- Translated by Susan E. Clark
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-631-9
- 320 pages, 5.5 x 8
- CQ: 10
- Pub date: May 2011
- Country of Origin: Argentina
- [First Edition](#)



Luisa Valenzuela was born in Buenos Aires, Argentina in 1938. In 1958, she moved to

France and wrote her first novel while living in Paris. In 1979, she moved to the United States and lived in New York for ten years, working as a writer in residence at the Center for Inter-American Relations at NYU and Columbia. She was awarded a Guggenheim Fellowship in 1983.

Susan E. Clark is the translator of Esther Tusquets’s *Stranded*. She lives in New Mexico, where she resides with her Costa Rican husband and six dogs and cats.

Asaf Schurr

Motti

Calling to mind the minimalist novels of Jean-Philippe Toussaint, *Motti* is at once an exercise in simplicity and a self-conscious investigation into storytelling . . .

An unassuming, unambitious man named Motti, who owns a dog named Laika, has a good friend named Menachem. Motti and Menachem drink beer together every week, and Motti spends the rest of his time daydreaming an imaginary love story for himself and his neighbor, Ariella. Motti is the very picture of inertia, until, one night, a drunk Menachem, driving home from a bar with Motti, runs over a woman and kills her. Menachem has a wife and children, so without any fuss, Motti—who has nothing—decides to take the blame, going to prison instead of his friend . . . and finding that his life there isn't too different from his life outside. "Oh dear," says the narrator, wondering how to tell us anything about such empty lives, "look at them, at all the people in this novel . . . if someone would really hug them, if someone would hold them tightly, they would fall to pieces."

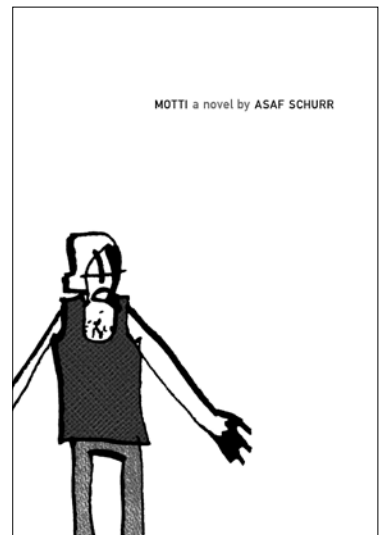
Praise for Asaf Schurr

"Exciting, wonderful, funny, charming, appealing . . . Those who don't read Asaf Schurr's new book are simply losing out . . . I have not read such a beautiful book for a long time, for really a very long time."
—*Haaretz*

"One of the most **gifted** young writers we have." —*Yedioth Ahronoth*

"Schurr's writing is a work of a genius." —*Yedioth Tel Aviv*

Also available in the Hebrew Literature Series: Avigur-Rotem's *Heatwave and Crazy Birds* (\$15.95, p; 978-1-56478-643-2), Castel-Bloom's *Dolly City* (\$13.95, p; 978-1-56478-610-4), Kaniuk's *Life on Sandpaper* (\$15.95, p; 978-1-56478-613-5), and Nevo's *Homesick* (\$15.95, p; 978-1-56478-582-4).



- Translated by Todd Hasak-Lowy
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-642-5
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: May 2011
- Hebrew Literature Series
- **First Edition**
- e-book price: \$13.95
- eISBN: 978-1-56478-655-5



Asaf Schurr was born in Jerusalem in 1976 and has a BA in philosophy and theater from

the Hebrew University of Jerusalem. At present he is a translator and writes literary reviews for the Hebrew press. Schurr has received the Bernstein Prize (2007), the Minister of Culture Prize (2007) for *Amram*, and the Prime Minister's Prize for *Motti* (2008).

Todd Hasak-Lowy is Assistant Professor of Hebrew Literature at the University of Florida. His first collection of short stories, *The Task of This Translator*, was published in 2005; his debut novel, *Captives*, appeared in 2008.

Gabriela Avigur-Rotem

Heatwave and Crazy Birds

An extraordinary lyrical novel about a culture seeking to bury its origins, which date to the Holocaust, preferring the biblical to the recent past . . .

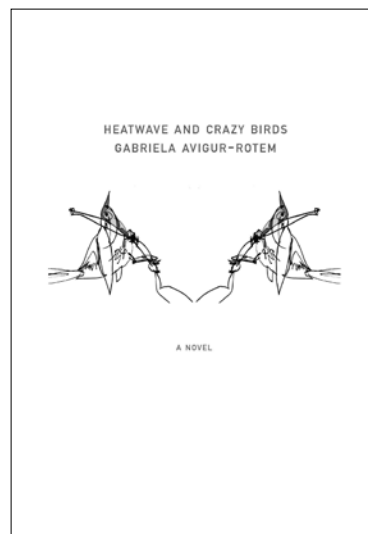
When her archeologist father died, Loya Kaplan left Israel seemingly for good, severing all ties to her past. Twenty-five years later, she's a flight attendant without friends or family, happiest in the temporary and artificial world of airports. Sleepwalking through life, Loya is summoned back to Israel following the death of Davidi—her father's friend, or rival, or lover, or nemesis?—who has named Loya as his heir. Returning now to a country that has become alien to her, and the house where she was raised, filled with relics not only of her own past but of her family and even ancient history, Loya's story splits, deliriously, in two: the life she once led in an improvised neighborhood, filled with concentration-camp refugees and secrets, colliding with the antiseptic, well-fed present day.

Praise for *Heatwave and Crazy Birds*

“. . . one of the ten Hebrew novels of the past decade which I would take with me to a desert island.” —Gershon Shaked

“. . . an ambitious, complex, superbly written novel.”
—Dalia Karpel, *Haaretz*

Also available in the Hebrew Literature Series: Castel-Bloom's *Dolly City* (\$13.95, p; 978-1-56478-610-4), Kaniuk's *Life on Sandpaper* (\$15.95, p; 978-1-56478-613-5), Nevo's *Homesick* (\$15.95, p; 978-1-56478-582-4), and Schurr's *Motti* (\$13.95, p; 978-1-56478-642-5).



- Translated by Dalya Bilu
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-643-2
- 440 pages, 6 x 9
- CQ: 10
- Pub date: May 2011
- Hebrew Literature Series
- **First Edition**
- e-book price: \$15.95
- eISBN: 978-1-56478-656-2



Gabriela Avigur-Rotem was born in Buenos Aires, Argentina, in 1946 and came to Israel in 1950. She holds

a degree in Hebrew and English literature. She has taught literature at high school and directed writing workshops at Haifa and Ben-Gurion Universities. She now works as an editor at Haifa University Publishing House. *Heatwave and Crazy Birds* is her second novel.

Dalya Bilu lives in Jerusalem and has been awarded a number of prizes for her translation work, including the Israeli Ministry of Culture Prize for Translation, and the Jewish Book Council Award for Hebrew-English Translation.

João Ubaldo Ribeiro

House of the Fortunate Buddhas

Our anonymous narrator is a woman born in an era and country that neither tolerated nor acknowledged female sexuality . . .

Set in 1940s and '50s provincial Brazil, *House of the Fortunate Buddhas* is perhaps most startling for its fiery, uninhibited, and highly compelling narrator. By force of her intelligence, courage, and strength of will, she achieves an unlikely liberation of both mind and body, and her sardonic, frank—some have called it pornographic—monologue is an unforgettable work of literary ventriloquism, telling the story of one woman's journey toward fulfillment.

