

Fitzcarraldo Editions

Autumn 2026

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New Spring 2026 Titles

April

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Counternarratives by John Keene, paperback edition

For more information and review copies,
please contact info@fitzcarraldoeditions.com

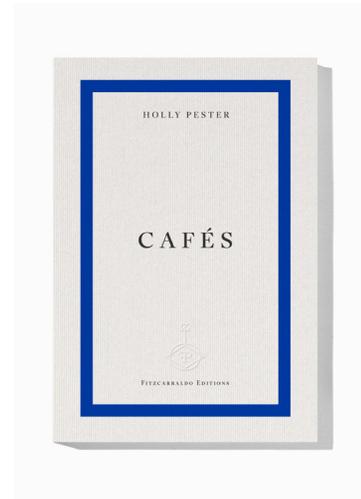
Fitzcarraldo Editions
133 Rye Lane, London, SE15 4ST
fitzcarraldoeditions.com

Cafés
Holly Pester

Welcome to *Cafés*! A dream scene to study in. A place to perform at an open mic. A limited paradise with overheads. Where we can eat sausage cassoulet and not think about work. Where we can meet friends and not think about love. Where we can meet lovers and be too nervous to eat.

In Holly Pester's unique lyric, the café space is rendered as a fantastical structure through which to explore pressurized subjectivities in the shape of a worker, a lover, a friend, an artist and a researcher.

At a time when conversations around the decline of the commons and third spaces are heightened, Pester's book is a stylish and political intervention and call for the necessity of a place for eccentrics, poets, employees and those taking steps towards the rest of their life.



Praise for *The Lodgers*

'Holly Pester is a genius and *The Lodgers* gets into everything that matters.'

— Kate Briggs, author of *The Long Form*

'There is no one better than Holly Pester at communicating the eerie, sometimes hilarious and often hallucinatory experience of modern precarity. This is a novel for the age and for generation rent: a captivating and unforgettable account of how economic circumstance can lead to a feeling of being only half alive.'

— Nathalie Olah, author of *Bad Taste*

'With tang and pith in every sentence, *The Lodgers* speaks to a generational epidemic of rootlessness and porous selfhood with vital wit and utter originality.'

— AK Blakemore, author of *The Glutton*

'A sad strange lyrical story of shame and displacement but whose strength will not let you go.'

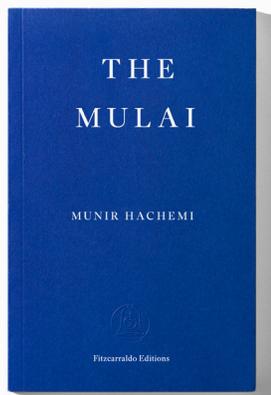
— Sheena Patel, author of *I'm a Fan*

Holly Pester is a writer and Senior Lecturer in the Department of Literature, Film and Theatre, University of Essex. Her books and works include *Ecloques for Idle Workers* (BBC Radio and Distance No Object, 2018), *Comic Timing* (Granta, 2021), which was shortlisted for the Forward Prize, and *The Lodgers* (Granta, 2024).

2 July 2026, 112 pages
Poetry (DC)
Flapped paperback: £12.99
Ebook: £7.99

World rights
Print: 9781804272022
Ebook: 9781804272039

The Mulai
Munir Hachemi
Translated by Julia Sanches



An archaeologist travels to a distant planet to spend time among a mysterious community, a people who live in temperature-controlled domes, worship a deity called Dog and repeat an elliptical phrase from which they draw their name: *mulai*, the tree comes. The descendants of a long-forgotten space mission, the Mulai have abandoned the social norms that once bound them to Earth. Over centuries of isolation, their language has become more about change than stability, and the ways they eat, write, reproduce, bury their dead and understand gender have all transformed into something almost unrecognizable. As the archaeologist records his attempts to understand their world – a strange negative of our own – questions of translation, meaning-making and the ultimate precarity of civilization come to the fore. Drawing on Borges, Le Guin and Calvino, *The Mulai* is a mind-bending work of metafiction whose interlocking puzzles resound with Munir Hachemi's singularly playful and eclectic style.

Praise for *Living Things*

'*Living Things* turns out to be both highbrow and hair-raising (and exceptionally well translated by Julia Sanches). In only 120 pages it succeeds in several separate ways: as an eco-thriller exposing the horrors of industrialized meat production and agrochemicals; as a treatise on rendering truth in fiction; and, not least, as a "lads on tour" caper.'

— Miranda France, *Times Literary Supplement*

'[An] impetuous, upstart spirit infuses this short and spunky tale about young, would-be literary men who hit the road in search of adventure but find bleakness and exploitation... Hachemi's documentary-style accounts of low-paid factory labour compellingly take us where most fiction writers would rather not go.'

— Rob Doyle, *New York Times*

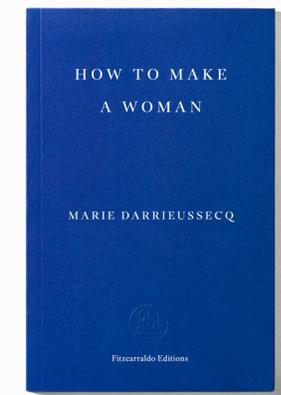
Munir Hachemi's career as a writer began with him selling his stories in the form of fanzines in the bars of the Lavapiés neighbourhood of Madrid. He is the author of *Living Things* (2018) and *The Mulai* (2023), and is also a translator from Chinese and English. In 2021, he appeared on *Granta's* Best of Young Spanish-Language Novelists list.

Julia Sanches is a literary translator working from Portuguese, Spanish and Catalan. Recent translations include *Boulder* by Eva Baltasar, shortlisted for the 2023 International Booker Prize, and *Undiscovered* by Gabriela Wiener, longlisted for the same prize in 2024. Born in Brazil, she currently resides in the United States.

