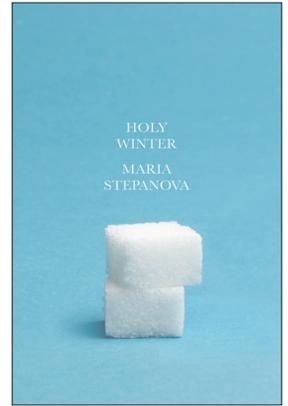
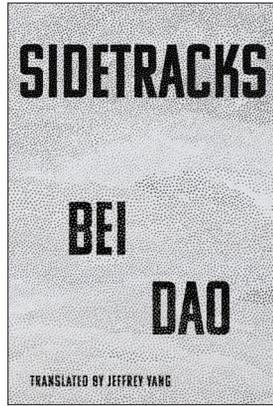
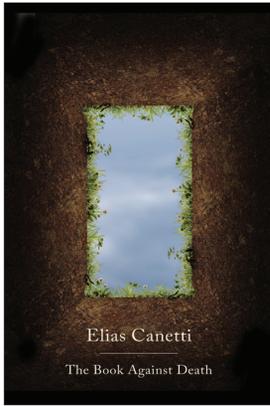


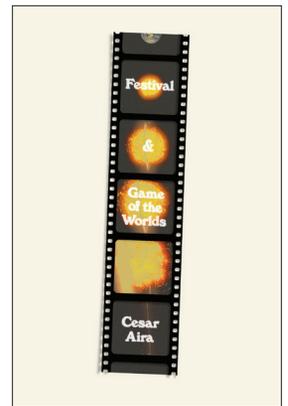
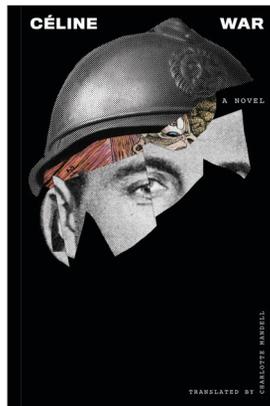
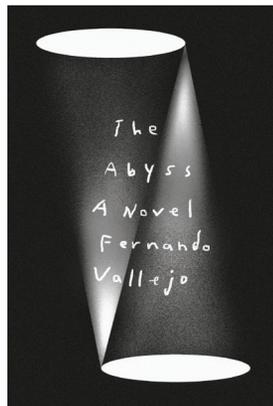
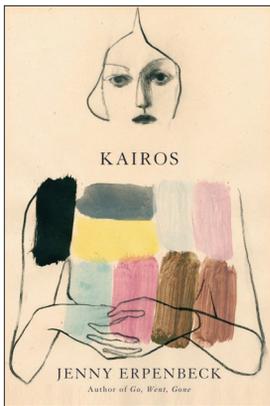


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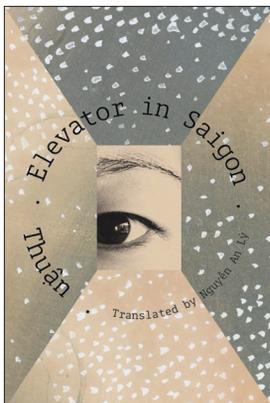
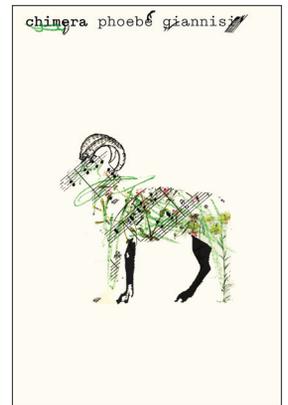
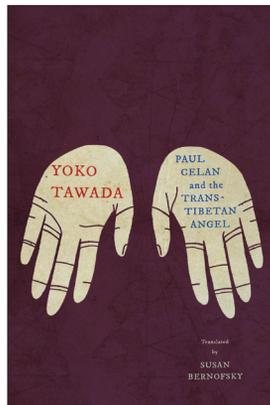
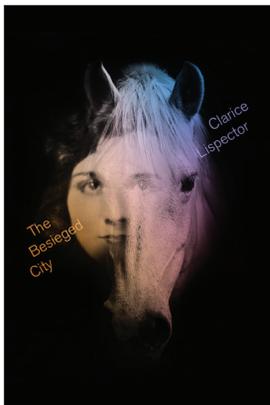
MAY



JUNE



JULY



Elias Canetti

The Book Against Death

- Translated from the German by Peter Filkins
- Introduction by Joshua Cohen
- Cover design by Jamie Keenan

The Nobel Prize winner Elias Canetti all his life declared himself a “mortal enemy” of death—and here, in English at last, is his landmark book on the subject

The Book Against Death is the work of a lifetime: a collection of Elias Canetti's powerful, disarming, and often bleakly comic observations, diatribes, and musings on and against death. Evoking despair, melancholy, and fury, Canetti examines the inevitable demise of all beings—from the ant, the fish, and the worm to an executioner, a court painter, and a Greek god—while fiercely protesting the mass deaths incurred during war and the willingness of despots to wield death as power. Interspersed with material from philosophers and writers such as Goethe, Walter Benjamin, and Robert Walser, *The Book Against Death* is ultimately a moving affirmation of the value of life itself.

Canetti famously refused to die before he'd read all his obituaries and corrected them.

“I accept no death.” —**ELIAS CANETTI**

“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, THE NEW YORKER**

“Even twenty years after his death, one thing is certain: Elias Canetti is alive and kicking.” —**TOBIAS SCHWARTZ, DER TAGESSPIEGEL**

“His style is suave yet enrapturing, his memory and attention to detail simply extraordinary . . . One feels that in Canetti, modern European culture found its ultimate keeper.” —**ILAN STAVANS, FORWARD**

ELIAS CANETTI was born in 1905 into a Sephardi Jewish family in Ruse, Bulgaria. 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 memoirs *The Tongue Set Free*, *The Torch in My Ear*, *The Play of the Eyes*, and *The Party in the Blitz*; the novel *Auto-da-Fé*; and the nonfiction book *Crowds and Power*. **PETER FILKINS** is the translator of Ingeborg Bachmann's collected poems, *Darkness Spoken*, as well as three novels by H. G. Adler. He published a biography, *H. G. Adler: A Life in Many Worlds*, in 2019. Filkins's fifth collection of poems, *Water / Music*, appeared in 2021.