House of the Fortunate Buddhas was written as part of a popular series of novels on the Seven Deadly Sins, commissioned by the leading Brazilian publishing house Editora Objetiva. Given his choice of sins, Ribeiro chose lust.

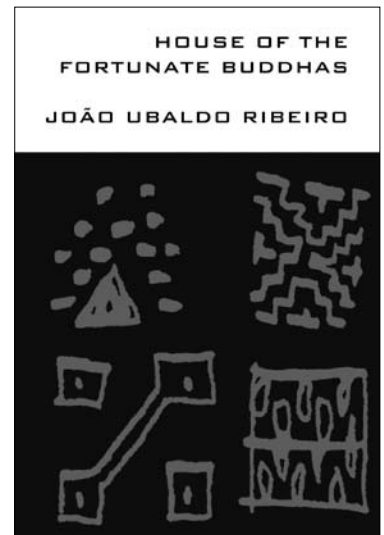
Praise for João Ubaldo Ribeiro

“While exhibiting a deep sensitivity to the complex currents in Brazilian society, Ribeiro’s novels and short stories also display a keen awareness of the problematic relationships existing among history, fiction, and truth.”

—Luiz Fernando Valente, *Latin American Research Review*

“One of the best contemporary writers from Brazil.”

—*World Literature Today*



- Translated by Clifford E. Landers
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-589-3
- 168 pages, 5.5 x 8
- CQ: 36
- Pub date: June 2011
- Country of Origin: Brazil
- [First Edition](#)



João Ubaldo Ribeiro is a member of the prestigious Brazilian Academy of Letters and the

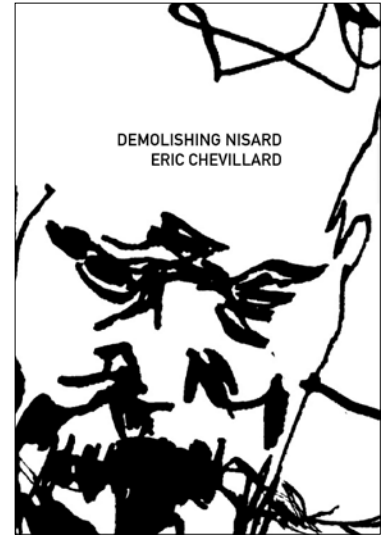
author of numerous works of fiction and nonfiction, including the novel *An Invincible Memory*. *House of the Fortunate Buddhas* has been translated into French, Italian, and Spanish, and was adapted into a hit one-woman play in Brazil.

Clifford E. Landers has translated fifteen novels from Brazilian Portuguese, and was awarded both the Mário Ferreira Award in 1999 from ATA's Portuguese Language Division, as well as a Prose Translation grant from the NEA in 2004.

Eric Chevillard

Demolishing Nisard

New work from the acclaimed author of *The Crab Nebula* and *Palafox* . . .



It may not be immediately clear why anyone should bother to demolish Nisard. Who on earth, after all, is Désiré Nisard? A nineteenth-century literary critic, pedagogue, and member of the Académie Française, an ardent champion of the glories of seventeenth-century France, an implacable foe of the literature of his own age, a long-forgotten footnote in literary history. An unprepossessing specimen, to be sure, but what harm can he possibly do us now? You'd be surprised. Those dull books you keep reading? Blame Nisard. Trouble with your significant other? Nisard again. A painful pebble in your shoe? Nisard. No, Désiré Nisard must be destroyed; the only question is how. But take comfort: with effervescent imagination and blistering wit, Eric Chevillard, one of contemporary France's most dazzlingly singular novelists, has come forward to give us a few ideas.

- Translated by Jordan Stump
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-633-3
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: June 2011
- Country of Origin: France
- [First Edition](#)

Praise for Eric Chevillard and *Demolishing Nisard*

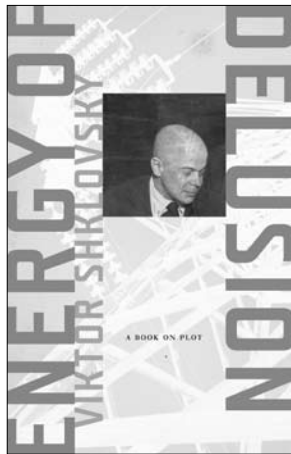
“Chevillard is not only an extremely funny and witty writer, he also happens to be one of the most fascinating stylists at work in French today. To read him is to expose oneself to serpentine phrases and paragraphs, to crawl on the page, to take the long ride and then the short ride, to enjoy one-sentence haikus, to discover an art of the counterpoint that always catches the reader off guard.” —*Quarterly Conversation*

“What could be more serious and important for an artist than the need to destroy his critics? . . . Chevillard has chosen as target for his ire the destructive Jean Napoléon Désiré Nisard (1806–1888) . . . [and] subverts this obsession into brilliant comedy. Nisard is everywhere . . . We may choose between taking Nisard's side or enlisting to destroy Nisard ourselves . . .” —*Le Monde*



Eric Chevillard was born in 1964 in La Roche-sur-Yon in the west of France. He published his first novel, *Mourir m'enrhume* (Dying Gives Me a Cold), at the age of twenty-three, and has since gone on to publish more than twenty other works of fiction, including *The Crab Nebula*, *On the Ceiling*, and *Palafox*.

Jordan Stump is the noted translator of numerous modern French novelists, including Nobel Prize winner Claude Simon. His translation of Simon's *Le Jardin des Plantes* won the French American Foundation's Translation Prize.



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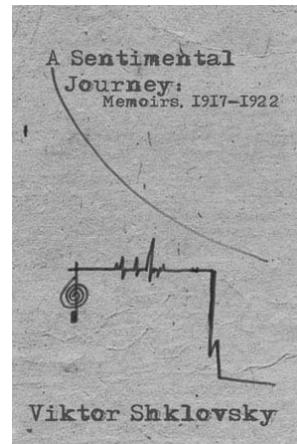
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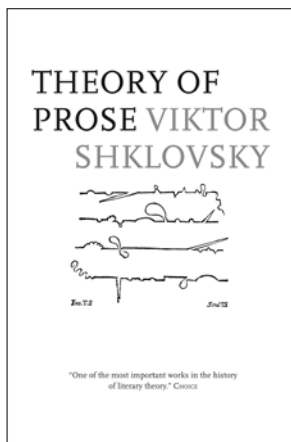
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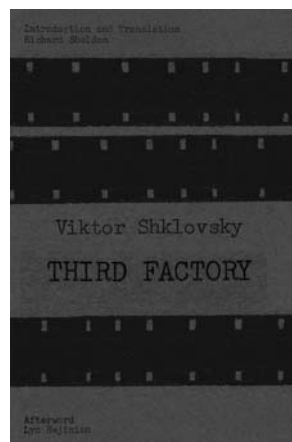
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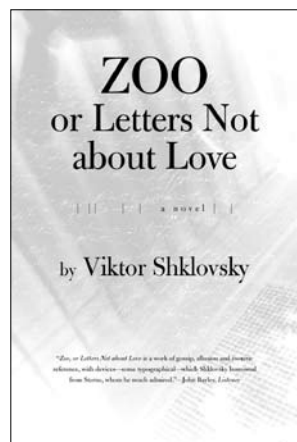
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\$11.95 (W)
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Viktor Shklovsky

Bowstring

On the Dissimilarity of the Similar

Dalkey Archive Press's favorite writer of them all . . .