16 July 2026, 176 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

World English exc. NA
NA: Coach House Books
Print: 9781804272732
Ebook: 9781804272749

How to Make a Woman
Marie Darrieussecq
Translated by Penny Hueston



Rose and Solange are lifelong friends, growing up together in 1980s France. Their paths are intertwined, yet they enter adulthood on radically different paths: Rose, who prizes stability above all else, studies psychology and marries her first love, Christian; Solange has numerous affairs, becomes pregnant at fifteen, gives birth to a baby boy, and pursues an acting career. Each tries to find her own happiness, her own sense of meaning, while navigating a world which seeks to establish binary ideas of what a woman can be. *How to Make a Woman* is a bold, sometimes brutal, coming-of-age novel from the award-winning novelist Marie Darrieussecq.

'Darrieussecq is one of the most prolific and distinguished living writers in France with a truly impressive body of work.'

— Samantha Harvey, *Guardian*

'*How to Make a Woman* is so addictive that the temptation to read it in one sitting is strong, though slow readers might be even more rewarded. Would you risk missing how gracefully Marie Darrieussecq embeds Solange's and Rose's personal narratives into the transformations of French society at the turn of the twenty-first century? How subtly she weaves together their shifting point of views? And how powerfully she questions the construction of masculinity and femininity in her era? *How to Make a Woman* is all at once intelligent, insightful, mischievous and tender.'

— *Albertine*

Marie Darrieussecq was born in Bayonne in 1969 and is recognized as one of the leading voices of contemporary French literature. Her first novel, *Pig Tales*, was translated into thirty-five languages. In 2013 Marie Darrieussecq was awarded the Prix Médicis and the Prix des Prix for her novel *Men*. *How to Make a Woman* was awarded the Grand Prix de l'Héroïne Madame Figaro 2024. She has written art criticism and journalism for a number of publications, including *Libération* and *Charlie Hebdo*, and is also a translator from English and has practised as a psychoanalyst. She lives in Paris.

Penny Hueston's translations from French include novels by Emmanuelle Pagano (*One Day I'll Tell You Everything*), Patrick Modiano (*Little Jewel*), Sarah Cohen-Scali (*Max*) and Raphaël Jerusalmy (*Evacuation*). She has translated eight books by Marie Darrieussecq. She has been shortlisted for the Wingate Prize, the Scott Moncrieff Prize, and twice for the New South Wales Premier's Translation Prize. She was the winner of the 2020 Medal for Excellence in Translation.

13 August 2026, 320 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth exc. Can &
ANZ, with exclusivity in Europe
NA: Transit Books | ANZ: Text
Print: 9781804272695
Ebook: 9781804272701

Fitzcarraldo Classic No. 14

Crowds and Power

Elias Canetti

Translated by Carol Stewart

Preface by tk

What is power, and what is the crowd? How do the two relate to each other? *Crowds and Power* is a striking and unclassifiable study of how human beings behave in groups and how collective forces shape history. Rejecting conventional sociology, 1981 Nobel Prize in Literature laureate Elias Canetti creates a unique framework that draws on anthropology, mythology, psychology, history, psychoanalysis and literature to explain why crowds form, how they act and what makes them so powerful. Drawing on his experiences in Vienna in the 1930s and a range of material spanning centuries and every continent, Canetti offers insights into the psychology of the crowd, the variety of religious experience, the paranoia of rulers and the pathology of power. A visionary and provocative book, *Crowds and Power* is a major work illuminating the forces driving mass movements and offers one of the most profound and startling portraits of the human condition ever written.

‘Marvellous ... an immensely interesting, often profound reflection about the nature of society, in particular the nature of violence.’

— Susan Sontag

‘One of our great imaginers and solitary men of genius.’

— Iris Murdoch

‘Canetti led his life without compromise, fear or guilt, and [reading him is] like discovering, without warning, a complex and satisfying work of art.’

— David Denby, *New Yorker*

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

Carol Stewart was a distinguished translator and editor whose work helped bring the writing of Elias Canetti to an English-speaking audience. Best known for her acclaimed translation of *Crowds and Power*, she also translated his play *The Numbered*.

27 August 2026, 520 pages

Social theory (JHBA),

Social & political philosophy (QDTS)

Flapped paperback: £16.99

Ebook: £9.99

UK & Commonwealth exc. Can

NA: FSG

Print: 9781804272800

Ebook: 9781804272817

Anatomy of a Moment

Javier Cercas

Translated by Anne McLean

With a new preface by the author

In February 1981, as Spain emerged from Franco’s dictatorship and prepared for its first democratic vote for a new prime minister, Colonel Tejero and a band of right-wing soldiers burst into parliament and began firing shots. Only three men refused to take cover: Adolfo Suárez, the outgoing prime minister who had guided Spain out of authoritarianism; General Gutiérrez Mellado, a conservative general loyal to democracy; and Santiago Carrillo, the head of the Communist Party, which had just been legalized. In *Anatomy of a Moment*, Javier Cercas turns this extraordinary real event – the only coup ever captured live on film – into a groundbreaking documentary novel on a defining moment in Spanish collective memory. Combining the facts of history with the novelist’s flair, at once political chronicle and moral inquiry, Javier Cercas, one of Spain’s most celebrated writers, deconstructs the tense hours when democracy hung in the balance.

‘A brilliant reconfiguring of a key event in contemporary European history. Audacious and wholly fascinating.’

— William Boyd

‘A persuasive, brilliant and absorbing book that has more contemporary resonance than even he might have imagined.’

— *The Economist*

‘Always a nimble dancer on the edge of history and fiction, the Spanish writer returns with a closely researched but always dramatic account of the failed coup in 1981 that almost vanquished his country’s fragile post-Franco democracy.’

— Boyd Tonkin, *Independent*

Javier Cercas was born in Spain in 1962. He is a novelist and columnist and he has received numerous international awards. His books include *Soldiers of Salamis* (which has sold more than a million copies worldwide), *Anatomy of a Moment* and *The Impostor*. His books have been translated into more than thirty languages. He lives in Barcelona.

Anne McLean studied history in London, Ontario, and literary translation in London, England, and now lives in Toronto, where she translates Latin American and Spanish novels, short stories, memoirs and other writings by authors including Julio Cortázar, Javier Cercas, Juan Gabriel Vásquez and Héctor Abad.