PBK NDP 1595

LITERATURE MAY

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EBK 978-0-8112-3800-7

48 CQ TERRITORY C

US \$19.95

ALSO BY ELIAS CANETTI:

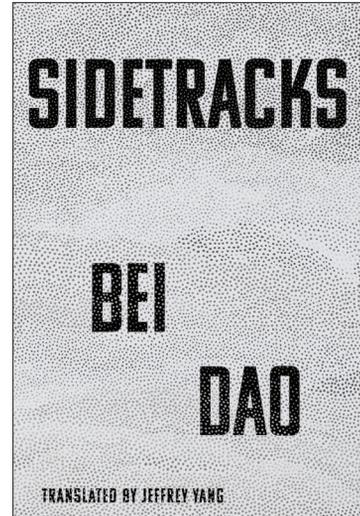
PARTY IN THE BLITZ
978-0-8112-1830-6 • \$13.95

Bei Dao

Sidetracks

- Cover design by Joan Wong
- Translated from the Chinese by Jeffrey Yang

A lyrical masterpiece by the renowned poet with a “Whitman-like rhetorical immensity coupled with a passionately eccentric sensibility” (Carol Muske-Dukes, *Los Angeles Times*)



Sidetracks, Bei Dao's first new collection in almost fifteen years, is also the poet's first long poem and his magnum opus—the artistic culmination of a lifetime devoted to the renewal and reinvention of language. “As a poet, I am always lost,” Bei Dao once said. Opening with a prologue of heavenly questions and followed by thirty-four cantos, *Sidetracks* travels forward and backward along the divergent paths of the poet's wandering life—from his time as a Young Pioneer in Beijing, through the years of exile living in six countries, back to the rural construction site where he worked during the Cultural Revolution, to the “sunshine tablecloth” in his kitchen in Davis, California, and his emotional visit home after a thirteen-year separation (“the mother tongue has deepened my foreignness”). All the various currents of our times rush into his lifelines, reconfigured through the “vortex of experience” and the poet's encounters with friends and strangers, artists and ghosts, as he moves from place to place, unable to return home. As the poet Michael Palmer has noted, “Bei Dao's work, in its rapid transitions, abrupt juxtapositions, and frequent recurrence to open syntax evokes the un-speakability of the exile's condition. It is a poetry of explosive convergences, of submersions and unfixed boundaries, ‘amid languages.’”

“The Chinese poet Bei Dao is among the strongest poetic impressions of my lifetime. To me, his poems are the work of a genius, a genius of juxtaposing, of simplicity, of acceleration, of tunneling through emblem and image.”

—MICHAEL HOFMANN, *THE BAFFLER*

“Bei Dao's poems are intense, elegant, and impressionistic. A dream-like push and flow.” —DWIGHT GARNER, *THE NEW YORK TIMES*

BEI DAO (the pen name of Zhao Zhenkai) was born in Beijing in 1949. During the Cultural Revolution, he worked as a concrete mixer and blacksmith for eleven years. Forced into exile after the Tiananmen Massacre, he lived in Europe and the US up to 2007, then settled in Hong Kong until, only recently, moving back to Beijing. Bei Dao has received numerous awards for his poetry all over the world, and founded the International Poetry Nights in Hong Kong. New Directions publishes ten of his books. **JEFFREY YANG** is the author of four books of poetry, most recently *Line and Light*. His translations include Ahmatjan Osman's *Uyghurland, the Farthest Exile* and Bei Dao's autobiography *City Gate, Open Up*: “crafted with poetic precision and enriched by Yang's assiduous translation” (*The Wall Street Journal*).

PBK	NDP 1596
POETRY	MAY
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978-0-8112-1848-1 • \$19.95

MIDNIGHT'S GATE
978-0-8112-1584-8 • \$19.95

Robert Plunket

Love Junkie

• Cover design by Oliver Munday

The “diabolically clever, shamelessly brass-balled, wrenchingly funny” (*NY Native*) story of love, lust, and the agony of romantic disillusion

Adored by the likes of Amy Sedaris, Madonna (who optioned the film rights), and Gordon Lish, *Love Junkie* is Robert Plunket’s cult novel of the heady heyday of gay New York at the dawn of the AIDS epidemic: scandalously long out of print, it is now gloriously reissued for a new generation of readers.

Mimi Smithers, a modern-day Emma Bovary, is a fortyish suburban housewife who has an eye for décor and dreams of hosting lavish cocktail parties. Reflecting on her time in Tehran with her Union Carbide executive husband, she says, “In the waning months of the Shah’s regime, entertaining became more and more difficult. Hams—always a problem in Islamic countries—were as rare as hen’s teeth.” After their move to Westchester, a party she hosts for Mrs. Rockefeller goes south, and she falls into a deep funk. But then life takes an unexpected turn when she tumbles down into the gay rabbit hole of Manhattan and Fire Island society and meets Joel, a porn star with a chest “as smooth as a Ken doll.” Soon she’s helping him with his lucrative mail order business (signed photographs, used underwear, “verbal abuse audiotapes”), and her real dreams and adventures begin.

“*Love Junkie* is a comedy of manners with a time bomb ticking behind the curtain.” —**JAY McINERNEY, *THE NEW YORK TIMES***

“Part of what feels so notable about Plunket’s writing is that it expresses a gay or queer sensibility through a lot of different, complementary emotional registers.” —**BRANDON SANCHEZ, *NEW YORK MAGAZINE***

“One of America’s funniest, gayest writers ...”
—**CASEY CEP, *THE NEW YORKER***

ROBERT PLUNKET was born in Greenville, Texas in 1945, and raised in Havana and Mexico City. After an unsuccessful stint as an actor in New York, he moved to Sarasota, Florida, where he became Mr. Chatterbox, the gossip columnist for *Sarasota Magazine*. He is now retired and has “found peace and contentment at a lovely trailer park in Florida.” New Directions also publishes his novel *My Search for Warren Harding*, described by Danzy Senna in the foreword as “one of the best, and most invigorating books I’d read in years, and certainly the funniest.”