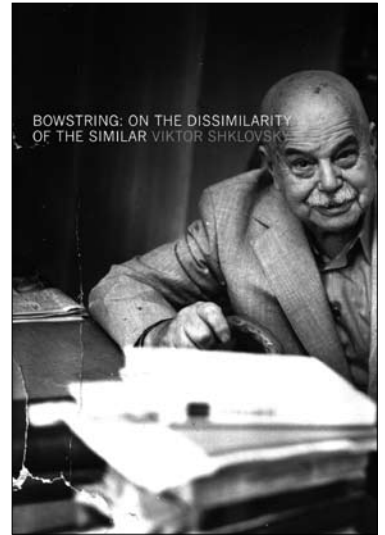
"Myths do not flow through the pipes of history," writes Viktor Shklovsky, "they change and splinter, they contrast and refute one another. The similar turns out to be dissimilar." Published in Moscow in 1970 and appearing in English translation for the first time, *Bowstring* is a seminal work, in which Shklovsky redefines estrangement (*ostranenie*) as a device of the literary comparatist—the "person out of place," who has turned up in a period where he does not belong and who must search for meaning with a strained sensibility. As Shklovsky experiments with different genres, employing a technique of textual montage, he mixes autobiography, biography, memoir, history, and literary criticism in a book that boldly refutes mechanical repetition, mediocrity, and cultural parochialism in the name of art that dares to be different and innovative. *Bowstring* is a brilliant and provocative book that spares no one in its unapologetic project to free art from conventionality.

Praise for Viktor Shklovsky

"Shklovsky is a **disciple worthy of Sterne**. He has appropriated the device of infinitely delayed event, of the digression helplessly promising to return to the point, and of disguising his superbly controlled art with a breezy nonchalance. But it is not really Sterne that Shklovsky sounds like: it is an intellectual and witty Hemingway." —Guy Davenport, *National Review*

"The works of Viktor Shklovsky are so appropriate to our contemporary situation as to seem to have been written for us. His writings do precisely what he has said it is art's goal to do: they 'restore . . . sensation of the world,' they 'resurrect things and kill pessimism.'" —Lyn Hejinian

"A rambling, digressive stylist, Shklovsky throws off **brilliant aperçus on every page**. . . . Like an architect's blueprint, [he] lays bare the joists and studs that hold up the house of fiction." —Michael Dirda, *Washington Post*



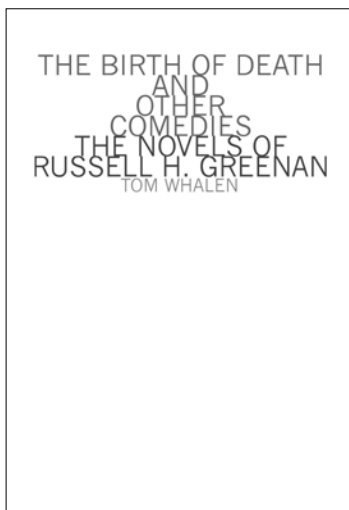
- Translated by Shushan Avagyan
- Nonfiction
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-425-4
- 456 pages, 5.5 x 8
- CQ: 10
- Pub date: June 2011
- Country of Origin: Russia
- [First Edition](#)



A leading figure in the Russian Formalist movement of the 1910s and 1920s, Viktor Shklovsky (1893–1984) had a profound

effect on twentieth-century Russian literature and on literary criticism throughout the world. Many of his books have been translated into English and are available from Dalkey Archive Press.

Shushan Avagyan, translator of *Energy of Delusion*, has also translated the works of Armenian poet S. Kurginian. She is working on her doctoral degree in Comparative Literature at Illinois State University.



The Birth of Death and Other Comedies: The Novels of Russell H. Greenan

Tom Whalen

Russell H. Greenan's *It Happened in Boston?* is one of the most radical narratives to appear in the late 1960s ("this is a book that encompasses everything" as David L. Ulin noted in *Bookforum*). Yet due in large part to the difficulty of classifying Greenan's fiction, many readers are unaware of his other novels. In *The Birth of Death and Other Comedies: The Novels of Russell H. Greenan*, Tom Whalen, drawing widely from the American literary tradition, locates Greenan's lineage in the work of Hawthorne and Poe "where allegory and dream mingle with and illuminate realism," as well as in the fiction of Twain, West, Hammett, Cain, and Thompson. Examining Greenan's characteristic themes and strategies, Whalen provides perceptive readings of the dark comedies of this criminally neglected American master, and in a coda reflects on Greenan's career and the reception of his work.

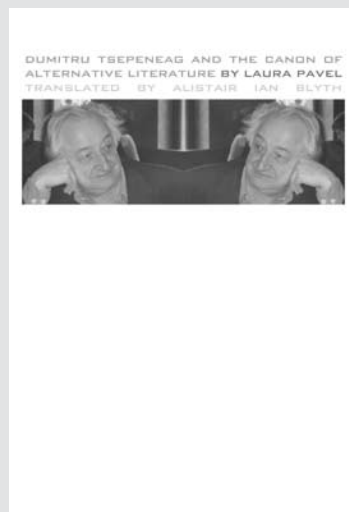
- Literary Criticism
- \$23.95#, paperback (Can. \$30.00)
- 978-1-56478-640-1 • 200 pages, 5.5 x 8
- Territory W • CQ: 36
- Pub date: June 2011
- Dalkey Archive Scholarly Series
- [First Edition](#)
- # – Agency Plan

Dumitru Tsepeneag and the Canon of Alternative Literature

Laura Pavel

Translated by Alistair Ian Blyth

It wasn't until after Dumitru Tsepeneag fled Romania for France in 1971 that he was able to speak frankly about the literary movement that he had helped create. "Oneirism" wasn't just a new, homegrown form of surrealism, but implicitly a rebuke to the officially mandated socialist and nationalist realism imposed by Ceausescu on all Romanian authors: here was writing devoted to the logic of dreams, not the grim reality policed by the communist regime. As such, *Dumitru Tsepeneag and the Canon of Alternative Literature* is not just the study of one man's work, but of an entire nation's literary history over the latter half of the twentieth century. The first monograph to appear in English on perhaps the most idiosyncratic and influential Romanian writer working today, *Dumitru Tsepeneag and the Canon of Alternative Literature* places Tsepeneag among the ranks of the great literary innovators—and pranksters—of the twentieth century.



- Literary Criticism
- \$23.95#, paperback (Can. \$30.00)
- 978-1-56478-639-5 • 176 pages, 5.5 x 8
- Territory W • CQ: 36
- Pub date: June 2011
- Dalkey Archive Scholarly Series
- [First Edition](#)
- # – Agency Plan



Upstaged
Jacques Jouet

Translated and with an Afterword by Leland de la Durantaye

Two minutes into the second act, there is a knock on Nicolas Boehlmer's dressing-room door, just as he's smoking his last cigarette before having to go back on stage . . . and, without thinking, he says, "Come in," still in character. He quickly finds himself bound, gagged, and stripped by a man who appears to be his mirror image: costumed in the same wig, makeup, and clothes. Nicolas is powerless to prevent his usurper from going out and playing his role—with increasingly ridiculous consequences. Is this "upstaging" the act of a depraved amateur? Sabotage by a rival? A piece of guerrilla theater? A political statement? Whatever the cause, Nicolas and his fellow actors soon find their play—and their lives—making less and less sense, as the parts they play come under assault by this irrational intruder.