27 August 2026, 424 pages

True stories (DNX),

Fiction in translation (FYT)

Flapped paperback: £14.99

Ebook: £8.99

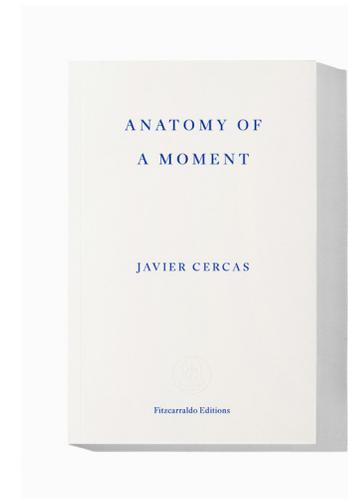
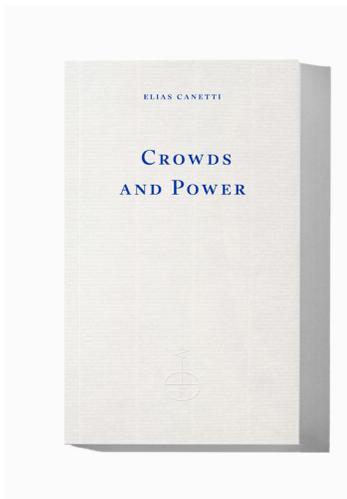
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exclusivity in Europe

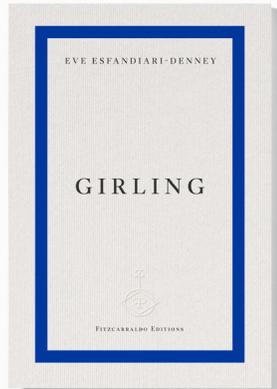
NA: Bloomsbury US

Print: 9781804272534

Ebook: 9781804272541



Girling
Eve Esfandiari-Denney



In *Girling*, her open-hearted debut collection, Eve Esfandiari-Denney wrestles with the boundaries between living and death, history and the present, and how these are preordained for us in the fabric of our DNA and in our geographical or cultural environments. Through a personal relationship with illness and a closeness to death, the author asks the reader, 'I hope it's ok to die. I can / be something / like actualized metaphor.' She recounts the story of a father left abandoned in a church, and remembers a grandmother's home in a traveller's caravan. Grief is portrayed with a tongue in cheek, cosmic register, as the speaker invests in 'lions' mane', attempts to feel 'super-radiant', and moves into 'moon pose', while we watch electronic deep-sea claws on YouTube, and google what to do if your mum died last night. Philosophical, funny, pertinent, ecological, global and intimate, this is a collection of poems for the contemporary moment, a book deeply personal yet communal in its intention, beginning from a personal history then resonating outwards, ending on a note so gorgeously hopeful, as 'life' moves towards the speaker, 'gloriously close'.

Praise for *My Bodies This Morning This Evening*

'Esfandiari-Denney's work offers a brilliant and vivid invitation to wander and speculate: about love and how we are always dying; about the body, all that it can do, and all the ways it can fail and constrain us. This is a remarkable, original, profound debut.'
— Jack Underwood, author of *A Year in the New Life*

Eve Esfandiari-Denney is a writer and PhD student at Royal Holloway University of London. Her debut poetry pamphlet, *My Bodies This Morning This Evening*, was published by Bad Betty Press in 2022. She has been shortlisted for the White Review Poet's Prize, Aesthetica's Creative Writing Award, The Forward Prize for Best Single Poem (Performed), and longlisted for the National Poetry Competition. Her work has appeared in *The Poetry Review*, *Granta*, *Prototypes Annual Anthology*, on BBC Radio 4 and with *Koenig Books*, among others.

10 September 2026, 104 pages
Poetry (DC)
Flapped paperback: £12.99
Ebook: £7.99

World rights
Print: 9781804272756
Ebook: 9781804272763

Primeval and Other Times
Olga Tokarczuk
Translated by Antonia Lloyd-Jones

For the denizens of mythical Primeval, its fields and forests bounded by two rivers, the world beyond is nothing more than a dream. Yet their stories – or Times – are a microcosm of the tumultuous recent history of the world. The fortunes of the family of Michal the miller, whom conscription carries away in 1914, punctuate nearly a century of war and occupation. The outcast Cornspike raises her daughter among the creatures and spirits of the forest. The squire Popielski loses his faith and becomes obsessed with a game where progress is attained only by dreaming the right kind of dream. Non-human beings – trees and mushrooms and archangels – have their Times too, as do inanimate objects, which may be 'more important for the world than people'. Alongside bloodshed and betrayal, the dramas of Primeval's daily life mark the birth, life and decline of its little world and Time, making us consider afresh the stories that help us comprehend and navigate our own. Rich with the capaciousness and innovation that have brought Olga Tokarczuk to sustained international fame, *Primeval and Other Times* is yet another treasure for confirmed fans and new converts alike.

'A magnificent writer.'
— Svetlana Alexievich, 2015 Nobel Prize in Literature laureate

'A writer on the level of W. G. Sebald.'
— Annie Proulx, author of *The Shipping News*

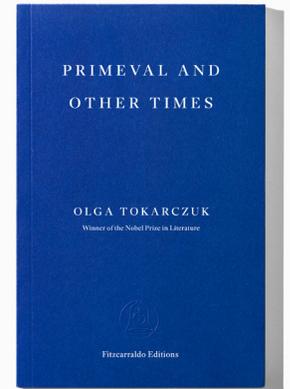
'Olga Tokarczuk is inspired by maps and a perspective from above, which tends to make her microcosmos a mirror of macrocosmos. She constructs her novels in a tension between cultural opposites: nature versus culture, reason versus madness, male versus female, home versus alienation.'
— Nobel Committee for Literature

Olga Tokarczuk is the author of nine novels, three short story collections and has been translated into more than fifty languages. Her novel *Flights* won the 2018 International Booker Prize, in Jennifer Croft's translation. She is the recipient of the 2018 Nobel Prize in Literature. *Primeval and Other Times* is her sixth novel to appear in English with Fitzcarraldo Editions.