PBK **NDP 1597**

FICTION **MAY**

5 x 8" **272pp**

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EBK **978-0-8112-3848-9**

48 CQ **TERRITORY A**

US \$16.95

ALSO BY ROBERT PLUNKET:

MY SEARCH FOR WARREN HARDING
978-0-8112-3469-6 • \$18.95

Maria Stepanova

Holy Winter

- Translated from the Russian by Sasha Dugdale
- Cover design by Oliver Munday

A deeply moving poem about winter and exile, war and the pandemic from “Russia’s greatest living poet” (*Poetry*) and the acclaimed author of *In Memory of Memory*

The outbreak of Covid-19 cut short Maria Stepanova’s 2020 stay in Cambridge. Back in Russia, she spent the ensuing months in a state of torpor—the world had withdrawn from her, time had “gone numb.” When she awoke from this state, she began to read Ovid, and the shock of the pandemic dissolved into the voices and metaphors of a transformative, epochal experience. Her book-length poem *Holy Winter*, written in a frenzy of poetic inspiration, speaks of winter and war, of banishment and exile, of social isolation and existential abandonment. Stepanova finds sublime imagery for the process of falling silent, interweaving love letters and travelogues, Chinese verse and Danish fairy tales into a polyphonic evocation of frozen time and its slow thawing.

As a poet and essayist, Stepanova was a highly influential figure for many years in Moscow’s cosmopolitan literary scene until it was strangled by Putin, along with civil liberties and dissent. Like Joseph Brodsky before her, she has mastered modern poetry’s rich repertoire of forms and moves effortlessly between the languages and traditions of Russian, European, and transatlantic literature, potently yet subtly creating a voice like no other.

Her poetry, which here echoes verses by Pushkin and Lermontov, Mandelstam and Tsvetaeva, is not hermetic. She takes in and incorporates the confusing signals from social networks and the media, opening herself up to the voices of kindred poets like Sylvia Plath, Inger Christensen, and Anne Carson.

“Wildly experimental, and yet movingly traditional. Ironic, and yet obsessed with spell-making. Full of allusions to various different canonical voices, and yet heart-wrenchingly direct. What, friends, is this? It’s that glorious thing: the poetry of Maria Stepanova.” —**ILYA KAMINSKY**

MARIA STEPANOVA, born in Moscow in 1972, is a poet, essayist, and journalist, and editor in chief of the online newspaper *Colta*. *In Memory of Memory* was shortlisted for the International Booker Prize, and longlisted for the National Book Award for Translated Literature, the Dublin Literary Award, and the Baillie Gifford Prize. **SASHA DUGDALE** won the MLA Lois Roth Translation Award for *In Memory of Memory*. She has published five collections of poems with Carcanet Press, most recently *Deformations*.



PBK **NDP 1598**

POETRY **MAY**

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ALSO BY MARIA STEPANOVA:

IN MEMORY OF MEMORY
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Jenny Erpenbeck

Kairos

- Translated from the German by Michael Hofmann
- Cover design by John Gall

Now in paperback, *Kairos* is a dramatic love story that unfolds as the GDR implodes—“an intimate account of an obsessive, transgressive passion” (Claire Messud, *Harper’s*)

An epic storyteller with the most powerful voice in contemporary German literature, Jenny Erpenbeck has created an unforgettably compelling masterpiece with *Kairos*. The story of a romance begun in East Berlin at the end of the 1980s: the passionate yet difficult long-running affair of Katharina and Hans takes place as a whole world—the socialist GDR—melts away. As the *Times Literary Supplement* writes: “The weight of history, the particular experiences of East and West, and the ways in which cultural and subjective memory shape individual identity has always been present in Erpenbeck’s work. She knows that no one is all bad, no state all rotten, and she masterfully captures the existential bewilderment of this period between states and ideologies.”

In the opinion of her superbly gifted translator Michael Hofmann, *Kairos* is the great post-Unification novel.

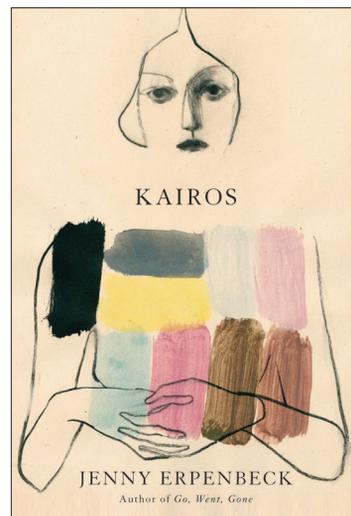
“The most prominent and serious German novelist of her generation.”
—**JAMES WOOD, THE NEW YORKER**

“Erpenbeck is among the most sophisticated and powerful novelists we have. Clinging to the undercarriage of her sentences, like fugitives, are intimations of Germany’s politics, history and cultural memory. It’s no surprise that she is already bruited as a future Nobel . . . I don’t generally read the books I review twice, but this one I did.” —**DWIGHT GARNER, THE NEW YORK TIMES**

“Pain and pleasure do the tango in the engrossing new novel *Kairos*: Erpenbeck—in Michael Hofmann’s crystalline translation—provides the richest portrait I’ve read of what happened to East Germans when their glumly repressive communist state was replaced overnight by a cocky, shopping-mad West Germany that instantly set about erasing the reality they knew—devaluing their money, dismantling their media, denying their values.”

—**JOHN POWERS, NPR**

JENNY ERPENBECK was born in East Berlin in 1967. New Directions publishes her books *The Old Child & Other Stories*; *The Book of Words*; *The End of Days*; *Not a Novel*; *Go, Went, Gone*; and *Visitation*, which NPR called “a story of the century as seen by the objects we’ve known and lost along the way.” The award-winning translator **MICHAEL HOFMANN** has also translated works by Gert Hofmann, Franz Kafka, Heinrich von Kleist, and Joseph Roth for New Directions.