- Fiction
- \$19.95, paperback (Can. \$25.00)
- 978-1-56478-574-9 • 112 pages, 5 x 7
- Territory W • CQ: 48
- Pub date: June 2011
- Country of Origin: France
- [First Edition](#)
- eISBN: 978-1-56478-657-9 • e-book price: \$14.95

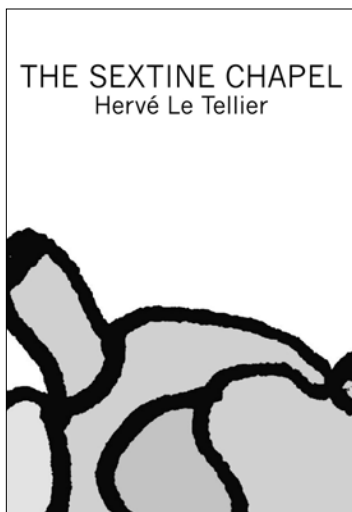
Making a Novel
G rard Gavarry

Translated by Jane Kuntz

A literary exploration into the serendipitous convergences underpinning the writing of a novel (here, G rard Gavarry's masterful *Hoppla! 1 2 3*), this rare and revealing glimpse into the creative process pulls back the curtain on the composition of a playful and self-conscious work of fiction. Moving between detailed explanation and personal anecdotes, G rard Gavarry's *Making a Novel* is partly a memoir of a writer's life and partly a memoir of his work, showing us how every story, no matter how well-planned, could always have been written countless other ways.



- Literature
- \$19.95, paperback (Can. \$25.00)
- 978-1-56478-576-3 • 136 pages, 5.5 x 8
- Territory W • CQ: 48
- Pub date: July 2011
- Country of Origin: France
- [First Edition](#)
- eISBN: 978-1-56478-658-6 • e-book price: \$14.95



The Sextine Chapel

Hervé Le Tellier

Translated by Ian Monk

The delightful and daring entertainment by French author Hervé Le Tellier is a series of short, intimately interconnected stories making up a lively user's manual to pleasure, relating the various liaisons of couples from Anna and Ben to Yolande and Zach (taking in Chloe and Xavier along the way, as well as twenty others, as you may have guessed), until the crisscrossing of their lives and partners makes up a pattern as intricate as the fresco on the ceiling of a chapel . . .

Harkening back to another playful book on an intimate subject—Harry Mathews's *Singular Pleasures*—Hervé Le Tellier's *The Sextine Chapel* celebrates the wonderful, often random, often excruciating possibilities of sexual intimacy, with something here for just about everyone—and their wife, husband, lover, or passing fancy.

- Fiction
- \$34.95, paperback (Can. \$43.50)
- 978-1-56478-575-6 • 104 pages, 5.5 x 8
- Territory W • CQ: 48
- Pub date: July 2011
- Country of Origin: France
- [First Edition](#)
- eISBN: 978-1-56478-659-3 • e-book price: \$14.95

A Thousand Pearls (for a Thousand Pennies)

Hervé Le Tellier

Translated by Ian Monk

In the tradition of Joe Brainard's *I Remember* and Georges Perec's *Je me souviens*, this delightful "novel" offers a thousand answers to the question, "What are you thinking?" (Or, as translator Ian Monk puts it: "Penny for them?") The answers are spontaneous, revealing, ominous, insignificant, grotesque, amusing, lecherous, tragic and trivial by turns, and lovable in their cheerful imperfection. This is a book about the basics: love, sexuality, death, and all the other things that lurk in our everyday thoughts.



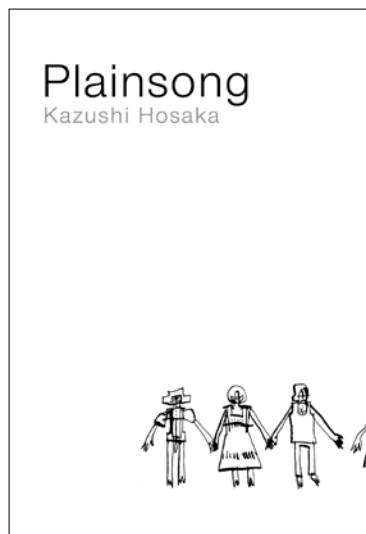
- Fiction
- \$39.95, paperback (Can. \$50.00)
- 978-1-56478-636-4 • 200 pages, 5.5 x 8
- Territory W • CQ: 36
- Pub date: July 2011
- Country of Origin: France
- [First Edition](#)
- eISBN: 978-1-56478-660-9 • e-book price: \$14.95

Kazushi Hosaka

Plainsong

“I can never remember stories, plot outlines,” says one of the characters in this novel, “Dramatic events or flashy stories, anything like that . . .”

A nameless, ambitionless office worker finds his small apartment gradually invaded by three other people: all younger than himself, but seemingly no less adrift. The year is 1986, and the strange communal life of this foursome, extending over half a year, from the end of winter to midsummer, makes up the plot, such as it is, of *Plainsong*, as this ersatz family finds itself growing closer, and life continues—quietly—around them. Part of the generation that grew to prominence following the success of baby boomers like Haruki Murakami, Kazushi Hosaka’s work chronicles the small moments, the moments without conflict, that most novels work to elide. His characters talk, work, exist; their story is one where the tiniest occurrence takes on the proportions of a grand drama.



- Translated by Julien Calas
- Fiction
- \$17.95, paperback (Can. \$22.50)
- Territory W
- 978-1-56478-638-8
- 176 pages, 5.5 x 8
- CQ: 36
- Pub date: July 2011
- Japanese Literature Series
- [First Edition](#)

Other Japanese Literature Series titles available



978-1-56478-566-4
\$14.95 (W)



978-1-56478-603-6
\$14.95 (W)



Plainsong is Kazushi Hosaka’s debut novel. Aside from his well-known love of cats, as seen in *Plainsong*,

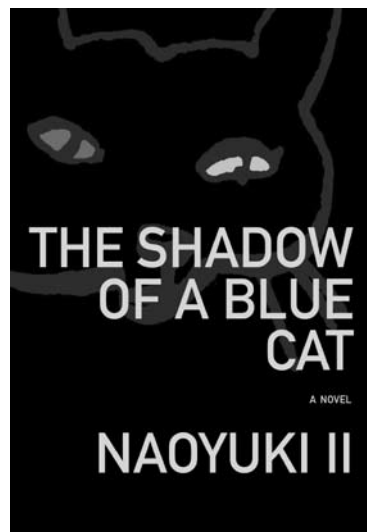
he is also fond of *shogi* (Japanese chess) and has written a book analyzing one of the premier players of the game.

Julien Calas is the winner of the distinguished Translation Award in the 6th Shizuoka International Translation Competition.

Naoyuki Ii

The Shadow of a Blue Cat

A modern story about a decent man . . .