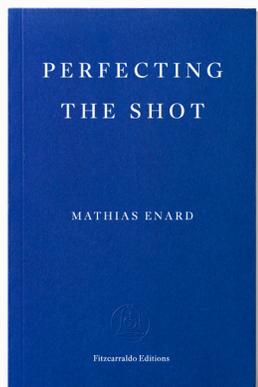
Antonia Lloyd-Jones has translated works by many of Poland's leading contemporary novelists and reportage authors, as well as crime fiction, poetry and children's books. Her translation of *Drive Your Plow Over the Bones of the Dead* by 2018 Nobel Prize in Literature laureate Olga Tokarczuk was shortlisted for the 2019 International Booker Prize.

10 September 2026, 304 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth exc. Can &
ANZ
NA: Riverhead | ANZ: Text
Print: 9781804272596
Ebook: 9781804272602



Perfecting the Shot
Mathias Enard
Translated by Charlotte Mandell



In a city torn apart by civil war, a teenage sniper has only one goal: to fire the perfect shot. He sublimates himself into his weapon, practises controlling his breath, staying calm, listening to his body and the beat of his heart. Consumed for too long by violence and turned agent of pure destruction and despair, he lies in wait on rooftops, killing civilians while his mentally ill mother cowers in their flat. His routine is disrupted by the arrival of Myrna, a fifteen-year-old girl hired to care for her, and towards whom he develops a disturbing obsession in which she finds herself trapped. Now published in English for the first time, Mathias Enard's debut novel is an unrelenting work whose harrowing immediacy belies its lyricism, exposing how extreme violence corrodes the soul and leaves no part of life unscathed.

'Mathias Enard is one of the best contemporary French writers, and his works – ambitious, erudite, multifaceted, surprising and unconventional – are always worth reading, because they always strike a perfect balance between the best that literature can offer: pleasure and knowledge.'

— Javier Cercas, author of *The Impostor*

'Every novel by Mathias Enard reminds me of the reasons why I read fiction. He is ambitious, erudite, full of life, and a wonderful stylist to boot. He is one of the great novelists of our time.'

— Juan Gabriel Vásquez, author of *The Shape of the Ruins*

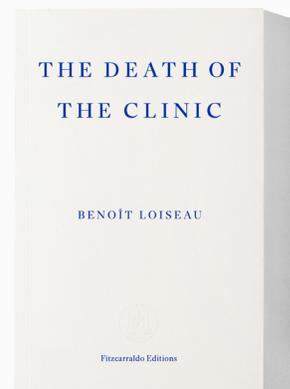
Mathias Enard, born in 1972, studied Persian and Arabic and spent long periods in the Middle East. He won several awards for *Zone*, including the Prix du Livre Inter and the Prix Décembre, and won the Liste Goncourt/Le Choix de l'Orient, the Prix littéraire de la Porte Dorée and the Prix du Roman-News for *Street of Thieves*. He won the 2015 Prix Goncourt, the 2017 Leipziger Book Award for European Understanding, the Premio Gregor von Rezzori and was shortlisted for the 2017 Man Booker International Prize for *Compass*. *Perfecting the Shot* is his seventh novel to appear with Fitzcarraldo Editions.

Charlotte Mandell has translated over fifty books of fiction, poetry and philosophy from French, including works by Marcel Proust, Maurice Blanchot, Abdelwahab Meddeb and Jean-Luc Nancy. Her translation of *Compass* by Mathias Enard was shortlisted for the Man Booker International Prize and was the recipient of the 2018 ALTA National Translation Award in Prose. She was recently named a Chevalier de l'Ordre des Arts et des Lettres by the French government and has received the Thornton Wilder Translation Prize from the American Academy of Arts and Letters.

24 September 2026, 160 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

UK & Commonwealth exc. Can
NA: New Directions
Print: 9781804272633
Ebook: 9781804272640

The Death of the Clinic: Radical Experiments in the Art of Medicine
Benoît Loiseau



The Death of the Clinic: Radical Experiments in the Art of Medicine weaves together biography, history and personal reflection in a groundbreaking exploration of five experimental clinics in recent Western history. A sex clinic housed in a stately mansion in Weimar Berlin. A preventive health centre in pre-NHS London. A radical institute of psychiatry and medical philosophy in a post-war French chateau. A feminist health centre born from the women's liberation movement in Geneva. A grassroots research initiative featuring clinical trials run by and for people with AIDS in 1980s–90s New York.

Each of these clinics emerged in response to seismic political shifts and era-defining global events – yet at their heart lie the stories of extraordinary individuals who dared to reimagine how we care for one another. At once deeply personal and sharply analytical, Benoît Loiseau's investigation is anchored in his own encounters with medical care and in the quiet influence of one health worker who shaped his life: his mother. In moving and reflective interludes addressed to her, Loiseau illuminates the emotional and ethical stakes of medicine today. Reframing Michel Foucault's seminal text, *The Death of the Clinic* is a radical invitation to reimagine the clinic – not as a fixed institution, but as a living, evolving practice rooted in care, resistance and collective imagination.

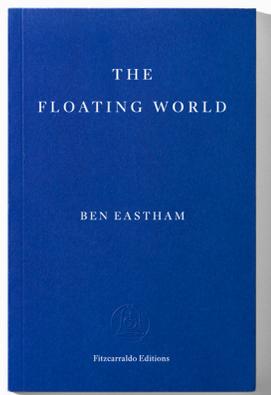
'What would health look like if we could envision it beyond the authority of the medical gaze and the normal-pathological divide? What would become of the clinic if it were hijacked by the sick, the mad, the deviants, the unemployed and the undocumented? "It is time to put Foucault on the crip-queer diet and write *The Death of the Clinic*," says the philosopher Paul B. Preciado. Is it possible that the clinic is already half-dead? Better yet: undead – a zombie clinic – its core features hanging by a thread like rotting flesh clinging to a bone. The clinic is at once stillborn and still being born, again and again.'

Benoît Loiseau is a Belgian-born, Franco-British writer, critic and scholar based in Brooklyn and Paris. A founding editor of queer anthology *The BitterSweet Review*, his writing has appeared in *Art Review*, *Frieze*, the *Guardian*, the *New York Times* and *The White Review*. He is currently a postdoctoral fellow in French and Comparative Literature at New York University and Paris 8 University. This is his first book.