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FICTION **MAY**

5 x 8" **304pp**

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ALSO BY JENNY ERPENBECK:

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978-0-8112-2513-7 • \$16.95

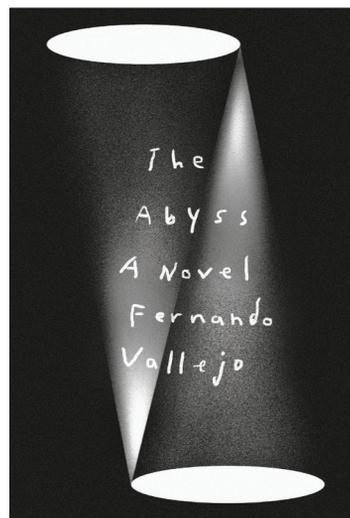
VISITATION
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Fernando Vallejo

The Abyss

- Translated from the Spanish by Yvette Siegert
- Cover design by Janet Hansen

Finally, Fernando Vallejo's masterpiece, *The Abyss*, here in a stunning translation by Yvette Siegert



Winner of the Rómulo Gallegos Prize, *The Abyss* is a caustic masterwork of incredible power and force, an unforgettable autobiographical work of queer fiction. The novel tells about the demise of a crumbling house in Medellín, Colombia. Fernando, a writer, visits his brother Darío, who is dying of AIDS. Recounting their wild philandering and trying to come to terms with his beloved brother's inevitable death, Fernando rants against the political forces that cause so much suffering. Vallejo is the heir to Céline, Thomas Paine, and Machado de Assis. He hurls vitriolic, savagely funny insults at his country ("I wipe my ass with the new Constitution of Colombia") and at his mother ("the Crazy Bitch") who has given birth to him and his many siblings. Within this firestorm of pain, Fernando manages to get across much beauty and truth: that all love is painful and washed in pure sorrow. He loves his sick brother and the family's Santa Anita farm (the lost paradise of his childhood where azaleas bloomed); and he even loves his country, now torn to shreds. Always, in this savage masterpiece about loss—as if in the eye of Vallejo's hurricane of talent—we are in the curiously comforting workings of memory and of the writing process itself, as, recollecting time, it offers immortality.

"Vallejo's novels are magnificent, electric things, full of anger and bitterness, but also humor and literary power. They deserve to be read by everyone."

—**JUAN GABRIEL VÁSQUEZ**

"Rooted in heartbreaking experience and crackling with humor, insolence, and diatribes." —**MARIO VARGAS LLOSA**

FERNANDO VALLEJO, the acclaimed Colombian writer, filmmaker, and public intellectual, was born in 1942 in Medellín, Colombia and obtained Mexican nationality in 2007. Author of *Our Lady of the Assassins* (made into a famous film by Barbet Schroeder), he is renowned in the Spanish-speaking world for his brilliant works and controversial opinions. **YVETTE SIEGERT** is a poet and translator based in England and has translated books by Chantal Maillard and Alejandra Pizarnik for New Directions.

PBK	NDP 1600
FICTION	JUNE
5 x 8"	192pp
ISBN	978-0-8112-3851-9
EBK	978-0-8112-3852-6
48 CQ	TERRITORY A
US \$16.95	

Louis-Ferdinand Céline

War

- Translated from the French by Charlotte Mandell
- Cover design by Matt Dorfman

Louis-Ferdinand Céline, as if declaiming from his grave, thunders back to life: that inimitable, scorching, and monstrously powerful voice roars at us anew in this long-lost novel

Céline had long claimed that *Death on the Installment Plan* was the start of a trilogy, and that the manuscripts of *War* and *London* had been stolen by the Resistance from his apartment, when he fled for his life—an abhorred collaborator—from Paris. Few believed him, but then, mysteriously, the manuscripts came to light in 2020. Greeted rapturously in France (“a miracle,” *Le Monde*; “the discovery of a great text,” *Le Point*), *War* is sure to generate more controversy abroad. Though much revered as “the most blackly humorous and disenchanted voice in all of French literature” (*London Review of Books*), Céline is also reviled for his infamous antisemitic wartime pamphlets.

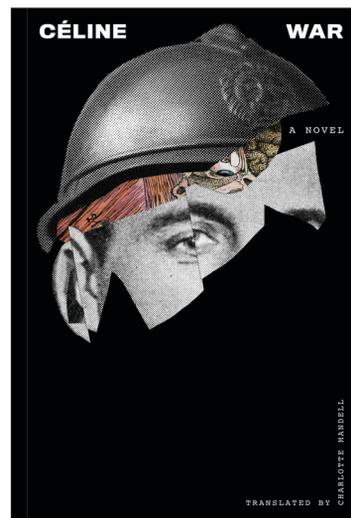
War begins with Ferdinand waking in shock on the battlefield, grievously injured, with all his comrades sprawled out dead around him: it’s a scene of visceral horror, carnage, and pain.

The novel’s key idea—that trench warfare lodges itself in the soldier’s head forever, goes on destroying him, cuts him off from those who have not been on the front, and makes the hypocrisies of their safe world repugnant—drives itself under the reader’s skin, powered by the sheer velocity of Céline’s voracious, gritty, raw, graphic style.

“A more intense realization of the horrors of the Great War has never been written.” —**ADAM GOPNIK, *THE NEW YORKER***

“*War* has its own sinister charm, and it provides a further hallucinated contribution to Céline’s case against war... *In Search of Unlost Terror* might be a title for the book.” —**MICHAEL WOOD, *LONDON REVIEW OF BOOKS***.

The writer and doctor **LOUIS-FERDINAND CÉLINE** (1894–1961) invented a new style that exploits the syntax and slang of spoken French and became “the prose stylist of the century” (*The Guardian*). He is hugely admired by many writers: Philip Roth exclaimed, “He is my Proust!” **CHARLOTTE MANDELL** has translated over fifty books and recently received the *Chevalier de l’Ordre des Arts et des Lettres*. Her forthcoming translations include works by Proust, Jonathan Littell, Mathias Énard, Paul Valéry, and Sabine Huynh.