Businessman Yuki Yajima is fifty-one years old. He and his wife, Asako, are the parents of two daughters: Ryo, seventeen, and Yuka, an infant of only two months. Asking himself why he's allowed himself to become a father again at his age, Yuki begins to remember his uncle, who died quite young—younger, indeed, than Yuki is now. Thinking of this man, whom the young Yuki idolized, and who first introduced the boy to authors like Kenzaburō Ōe and the Marquis de Sade, serves as a strange tipping point: allowing a sense of chaos and complexity back into his otherwise well-heeled life. A rare work of fiction focused simply on a man of integrity—a dying breed, in novels—*The Shadow of a Blue Cat* meticulously renders his life and opinions as Yuki tries to find a middle path between the radicalism of his uncle's life and the quiet bourgeois home he's worked so hard to build.

From *The Shadow of a Blue Cat*

“Perhaps I should start with a disclaimer. I am not some fresh-faced kid of seventeen or twenty, or even a relatively green thirty, which some people actually argue should be considered below the age of majority these days. No, the fact is, I've already slid right on past the big five-oh—a milestone no one thinks is very pretty and few are eager to reach—to become a man of fifty-one.

Now if a reader were to say that it's unsettling to have someone who's passed the half-century mark presenting himself as the narrator of a novel styled after the young writers of a generation ago, I would have to agree he has a point. But however much I may agree, I expect to press ahead in exactly such a style, for as I struggle to come to terms with my fifty-something self, it has become all too uncomfortably clear to me that a style more suited to a man my age simply does not exist.”

- Translated by Sophie Refle
- Fiction
- \$17.95, paperback (Can. \$22.50)
- Territory W
- 978-1-56478-641-8
- 272 pages, 5.5 x 8
- CQ: 24
- Pub date: July 2011
- Japanese Literature Series
- [First Edition](#)



After graduating from Keio University, Naoyuki Ii made his debut in 1983 with *Kusakanmuri* (The Grass Radical), which won the Gunzo Prize for New Writers.

Sophie Refle lives in Paris. Her major translations include Hiromi Kawakami's *To Drown* and Yu Miri's *The Fish that Swims to the Rock*.

Claude Ollier

Wert and the Life Without End

New work from one of the original leading figures of the *Nouveau Roman* . . .

In some kind of institution, maybe a hospital or rehabilitation center, we are introduced to Wert, a disturbed, traumatized man still suffering the horrors of his experience as a soldier fighting in an unidentified conflict. A patient or prisoner, Wert writes down his memories of the war; his impressions of his current, ill-defined treatment; and his reflections on his own psychological well-being. When at last released, Wert undertakes a long journey to the east, and slowly recognizes the events of his life as being reminiscent of episodes from ancient epic narratives—as though his entire story has simply been the reenactment of a tale first told thousands of years before. Chipping away at its narrative through short, rhythmic, poetic sentences; combining the worlds of the avant-garde and the ancient epic; and revealing the interconnectedness of psychology, lived experience, and the written word, *Wert and the Life Without End* is a masterpiece of self-reflective storytelling.

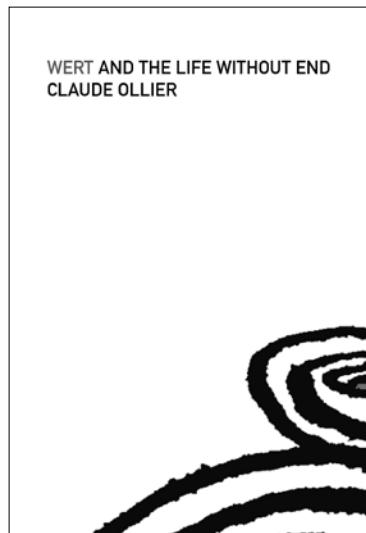
Praise for Claude Ollier

“Ollier explores the dividing line between past and present, the fault line of postwar European consciousness, still in a state of shock in the midst of evidence of its recent history, still recovering, semi-expectant and above all watchful. In bidding memory, as after Nabokov, to speak, one will also, in Ollier’s world, have to answer to it, this requirement being as explicit a statement of the **inherent hopefulness of narrative** as one might look for in a fallen and betrayed civilization.” —*Choice*

“Using the structural device of contrast—particularly light and darkness—he works with words as a composer works with tonal patterns, producing a **verbal symphony of distinctive beauty . . .**”

—Anna Otten, *Antioch Review*

Also available: Ollier’s novels *Disconnection* (\$19.95[#], cl; 978-0-916583-47-7) and *The Mise-en-Scène* (\$12.50, p; 978-1-56478-232-8).



- Translated by Ursula Meany Scott

- Fiction
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-626-5
- 264 pages, 5.5 x 8
- CQ: 24

- Pub date: July 2011

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



Claude Ollier, one of the major forces behind the *nouveau roman* and recipient of several prestigious literary awards, including the Prix Médécis, is the author of more than twenty books of fiction, drama, memoir, and criticism.

Ursula Meany Scott is a literary translator from French and Spanish. She holds an M. Phil in literary translation from Trinity College, Dublin, and her translations have appeared in two volumes of the *Best European Fiction* series to date.

Raymond Roussel

Impressions of Africa

The long-awaited new translation of the most dazzling and unclassifiable work of fiction in any language. . .

In a mythical African land, some shipwrecked and uniquely talented passengers stage a grand gala to entertain themselves and their captor, the great chieftain Talou. In performance after bizarre performance—starring, among others, a zither-playing worm, a marksman who can peel an egg at fifty yards, a railway car that rolls on calves' lungs, and fabulous machines that paint, weave, and compose music—Raymond Roussel demonstrates why it is that André Breton termed him “the greatest mesmerizer of modern times.” But even more remarkable than the mind-bending events Roussel details—as well as their outlandish, touching, or tawdry backstories—is the principle behind the novel’s genesis, a complex system of puns and double-entendres that anticipated (and helped inspire) such movements as Surrealism and Oulipo. Newly translated and with an introduction by Mark Polizzotti, this edition of *Impressions of Africa* vividly restores the humor, linguistic legerdemain, and conceptual wonder of Raymond Roussel’s magnum opus.

Praise for Raymond Roussel

“It is true that there is hidden in Roussel something so **strong**, so **ominous** and so pregnant with the darkness of the ‘infinite spaces’ . . . that one feels the need for some sort of protective equipment when one reads him.” —John Ashbery

“I have kept my love for Roussel as something gratuitous, and I prefer it that way. . . . it’s my secret affair. You know, [Roussel’s work] was my love for several summers . . . no one knew it.” —Michel Foucault

“[P]resident of the republic of dreams . . .” —Louis Aragon



- Translated and with an Introduction by Mark Polizzotti

- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-624-1
- 280 pages, 5.5 x 8
- CQ: 24

- Pub date: August 2011

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

- e-book price: \$14.95
- eISBN: 978-1-56478-664-7



Raymond Roussel was born in Paris in 1877. His writings, including the novels *Impressions of Africa* and *Locus Solus*

and volumes of poetry and drama, were largely ignored in his lifetime, but have since been championed by the likes of Raymond Queneau, Alain Robbe-Grillet, Georges Perec, Harry Mathews, and John Ashbery. Roussel died under mysterious circumstances in 1933, decades before his work began receiving the popular acceptance he craved.

The author of *Revolution of the Mind: The Life of André Breton* and monographs on Luis Buñuel and Bob Dylan, Mark Polizzotti has translated over three dozen books.

Nicholas Delbanco

Sherbrookes

Collected early novels of an American master . . .