24 September 2026, 352 pages
Memoirs (DNC),
Literary essay (DNL)
Flapped paperback: £14.99
Ebook: £8.99

World rights exc. NA
NA: Yale UP
Print: 9781804272558
Ebook: 9781804272565

The Floating World
Ben Eastham



On a remote Aegean island, the billionaire Thanassis Morel is building the Floating World: a climate-controlled utopia beneath a vast geodesic dome, promising refuge for the ultra-wealthy from the chaos consuming the outside world. When a struggling journalist is hired to propagandize the spectacular exhibition that will inaugurate this new Eden, he jumps at the chance to work with a cult artist – the reclusive Finn Reith – and to restart a life that stopped with the death of his wife two years earlier. Yet beneath the dazzling surface of this collaboration between art and power, he comes to suspect, run deep currents of violence. As Morel’s monumental folly prepares for its glittering unveiling, he finds it ever more difficult to distinguish the dream from the reality. Who is being excluded from this new paradise? On what buried traumas is it being constructed, and are they poised to return? And how can art protect us against the end of the world? *The Floating World* is a dystopia, satire and Bildungsroman, steeped in ancient mythology and contemporary politics, a deeply moving, often hilarious and beautifully written debut novel that heralds the arrival of a major new talent in contemporary fiction.

Praise for *The Imaginary Museum*

‘*The Imaginary Museum* is the most inventive writing on art I’ve read in a long while. By inviting us into his made-up institution, Ben Eastham opens up a space for reflection on how contemporary art helps us make sense of ourselves and the world around us. This is a brilliant book – a museum in the form of a parable.’

— Lauren Elkin, author of *Art Monsters*

‘Ben Eastham is a critic with intelligence, verve and delirious wit, and in this essay he makes a lovely experiment with art criticism: proposing contemporary art as a charmed space for us all to explore a radical and comical subjectivity – flâneurs freed from the illusion of connoisseurship.’

— Adam Thirlwell, author of *The Future Future*

Ben Eastham is editor-in-chief of e-flux Criticism and a widely published writer on contemporary art. The editor of books on Luis Camnitzer, Arshile Gorky, Fabio Mauri and Stephen Spender, he has worked as curator and editor on international exhibitions including the Shanghai Biennale, Documenta and Seoul Mediacity Biennale, and is on the advisory panel of EVA International. Now based in London, he lived for several years in Athens and Rome, was previously an editor at *ArtReview* and a founding editor of *The White Review*, and began his career at the BBC reporting on mass media and propaganda. His previous book, *The Imaginary Museum* (TLS Books, 2020), is about how works of art reconstruct our experience of the world.

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

UK & Commonwealth exc. Can,
with exclusivity in Europe
NA: Astra House
Print: 9781804272619
Ebook: 9781804272626

Golden Crumbs
Mary Ruefle

In *Golden Crumbs*, Mary Ruefle, a master of the absurd aphorism and philosophical curio, shows us ancient anchovies, poets aspiring to be birds, a cryalogue, powdered glass for dinner, friends who don’t read your poems, lovers, big houses, blue houses, big mountains and more, in a voice that is irreverent, philosophical, inimitable: world-making and world-breaking. The kinship between people, animals and landscapes is lightly, thoughtfully, crisply rendered, with emotional depths that she drops through, with ease, like a penny in a well. These texts are fun, funny, moving, melancholic and full of games, Ruefle’s voice and style enacting a playful magic that allows us to query art and ourselves in equal measure. Bringing together for the first time three of Mary Ruefle’s collections of prose – *The Most of It*, *My Private Property* and *The Book* – *Golden Crumbs* is a first UK publication for one of America’s greatest living poets and essayists.

‘Mary Ruefle is the kind of poet who can make Tupperware seem transcendent... [t]he charm of her poems is perhaps their most palpable quality. She can nonchalantly finish a poem with the words “bye-bye”, as though that were the way all poems secretly end. She is a poet about whom fans say things like: “Somehow Mary Ruefle has nuzzled her way into my heart, soul, mind.” And: “I love you. Where have you always been? Will you stay?”’
— Emily Berry, author of *Unexhausted Time*

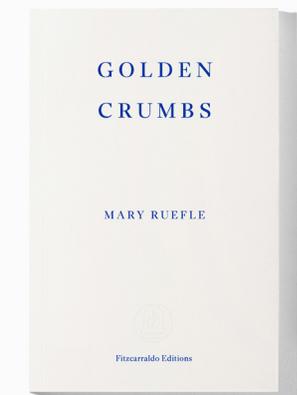
‘*The Book* explores the bittersweetness of getting older... In a whirlwind of people and places, Vermont’s solitude-loving poet laureate paints a picture of a life lived in the company of many others.’

— *Los Angeles Review of Books*

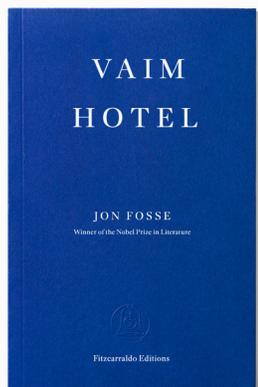
Mary Ruefle is the author of many books, including, most recently, *The Book* (Wave Books, 2023) along with *Dunce* (Wave Books, 2019), which was a finalist for the 2020 Pulitzer Prize, longlisted for the National Book Award and the National Book Critics’ Circle Award, as well as a finalist for the LA Times Book Prize. She is also the author of *My Private Property* (Wave Books, 2016), *Trances of the Blast* (Wave Books, 2013), *Madness, Rack, and Honey: Collected Lectures* (Wave Books, 2012), a finalist for the National Book Critics Circle Award in Criticism, and *Selected Poems* (Wave Books, 2010), winner of the William Carlos Williams Award from the Poetry Society of America. Ruefle is the recipient of numerous honours, including the Robert Creeley Award, an Award in Literature from the American Academy of Arts and Letters, a Guggenheim fellowship, a National Endowment for the Arts fellowship, and a Whiting Award. She lives in Bennington, Vermont, where she served as the state’s poet laureate from 2019–2024.