PBK NDP 1601

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978-0-8112-0017-2 • \$19.95

GUIGNOL'S BAND
978-0-8112-0018-9 • \$17.95

César Aira

Festival & Game of the Worlds

- Translated from the Spanish by Katherine Silver
- Cover design by Tyler Comrie

Oddly twinned masterpieces by one of the greatest fabulists of any age: past, present, or 40,000 years in the future

In *Festival*, the genius postmodern sci-fi filmmaker Alec Steryx is the star guest of a film festival in an unnamed country. But he's brought a surprise: his nonagenarian mother. Everyone is baffled. Why? Half-blind and terminally cranky, she does nothing but complain, despite insisting on attending every screening and reception. As Steryx's mother gums up the works for the festival organizers, larger problems are in store ... A delightfully baroque comedy of errors, *Festival* is, all at once, a loving parody of the institutions that support artists, a meditation on postmodern art, and a propulsive, lyrical, surreal adventure.

In the far, far future, a middle-aged father is behind the times. Bemused and disturbed, he watches his children play the eponymous *Game of the Worlds*, a Total Reality war game that involves the annihilation of countless alien civilizations—which are at least as real as the narrator's own. As he debates the ethics of the game, struggles with his home's "intelligent system," and fumblingly manipulates his Discourse Corrector (a dead ringer for ChatGPT) on virtual beachside dates, an errant thought threatens to set a world-ending chain of logic into motion: the return of the Idea of God... Epic and domestic, madcap and musing by turns, this prescient novel reads like a message in a bottle from a bewitchingly strange yet all-too-familiar future.

"Aira's stories seem like fragments of an infinite and interconnected universe in constant expansion." —**PATTI SMITH**

"Once you start reading Aira, you don't want to stop." —**ROBERTO BOLAÑO**

"Aira's unpredictability is masterful." —**RIVKA GALCHEN, HARPER'S**

CÉSAR AIRA was born in Coronel Pringles, Argentina, in 1949, and has lived in Buenos Aires since 1967. He has published more than 100 books to date. In addition to winning the 2021 Formentor Prize, he has received a Guggenheim scholarship, and was shortlisted for the Rómulo Gallegos prize and the Booker International Prize. **KATHERINE SILVER**'s award-winning translations include works by María Sonia Cristoff, Daniel Sada, César Aira, Julio Cortázar, Juan Carlos Onetti, and Julio Ramón Ribeyro. The author of *Echo Under Story*, she volunteers as an interpreter for asylum seekers.



PBK	NDP 1602
FICTION	JUNE
5 x 7"	192pp
ISBN	978-0-8112-3730-7
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GHOSTS
978-0-8112-1742-2 • \$14.95

THE DIVORCE
978-0-8112-3093-3 • \$11.95

Clarice Lispector

The Besieged City

- Translated from the Portuguese by Johnny Lorenz
- Edited and with an introduction by Benjamin Moser
- Cover design by Paul Sahre

Now in paperback, *The Besieged City*—Clarice Lispector’s electrifying third novel—tells of a shallow girl becoming a desirable but highly materialistic woman in a rough-and-ready town

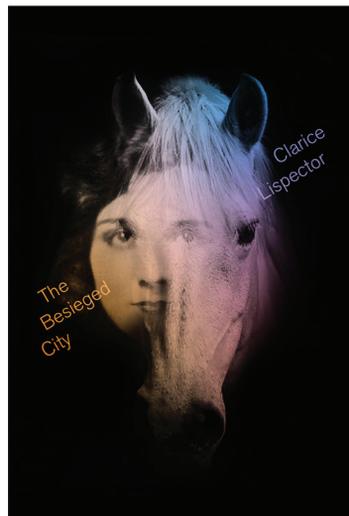
Rich with visions, miraculous horses, and linguistic ecstasy, *The Besieged City* stars Lucrécia. Clarice Lispector’s heroine is a materialistic girl free of the burden of thought: “Behold, behold, all of her, terribly physical, one of the objects.”

“The object—the thing,” Lispector once remarked, “always fascinated me and in a certain sense destroyed me. In my book *The Besieged City* I speak indirectly about the mystery of the thing. The thing is a specialized and immobilized animal.”

“Lispector said of the novel, ‘I was chasing after something and there was nobody to tell me what it was’... *The Besieged City* arrives to us today as an artifact and a time capsule, a bittersweet revelation.” —**THE PARIS REVIEW**

“In her third novel, acclaimed Brazilian luminary Lispector merges the personal with the mythopoetic in the story of a town transforming into a city and a girl observing it. Lucrécia Neves lives with her widowed mother in São Geraldo, a place ‘already mingling some progress with the smell of the stable.’ Dazzling [with] unexpected flashes of humor (‘Something without interest to anyone was happening, surely “real life”’). But what matters most is Lucrécia’s way of seeing, which she continues even in sleep, ‘rubbing, forging, polishing, lathing, sculpting, the demented master-carpenter—preparing palely every night the material of the city.’ Her visionary function is essential and timeless. Dream-like, dense, original, [and with] a cumulative power. Highly recommended.” —**KIRKUS REVIEWS (STARRED REVIEW)**

CLARICE LISPECTOR (1920–1977), the greatest Brazilian writer of the twentieth century, has been called “ravishing” (Valeria Luiselli) and “one of the twentieth century’s most mysterious writers” (Orhan Pamuk). **JOHNNY LORENZ**, the son of Brazilian immigrants to the United States, was born in 1972. He was a finalist for Best Translated Book for his translation of *A Breath of Life*, by Clarice Lispector. The acclaimed biographer of Clarice Lispector and Susan Sontag, **BENJAMIN MOSER** has spearheaded the fifteen-year retranslation program of all Lispector’s fiction for New Directions.