Now finally collected into a single volume, the *Sherbrookes* trilogy—*Possession*, *Sherbrookes*, and *Stillness*—is Nicholas Delbanco's most celebrated achievement. Centering upon one New England clan and their estate in southwestern Vermont—a full thousand acres, including the bleak and chilly Big House, from which the volatile Sherbrookes have such trouble escaping—these books form a virtuoso portrait of the love, pride, resentment, and even madness we inherit from our families. Written in his characteristically opulent, bravura prose, Delbanco is here revealed as a Henry James for our time: a passionate cataloger of human strength and frailty. Edited and revised by the author some thirty years after its first publication, the trilogy—“made new” as the single-volume *Sherbrookes*—can now be rediscovered by a new generation of readers.

Praise for Nicholas Delbanco

“[Nicholas Delbanco] wrestles with the abundance of his gifts as a novelist the way other men wrestle with their deficiencies.” —John Updike

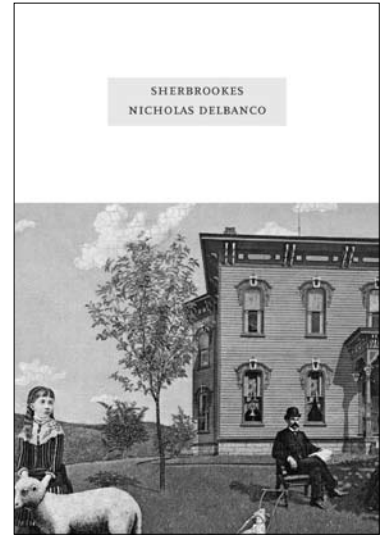
“An excellent writer is among us, and if we neglect him, we shall have to apologize to posterity.” —*New York Times*

“Nicholas Delbanco writes like an inspired maniac, with a brilliant outpouring of image and idea.” —Patricia Meyer Spacks, *Hudson Review*

“A consistent, highly acclaimed writer.” —*Publishers Weekly*

“Delbanco has a fine intellect and a sharp pen, and he wields both with precision.” —*Harvard Review*

Also available: Delbanco's novel *The Count of Concord* (\$15.95, p; 978-1-56478-495-7).



- Fiction
- \$19.95, paperback (Can. \$25.00)
- Territory W
- 978-1-56478-587-9
- 800 pages, 6 x 9
- CQ: 10
- Pub date: August 2011
- Country of Origin: US
- [First Edition](#)
- e-book price: \$19.95
- eISBN: 978-1-56478-665-4



Nicholas Delbanco is a British-born American who re-

ceived his BA from Harvard and his MA from Columbia University. He currently directs the Hopwood Awards Program and is the Robert Frost Distinguished University Professor of English at the University of Michigan. An editor and author of more than twenty books, Delbanco has received numerous awards—among them a Guggenheim Fellowship and two Writing Fellowships from the National Endowment for the Arts.

Gonçalo M. Tavares

Learning to Pray in the Age of Technology

The second installment in Tavares's acclaimed "Kingdom" series . . .

In a city not quite of any particular era, a distant and calculating man named Lenz Buchmann works as a surgeon, treating his patients as little more than equations to be solved: life and death no more than results to be worked through without the least compassion. Soon, however, Buchmann's ambition is no longer content with medicine, and he finds himself rising through the ranks of his country's ruling party . . . until a diagnosis transforms this likely future president from a leading player into just another victim. In language that is at once precise, clinical, and oddly childlike, Gonçalo M. Tavares—the Portuguese novelist hailed by José Saramago as the greatest of his generation—here brings us another chilling investigation into the limits of human experience, mapping the creation and then disintegration of a man we might call "evil," and showing us how he must learn to adapt in a world he can no longer dominate.

Praise for Gonçalo M. Tavares

"Gonçalo M. Tavares burst onto the Portuguese literary scene armed with an utterly original imagination that broke through all the traditional imaginative boundaries. This, combined with a language entirely his own, mingling bold invention and a mastery of the colloquial, means that it would be no exaggeration to say—with no disrespect to the young Portuguese novelists writing today—that there is very much a before Gonçalo M. Tavares and an after. I think that is the highest praise I can give. I've predicted that in thirty years' time, if not before, he will win the Nobel Prize and I'm sure my prediction will come true." —José Saramago

"The literature of Gonçalo M. Tavares is radical, and does not allow us to remain indifferent. On the contrary, it makes us uncomfortable and hurt. Tavares is a master of the art of shocking the reader." —José Castello, *Ípsilon*

Also available: Tavares's novel *Jerusalem* (\$13.95, p; 978-1-56478-555-8).



- Translated by Daniel Hahn
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-627-2
- 360 pages, 5.5 x 8
- CQ: 10
- Pub date: August 2011
- Country of Origin: Portugal
- [First Edition](#)



Gonçalo M. Tavares was born in 1970. He has published numerous books since 2001 and has been awarded an impressive number of literary prizes in a very short time, including the Saramago Prize in 2005.

Daniel Hahn is a writer, editor, researcher, and translator. His translations include *Creole* (2002), *The Book of Chameleons* (2006), *My Father's Wives* (2008), and *Rainy Season* (2009), all by Angolan novelist José Eduardo Agualusa.

Review of Contemporary Fiction

The *Review of Contemporary Fiction* was founded in 1981 to promote a vision of literary culture that is not limited to the immediately popular, and to ensure that important world writers outside popular attention continue to be written about and discussed.

Spring 2011, Special Issue: Failure



- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-644-9
- 288 pages, 6 x 9
- CQ: 36

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*. Original 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?

Other issues in 2011 will include a special issue on Gilbert Sorrentino's *Mulligan Stew*, and a celebration of Flann O'Brien's centenary, dates TBD.

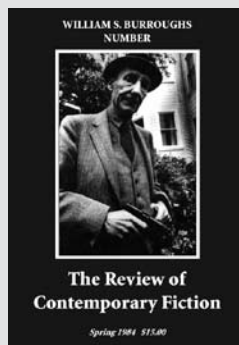
Summer Issue TBD

- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-645-6
- 256 pages, 6 x 9
- CQ: 36

Fall Issue TBD

- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-646-3
- 256 pages, 6 x 9
- CQ: 36

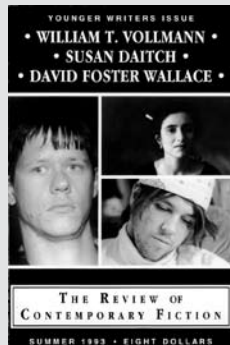
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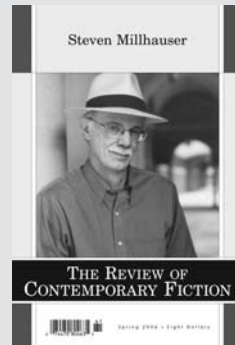
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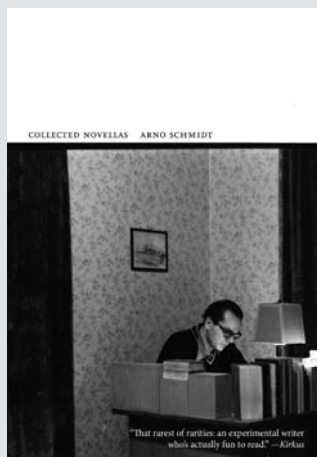
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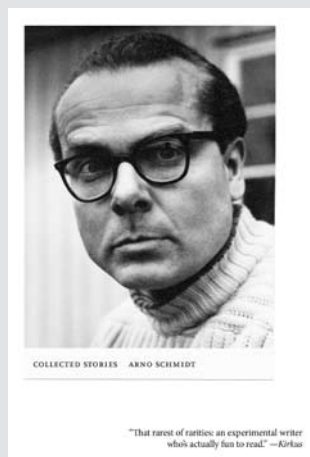
Rediscovering Arno Schmidt

Dalkey Archive is proud to be reissuing four volumes of fiction by the great German writer Arno Schmidt (1914–1979) in matching paperback editions.