8 October 2026, 264 pages
Short Stories (FYB)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth exc. Can,
with exclusivity in Europe
Print: 9781804272824
Ebook: 9781804272831



Vaim Hotel
Jon Fosse
Translated by Damion Searls



The Guest arrives at the empty Vaim Hotel, owned by the commanding and blunt Brita. She seems to recognize him, though he has no memory of her. He checks in with his two suitcases and leather shoulder bag; he hasn't yet decided how long to stay and can't remember exactly what he's brought with him. The next day The Guest explores Vaim, meeting a shopkeeper and a sailor. He dines at the local restaurant, also owned by Brita, and begins to realize his possessions are going missing. Over the course of his stay his belongings, and sense of self, are repeatedly displaced, until eventually he finds himself bound to the town and unable to escape, caught in a loop of debt and servitude to Brita. The second instalment in Jon Fosse's Vaim Trilogy is a discomfiting and propulsive mystery, marking a new departure from the 2023 Nobel Prize in Literature laureate.

'Reading Jon Fosse is always a curious and wondrous experience.'
— Xiaolu Guo, author of *Call Me Ishmaelle*

'[H]ow can a novelist make a reader feel so lost and so found at the same time? It is strange. A strange miracle.'
— Sukhdev Sandhu, *Guardian*

'Whereas *Septology* was profound and meditative, *Vaim* is more mysterious and playful. The translation by Damion Searls is, as ever, excellently judged in its rhythms and tones. The narrative has a folk tale quality about it.... A satisfyingly constructed story, *Vaim* shows Fosse shedding his heavy philosophical burdens (temporarily at least) to enjoy himself as a storyteller.'
— Rónán Hession, *Irish Times*

'Something in the critical self is shed in the process of reading Fosse, only to be replaced by something more primal. A mood. An atmosphere. The sound of words moving on a page.'
— Ruth Margalit, *New York Review of Books*

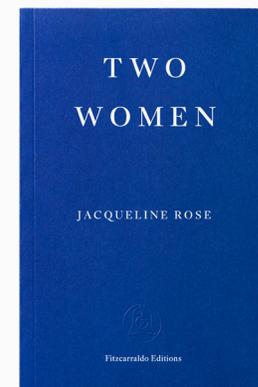
Jon Fosse was born in 1959 on the west coast of Norway and is the recipient of countless prestigious prizes, both in his native Norway and abroad. Since his 1983 fiction debut, *Raudt, svart* [Red, Black], Fosse has written prose, poetry, essays, short stories, children's books and over forty plays. In 2023, he was awarded the Nobel Prize in Literature 'for his innovative plays and prose which give voice to the unsayable'. *Vaim Hotel* is his eleventh book with Fitzcarraldo Editions.

Damion Searls is a translator from German, Norwegian, French and Dutch, and a writer in English. He has translated twelve books by Jon Fosse, including the three books of *Septology*.

22 October 2026, 100 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £12.99
Ebook: £7.99

World English exc. NA
NA: Transit Books
Print: 9781804272671
Ebook: 9781804272688

Two Women
Jacqueline Rose



In *Two Women*, Jacqueline Rose fictionalizes and intertwines the lives of two remarkable figures whose stories trace the contours of the twentieth century: Edith Stein, the German-Jewish philosopher, Catholic convert and saint; and Gillian Rose, philosopher of German-Jewish thought, also a convert, and Jacqueline's sister. Through a luminous weaving of fiction and history, Rose traces the parallels and distances between these women – their intellect, faith, suffering and courage – while also confronting the mysteries of love, loss and belonging that shape every human life. A deeply moving work, *Two Women* is at once an act of remembrance and a daring work of imagination by one of the most important feminist writers of our time.

'It's really hard for me to overestimate how important [Rose's] work has been for me... I don't feel like that about very many writers.'
— Maggie Nelson

'Jacqueline Rose has no peer among critics of her generation. The brilliance of her literary insight, the lucidity of her prose, and the subtlety of her analyses are simply breathtaking.'
— Edward W. Said

'One of the most original and intellectually sophisticated minds at work today.'
— Eimear McBride

'As a literary scholar and psychoanalytic thinker, Rose has long insisted that we pay close attention to the subterranean fears, fantasies and narratives that structure our most pressing sociopolitical problems.'
— Merve Emre, *The Nation*

'To read Rose is to understand that there is no border between us and the world; it is an invitation to a radical kind of responsibility.'
— Parul Sehgal, *New York Times*

Jacqueline Rose is internationally recognized as one of the most important living feminist and cultural critics. She is the co-director of the Birkbeck Institute for the Humanities, a co-founder of Independent Jewish Voices, and a fellow of the British Academy and of the Royal Literary Society. Rose is a frequent contributor to the *London Review of Books* and the *Guardian*, among many other publications. Her books include *Sexuality in the Field of Vision*, *The Haunting of Sylvia Plath*, *States of Fantasy*, *Women in Dark Times*, *Mothers: An Essay on Love and Cruelty*, *On Violence and On Violence Against Women* and *The Plague*.

5 November 2026, 320 pages
Contemporary fiction (FBA)
Flapped paperback: £14.99
Ebook: £8.99

UK & Commonwealth exc. Can
Print: 9781804272657
Ebook: 9781804272664

Fitzcarraldo Classic No. 15

Listen to Me

Gertrude Stein

Selected and introduced by Francesca Wade

In 1933, Gertrude Stein published her groundbreaking memoir *The Autobiography of Alice B. Toklas*, which gained her instant celebrity. The following year she was invited to return to the United States for the first time since she left for France in 1903, to give a series of lectures on art and literature. Newly famous, Stein delivered her lectures, which double as a manifesto for her own, notoriously difficult work, to packed audiences at universities, galleries, members' clubs and public spaces up and down the country. The lectures are vital and provocative works which articulate the legendary writer's thoughts on the effect of modernism on literary form, the relationship between narrative and history, and between a writer, their work and its audience. In her trademark style she meditates on the creative possibilities of repetition, as well as her ambivalence toward her own literary fame and the destabilizing effect that notoriety had on her daily life. *Listen to Me* brings Stein's sparkingly witty, illuminating lectures together in one volume for the first time, selected and introduced by her acclaimed biographer, Francesca Wade.