PBK NDP 1603

FICTION JUNE

5 x 8" 240pp

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Juan Emar

Ten

- *Translated from the Spanish by Megan McDowell*
- *Introduction by César Aira*
- *Cover design by Erik Carter*

An astonishing collection of short stories by one of the most daring prose experimentalists of the 20th century

A taxidermied parrot, insulted by a stodgy uncle, comes violently alive and batters the poor fool to death with its beak. A terrible tyrant, Zar Palemón, presides over grotesque ritualized sex acts in his court—which is itself contained in a demonic gemstone the size of a fist. And deep in the Andes, in a hidden cave, an unremarkable house cat waits to trap its hapless victim with a Gorgon’s gaze and engage him in a staring contest on which the fate of the cosmos just might depend.

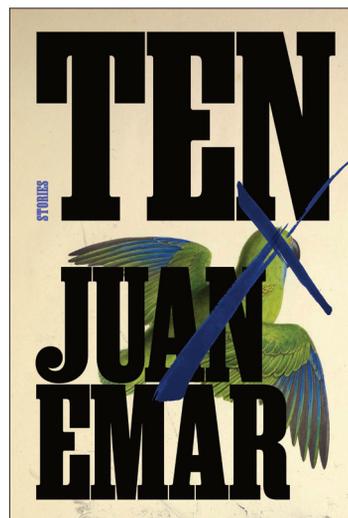
Such are a few of the bizarre adventures found within Juan Emar’s mind-bending collection of short stories, *Ten*. Allegory? Parody? Horror? Surrealism? Yes to all, and none of the above: where lesser writers mark their endpoint, the unclassifiable Juan Emar jumps off, straight into the deep end. Life is far from still in Emar’s world, where statues come alive, gaseous vampires stalk, and our hopes and fears materialize in a web of shocking interconnections unified by twisted logic and crystalline prose.

Now, *Ten* is available in English for the first time, deftly translated by Megan McDowell and with an introduction by César Aira, who writes: “Emar has neither precedents nor equals; his echoes and affinities—Lautréamont, Macedonio Fernández, Gombrowicz—flow from his readers’ own inclinations.” Byzantine and vivid, intricate and bizarre, this quiver of shorts by Chile’s most idiosyncratic mad genius of literature will leave readers astounded for decades to come.

“Emar has no precedents, and no equals.” —**CÉSAR AIRA**

“Weird and charming.” —**HANSON O’HAVER, THE NATION**

JUAN EMAR is the pen name of Chilean writer, painter, and art critic Álvaro Yáñez Bianchi. Born in Chile in 1893, he was a strong advocate of the artistic avant-garde of the 1920s and 30s, and his critical writings helped revolutionize the art scene in his country. Under-appreciated in his time, he is now considered to be one of the most important 20th-century Latin American writers. **MEGAN MCDOWELL** has won the English PEN award, the Premio Valle-Inclán, and a 2020 Award in Literature from the American Academy of Arts and Letters; she also has been nominated four times for the International Booker Prize.



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Yoko Tawada

Paul Celan and the Trans-Tibetan Angel

- Translated from the German, with an afterword, by Susan Bernofsky
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A moving story about friendship, illness, and the poetry of Paul Celan by the astonishing Yoko Tawada, winner of the National Book Award

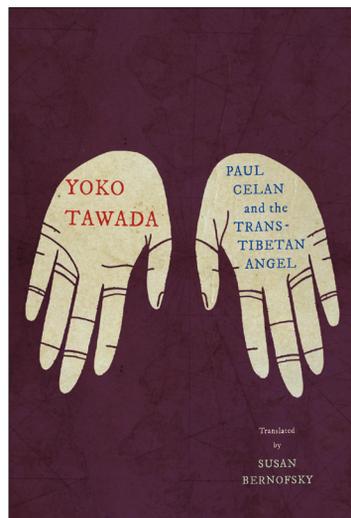
Patrik, who sometimes calls himself “the patient,” is a literary researcher living in present-day Berlin. The city is just coming back to life after lockdown, and his beloved opera houses are open again, but Patrik cannot leave the house and hardly manages to get out of bed. When he shaves his head, his girlfriend scolds him, “What have you done to your head? I don’t want to be with a prisoner from a concentration camp!” He is supposed to give a paper at a conference in Paris, on the poetry collection *Threadsuns* by Paul Celan, but he can’t manage to get past the first question on the registration form: “What is your nationality?” Then at a café (or in the memory of being at a café?), he meets a mysterious stranger. The man’s name is Leo-Eric Fu, and somehow he already knows Patrik...

In the spirit of imaginative homage like Roberto Bolaño’s *Monsieur Pain*, Antonio Tabucchi’s *Requiem*, and Thomas Bernhard’s *Wittgenstein’s Nephew*, Yoko Tawada’s mesmerizing new novel unfolds like a lucid dream in which friendship, conversation, reading, poetry, and music are the connecting threads that bind us together.

“The varied characters in Tawada’s work—from different countries, of different sexes and species—are united by the quality that Walter Benjamin describes as ‘crepuscular’: ‘None has a firm place in the world, or firm, inalienable outlines.’” —**RIVKA GALCHEN, THE NEW YORK TIMES MAGAZINE**

“Yoko Tawada conjures a world between languages ... She is a master of subtraction, whose characters often find themselves stripped of language in foreign worlds.” —**JULIAN LUCAS, THE NEW YORKER**

YOKO TAWADA was born in Tokyo in 1960, moved to Hamburg when she was twenty-two, and then to Berlin in 2006. She writes in both Japanese and German, and has published dozens of books—stories, novels, poems, plays, essays—in each language. New Directions publishes eight of her books, including *The Emissary*, which won the inaugural National Book Award for Translated Literature in 2018. **SUSAN BERNOFSKY** has translated more than twenty books, including, for New Directions, Yoko Tawada’s *Where Europe Begins*, *The Naked Eye*, and *Memoirs of a Polar Bear* (winner of the Warwick Prize for Women in Translation), eight titles by the great Swiss-German modernist Robert Walser, and five by Jenny Erpenbeck. She is the author of *Clairvoyant of the Small: The Life of Robert Walser*, and teaches at Columbia University, where she also directs the literary translation program.