Collected Novellas

\$16.95, paperback
(Can. \$21.00)
978-1-56478-661-6
456 pages, 6 x 9
Territory W
CQ: 10



Collected Stories

\$14.95, paperback
(Can. \$18.50)
978-1-56478-134-5
328 pages, 6 x 9
Territory W
CQ: 10



Two Novels

\$16.95, paperback
(Can. \$21.00)
978-1-56478-662-3
432 pages, 6 x 9
Territory W
CQ: 10



Nobodaddy's Children

\$14.95, paperback
(Can. \$18.50)
978-1-56478-090-4
256 pages, 6 x 9
Territory W
CQ: 10

Paul West dubbed Schmidt the “clown prince” of contemporary German fiction, and Robert Adams, writing in the *New York Review of Books*, calls him “an enormously important talent in the fictional line of cruel comedy that runs from Rabelais through Swift and Joyce—or to say it straight out: a Major European Novelist.”

The publication of these new editions will coincide with Rediscovering Arno Schmidt events in the US, UK, and continental Europe.

David Markson

Wittgenstein's Mistress

Markson's greatest novel . . .

Wittgenstein's Mistress is the story of a woman who is convinced—and may ultimately convince the reader as well—that she is the only person left on earth. Presumably she is mad. And yet, so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state, so too will her drama become one of the few certifiably original fictions of our time.

Praise for *Wittgenstein's Mistress*

“As precise and dazzling as Joyce. . . . Original, beautiful, and an absolute masterpiece.” —Ann Beattie

“A work of genius . . . an erudite, breathtakingly cerebral novel whose prose is crystal and whose voice rivets and whose conclusion defies you not to cry.” —David Foster Wallace

“Addresses formidable philosophic questions with tremendous wit . . . remarkable . . . a novel that can be parsed like a sentence, it is that well made.” —*New York Times Book Review*

Also available: Markson's novels *Collected Poems* (\$9.95, p; 978-1-56478-033-1), *Reader's Block* (\$13.95, p; 978-1-56478-132-1), and *Springer's Progress* (\$12.95, p; 978-1-56478-218-2).

Wittgenstein's
Mistress

In the
beginning,
sometimes
I left
messages
in the
street.

David Markson

“As precise and dazzling as Joyce. . . .
Original, beautiful, and an absolute masterpiece.”
—Ann Beattie

- Fiction
- \$14.95, paperback (Can. \$18.50)
- 978-1-56478-211-3
- 256 pages, 5.5 x 8.5
- Territory W
- CQ: 24



David Markson's novel *Wittgenstein's Mistress* was acclaimed by David

Foster Wallace as “pretty much the high point of experimental fiction in this country.” His other novels, including *Reader's Block*, *Springer's Progress*, and *Vanishing Point*, have expanded this high reputation.

His novel *The Ballad of Dingus Magee* was made into the film *Dirty Dingus Magee*, which starred Frank Sinatra, and he is also the author of three crime novels. He died in 2010.

Djuna Barnes

Ryder

Afterword by Paul West

From the author of *Nightwood* . . .

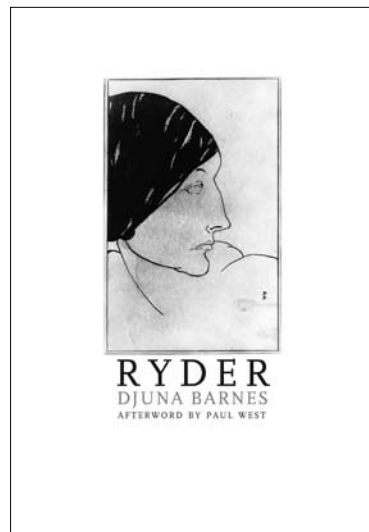
When it was first published in 1928, Djuna Barnes's *Ryder*, a bawdy mock-Elizabethan chronicle of a family very much like her own, was described in the *Saturday Review* as "the most amazing book ever written by a woman." One of modern literature's first and best denunciations of patriarchal repression, *Ryder* employs an exuberant prose by which narrator Julie Ryder derides her hated father, polygamous Wendell Ryder. Barnes satirizes masculinity and domesticity by way of parable, poem, and play, and a prose style that echoes Chaucer, Shakespeare, the Bible, and Robert Burton's *Anatomy of Melancholy*. For this edition, several of Barnes's previously suppressed illustrations have been restored.

Praise for *Ryder*

"Djuna Barnes has written a book that is all that she was, and must still be—vulgar, beautiful, defiant, witty, poetic, and a little mad."
—*Argonaut*

"A work of grim, mature beauty . . . she has caught life prismatically." —Eugene Jolas, *transition*

Also available: Barnes's novels *Ladies Almanack* (\$9.95, p; 978-0-916583-88-0) and *Nightwood: The Original Version and Related Drafts* (\$23.95#, cl; 978-1-56478-080-5).



- Fiction
- \$14.95, paperback (Can. \$18.50)
- 978-0-916583-55-2
- 264 pages, 6 x 9
- Territory W
- CQ: 24



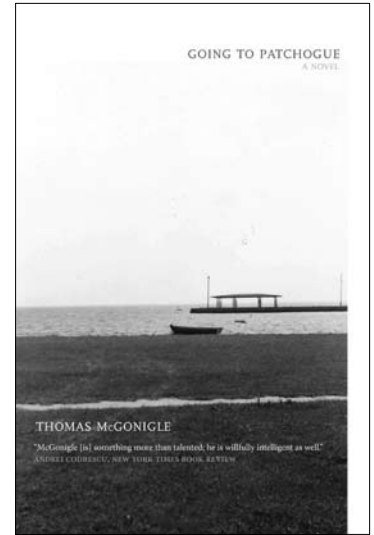
Djuna Barnes (1892–1982), an American, was one of the key female modernist writers

and an important figure in the bohemian Paris of the 1920s and '30s. Barnes spent the final forty years of her life as a recluse in New York City. Interest in and acclaim for her writing has grown since her death.

Thomas McGonigle

Going to Patchogue

A travel book for those of us who never travel, who never want to travel . . .



Patchogue is a village on Long Island sixty miles from New York City. After a prologue of “facts” about Patchogue calling to mind the opening of *Moby-Dick*, Thomas McGonigle’s acclaimed novel, available in paperback for the first time, divides naturally into three parts: the going to, the being in, and the coming back from Patchogue by way of Bulgaria, Turkey, and Italy. The trip to and from assumes the contours of the oldest journey of all: the search for paradise, impelled by the disappointment of reality.

- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-663-0
- 224 pages, 6 x 9
- CQ: 24

Praise for Thomas McGonigle and *Going to Patchogue*

“Like Joyce [McGonigle] elevates his wandering consciousness to the stature of ironic hero, his quest becoming a monologue of silence and exile powered by the cunning of creativity.” —*Chicago Tribune*

“There is a remarkable moral force at work here, and it gives the jagged prose a dense and illuminating quality and marks McGonigle as something more than talented; he is willfully intelligent as well.” —Andrei Codrescu, *New York Times Book Review*

“*Going to Patchogue* is as deep and ruthless a self-portrait as one might hope to find anywhere in contemporary fiction. McGonigle lays himself wide open in all his neediness, egotism, obsessiveness, bigotry and despair.” —*Newsday*



Thomas McGonigle, born in Brooklyn, is the author of the novels *Going to Patchogue*

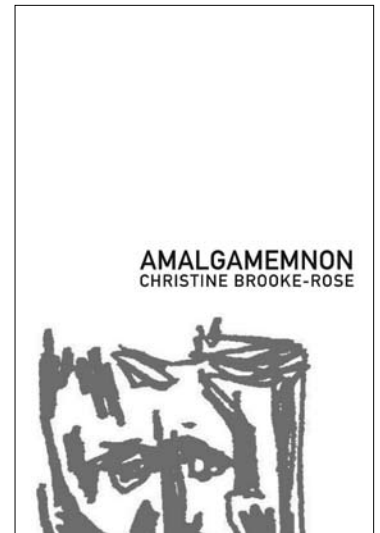
and *The Corpse Dream of N. Petkov*. Educated at Beloit, Hollins, and University College, Dublin, he lives in New York City and contributes to a number of publications.

Christine Brooke-Rose

Amalgamemnon

A woman about to lose her job as a professor of literature and history delivers a passionate, witty, and word-mad monologue . . .

History and literature seem to be losing ground in the contemporary world of electronic media, and battle lines have been drawn between the humanities and technology, the first world and the third, women and men. Narrator Mira Enketei erases these boundaries in a punning monologue that blends the contemporary with the historical, and in which she sees herself as Cassandra, condemned by Apollo to prophesy but never to be believed, enslaved by Agamemnon after the fall of Troy. Here, Brooke-Rose amalgamates ancient literature and modern anxieties to produce a powerful novel about our future.



- Fiction
- \$13.95, paperback (Can. \$17.50)
- 978-1-56478-050-8
- 152 pages, 5.5 x 8.5
- Territory B
- CQ: 36

Praise for *Amalgamemnon*

“This sort of metafiction can start like a rocket, then fizzle, but Christine Brooke-Rose’s novel keeps gaining momentum, **blazes with wit** and regains for fiction some of the territory lost to critics in recent raids. On all counts it deserves the three stars from Orion’s belt.” —*Guardian*

“[I]t comes as a welcome relief to find one’s **intelligence forced into action**, one’s knowledge of cultural traditions taxed, and stylish wit and cultivated taste regarded as of vital importance . . . *Amalgamemnon* is a brilliant example of its author’s thesis, proving the **eternal creative flexibility of language** and the restorative vitality of one person’s cultural memory.” —*American Book Review*



Christine Brooke-Rose was for many years a professor of American literature at the University of Paris. She has published novels and works of literary criticism, and her fiction has been the subject of many critical studies. Born in England, she lives in France.

Jacques Roubaud

The Form of a City Changes Faster, Alas, Than the Human Heart

A sometimes mocking, sometimes poignant tribute
to the City of Light . . .

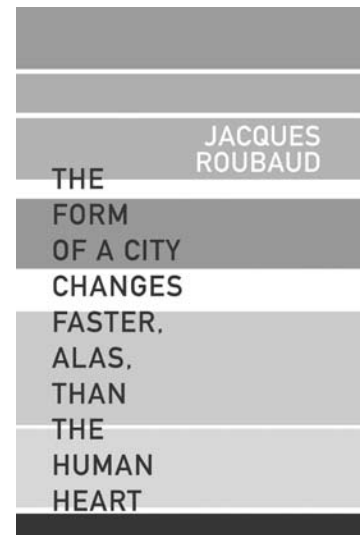
An homage and response to many of France's best-known poets, including Charles Baudelaire and Raymond Queneau, this collection moves through the streets of Paris, commenting on its inhabitants, its writers, its monumental past, and all its possible futures. Alternating between honesty and evasion, erudition and lightheartedness, constraint and freedom, *The Form of a City Changes Faster, Alas, Than the Human Heart* explores a Paris that's no longer "the one we used to find."

Praise for Jacques Roubaud

"How can any description do justice to this **astounding work**? It is literally incomparable: I can think of no other book that suggests its scope, its methods, its effect." —Harry Mathews

"Roubaud's book is **remarkable**. . . . *The Great Fire of London* is an entirely sympathetic book to read, but in its careful organization it is also a **heartening** one, as showing the power of artifice to manage even the keenest of distress." —*Times Literary Supplement*

"Roubaud is a **humorous** and sometimes earthy writer whose work can be enjoyed by a wide variety of readers." —*Washington Times*



• Translated by Keith and Rosmarie Waldrop

- Poetry
- \$16.95, paperback (Can. \$21.00)
- 978-1-56478-383-7
- 264 pages, 5.5 x 8.5
- Territory Y
- CQ: 24



Jacques Roubaud, born in 1932, has been a professor of mathematics at the University of Paris X Nanterre and is one of the most accomplished members of the Oulipo, the workshop for experimental literature founded by Raymond Queneau and François Le Lionnais. He is the author of numerous books of prose, drama, and poetry. Most notably, Dalkey Archive Press published two of his Hortense novels—*Hortense Is Abducted* and *Hortense in Exile*—his poetry collections *Some Thing Black* and *The Plurality of Worlds of Lewis*, and his novels *The Loop* and *The Princess Hoppy, or The Tale of Labrador*.

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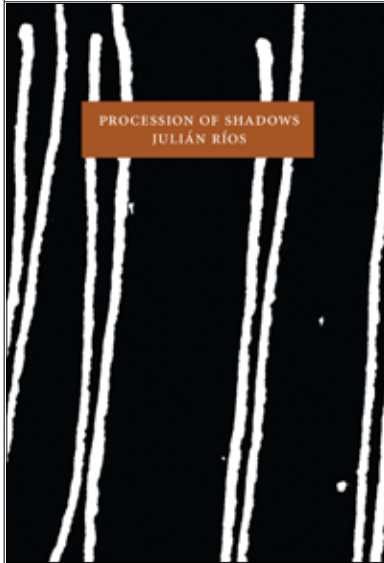
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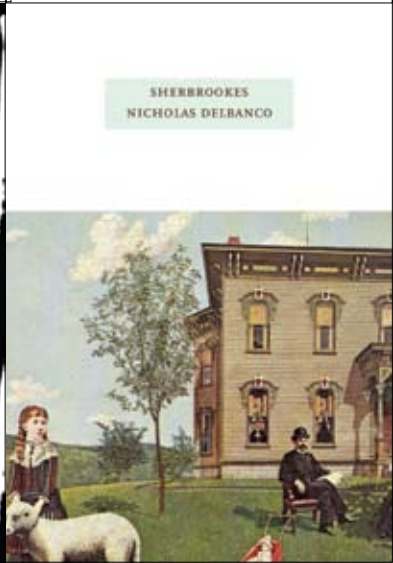


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