'Gertrude Stein's *Lectures in America* totally changed my sense of what writing was.... It seemed to me she advocated a kind of boldness in literature. I thought, that's exactly why I want to be a writer: for the freedom and ability to define things and limit things and expand things.'

— Eileen Myles, *The Cut*

'There has rarely been a writer as pleasurable or charming as Stein.'

— Adam Thirlwell, *London Review of Books*

Gertrude Stein (1874–1946) is one of the original American modernists. Born in Pennsylvania, she lived most of her life in Paris with her partner, Alice B. Toklas. Formally groundbreaking works like *Three Lives* (1909), *Tender Buttons* (1914) and *The Making of Americans* (1925) established her reputation as an avant-garde stylist, and *The Autobiography of Alice B. Toklas* made her an international celebrity.

Francesca Wade is the author of *Square Haunting: Five Women, Freedom and London Between the Wars* (2020) and *Gertrude Stein: An Afterlife* (2025). She has held fellowships at the Leon Levy Center for Biography, the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library, and the Harvard Radcliffe Institute. Her writing has appeared in the *New York Review of Books*, *London Review of Books*, *Paris Review*, *Granta* and other outlets.

5 November 2026, 248 pages
Memoirs (DNC), Essays (DNL)
Flapped paperback: £14.99
Ebook: £8.99

World English exc. NA
Print: 9781804272718
Ebook: 9781804272725

Sleep Gate

Sylvia Legris

Moving through somnambulant states, *Sleep Gate* evokes Inger Christensen's description of the necessity for us to 'dream our way inward'. The poems in *Sleep Gate* push Christensen's 'dream inward' further, into biological dreaming itself. Fully absorbed in the fabric of sleep, enfolded into the 'inventory of dreams', these poems become part of the process of sleep respiration, so that we might consider the world around us from another perspective.

Moving through the changing states of peoples' 'dreamscapes' and what might affect them, like nightmares, insomnia and other sleep disorders, *Sleep Gate* captures the disjunctive, jump-cutting quality of dreams: within the unspoken context of 'deep-sleep tectonic logic', these poems jump from a time before 'the clouds are inventoried' to the present, from 'Winter's gnashing bruxism' to a 'garden anointed with gluey residue'. A collection that, as on waking, assembles the world through distortion and towards clarity.

Praise for *The Principle of Rapid Peering*

'[T]he Tennysonian delight in language is intoxicating... the specificity of these poems is an antidote to general foreboding.'

— Graeme Richardson, *Times Literary Supplement*

'As a poet, Legris is a master of the curving tangent, working her way around a central theme while simply inclining, dropping clippings, allowing the reader to follow, suspended, her careful meanderings, often grounded by a hard-working title or subtle allusion.'

— Paul J. Pastor, *Los Angeles Review of Books*

Praise for *The Principle of Garden Physic*

'Sylvia Legris's *Garden Physic* is the most refreshing book of the year. There's nothing around quite like it.'

— *Sunday Times*

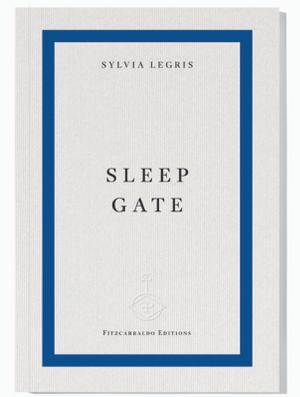
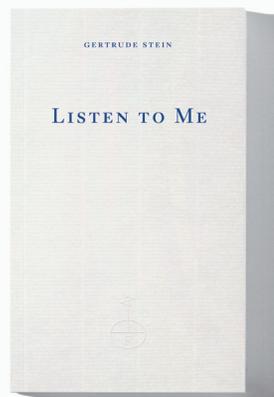
'Sensuous, brainy and cardiovascular, *Garden Physic* is a cutting-edge ode to plants, teeming with human knowledge and natural mystery, accompanied by gem-like illustrations by the poet.'

— Kit Fan, *Guardian*

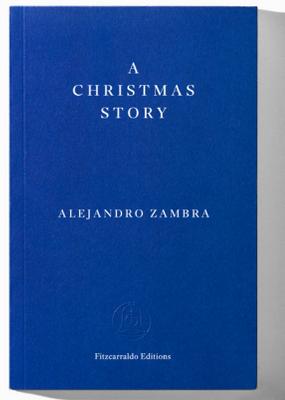
Sylvia Legris's most recent book of poetry is *The Principle of Rapid Peering* (Corsair, 2024). *Garden Physic* (Granta Books, 2022) was a Poetry Book Society Recommendation and was named a Best Poetry Book of the Year by both *The Times* and CBC Radio. Her other collections include *The Hideous Hidden*, *Pneumatic Antiphonal* and *Nerve Squall*, which was winner of the Griffin Poetry Prize. Originally from Winnipeg, Manitoba, she lives in Saskatoon, Saskatchewan.

19 November 2026, 80 pages
Poetry (DC)
Flapped paperback: £12.99
Ebook: £7.99

World rights
Print: 9781804272770
Ebook: 9781804272787



A Christmas Story
Alejandro Zambra
Translated by Megan McDowell
Introduction, editing and notes by Andrés Braithwaite



What is the relationship between an author and their editor? What influence does one exert over the other? In *A Christmas Story*, which takes us back to Santiago de Chile at the turn of the century, we witness the formation of an invisible triangle between these two interlocutors and the text that you hold in your hands – a narrative with its beams exposed. The reader is granted the rare opportunity to observe the individual and subjective nature of this dialectic: how fragile and particular – but also how strong – it can become. In Megan McDowell’s brilliantly playful translation and interventions, the story of the relationship between a writer and his editor takes on an extra layer of meaning, revealing how conversations and doubts begin to overflow beyond the page, the text, the work itself, forging bonds that no longer cling to literature alone, but to life.