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Phoebe Giannisi

Chimera

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- Cover design by Pablo Delcan

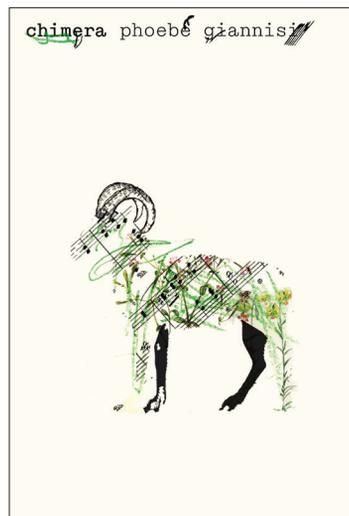
Exploring motherhood, myth, and “transhumance,” *Chimera* is a stunningly ambitious poetry volume by the award-winning Greek poet Phoebe Giannisi

In her third collection in English, Phoebe Giannisi lays out her vision for a chimeric poetics that blends field recordings, state archives, and ancient texts. The center of *Chimera* engages with a three-year field research project on the goat-herding practices of a community of Vlachs, a people of Northern Greece and the Southern Balkans who speak their own language and practice transhumance. In these poems, day-to-day activities such as shearing and shepherding mix with snippets of conversations, oral tradition, and song—locating a larger story in this ancient marriage between humans and animals. Through her poetry and fieldwork, this mytho-historical connection between metamorphosis and utterance takes form in what the Greek newspaper *Kathimerini* calls “a bold achievement: a studio wherein poems and other texts, other voices, become exhibited.”

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PHOEBE GIANNISI was born in Athens in 1964 and is the author of seven books of poetry, including *Homerica* (chosen by Anne Carson as a favorite book of 2017 in the *Paris Review*). She is a professor of architecture and cultural studies at the University of Thessaly. **BRIAN SNEEDAN** is a poet, literary translator, and editor.

Thuận

Elevator in Saigon

- Translated from the Vietnamese by Nguyễn An Lý
- Cover design by Joan Wong

Personal and political, tragic and biting satirical, an ethereal journey through Hanoi, Saigon, Paris, Pyongyang, and Seoul

A young Vietnamese woman living in Paris travels back to Saigon for her estranged mother's funeral. Her brother had recently built a new house in Saigon, and staged a grotesquely lavish ceremony for their mother to inaugurate what was rumored to be the first elevator in a private home in the country. But shortly after the ceremony, in the middle of the night, their mother mysteriously fell down the elevator shaft, dying in an instant.

After the funeral, the daughter becomes increasingly fascinated with her family's history, and begins to investigate and track an enigmatic figure, Paul Polotski, who emerges from her mother's notebook. Like an amateur sleuth, she trails Polotski through the streets of Paris, sneaking behind him as he goes about his usual routines. Meanwhile, she also researches her mother's past—zigzagging across France and Asia—trying to find clues to the spiraling, deepening questions her mother left behind unanswered—and perhaps unanswerable.

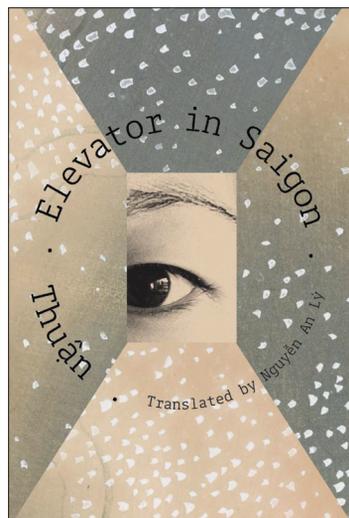
Still banned in Vietnam, *Elevator in Saigon* is a thrilling novel combining elements of the detective thriller, historical romance, postcolonial ghost story, and a scathing satire of life in a communist state.

Praise for *Chinatown*:

"*Chinatown* is a fever dream, a hallucination, a loop in time and life that Thuận masterfully deploys to capture the disorienting and debilitating effects of migration, racism, and a broken heart in both Vietnam and France. I was completely immersed in this spellbinding novel." —**VIET THANH NGUYEN**

"Like Duras, Thuận is an intensely poetic writer. *Chinatown* exerts a near-tidal pull on the reader. I swallowed it down in one gulp." —**LILY MEYER, NPR**

THUẬN (Đoan Ánh Thuận) was born in 1967 in Hanoi. She studied at universities in Russia and France and now lives in Paris. She is a recipient of the Writers' Union Prize, the highest award in Vietnamese literature. **NGUYỄN AN LÝ** lives in Vietnam and co-edits the online, independent, open-access *Zzz Review*. Her translations, mostly from English into Vietnamese, include works by authors such as Margaret Atwood, Kazuo Ishiguro, George Orwell, and Amos Oz.