‘Every beat and pattern of being alive becomes revelatory and bright when narrated by Alejandro Zambra. He is a modern wonder.’
— Rivka Galchen, author of *Everyone Knows Your Mother Is a Witch*

‘The most talked-about writer to come out of Chile since Bolaño.’
— *New York Times*

‘Strikingly original.’
— James Wood, *New Yorker*

‘When I read Zambra I feel like someone’s shooting fireworks inside my head.’
— Valeria Luiselli, author of *Lost Children Archive*

Alejandro Zambra was born in Santiago, Chile, in 1975. He is the author of the novels *Chilean Poet*, *Multiple Choice*, *Ways of Going Home*, *The Private Lives of Trees* and *Bonsai*; the short story collections *My Documents* and *Childish Literature*; and the essay collection *Not to Read*. The recipient of numerous prizes, including a Cullman Center Fellowship from the New York Public Library, his stories have appeared in the *New Yorker*, *Paris Review*, *Granta*, *McSweeney’s* and *Harper’s*, among others. He lives in Mexico City.

Megan McDowell is an award-winning Spanish-language translator. She has translated books by Alejandro Zambra, Samanta Schweblin, Mariana Enríquez and Lina Meruane, among others, and her short story translations have appeared in the *New Yorker*, the *Paris Review*, *Harper’s* and *The White Review*. She lives in Santiago, Chile.

19 November 2026, 48 pages
Contemporary fiction (FBA),
Fiction in translation (FYT)
Flapped paperback: £10.99
Ebook: £5.99

UK & Commonwealth exc. Can,
with exclusivity in Europe
Print: 9781804272862
Ebook: 9781804272879

What Am I, A Deer?

Polly Barton

Author collection (indie exclusive edition)

Signed and numbered, run of 2500 copies

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

'I'm nuts about this book – a romantic comedy in the most wildly open and profoundly honest sense, a tour-de-force of the telling detail, an electrifying contemplation of our capacity for risk.'

— Jeremy Atherton Lin, author of *Deep House*

'Polly Barton's *What Am I, A Deer?* is a beautiful piece of writing. An expansive, ambitious, witty stream of consciousness, this is a novel of, and about, translation – not just linguistic translation, but the acts of self-translation we are called upon to perform constantly in the modern world; translating our experience via the disparate languages of personal history, intimacy and class. This is a novel that confronts formally the fractals of the self, in a voice that feels confident and yet insecure, cerebral and yet vulnerable. I loved it.'

— Susannah Dickey, author of *Common Decency*

'Polly Barton is the maestra of controlled dissolution.'

— Jen Calleja, author of *Fair: The Life-Art of Translation*

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

9 April 2026, 248 pages
Contemporary fiction (FBA)
Flapped paperback: £16.99
Ebook: £8.99

World rights
Print: 9781804272794
Ebook: 9781804272183

Counternarratives

John Keene

Paperback edition

Ranging from the seventeenth century to our current moment, and crossing multiple continents, *Counternarratives'* stories and novellas draw upon memoirs, newspaper accounts, detective stories, interrogation transcripts, and speculative fiction to create new and strange perspectives on our past and present. 'An Outtake' chronicles an escaped slave's take on liberty and the American Revolution; 'The Strange History of Our Lady of the Sorrows' presents a bizarre series of events that unfold in a nineteenth-century Kentucky convent; 'The Aeronauts' soars between bustling Philadelphia, still-rustic Washington, and the theatre of the US Civil War; 'Rivers' presents a free Jim meeting up decades later with his former raftmate Huckleberry Finn; and in 'Acrobatique', the subject of a famous Edgar Degas painting talks back.

'We have become accustomed in recent years to the revisionary spirit of much postcolonial fiction, but the ambition, erudition and epic sweep of John Keene's remarkable new collection of stories, travelling from the beginnings of modernity to modernism, place it in a class of its own.'

— Kate Webb, *Times Literary Supplement*

'*Counternarratives* is that rare book of short fiction with an epic intuition of time, accomplishing in a handful of inspired, intimate portraits what many sagas only manage in reams.'

— Julian Lucas, *New York Times*

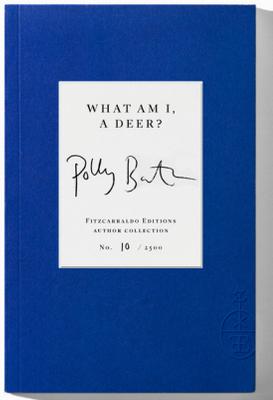
'Exquisite, and unlike anything I've ever read.'

— Eula Biss, author of *On Immunity*

John Keene is the author, co-author, co-editor, and translator of a handful of books, including Essex Hemphill's *Love Is a Dangerous Word: Selected Poems* (2025), co-edited with Robert F. Reid-Pharr; *Punks: New & Selected Poems* (2021), which received the 2022 National Book Award for Poetry, the 2022 Thom Gunn Award and a 2022 Lambda Literary Award for Gay Poetry; and *Counternarratives* (2015) which received the inaugural Republic of Consciousness Prize, an American Book Award, a Lannan Literary Award, and a Windham-Campbell Prize for Fiction. He has translated poetry and fiction by an array of writers, including Brazilian author Hilda Hilst's novel *Letters from a Seducer*, which Pushkin Press published in a revised edition in 2025. A 2018 MacArthur Fellow, he is Board of Governors Professor of English and Distinguished Professor of English and Africana Studies at Rutgers University-Newark.

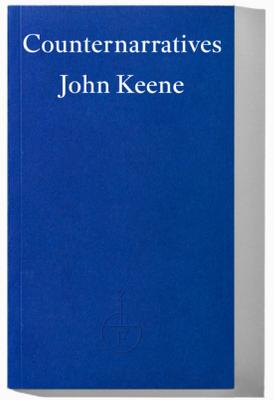
9 April 2026, 276 pages
Contemporary fiction (FBA)
Short stories (FYB)
Flapped paperback: £9.99
Ebook: £5.99

UK & Commonwealth exc. Can
Print: 9781804272848
Ebook: 9781910695142



Counternarratives

John Keene



Fitzcarraldo Editions backlist, 2014-2026

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

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