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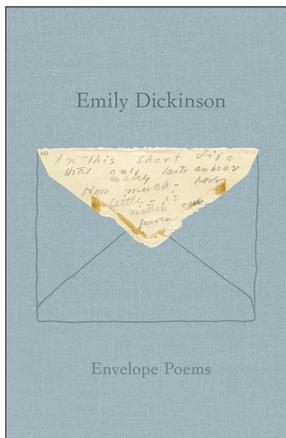
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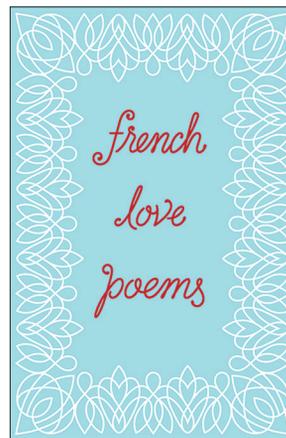
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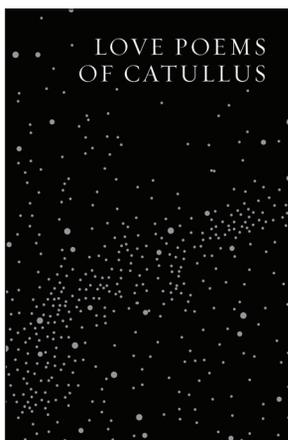
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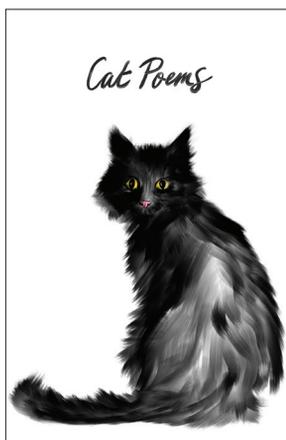
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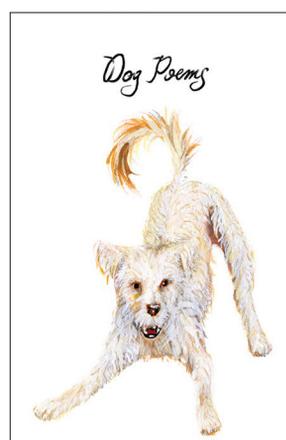
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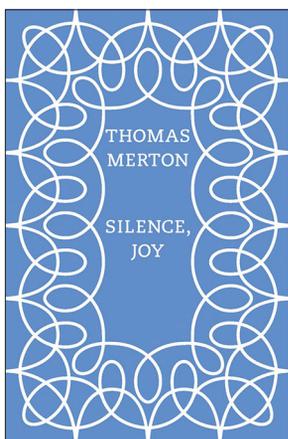
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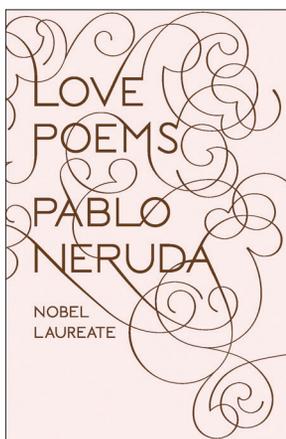
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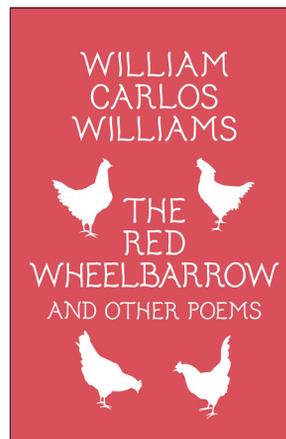
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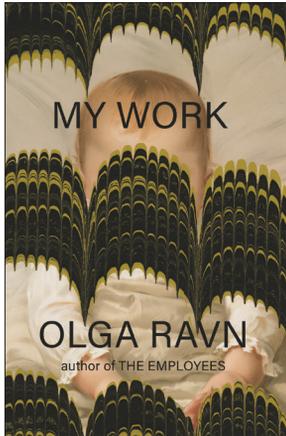


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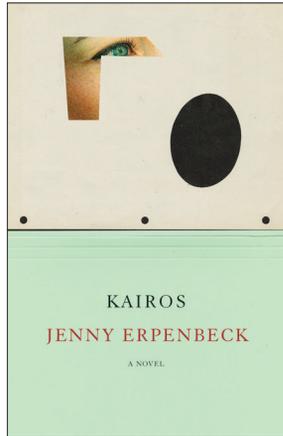


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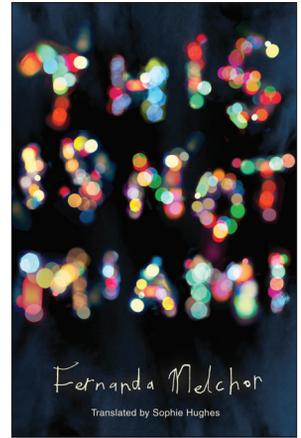
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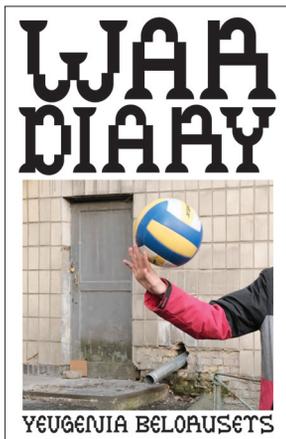
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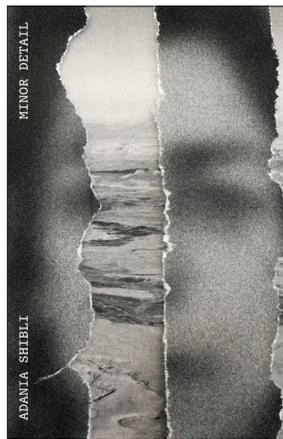
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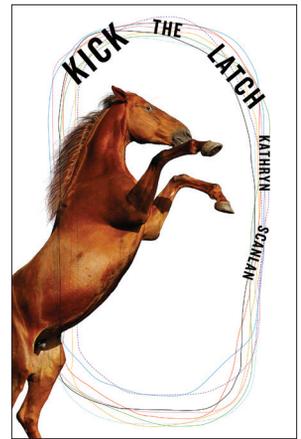
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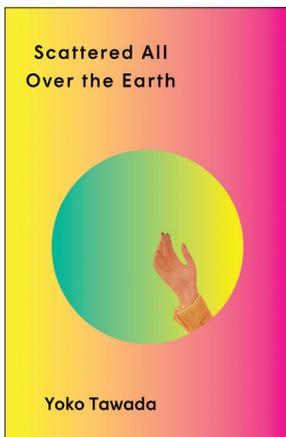
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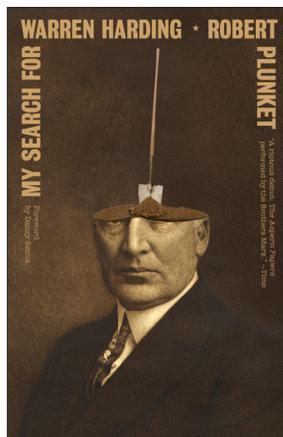
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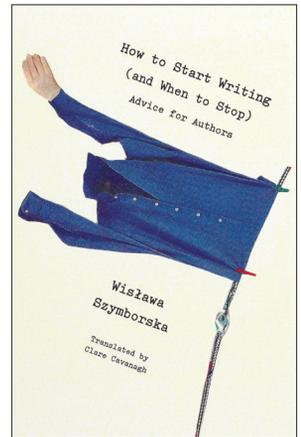
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